

Crave Sarah Kane

Dana L. McConnell

Crave Sarah Kane, 1998 Length: 1 act.

Sarah Kane: Complete Plays Sarah Kane, 2001-01-01 This volume contains the complete collection of Sarah Kane's plays, including *Blasted*; *Phaedra's Love*; *Cleansed*; *Crave*; *4.48 Psychosis*; and *Skin*.

Craving Kane Michael Bachman, 2005

Sarah Kane's Theatre of Psychic Life Leah Sidi, 2023-03-09 Sarah Kane was one of the landmark playwrights of 1990s Britain, her influence being felt across UK and European theatre. This is the first book to focus exclusively on Kane's unique approach to mind and mental health. It offers an important re-evaluation of her oeuvre, revealing the relationship between theatre and mind which lies at the heart of her theatrical project. Drawing on performance theory, psychoanalysis and neuroscience, this book argues that Kane's innovations generate a 'dramaturgy of psychic life', which re-shapes the encounter between stage and audience. It uses previously unseen archival material and contemporary productions to uncover the mechanics of this innovative theatre practice. Through a radically open-ended approach to dramaturgy, Kane's works offer urgent insights into mental suffering that take us beyond traditional discourses of empathy and mental health and into a profound rethinking of theatre as a mode of thought. As such, her theatre can help us to understand debates about mental suffering today.

The "Open Work" Dana L. McConnell, 2004

'Love Me Or Kill Me' Graham Saunders, 2002 *Love Me or Kill Me* is the first study of Sarah Kane, the most significant British dramatist in post-war theater. It covers all of Kane's major plays and productions, contains hitherto unpublished material and reviews, and looks at her continuing influence after her tragic early death. Locating the main dramatic sources and features of her work as well as centralizing her place within the 'new wave' of emergent British dramatists in the 1990's, Graham Saunders provides an introduction for those familiar and unfamiliar with her work.

The Complete Plays of Sarah Kane Sarah Kane, 2001

Sarah Kane's 4.48 Psychosis Glenn D'Cruz, 2018-02-07 *Everything passes/Everything perishes/Everything falls* - 4.48 Psychosis How on earth do you award aesthetic points to a 75-minute suicide note? The question comes from a review of 4.48 Psychosis' inaugural production, the year after Sarah Kane took her own life, but this book explores the ways in which it

misses the point. Kane's final play is much more than a bizarre farewell to mortality. It's a work best understood by approaching it first and foremost as theatre - as a singular component in a theatrical assemblage of bodies, voices, light and energy. The play finds an unexpectedly close fit in the established traditions of modern drama and the practices of postdramatic theatre. Glenn D'Cruz explores this theatrical angle through a number of exemplary professional and student productions with a focus on the staging of the play by the Belarus Free Theatre (2005) and Melbourne's Red Stitch Theatre (2007).

Revelation or Damnation? Depictions of Violence in Sarah Kane's Theatre Lea Jasmin Gutscher, 2014-12 With her controversial stage art, the young playwright Sarah Kane broke new dramaturgic ground and made a lasting impression that changed British drama forever. Even though it is part of the canon covering post-war drama, Kane's work has often met with misunderstanding and fierce criticism due to the uncountable representations of atrocities. How can we make sense of Kane's seemingly crude and bleak theatre? Mainly concentrating on the play *Cleansed*, the author examines the nature of violence in Kane's writing. What purpose does it serve? Is it simply employed for its shock value? Or is it rather used as a metaphor? Kane herself considered her third full-length play as a play about love. In suggesting a figurative reading of the late playwright's texts, the author shows how Kane embraces violence as a metaphor of the various sufferings both love and life perpetrate upon the human being. Locked beneath the revolting cruelties, we can find a vivid theatricality, powerful images, and a unique rhythm and sound of language.

Rethinking Character in Contemporary British Theatre Cristina Delgado-García, 2015-11-13 The category of theatrical character has been swiftly dismissed in the academic reception of no-longer-dramatic texts and performances. However, claims on the dissolution of character narrowly demarcate what a subject is and how it may appear. This volume unmoors theatre scholarship from the regulatory ideals of liberal humanism, stretching the notion of character to encompass and illuminate otherwise unaccounted-for subjects, aesthetic strategies and political gestures in recent theatre works. To this aim, contemporary philosophical theories of subjectivation, European theatre studies, and experimental, script-led work produced in Britain since the late 1990s are mobilised as discussants on the question of subjectivity. Four contemporary playtexts and their performances are examined in depth: Sarah Kane's *Crave* and *4.48 Psychosis*, Ed Thomas's *Stone City Blue* and Tim Crouch's *ENGLAND*. Through these case studies, Delgado-García demonstrates alternative ways of engaging theoretically with character, and elucidating a range of subjective figures beyond identity and individuality. Alongside these analyses, the book traces a large body of work that has experimented with speech attribution since the early twentieth-century. This is a timely contribution to contemporary theatre scholarship, which demonstrates that character remains a malleable and politically-salient notion in which understandings of subjectivity are still being negotiated.

The Methuen Drama Guide to Contemporary British Playwrights Martin Middeke, Peter Paul Schnierer, Aleks

Sierz,2011-10-17 The Methuen Drama Guide to Contemporary British Playwrights is an authoritative guide to the work of twenty-five playwrights who have risen to prominence since the 1980s. Written by an international team of scholars, it will be invaluable to anyone interested in, studying or teaching contemporary drama. Among the many playwrights whose work is examined are Sarah Daniels, Terry Johnson, Martin Crimp, Sarah Kane, Anthony Neilson, Mark Ravenhill, Simon Stephens, Debbie Tucker Green, Tanika Gupta and Richard Bean. Each essay features: A biographical sketch and introduction to the playwright A discussion of their most important plays An analysis of their stylistic and thematic traits, the critical reception and their place in the discourses of British theatre A bibliography of texts and critical material

New Theatre Quarterly 67: Volume 17, Part 3 Clive Barker,Simon Trussler,2001-10-26 New Theatre Quarterly provides a lively international forum where theatrical scholarship and practice can meet, and where prevailing dramatic assumptions can be subjected to vigorous critical questioning. It shows that theater history has a contemporary relevance, that theater studies need a methodology, and that theater criticism needs a language. The journal publishes news, analysis and debate within the field of theater studies.

Consciousness, Theatre, Literature and the Arts 2015 Daniel Meyer-Dinkgräfe,2016-12-14 This book brings together essays based on papers presented at the 6th International Conference on Consciousness, Theatre, Literature and the Arts (CTLA), held from June 10 to 12, 2015, at St Francis College, Brooklyn Heights, New York. The conference was attended by seventy delegates from twenty countries across the world - the twenty-three essays collected here come from delegates from twelve of those countries. The range of contributions reflects the variety of material presented and discussed at the conference, across the fields of philosophy, literature, fine arts, music, dance, performance and theatre. The book, the sixth in the series, will appeal to the growing international community of researchers active and interested in the study of literature, theatre and the arts from a consciousness studies perspective.

The Theatre of Harold Pinter Mark Taylor-Batty,2014-03-13 The plays of the late Nobel laureate Harold Pinter have formed part of the canon of world theatre since the 1960s. Frequently revived on the professional stage, and studied on almost every Theatre Studies course, his importance and influence is hard to overestimate. This Critical Companion offers an assessment of Pinter's entire body of work for the stage, appraising his skill as a dramatist and considering his impact and legacy. Through a clear focus on issues of theatricality and the effect of the plays in performance The Theatre of Harold Pinter considers Pinter's chief narrative concerns and offers a unifying theme through which over four decades of work may be understood. Plays are considered in themed chapters that follow the chronological sequence of work, illuminating the development of his aesthetic and concerns. The volume features too a series of essays from other leading scholars presenting different critical perspectives on the work, including Harry Burton on Pinter's early drama; Ann Hall on Revisiting Pinter's Women; Chris Megson on Pinter's Memory Plays of the 1970s, and Basil Chiasson on Neoliberalism and Democracy.

Macht Birgit Haas,2005

Cleansed Sarah Kane,2000 Two provocative new plays from the notorious author of *BLASTED*, which probe the nightmarish world of twenty-something who are coming to grips with sexuality, social ostracism and the effects of drugs. *Cleansed* will premiered at the Royal Court Theatre in the spring of 1998 and *Crave* premiered at the Traverse Theatre, Edinburgh, during the 1998 Edinburgh Festival.

Towards a Poetics of the Mental Health Play Anja Drautzburg,2020 This study traces key developments in theatre's engagement with mental health since the 1970s. It introduces and applies the concept of the 'mental health play' as accurate and timely in addressing the way mental distress and mental illness have been brought to the stage. The study argues that the theatre is a central calibrator for reflecting developments and tensions in, as well as attitudes towards, mental health care, and thus opens up a domain that still has stereotypes and myths attached to it. Theatre's representations of mental distress inform and shape cultural production and vice versa. Mental health plays are central in encouraging and fostering conversations about mental health, and they thus intervene in ongoing debates. Due to its interdisciplinary approach, this study contributes to and extends existing research in multiple fields, including theatre and science, performance studies, and the medical humanities.

Madness at the Theatre Femi Oyeboade,2012-07 *Madness at the Theatre* studies the theatrical representation of madness from the classical Greek period through to the 21st century. Professor Oyeboade charts the portrayal of madness by the world's great playwrights across the centuries and argues that whereas acts of madness are described but unseen in Greek drama, Shakespeare brought these behaviours to centre stage. In the nineteenth and early twentieth centuries aberrant behaviour was portrayed in domestic settings by Ibsen - theatrical madness became a family drama. Tennessee Williams and Eugene O'Neill drew on their own families for their explorations of madness and addiction. Pinter's masterful use of the ambiguity of language finds strong echoes in the psychiatric clinic. Soyinka emphasised the social context - the personal malady as reflection of a greater malaise in society. Finally, Sarah Kane created plays that were the physical embodiment of her inner world. This book will be essential reading for anyone interested in the language of drama, the depiction of mental illness, and in the wider place of madness as a concept within society.

Royal Court: International E. Aston,Mark O'Thomas,2015-01-05 The first ever full-length study of the Royal Court Theatre's International Department, covering the theatre's unique programming of international plays and seasons, its London-based residences for writers from overseas, and the legacies of workshops conducted in more than 30 countries.

Sarah Kane's Blasted Helen Iball,2015-04-06 *Blasted* has been labelled as one of the landmark plays of post-war British theatre, achieving its iconic status and, indeed, its notoriety, very quickly. Sarah Kane's suicide in 1999 consolidated a process of singling-out that had begun four years earlier with the 'national outrage' initiated by the media's scandalised

response to the premiere of *Blasted*. The brutal content of the play resulted in much-quoted hostility from the critics. Academic attention to the play has begun a process of re-evaluation, debating the production and reception of the play and key issues including its status as a classic example of 'in-her-face' drama. This guide provides a comprehensive critical introduction to *Blasted*, giving students an overview of the play's significance, a brief biography of Sarah Kane and a guide to socio-political background; a detailed analysis of the play's structure, style and characters; an analysis of key production issues and choices; an overview of key productions from the 1995 Royal Court premiere to today; and a chapter exploring possibilities and exercises for practical work on the play. An annotated guide to further reading highlights key secondary material including useful websites.

Delve into the emotional tapestry woven by in Dive into the Emotion of **Crave Sarah Kane** . This ebook, available for download in a PDF format (*), is more than just words on a page; it is a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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