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The term 'in-yer-face' is an increasingly inadequate label with which to define a key period of British theatre history. Do you agree?

Natalie Henderson

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Supervisor: Dr James Moran

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Introduction

This dissertation argues that today, the journalistic term 'in-yer-face theatre' ought to be re-evaluated to remove the sensationalism originally implicit in the term. Instead, a historicist understanding will be given, situating the developments of theatre within the 1990s in their historical, technological, and political context.

Aleks Sierz's coining of the term to classify 'in-yer-face' theatre in his book is one he has later considered in reassessments since 2001. However, despite later acknowledgment of how he has 'unconsciously marginalized, excluded, and occasionally misrepresented' areas and playwrights of this period, particularly in regards to race or age, Sierz's stipulation of the term has stuck. Sierz has later argued that the term was favoured because it immediately described 'the relationship between the stage and the audience' and additionally, it was 'better than New Brutalism'. However, Sierz's focus on new writing as a singular, rather than numerous element of theatre within the 90s, as well as his stipulation that Sarah Kane, a playwright active only from 1995 to 1999, was 'central to the story of new writing' within the period, means that his perspective is potentially limited in understanding 'in-yer-face' amongst other types of theatre.

Sierz argues that 'in-yer-face' theatre uses explicit scenes of sex and violence to be 'experiential, not speculative' and tell audiences 'more about who we really are'. However, in considering theatre history as a whole, I would argue 'in-yer-face' theatre has existed for a long time. In combination with the depictions within theatre history before the 90s, 'in-yer-face' as a type of theatre confined to the period arguably does not exist. Whilst this period may have had a particular cultural context that contributed to more explicit depictions, a shift away from previous official censorship can be traced throughout theatre history. Additionally, Sierz himself acknowledges that the discourse he created mythologised the new writers as 'an avant-garde pioneering a revolutionary new theatre sensibility', with the products of the new writing 'brand' presented as being 'good in themselves and therefore virtuous'. I intend to look beyond this succinct narrative and examine the 'messy reality' of the period.

My research has shown that the variations of explicit depictions and language use throughout British theatre history are due to the levels of censorship imposed upon playwrights and theatre-makers. Additionally, critics have applied the term 'in-yer-face' to playwrights work beyond the 90s, although arguably there has been a lessening of extreme content post-9/11. Anthony Neilson's *Stitching* (2002) and Phillip Ridley's *Mercury Fur* (2005) both retained the label of 'in-yer-face' with Sierz citing other playwrights like Debbie Tucker Green and Dennis Kelly as utilising similar techniques. Alistair McDowall's *Pomona* (2014), Gary Owen's *Killology* (2017), and Ned Bennett's 'contemporary Theatre of Cruelty' as 'visceral' as 'in-yer-face' was, proving that the extreme style has continued beyond its allotted period. Therefore, I will be examining the social and theatrical context of, and prior to, the 90s and explore how that influenced playwrights into pioneering this particular aesthetic.

The four sections of my essay are a brief history of theatre censorship, followed by elements of historic theatre utilised within 'in-yer-face', concluding with the 90s technological and warfare contexts. Sierz's development of the term specified three key playwrights to define it - Anthony Neilson, Sarah Kane, and Mark Ravenhill. These playwrights, in being so significant to Sierz's definition, I will therefore also examine concerning my essay sections, considering the censorship of the 90s alongside.

Section One: A Brief History of Theatre Censorship

Within this section, I will be considering the history of theatre censorship prior to the period as significant limitations of explicit depictions or language use onstage is primarily due to the censorship laws of the period, and secondarily the cultural taboos.

Sierz's positing of the 'in-yer-face' period being distinguished as separate because of how 'common' its cruelty was, arguably doesn't fully consider that theatre as an art form does repeatedly explore violence and extremity. Dion Boucicault, a Victorian theatre-maker, theorised that the essential purpose of drama was 'to give pleasure by exciting in the mind of the spectator a sympathy for fellow creatures suffering', with performance imitating 'human creatures suffering their fate; and we feel more deeply for those whose sufferings we see'. Suffering is created by acts of cruelty and has 'two parts: the action which causes suffering and the persons who suffer', which drama and tension revolve around. Thus the 'theatrical illusion' is created in the mind of the audience. Much of theatre, even comic theatre, revolves around the tension surrounding an act which has a significant effect – and much of the time that act is inherently cruel or violent, and therefore the effects it has are those of violence.

How violent the act of cruelty is admittedly varying. The extremes have developed across the centuries, increasing in levels of explicitness, as lesser taboos are more easily broken and theatre censorship has decreased. Sierz terms shock tactics as 'trying to push the boundaries of what is acceptable'. I would argue that these have always been utilised for tragic, comedic, or merely dramatic effect in many plays, as historically as 335 BC.

Aristotle's justification for tragedy being that it engages 'the understanding and the emotions in contemplation of these phenomena, it succeeds in affording an experience which deeply fulfills and enhances the whole mind'. The concept of 'katharsis' was specified by Aristotle to be 'the essential element' to engaging in tragedies theatrical form, accomplishing 'pity and fear' in the form of 'cleansing'. Sierz cites the forms of violence depicted within classical plays like *Medea* and *Oedipus Rex* as for cathartic purposes and distinguishes in-yer-face violence as separate. Whilst many of the reinterpreted myths were the 'establishment and maintenance of the universal mesh', educational as well as entertaining, Matthew Martin cites 'a certain reluctance to stage the spectacle of suffering at its most violent'. This reluctance was arguably due to pain's potential 'to manifest theatre's unreality', as contemporary critics perceived pain to 'exceed representation.'

Moving forwards, British Renaissance theatre was limited by the 'sumptuary laws' of its monarchs and their prohibition of representation of religious figures, but the Jacobean structures of revenge tragedies, informed by Senecan translations, completed with many 'wanton acts of cruelty', were still developed. Britain legally introduced theatre censorship with the Act of 1737, precipitated by parliamentary disapproval of a politically radical play, *The Golden Rump*, first enabled the Lord Chamberlain's 'power to forbid the representation of any stage play'. Moving throughout the nineteenth and twentieth centuries, the 1843 modifications to the Theatres Act enabled more explicit acts of sex or violence to be more easily portrayed in theatre, as did the technology in props and special effects makeup to communicate that violence. However, theatre censorship was not abolished until the 'Theatres Act' of 1968 was passed, which abolished the 1843 Theatres Act. One day after the law was passed, the American musical *Hair* opened in London, which 'featured scenes containing nudity and drug-taking', 'a strong anti-war message' and 'the desecration of the American flag'. The extreme depictions of the 90s were only after the ventures of Edward Bond, Howard Brenton, Stephen Berkoff, and John Osborne. Though these writers can be argued to have paved the way for the 90s, their pre-establishment within the twentieth-century potentially negated some critical backlash against their depictions.

Whilst this brief tour considers the earliest origins of cruelty for tragic theatrical purposes and considers the slow receding of censorship across the centuries, this arguably proves from a wider perspective a theatrical trend 'in-yer-face' merely supported; that of shifting away from previous taboo sensibilities.

Section Two: Historical Theatre within 'In-Yer-Face' Theatre

Whilst later criticism describes 'in-yer-face' theatre as a 'revolution', mythologizing the idea of new writing ready to 'shock' and 'shake about' the middle classes, sensationalist content was arguably sought out. Artistic directors Dominic Dromgoole (Bush Theatre) and Stephen Daldry (Royal Court) aimed to keep their institution's names in the press and appeal to an audience outside of theatre's traditional appeal. However, explicit content should not be considered for its sensationalism alone, therefore I will be considering why these plays were considered shocking by comparing previous historical use of extreme violence and 'shock tactics'. Whether these plays are in fact exceptionally shocking, radical, and cutting edge will be examined with the examples of violent depictions in relation to *Blasted*, homosexuality in relation to *Shopping and Fucking* and language in relation to *Cleansed*.

For Sierz, *Blasted* is 'central to the story' of 'in-yer-face' theatre, Kane being the 'quintessential' writer of the decade. Considering the later mythologization of *Blasted's* debut alongside Kane, who only wrote within the 90s, I consider her plays too closely intertwined within the period to not be examined. *Blasted* contains a range of links within its violent acts that span a significant breadth of theatre history, hitherto eclipsed by sensationalism in reviews. Jack Tinker's proclamation of 'this disgusting feast of filth' has been tied to the production since 1995. However, Ian's blinding is one that resonates dramatically as an act as well as historically. *Oedipus Rex's* concluding act of violence is Oedipus blinding himself, after the realisation that he is married to his mother, Jocasta, and that knowledge precipitated her to hang herself. Whilst this violence occurs offstage and is related by a servant to the chorus onstage, the idea of the violence still resonates throughout the play as a reference to fates inevitability and the punishment of visually-orientated lust. Blinding as a punishment is particularly evocative in this visual medium and therefore occurs often throughout theatre history. Gloucester's blinding within *King Lear*, as well as Lear's Act Four wandering with his mental capacity degenerating, is a clear comparison to Ian's desperation in the wreckage of the hotel. This desperation, most explicitly communicated with his eating of the dead baby, references the abuse and stoning of a baby in Scene Six of Edward Bond's *Saved* (1965). Bond specifies this to be the depths of 'the character's indifference' and to Kane, it proved that 'there isn't anything you can't represent on stage'.

An additional reference within this section of *Blasted's* 'startling theatrical imagery' is to Antonin Artaud's 'Theatre of Cruelty'. James Hansford specifies that glimpses of Artaud's vision of 'total theatre' and his advocacy for the 'rejection of "psychological theatre"' can be found in both *Blasted* and *Cleansed's* scenes of 'savagely punishment. Additionally, Hansford cites a level of restraint within Kane's work when compared to Artaud's excess. This further indicates Kane's prowess in playing with form, not merely imitating previous significant practitioners but moving forwards to new theatrical areas.

A depiction within *Blasted* specified to be of 'numbing barbarity' by both initial and later reviewers alike, which takes place twice, is rape. Whilst Cate's rape is not depicted and is only later referred to alongside Ian's abuse of her, what many critics objected to was Ian's rape at the hands of the Soldier. The imperialist undertone of this depiction is one that refers directly to Howard Brenton's *The Romans in Britain*, a significant play in British Theatre because of its similar depiction of violence, a comparison even drawn by The Times' review of *Blasted*. *Romans'* violent content received significantly negative press attention. The director of the production was legally prosecuted by social activist Mary Whitehouse, as the

depiction of three Roman soldiers raping a druid boy was considered one of 'gross indecency' and 'a blatant attempt to circumvent the provisions [...] of the Theatres Act'. The depiction intended to underline the imperialist nature of the Romans' colonisation of Britain, linked within the play to Britain's colonising of Ireland. However, Whitehouse was unsuccessful, satirised as a figure of extreme religious censorship, and was eventually attacked by the press 'for wasting public money'. Regardless of legal permission and theatres freedom from censorship being permitted since 1968, criticisms of more extreme depictions have remained, and despite the production of *Romans*, *Blasted* still received a significant amount of negative attention.

By comparison, despite the staging of a similarly homosexual and violent (but notably consensual) sex act in *Shopping and Fucking*, the media response was less vitriolic. Despite the censoring of the play's title due to the Indecency Acts of 1889 and 1981, the notoriety of the title provided effective advertising. Ravenhill remarked on his surprise, citing *Blasted* as having potentially 'softened up the critics' so they were 'more prepared'. Even Jack Tinker admitted that whilst he may have 'led the chorus of disapproval when the Royal Court staged [...] *Blasted*, I can now only applaud its courage.' However, *Shopping* was significant for its expression of gay sexuality.

Previous gay writers, like Oscar Wilde, Terence Rattigan, and Noel Coward, had at most only coded, covert references to homosexuality, because of its illegality at the time. Later adaptations of Peter Schaffer's *Equus* have theorised that Alan's repressed attraction to horses is a coded reference or a 'metaphor for same-sex love', which would have been difficult to explore at the National Theatre in 1973, particularly in conjunction with the already scandalous nudity. Ravenhill has also remarked on how, after *Look Back In Anger* was immortalised by critics as a turning point in British theatre in 1956, that this was when 'the straight boys arrived to sort everything out' and rejected anyone who wasn't a heterosexual 'angry young man'. Therefore in *Shopping*, Ravenhill's 'deliberate use of shock tactics' instead identifies and theatricalizes 'the damage to young people caught in this commodification [and consumerist] culture which goes beyond the immediacy of gay subculture'.

Mark and Gary's transactional relationship, with love becoming an 'addiction' and Gary's 'willing submission to his perceived destiny as victim', culminates in Scene Thirteen's 'gang-rape'. However, the conclusion of this is a 'more ambiguous' power structure of 'oppressor and oppressed', with the implication that Mark will finally enact Gary's ultimate fantasy of being sodomised by his step-father with a knife, whilst Gary promises 'I'll say 'I love you''. Ravenhill clarified that whilst Gary 'seems to be the victim' because of his abandonment and abuse, it is in fact 'the others who have become victims' because he expects them to enact something that horrifies them. After its UK tour, the play transferred to the West End, arguably cementing Sierz's points of 'in-yer-face' becoming a central trend, 'among the glories of British culture' and 'Cool Britannia'.

Despite *Shopping*'s popularity, *Cleansed* (1997) received similar treatment to *Blasted*, arguably because it succeeded both *Blasted* and Kane's 1996 adaptation of *Phaedra's Love*. The types of violence – murder, torture, rape – as well as the explicit depictions of sex, incest and heroin use, were linked by many critics to *Blasted* and therefore devalued *Cleansed* as merely a more extreme version, because of the perceived escalation in the number and type of violent acts. Despite the comparable violence to a Shakespeare play - *Blasted* has been compared to *Titus Andronicus* on university courses – *Cleansed* is still defined as 'shocking'. Britain's cultural obsession with canonical work has potentially meant that new writing, by its nature unfamiliar, is more easily perceived as transgressive. Upon researching the similarities between *Titus* and *Cleansed*, *King Lear*, and *Blasted*, the outrage expressed about the violence portrayed within the new writing, when similar

expressions are not made about the canonical, seems hypocritical. Arguably the 'familiarity' of Shakespeare (in itself a problematic idea laden with assumptions of class and race) negates the shock value of its violent acts.

I would argue that the complex Early Modern English of a Shakespeare play, despite how well it may be known, acts as another form of distancing from the actions that are described. For example, within Act Two of *Titus*, Chiron's demand for Lavinia is lengthy and rhythmic: 'Come, mistress, now perforce we will enjoy / That nice-preserved honesty of yours.' The use of euphemism and metaphor here to refer to Lavinia's state of virginity neutralises the explicitness of the statement. Comparatively, in Scene Eleven of *Cleansed*, the line for the 'Voices' is 'Do it to me/Shag the slag'. Whilst admittedly the concept of the 'Voices' is ambiguous, characterised merely as 'an unseen group of men whose Voices we hear', the colloquial and therefore most likely familiar use of the lexis is one that would create immediate meaning when heard by the audience. The violent nature of the scene is made more explicit with the expletive of 'slag', the straightforward syntax of the lines, and the single syllables and staccato-esque beat of the lexis. Therefore without a protective lens of more complicated language, it is easier to label a theatrical action as shocking, because it has been easier to understand that action. The explicit content is therefore more likely to cause 'a feeling of surprise and dismay'.

However, in considering the types of violence depicted, Saunders makes a significant comparison between *Cleansed*, with its mutilation of Carl's feet, hands, and tongue, to *Titus*. The decision within both plays to mutilate the victim is to remove their ability to communicate. For Lavinia, it is a preventative measure to ensure she won't reveal the brother's identities, and for Carl, it is so 'he can no longer express love'. Tinker removes abilities integral to his humanity and Carl is left as an experiment in 'how love develops or survives under these conditions.' Saunders even goes so far as to compare *Cleansed's* original mutilation, with 'red streamers' from the sites of the cuts, to Peter Brook's 1955 production of *Titus* which was 'celebrated' for its 'stylised' representation of violence by some critics. Lucy Nevitt argues that Brooke's production is significant in its stylisation, proving that 'the enormity of the characters suffering' can be communicated without realism, which seemingly is *Cleansed's* intended effect. Maja Zade, who worked on *Cleansed* in 1997, has clarified that not everything should be staged 'realistically'. She argues that 'we know that Sarah didn't mean that realistically, those were [...] images of what she was trying to express'. This research argues that it is only the idea of the violent act that is shocking regardless of the depiction, despite the necessity of theatrical context when staging this play.

However, an intended element on behalf of Kane is that of realism, which pushes the boundaries of theatrical illusion and therefore makes audiences feel more uncomfortable. Any Shakespeare play, quite literally because of the language, cannot be made as realistic in depiction as a play that utilises contemporary language and even contemporary events. *Cleansed's* torture of Carl, where a pole is inserted up his anus, Kane argued was a form of 'crucifixion which Serbian soldiers used against Muslims in Bosnia'. Indeed, Rod's line within Scene Eight that 'You'd have watched them crucify me' alludes to this barbaric practice. Yet *Titus*, for all its violence, is far easier to maintain as distant and therefore less disturbing, because of its original historical context. The nature of the play as an Elizabethan playwright fictionalising a narrative about a Roman emperor, adds another level of distancing.

Overall, in examining British theatrical history in relation to several key 'in-yer-face' plays, I have found several similarities, thereby concluding that the violence in plays notorious for their violence, is not particularly different in content to established and canonised, contemporary, Early Modern and Greek plays. However, I have noted a difference in the language and content of these plays which contributed to their reception. Early Modern

English can occlude the immediacy of violent language and therefore depictions. The canonisation of these plays, not only Shakespearean but any canonised text, reduces their capacity to 'shock' modern audiences. Shock occurs from a lack of knowledge and therefore considering the knowledge journalists and average theatre-goers within the 90s have accumulated between them as a whole, established and canonised texts receive a different reception. New writing, by its very nature, is unknown and therefore has a higher capacity to shock. Additionally, *Cleansed* has a high number of violent depictions and the direct, modern language is more immediately understood by audiences. Considering this, it appears that the 'shock' element of these plays was focused on in the immediate reaction and one that continues to permeate understanding of them. The 90s playwright's awareness of the previous taboo-breaking in canonised texts results in the desire to push further, in both language and depiction.

The shifting away from censorship and the breaking of cultural taboos is one that can be seen throughout theatre history, but ultimately the most recent shift is going to be the most jarring to the contemporary audience of the play. However, the 'shocking' 'avant-garde' elements of these 90s plays is one that has arguably waned in recent years, proving that 'shock' is a culturally and contextually specific reaction. 4.48 *Psychosis*, Kane's exploration of severe depression, critiqued as 'a 75-minute long suicide note' is now on British A Level Drama and Theatre syllabuses. Jez Butterworth's *Mojo* with its 'most horrifying of misdeeds' and Patrick Marber's 'famously explicit' love story *Closer* are also included. In being utilised for education, these plays are both validated for their theatrical relevance and their initial contexts of criticism negated.

Section Three: Technology within 90s culture

A key element to understanding the context of the 90s is the technological development within the period. My analysis of *The Censor* (1997) provides an example of how 'in-yer-face' theatre utilised the technology of the 90s to explore particular cultural elements. The 90s preceded a level of accessibility to the internet that, post-1998, would result in greater access for the general population to view graphic or explicit content, presented similarly within 'in-yer-face' theatre. A cultural positivity around the new 'search engines', first developed in 1990 and the idea of knowledge with such easy access turned into concern about the sheer vastness of the internet by the end of the decade. The change from the dial-up mode of home internet connection to Broadband, which sped up the significant loading times for websites and images, only occurred within the early 2000s. By exploring other socio-cultural art forms within the 90s, I will examine whether a shift against censorship corresponds with theatre, and explore the effects of newer technology on censorship when compared to theatre.

Anthony Neilson's *The Censor* provides a particular example of his exploration of the relationship between censorship and sex, via technology. By naming the protagonist by his job title of 'the Censor', Neilson represents the entire industry tasked with viewing 'the sickest, most extreme material' and additionally comments on the industry's essential humanity, as it is run by individuals like the character. Neilson utilised the structure of proscenium arch theatre staging when playing Miss Fontaine's 'pornographic' film onstage, by not showing it to the audience. Despite the lack of production photographs, it is likely enough to assume the film was played on a VCR player with crucially, the monitor facing away from the audience. This particular utilisation of technology is one that references Samuel Beckett's monologue *Krapp's Last Tape*, whereby the playing of the tapes results in a secondary character being created.

Neilson himself has commented that his decision was purposeful because otherwise the audience would be distracted by the pornography being shown. Additionally, Neilson

clarified that he has seen productions that have made the mistake of showing the film to the audience. This deliberate obscuring is to utilise the audience's imagination, for them to consider their layers of meaning within sex as it relates to them because 'sex is a means of expression'. By showing the image, its explicitness arguably removes the personal, intimate emotions an individual connects to the act, Neilson utilises the physical limitations of the period's technology for the interplay between what the audience believes is being shown and what they substitute with their imagination.

Comparatively, the *Censor* does detail the acts in clinical, short sentences and the characters engage in some sex acts. Additionally, Neilson does show onstage a fetish of the *Censor*'s, which Miss Fontaine has deduced throughout the play - she defecates in front of him and they proceed to have sex. It is not specified how much of the intercourse would be shown, with the relatively ambivalent stage direction of 'she beckons him [...] to make love to her./ He does.' At this point, I would argue that Neilson has attempted to capture two opposites that come into conflict within the audience's approaches to 'in-yer-face' theatre. By not showing the pornography directly, he plays on the audience's expectation of seeing it, feeding this further by showing some mild sexual interactions between the characters. But by explicitly demonstrating the *Censor*'s fetish as well as his arousal and subsequent intercourse, Neilson follows arguably, the defining element of 'in-yer-face' theatre to the letter. Considering the taboo culture around defecating, onstage or off, with the similarly taboo culture around sex, the combination of the two is significantly 'shocking'.

This combination of pornography and defecating was proclaimed 'vulgar' by some critics. However, I consider that if *The Censor* had debuted within the early 2000s, it would not have had precisely the same effect. The internet's ability to connect people is unprecedented by other forms of communication, because of its speed and constant availability. There is the potential for members of the audience in 2007 or 2017 to be more likely to have seen images or descriptions similar to or of such fetishes, because of their access to such a vast array of information. With the internet, people can connect worldwide with thoughts they may have been unable to share previously. The anonymising nature of screens permits people to communicate differently to how they would in person – trolling is a significant example of this. Coupled with the fact that the internet is unregulated and websites like Twitter, Tumblr and Pornhub offer diverse ranges of material to cater to all tastes, and it is plausible for more members of the public to at least have heard of fetishes like this that they may not have otherwise. However, it is still likely, because of the rather unusual occurrence of defecating on stage, that the play would still be critiqued today for its lack of censorship – Neilson's playwrighting history is still likened to 'a catalogue of abuse' and this play is not revived as often as his others.

'In-yer-face' theatre encountered significant backlash to its purposeful lack of censorship. However, culturally within Britain, a move against taboos was also occurring. Rebellato cites the Young British Artists movement, including the Chapman Brothers and Jennie Saville's depictions of 'bodily distortion and dismemberment' and Charles Saatchi's 1997 collection 'Sensation', as 'establishing British art as a century for taboo-breaking and conceptual challenges'. Simultaneously, the development of Alexander McQueen's eponymous fashion house within this period, was in keeping with this taboo-breaking, particularly the landmark showcase of the 'Highland Rape' collection (1995), with its 'shock tactics' of extremely low-cut trousers and partial nudity. McQueen's theatrical showcases had a significant impact on fashion in spearheading a new movement for designers and additionally centring Britain as a hub of creativity and 'the place where ideas are born'. Whilst both of these movements follow the same shift against censorship and contributed to a British-centric era, they were less easily marketable and convoluted when compared to the rise of 'Britpop'. New Labour's embracing of 'culture' for its 'vision of New Britain' was reversed after the public rejection of *Shopping* for its 'contribution to Cool Britannia'.

Even in film, boundaries of violence were pushed and criticised for doing so. Quentin Tarantino's debuts with *Reservoir Dogs* (1992) and *Pulp Fiction* (1994), were so notorious for their liberal use of violence and expletives that several 'in-yer-face' plays were compared by various journalists to Tarantino, for their apparently similar uses of violence. However, *Trainspotting* as a particular case study demonstrates the differences in censorship levels between written and visual mediums. Whilst technology can be significant in the breaking of taboos because of how it supports communication, it can also be a constraint. Whilst Irvine Welsh's book was celebrated for its specific descriptions of heroin addicts living in working-class Leith, each stage of adaptation occluded the more extreme aspects. The stage adaptation removed several of the more detailed accounts of rape and murder, with the 1996 film removing these, the references to abortion, white supremacy, and casual racism, as well as most of Renton's backstory and the tragedies of his brother's deaths. Considering the increase in censorship in *Trainspotting's* adaptation from book, to stage, to screen, technology arguably enables censorship alongside cultural taboos.

Overall, Neilson utilises the period's technology to meditate on the interplay between censorship and explicitness, breaking theatrical taboos in the process. This process was mirrored in other circles of art, fashion, and film, yet the *Trainspotting* example of adaptation proves that ultimately, technology can enable censorship because it is more easily controlled than live theatre. However, theatre's spectacle is additionally one that can be censored, but Neilson and Welsh's exploration of audience imaginations by only utilising language examines censorship's loophole.

Section Four: Warfare within the 1990s

Another significant contextual element of the 90s was the global presence of conflict and war. Within Britain, the IRA's terrorism and the British occupation of Ireland continued officially until 1998, peace negotiations beginning in 1993. This low-level awareness of conflict and violence that began in the 1960s is arguably one that sets a significant foundation for playwrights in the 90s. However, there were several significant conflicts in the 90s that were also a part of this context, because of their global significance. Whilst both the Bosnian War, from 1992 to 1995, and the Rwandan Genocide of 1994 were conflicts with high numbers of casualties and atrocities committed in the name of ethnic cleansing, it was the Gulf War that had a huge impact on how war is now consumed as news today.

The Gulf War was the military removal of the Iraqi forces for their invasion of Kuwait, via the Operations of Desert Shield (1990) and Desert Storm (1991). These were initiated by the United States and supported by the United Nations, with the Allied forces of the UK, Egypt, and Saudi Arabia. However, the war was broadcasted on live television. Technological developments of satellites and military innovations of cameras, night vision equipment, and recording technology, meant that viewers at home were able to watch the war as it played out. However, the military restrictions placed on viewing material and the direction of the networks meant that this particular screening of the war altered public perception. Jean Baudrillard argues that the level of media control over how the conflict was presented was in fact a complex type of censorship. Baudrillard posits that the crisis as a particular coalition of Western forces against a much smaller nation with significant value in oil was 'by definition always open to interpretation' and therefore was 'an important vector of power'. It is these elements of performativity, particularly for a war that was questioned significantly for its purpose by critics, that I believe influenced *Blasted* to a significant degree and resultantly, 'in-yer-face' theatre.

Baudrillard opposed the Gulf War from its conception and considered the media coverage of its proposed existence to be presenting it as a 'high-tech clean war'. Baudrillard examined

how this live-action 'movie' 'directly influenced public opinion in support of the war', with the news coverage showing the bombing of retreating Iraqi forces being 'fundamental to the decision to end the war', as it was feared that such militaristic images 'would adversely affect public sentiment'. Patton concludes that 'reports of such deliberate deception' effectively imply that the use of these news reports was a part of 'the Allied military's operational conduct'. Baudrillard compares the 'speculative unfolding' of the war 'in an abstract, electronic, and information space' to the measuring of wealth via the circulation of speculative capital, a measure that has only increased with the digitisation of banking.

Kane has similar intentions to Baudrillard in examining war as a personal, affecting process rather than through the media's particular lens. Rather than the Gulf War, Kane has specified the Bosnian War and the occupation of Srebrenica to be a direct inspiration for *Blasted*. This occurred after the collapse of the Socialist Federal Republic of Yugoslavia in 1991, and the resultant attempts for independence from Bosnia and Herzegovina were opposed by the Bosnian Serbs with support from the Serbian government. As the Gulf War preceded the Bosnian War, a similar method of media broadcasting can be assumed, differing in focus due to Britain's lack of direct involvement. The ethnic cleansing carried out alongside the conflict involved the 'mass rape' of women and girls as a state-sanctioned weapon of war. Kane had already written the core narrative of Ian and Cate's relationship when 'I switched on the news [...] and there was a very old woman's face in Srebrenica just weeping', realising the initial rape within the play was 'the seeds of full-scale war'. To distance the play from any specific locale to focus on a more emblematic concept of war, Kane removed the Soldier's Serbian name of 'Vladek' and specifies the hotel room to be 'so expensive it could be anywhere in the world'.

The structure of the play, ripped apart by the bomb at the end of Scene Two, mimics the impact of war as violently ruining lives, and shifts the play suddenly from psychological realism and Naturalist traditions to Surrealism and Expressionism. Kim Solga argues that this 'violent tear that mars realism's pristine enclosure' is what angered critics initially, and that anger was 'the symptom of [...] the loss of spectatorial control'. However, through this structural decision to shift from the individual to the vast, as well as utilising theatres inherent liveness, Kane reiterates Baudrillard's point of the war in fact being 'the catastrophe of the real' rather than the preferred 'exile of the virtual, of which television is the universal mirror.' Through the structural breakdown and the shifting of theatrical form, Kane interrogates the event of war as the ultimate result of culturally permitted violence, opposite to the media's simplistic 'orgy of material', with 'no interrogation into the event itself or its reality.' The 'spectacle' of the Gulf War is reflected in the Theatre of Cruelty-esque 'spectacle' onstage of the characters suffering within the war environment, but the liveness removes the 'spectatorial distance' of news broadcasts. Cate's initial, hidden rape and the Soldier's recounts of his war crimes, offer 'abstract contemplation of suffering'. By contrast, the depiction of Ian's rape and mutilation by the Soldier instead forces the audience to 'respond to specific wounds on specific bodies [...] that connects what we see onstage with our [...] own bodies' to directly relate the staged suffering to the individual's watching.

Considering this significant theatrical relevance coupled with *Blasted's* 'notoriety' and Kane's work as a whole, her work is revived very rarely in Britain. Table One within the Appendix of this essay identifies Kane's entire collection of plays as having been performed at a ratio of 27:151 within the UK to outside of the UK. Table Two additionally proves that Kane's *4.48 Psychosis*, her most abstract and least explicitly violent in language and depiction, is performed the most often. Arguably this is because of the lack of violence, with the data showing this play being produced fifty-three times compared to *Cleansed's* twenty-three productions. Arguably, *4.48's* abstract quality, with the lack of traditional indicators of dialogue, character, and stage directions, enables theatre-makers to experiment more, particularly in non-British theatrical cultures where the director can have more control over a

text than a writer. However, *4.48*'s autobiographical context as being published posthumously to Kane's suicide, could also be considered a (rather lewd or morbid) draw for creators and audience's alike.

Overall, Kane effectively re-develops theatrical structures to present war as relevant to audiences displaced by the rhetoric of war perpetuated within the 90s. By considering how the period's conflict relates to a particular play, it's additionally clear that conflict in Britain and abroad is an undercurrent to much of the violence within this theatre. The warfare, made more vivid by technology use, yet more limited in viewpoint, has not discontinued within the twenty-first century, arguably a reason behind the continuation of 'in-yer-face' theatres addressing of unpleasant contemporary issues.

Conclusion

Overall, considering my analysis of particular examples of 'in-yer-face' theatre, these prove that the plays are linked to their period, and additionally advance theatrical form. Kane used significant events from Classical, Shakespearean, and contemporary theatre history, to resonate through the chosen acts of violence providing a significant foundation to build further on. By redeveloping theatrical forms, she additionally explored contemporary warfare to relate it to audiences that were far removed from the conflict. Ravenhill additionally broke taboos in queer theatre whilst commenting on the socio-political situation of 90s consumerism. Neilson evaluated both the limitations and benefits of technology to examine the period's issues of censorship around explicit depictions. Theatre history and contemporary culture detail the reasons behind the depictions and language use that were initially sensationalised.

My research has shown that 'in-yer-face' as a type of theatre in relation to the 90s specifically doesn't exist, as it was mythologised by the first productions of Kane and other new writers, all produced in quick succession, within London, often premiering or transferring to the Royal Court. Violent or extreme depictions and language have always existed in theatre and fluctuate depending on the social, political, and technological contexts the playwrights have encountered as well as the theatre history they additionally utilise. My examination of the 90s socio-cultural trends has proven that theatre was not alone in attempting to remove taboos. In examining theatre history's ongoing trend away from official and unofficial censorship, it proves the likelihood in theatre and other forms of art continuing to do so and moving forwards, it already has.

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Appendix

Table 1: A tally of plays, tally of plays in and out of UK per year

Sarah Kane play	Number of UK Productions	Number of Outside UK Productions	Total number of productions
<i>Blasted</i>	11	26	37
<i>Phaedra's Love</i>	2	22	24
<i>Cleansed</i>	3	20	23
<i>Crave</i>	5	36	41
<i>4.48 Psychosis</i>	6	47	53
Totals	27	151	178

Table 2: Table recording professional productions of Sarah Kane plays, comparing UK productions to Outside UK productions.

Note: Whilst all productions present have an internet citation record, www.iainfisher.com/kane is a relatively unreliable website with inconsistent links to past productions. Therefore for this collection of data, criteria has been put in place to ensure that these productions have provided an adequate amount of proof of existence. All websites have been accessed between 20.4.19-15.5.19.

Criteria required: Theatre, Location of theatre, director, website record. No repeated productions have been recorded, all tours or revivals of productions with the same director have only been counted once.

Year	UK Production	Outside UK Production
1995	<i>Blasted</i> – premier, Royal Court Theatre Upstairs, London [Director - James Macdonald] ¹	-
1996	<i>Phaedra's Love</i> premier, Gate Theatre, London [dir. Sarah Kane] ²	<i>Zerbombt (Blasted)</i> – Deutschen Schauspielhauses, Hamburg, Germany [dir. Anselm Weber] ³
1997	-	<i>Blasted</i> - Teatro della Limonania, Sesto Fiorentino, Florence, Italy [dir. Barabara Nativi] ⁴
1998	<i>Cleansed</i> – premier, Royal Court Theatre Downstairs, London [dir. James Macdonald] ⁵	<i>Gesäubert (Cleansed)</i> – Hamburger Kammerspielen, Hamburg, Germany [dir. Peter Zadek] ⁶
	<i>Crave</i> – premier, Traverse Theatre, Edinburgh, Scotland [dir. Vicky Featherstone] ⁷ Tour to -Royal Court, London	<i>Phaedra's Love</i> – Defiant Theatre, Newcity Chicago, United States [dir. Lisa Rothschiller] ⁸

¹ <<https://royalcourttheatre.com/whats-on/blasted/>> [Accessed 10.5.19]

² <<https://www.gatetheatre.co.uk/about-us/gate-alumni>> [Accessed 10.5.19]

³ <<http://www.rowohlt-theaterverlag.de/tvalias/stueck/72379>> [Accessed 10.5.19]

⁴ <<http://www.iainfisher.com/kane/eng/kane-live-2000.html>> [Accessed 10.5.19]

⁵ <<https://royalcourttheatre.com/whats-on/cleansed-2/>> [Accessed 10.5.19]

⁶ <<https://www.spiegel.de/spiegel/print/d-8448579.html&prev=search>> [Accessed 10.5.19]

⁷ <<http://www.iainfisher.com/kane/eng/kane-live-2000.html>> [Accessed 10.5.19]

⁸ Ibid.

	-Sophiensaele, Germany - The mint project, Dublin - Maastricht, the Netherlands	
1999	-	<i>Crave</i> – The English Suitcase Theatre, Edmonton, Canada [dir. Kevin Williamson] ⁹
	-	<i>Gesäubert</i> – Stuttgart Theatre, Stuttgart, Germany [dir. Martin Kušej] ¹⁰
2000	<i>4.48 Psychosis</i> – premier, Royal Court Jerwood Theatre Upstairs, London [dir. James Macdonald] ¹¹	<i>Gier (Crave)</i> – Schaubühne, Berlin, Germany [dir. Thomas Ostermeier] ¹²
	-	<i>L'Amour de Phédre (Phaedra's Love)</i> - Théâtre de la Bastille, Paris, France [dir. Renaud Cojo] ¹³
	-	<i>Anéantis (Blasted)</i> – Au Petit Théâtre, Le Colline, Paris, France [dir. Louis Do de Lencquesaing] ¹⁴
	-	<i>Anéantis</i> – Théâtre Studio, Alfortville, Nanterre and Nanterre-Amandier, France [dir. Christian Benedetti] ¹⁵
	-	<i>Renset (Cleansed)</i> – Turbinehallerne, Denmark [dir. Jan Maargaard] ¹⁶
	-	<i>Gier</i> – Deutsches Schauspielhaus, Hamburg, Germany [dir. Ute Rawald] ¹⁷
	-	<i>Crave</i> – Axis Theatre, New York, United States [dir. Randy Sharp] ¹⁸
	-	<i>Manque</i> – Théâtre de la Vie, Brussels, Belgium [dir. Daniel Benion] ¹⁹
	-	<i>Crave</i> - Činoherní studio, Ústí nad Labem, Czeck Republic [dir. David Cezany] ²⁰
2001	<i>Blasted, Crave, 4.48 Psychosis</i> – revival Royal Court Theatre Downstairs, London [dir. James Macdonald, Vicky Featherstone, James Macdonald] ²¹	<i>4.48 Psychose (4.48 Psychosis)</i> – Montévidéo, Marseilles, France [dir. Hubert Colas] ²²
	-	<i>Purifiés (Cleansed)</i> – Theatre de Bernadines, Marseilles, France

⁹ <<http://www.iainfisher.com/kane/eng/kane-live-2000.html>> [Accessed 10.5.19]

¹⁰ Ibid.

¹¹ <<https://royalcourttheatre.com/whats-on/4-48-psychosis-3/>> [Accessed 10.5.19]

¹² <<http://www.iainfisher.com/kane/eng/kane-live-2000.html>> [Accessed 10.5.19]

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ <<https://theses.cz/id/3ui9qg/simonavicarovadiplomovapraca.pdf>>

²¹ <<https://royalcourttheatre.com/past-productions/page/18/>> [Accessed 10.5.19]

²² <<http://www.iainfisher.com/kane/eng/kane-live-2000.html>> [Accessed 10.5.19]

		[dir. Hubert Colas] ²³
(2001)	-	<i>Crave</i> – Staatsschaupiel, Dresden, Germany [dir. Nora Somaini] ²⁴
	-	<i>Blasted</i> – Cafe Theatre, Copenhagen, Denmark [dir. Jens Auguste Wille] ²⁵
	-	<i>Cleansed</i> – Roes Theatre, Athens, Greece [dir. Lefteris Voyatzis] ²⁶
	-	<i>Cleansed</i> – Defiant Theatre, Chicago, United States [dir. Lisa Rothschiller] ²⁷
	-	<i>Blasted</i> – Théâtre de l'Ancre, Charleroi, Belgium and Théâtre de Poche, Brussels, Belgium [dir. Michel Bernard] ²⁸
	-	<i>Blasted</i> – Genre Productions, La Boite Theatre, Brisbane, Australia [dir. Linda Hassall] ²⁹
	-	<i>4.48 Psychosis</i> – Finnish National Theatre, Helsinki, Finland [dir. Michael Baran] ³⁰
	-	<i>Crave</i> – New Dance Theatre, Calgary, Canada [dir. Kate Newby] ³¹
	-	<i>4.48 Psychose</i> – L'Entrepôt Théâtre-studio d'Alfortville, Paris, France [dir. Christian Benedetti] ³²
	-	<i>4.48 Psychose</i> – Kammerspiele, Munich, Germany [dir. Thurza Bruncken] ³³
	-	Production combining <i>Phaedra's Love</i> and <i>4.48 Psychosis</i> – Mladinsko Theatre, Ljubljana, Slovenia [dir. Eduard Milor] ³⁴
	-	<i>Blasted</i> – Bedrock Productions, Project Arts Centre, Dublin, Ireland [dir. Jimmy Fay] ³⁵
	-	<i>Gier</i> - Schaubuehne, Berlin, Germany [dir. Thomas Ostermeier] ³⁶
	-	<i>4.48 Psychose</i> – Schaubuehne, Berlin, Germany [dir. Falk Richter] ³⁷

²³ <<https://www.theatre-contemporain.net/biographies/Sarah-Kane/spectacles/type/all/periode/all?start=40>> [Accessed 10.5.19]

²⁴ <<http://www.iainfisher.com/kane/eng/kane-news-2001.html>>

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

³¹ <<http://www.iainfisher.com/kane/eng/kane-live-2001-2.html>> [Accessed 10.5.19]

³² Ibid.

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ <<http://www.iainfisher.com/kane/eng/kane-news-2001.html>> [Accessed 10.5.19]

	-	<i>Cleansed</i> – Tropel Company, Espaço Cultural Sergio Porto, Rio de Janeiro, Brazil [dir. Felipe Vidal] ³⁸
2002	<i>Blasted</i> – Citizens, Glasgow, Scotland [dir. Kenny Miller] ³⁹	<i>4.48 Psychose</i> – CND de Normandie, Rouen, France [dir. Claude Régy] ⁴⁰
	<i>4.48 Psychosis</i> – Article19 theatre, Crescent Theatre Studio, Birmingham, [dir. Derek Bond] ⁴¹	<i>Purifiés</i> – Gymnase du Lycée Saint-Joseph, Avignon, France [dir. Krzysztof Warlikowski] ⁴²
	-	<i>Anéantis</i> – Théâtre des Quat’Sous, Montreal, Canada [dir. Stacey, Christodoulou] ⁴³
	-	<i>Gesäubert</i> – Theatre of Oberhausen, Oberhausen, Germany [dir. Christopher Roos] ⁴⁴
	-	<i>Devastados (Blasted)</i> – National Institute for the Fine Arts, Mexico City, Mexico [dir. Ignacio Ortiz] ⁴⁵
	-	<i>Purificados (Cleansed)</i> – Teatro Helena, Sá e Costa, Portugal [dir. Nuno Cardoso] ⁴⁶
	-	<i>Phaedra’s Love</i> – defunkt Theatre, Back Door theatre, Portland, Oregon, United States [dir. Grace Carter] ⁴⁷
	-	Production combining <i>Crave</i> and <i>Cleansed</i> – Lithuanian National Drama Theatre, Vilnius, Lithuania [dir. Povilas Laurinkas, Oskaras Korsunov] ⁴⁸
	-	<i>4.48 Psykoosi (4.48 Psychosis)</i> – Finnish National Theatre, Helsinki, Finland [dir. Michael Baran] ⁴⁹
	-	<i>Ansia (Crave), Reventado (Blasted) and El Amor de Fedra (Phaedra’s Love)</i> – Season at Teatro Pradillo, Madrid, Spain [dir. Emmanuel Cini, Rosario Ruiz Rodgers, Carlos Marchena] ⁵⁰

³⁸ Ibid.

³⁹ <<http://special.lib.gla.ac.uk/sta/search/detaile.cfm?EID=27038>> [Accessed 10.5.19]

⁴⁰ <<https://www.theatre-contemporain.net/spectacles/448-Psychose-1334/>> [Accessed 10.5.19]

⁴¹ <<http://www.iainfisher.com/kane/eng/kane-live-2002.html>> [Accessed 10.5.19]

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

	-	<i>4.48 Psychosis</i> – Deutsches Schauspielhaus, Hamburg, Germany [dir. Laurent Chétouane] ⁵¹
	-	<i>Cleansed</i> – The Empire Theatre, Santa Ana, California, United States [dir. Dave Barton] ⁵²
	-	<i>Phaedra's Love</i> – De Smedt theatre company, Kunstencentrum Nadine, Elsene, Belgium [dir. Matthias Dusesoi] ⁵³
	-	<i>4.48 Psychose</i> – CND de Normandie, Rouen, France and De Singel, Antwerp, Belgium [dir. Claude Règy] ⁵⁴
2003	-	<i>Psychóza ve 4.48 (4.48 Psychosis)</i> – National Theatre, Prague, Czeck Republic [dir. Michel Dočekal] ⁵⁵
	-	<i>Crave</i> – The Old American Can Factory, Brooklyn, New York, USA [dir. Eugenia Tzirtzilake] ⁵⁶
	-	<i>Crave, Phaedra's Love</i> – Baby Grand Theatre, Kingston, Ontario, Canada [dir. Micheal Lenic] ⁵⁷
	-	<i>Blasted</i> – New Theatre, Newtown, Australia [dir. Luke Rodgers] ⁵⁸
	-	<i>Blasted</i> – SiLO Theatre, Auckland, New Zealand [dir. Michael Lawrence] ⁵⁹
	-	<i>Gesäubert</i> – Theater Neumarkt, Zurich, Switzerland [dir. Christian Pade] ⁶⁰
	-	<i>Crave</i> – Granary Theatre, Mardyke, Cork, Ireland [dir. Tom Creed] ⁶¹
	-	<i>Faidra / Z lásky (Phaedra's Love)</i> – Projekt Bouda, Prague, Czech Republic [dir. Petr Tyc] ⁶²
	-	<i>Ânsia</i> – Centro cultural São Paulo, São Paulo, Brazil [dir. Rubens Rusche] ⁶³

⁵¹ <<http://www.iainfisher.com/kane/eng/kane-live-2002-1.html>> [Accessed 10.5.19]

⁵² Ibid.

⁵³ <<http://www.iainfisher.com/kane/eng/kane-live-2002-1.html>> [Accessed 10.5.19]

⁵⁴ <<https://www.theatre-contemporain.net/spectacles/448-Psychose-1334/>> [Accessed 10.5.19];

<<http://www.iainfisher.com/kane/eng/kane-live-2003.html>> [Accessed 10.5.19]

⁵⁵ <<https://theses.cz/id/3uj9qg/simonavicarovadiplomovaprace.pdf>> [Accessed 10.5.19]

⁵⁶ <<http://www.iainfisher.com/kane/eng/kane-live-2003.html>> [Accessed 10.5.19]

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² <<https://theses.cz/id/3uj9qg/simonavicarovadiplomovaprace.pdf>> [Accessed 10.5.19]

⁶³ <<http://www.iainfisher.com/kane/eng/kane-live-2003.html>> [Accessed 10.5.19]

	-	<i>En Manque (Crave)</i> – MAI Theatre, Montréal, Canada [dir. Stacey, Christodoulou] ⁶⁴
	-	<i>Crave and Blasted</i> – Teatre El Granero, Mexico City, Mexico [dir. Ignacio Ortiz] ⁶⁵
	-	<i>Crave</i> – Hayes Theatre, Fort Worth, Texas, United States [dir. Jame Castaneda] ⁶⁶
	-	<i>4.48 Psychose</i> – Théâtre Les Bouffes Du Nord, Paris, France [dir. Claude Régy, trans. Isabelle Huppert] ⁶⁷ (World Tour finishing 2005 - Teatro SESC Achieta, São Paulo, Brazil - Brooklyn Academy of Music, United States - Théâtre D'Ailleurs, Montreal, Canada - Die Berliner Festspiele, Germany - Grand Théâtre, Luxembourg - Teatre Strehler, Milan, Italy ⁶⁸
2004	<i>Crave</i> – Battersea Arts Centre, London, [dir. Matt Peover] ⁶⁹	<i>L'Amour de Phédre</i> – Centre Culturel André Malraux, Vandoeuvre-lès-Nancy, France [dir. Emilie Katona] ⁷⁰
	-	<i>4.48 Psychosis</i> – Icarus Falling theatre ensemble, Creole Gallery, Lansing, Michigan [dir. Jeff Croff] ⁷¹
	-	<i>Phaedra's Love</i> – The Chocolate Factory, New York, United States [dir. Brian Rodger] ⁷²
	-	<i>O Amor de Fedra</i> – Teatro Taborda, Lisbon, Portugal [dir. Jorge Silva Melo] ⁷³
	-	<i>Cleansed</i> – New Dance Theatre, Calgary, Canada [dir. Javier Vilalta] ⁷⁴
	-	<i>Blasted</i> – Union Garage Performance Centre, Seattle, United States [dir. Matt Fontaine] ⁷⁵
	-	<i>Crave</i> – KumQuat Theatre, Dante's Upstairs Gallery, Fitzroy, Australia [dir. Jessica Murphy] ⁷⁶

⁶⁴ <<http://www.iainfisher.com/kane/eng/kane-live-2003.html>> [Accessed 10.5.19]

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ <<http://www.iainfisher.com/kane/eng/kane-live-2003.html>> [Accessed 10.5.19]

⁶⁸ <<http://www.iainfisher.com/kane/eng/kane-live-2004.html>> [Accessed 10.5.19]

⁶⁹ <<http://www.iainfisher.com/kane/eng/kane-live-2004-2.html>> [Accessed 10.5.19]

⁷⁰ <<https://www.theatre-contemporain.net/spectacles/Lamour-de-Phedre/>> [Accessed 10.5.19]

⁷¹ <<http://www.iainfisher.com/kane/eng/kane-live-2004.html>> [Accessed 10.5.19]

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ <<http://www.iainfisher.com/kane/eng/kane-live-2004-2.html>> [Accessed 10.5.19]

⁷⁶ <<http://www.iainfisher.com/kane/eng/kane-live-2004-2.html>> [Accessed 10.5.19]

	-	<i>Zásah (Blasted)</i> – Multiprostor, Louney, Czech Republic [dir. Tomáš Bambušek] ⁷⁷
2005	<i>Phaedra's Love</i> – Bite Festival, Barbican Theatre, London [dir. Anne Tipton] ⁷⁸	Symposium of all 5 plays at the Schaubühne, Berlin, Germany: <i>Zerbombt</i> – Festival d'Avignon, [dir. Thomas Ostermeier] (transferred to the Barbican, London, 2006) <i>Phaidras Liebe</i> – [dir. Christina Paulhofer] <i>Gesäubert</i> – [dir. Benedict Andrews] <i>Gier</i> – [dir. Thomas Ostermeier] <i>4.48 Psychose</i> – [dir. Falk Richter] ⁷⁹
(2005)	<i>Cleansed</i> – Oxford Stage Company, Arcola Theatre, London [dir. Sean Holmes] ⁸⁰	<i>Blasted</i> – Den Nationale Scene, Bergen, Norway [dir. Thorlief Linhave Bamle] ⁸¹
	-	<i>4.48 Psychose</i> – Espace du Moulin de l'Etang, Billom, France [dir. Bruno Boussagol] ⁸²
	-	<i>Anéantis</i> – Sains Denis, Paris, France and Théâtre National de Strasbourg, Strasbourg, France [dir. Daniel Jeanneteau] ⁸³
	-	<i>Manque (Crave)</i> – Théâtre de Création de Grenoble, Grenoble, France [dir. Bruno Thircuir] ⁸⁴
	-	<i>L'amour de Phédre</i> - Nouveau Théâtre du 8ème, Lyon, France [dir. Sylvie Mongin-Algan] ⁸⁵
	-	<i>4.48 Psychosis</i> - Belarus Free Theatre, Minsk, Belarus [dir. Vladimir Schcherban] ⁸⁶
	-	<i>Phaedra's Love</i> – Cherry Tree Lane Alternative, New York, United States [dir. Ianthe Demos] ⁸⁷
	-	<i>4.48 Psychose</i> – Künstlerhaus, Vienna, Austria [dir. Carina Riedl] ⁸⁸

⁷⁷ <<https://theses.cz/id/3uj9qg/simonavicarovadiplomovapraca.pdf>> [Accessed 10.5.19]

⁷⁸ <<http://www.iainfisher.com/kane/eng/kane-live-2005.html>> [Accessed 10.5.19]

⁷⁹ <<http://www.iainfisher.com/kane/eng/kane-live-2005-2.html>> [Accessed 10.5.19]

⁸⁰ <<http://www.iainfisher.com/kane/eng/kane-live-2005.html>> [Accessed 10.5.19]

⁸¹ Ibid.

⁸² <<https://www.theatre-contemporain.net/spectacles/448-Psychose-1233/>> [Accessed 10.5.19]

⁸³ <<https://www.theatre-contemporain.net/spectacles/Aneantis/>> [Accessed 10.5.19]

⁸⁴ <<https://www.theatre-contemporain.net/spectacles/Manque/>> [Accessed 10.5.19]

⁸⁵ <<https://www.theatre-contemporain.net/spectacles/Lamour-de-Phedre-1661/>> [Accessed 10.5.19]

⁸⁶ <<http://exeuntmagazine.com/reviews/4-48-psychosis/>> [Accessed 10.5.10]

⁸⁷ <<http://www.iainfisher.com/kane/eng/kane-live-2005.html>> [Accessed 10.5.19]

⁸⁸ <<http://www.iainfisher.com/kane/eng/kane-live-2005.html>> [Accessed 10.5.19]

	-	<i>4.48 Psychosis</i> – In the Garage Theatre, Chicago, United States [dir. Sean Graney] ⁸⁹
	-	<i>Phaidra's Liebe (Phaedra's Love)</i> – Schauspielhaus Bochum, Bochum, Germany [dir. Lisa Nielebock] ⁹⁰
	-	<i>4.48 Psychose</i> – Theater Magdeburg, Magdeburg, Germany [dir. Lukas Langhoff] ⁹¹
	-	<i>Crave</i> – Washington Ensemble Theatre, Little Theatre, Seattle, United States [dir. Roger Benington] ⁹²
	-	<i>4.48 Psychosis</i> – Stoyan Bachvarov, Varna, Bulgaria [dir. Dessislava Shpatova] ⁹³
	-	<i>Gier</i> – Bayerisches Staatsschauspiel Munich, Germany [dir. Tina Lanik] ⁹⁴
	-	<i>4.48 Psychosis</i> – theatre catalyst, the Adrienne, Philadelphia, United States [dir. Shannon O'Donnell] ⁹⁵
	-	<i>Zpustošení (Blasted)</i> – A Studio Robin, Prague, Czech Republic [dir. Thomáš Svoboda] ⁹⁶
2006	<i>Blasted</i> – Theatre North tour across UK, [dir. Martin Lewton] ⁹⁷	<i>4.48 Psychose</i> – Centre Culturel Odyssée, Eybens, France [dir. Bruno Thircuir] ⁹⁸
	<i>4.48 Psychosis</i> – Tangram Theatre company, Arcola Theatre, London [dir. Daniel Goldman] ⁹⁹	<i>Manque</i> – La Comédie de Saint-Etienne, Saint-Etienne, France [dir. Philippe Zarch] ¹⁰⁰
	<i>Blasted</i> – Graeae Theatre, [dir. Jenny Sealy] National Tour: <ul style="list-style-type: none"> - Trinity Theatre, Turnbirdge Wells - Unity theatre, Liverpool - Lakeside Arts Centre, Nottingham - Drum Theatre, Plymouth - The Tron, Glasgow 	<i>Crave</i> – [dir. Marcus Azzini] Tour of the Netherlands: <ul style="list-style-type: none"> -Amsterdam De Brakke Grond - Utrecht Stadsschouwburg - Den Bosch Verkadefabriek - Groningen Stadsschouwburg - Haarlem Toneelschuur - Alkmaar Provadja - Den Haag Theater aan het Spui ¹⁰²

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Ibid.

⁹² <<http://www.iainfisher.com/kane/eng/kane-live-2005-2.html>> [Accessed 10.5.19]

⁹³ <<http://www.iainfisher.com/kane/eng/kane-live-2005-2.html>> [Accessed 10.5.19]

⁹⁴ Ibid.

⁹⁵ Ibid.

⁹⁶ <<https://theses.cz/id/3ui9qg/simonavicarovadiplomovapraca.pdf>> [Accessed 10.5.19]

⁹⁷ <<http://www.iainfisher.com/kane/eng/kane-live-2006.html>> [Accessed 10.5.19]

⁹⁸ Ibid.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰² <<http://www.iainfisher.com/kane/eng/kane-live-2003.html>> [Accessed 10.5.19]

	<ul style="list-style-type: none"> - Birmingham Reperatory theatre, Birmingham - York Theatre Royal, York - Stephen Joseph theatre, Scarborough - Soho Theatre, London (2007)¹⁰¹ 	
	<p><i>Blasted</i> – Theatre North, Victoria Theatre, Settle, Yorkshire [dir. Martin Lewton] Additional tour in 2007</p> <ul style="list-style-type: none"> - Square Chapel, Halifax - The Lowry, Salford - Lantern Theatre, Sheffield - Customs House, South Shields - Aberystwyth Arts Centre, Wales - Norwich Arts Centre - Carriageworks, Leeds - Drill Hall, Lincoln ¹⁰³ 	<p><i>4.48 Psychosis</i> – 10th Avenue Theatre, San Diego, United States [dir. Rebecca Johannsen]¹⁰⁴</p>
(2006)	<p><i>Blasted</i> – Progress theatre, The Mount, Reading [dir. Rik Eke]¹⁰⁵</p>	<p><i>4.48 Psychosis</i> – Theatre Passe Muraille Mainspace, Toronto, Canada [dir. Rick Roberts]¹⁰⁶</p>
	-	<p><i>Manque</i> – La Comédie de Béthune, Béthune, France [dir. Thierry Rosin]¹⁰⁷</p>
	-	<p><i>Purificati</i> – Fondazione Teatre Metastaso, Toscana, Italy [dir. Marco Plini]¹⁰⁸</p>
	-	<p><i>4.48 Psychose</i> - Städtische Bühnen Münster, Muenster, Germany [dir. Teresa Rotenburg]¹⁰⁹</p>
	-	<p><i>Gier</i> – Centre Culturel Odyssee, Eybens, France [dir. Wanda Golonka]¹¹⁰</p>
	-	<p><i>4.48 Psychosis</i> – Nishi-Sugamo Arts Factory, Tokyo, Japan [dir. Hatsumi Abe]</p>
	-	<p><i>Phaidra's Liebe</i> – Schauspielhaus Borchum, Germany [dir. Lisa Nielebock]</p>
	-	<p><i>Crave</i> – Theatre Garage, Minneapolis, United States [dir. Mark Foster]</p>
	-	<p><i>4.48 Psychosis</i> – Williama and Mary Theatre, Virginia, United States [dir. Cecilia Cackley]</p>
	-	<p><i>Cleansed</i> – Columbia Stages, New York, United States [dir. Meiyin Wang]¹¹¹</p>

¹⁰¹ <<http://www.iainfisher.com/kane/eng/kane-live-2006-1b.html>> [Accessed 10.5.19]

¹⁰³ <http://theatrenorth.co.uk/past-productions/blasted>

¹⁰⁴ <http://www.iainfisher.com/kane/eng/kane-live-2007.html>

¹⁰⁵ <<http://www.iainfisher.com/kane/eng/kane-live-2006-4.html>> [Accessed 10.5.19]

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ <<http://www.iainfisher.com/kane/eng/kane-live-2007.html>> [Accessed 10.5.19]

¹¹¹ <<http://www.iainfisher.com/kane/eng/kane-live-2006-4.html>> [Accessed 10.5.19]

		<i>Anéantis</i> – Théâtre Darius Milaud, Paris, France [dir. Stéphanie Correia] ¹¹²
2007	<i>Crave</i> – Sussex Arts Club, Brighton [dir. Johanna Rosenfeld]	<i>4.48 Psychose</i> - Le Grand R, La Rochesur-Yon, France [dir. Françoise Cousin] ¹¹³
	-	<i>4.48 Psychose</i> – Institut Polonais, Paris, France [dir. Alexandra Badea] ¹¹⁴
	-	<i>Crave</i> –the Odeon, Union Building, Melbourne, Australia [dir. Mandy Lee] ¹¹⁵
	-	<i>Gesäubert</i> – WUK Projektraum, Vienna, Austria [dir. Jérôme Junoda] ¹¹⁶
	-	<i>Phaedra's Love</i> - [dir. Susanne Kennedy] Tour of the Netherlands: - Theatre aan de Haven, Den Haag - Schouwburg, Arnhem - Het Kruithuis, Groningen - Schouwburg Ogterop, Meppel - Toneelschuur Haarlem - Stadsschouwburg Utrecht - Theater Concordia, Enschede - Bellevue, Amsterdam - Theater aan de Parade, Den Bosch - Lux Theater, Nijmegen - Witte Theater, IJmuiden - Theater aan de Haven, Den Haag ¹¹⁷
	-	<i>4.48 Psychosis</i> – Thick House, San Francisco, United States [dir. Christopher Chen] ¹¹⁸
2008	<i>Blasted</i> – Queens Hotel, Leeds, UK [dir. Felix Mortimer] ¹¹⁹	<i>4.48 Psychose</i> - Théâtre Océan Nord, Bruxelles, France [dir. Isabelle Pousseur] ¹²⁰
	-	<i>Phaedra's Love</i> – Tm-una Theatre, Tel Aviv, Israel [dir. Lilach Dekel-Avneri] ¹²¹
	-	<i>Crave</i> – El Lavapies, Buenos Aries, Argentina [dir. Cristian Drut] ¹²²
	-	<i>Blasté (Blasted)</i> – Usine C, Montréal, France [dir. Brigitte Haentjens] ¹²³

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ <<https://www.theatre-contemporain.net/spectacles/448-Psychose-2619/>> [Accessed 10.5.19]

¹¹⁵ <<http://www.iainfisher.com/kane/eng/kane-live-2007.html>> [Accessed 10.5.19]

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

¹¹⁹ Ibid.

¹²⁰ <<https://www.theatre-contemporain.net/spectacles/448-Psychose-3314/>> [Accessed 10.5.19]

¹²¹ <<http://www.iainfisher.com/kane/eng/kane-live-2008.html>> [Accessed 10.5.19]

¹²² <<http://www.iainfisher.com/kane/eng/kane-live-2008.html>> [Accessed 10.5.19]

¹²³ <<https://www.theatre-contemporain.net/spectacles/Mangue-3766/>> [Accessed 10.5.19]

	-	<i>Crave</i> – La Rose des Vents, Villeneuve-d'Ascq, France [dir. Sophie Lagier] ¹²⁴
	-	<i>Manque</i> – Théâtre de la Cité Internationale, Paris, France [dir. Ludovic Lagarde] ¹²⁵
	-	<i>Blasted</i> – Soho Rep Studio, New York, United States [dir. Sarah Benson] ¹²⁶
2009	<i>4.48 Psychosis</i> – Young Vic, London [dir. Christian Benedetti] ¹²⁷	<i>L'Amour de Phédre</i> - Théâtre de Nesle, Paris, France [dir. William Astre] ¹²⁸
	-	<i>Phaedra's Love</i> – Red Letter Theatre, Bryant-lake Bowl Theater, Minneapolis, United States [dir. David Hanzal] ¹²⁹
	-	<i>Psychóza ve 4:48</i> – Jára Cimrman Žižkovské Theatre, Prague, Czech Republic [dir. David Czesany] ¹³⁰
2010	<i>Blasted</i> – Lyric Hammersmith, London, UK [dir. Sean Holmes] ¹³¹	<i>4.48 Psychosis</i> – Sandra Feinstein-Gamm Theatre Pawtucket, Rhode Island [dir. Tony Estrella] ¹³²
	-	<i>Psychóza ve 4:48</i> – HaDivadlo, Brno, Czech Republic [dir. Filip Nuckolls] ¹³³
	-	<i>Vyčištěno (Blasted)</i> – Divadlo Na Cucký, Olomouc, Czech Republic [dir. Anna Petrželková] ¹³⁴
	-	<i>Očištění / Depurados</i> (Cleansed, both Spanish and Czech translation) – Institut del Teatre and Damúza Studio, Prague, Czech Republic, toured also to Barcelona [dir. Veronika Riedlbauchová] ¹³⁵
	-	<i>Psychóza ve 4:48</i> – HaDavidlo, Brno, Czech Republic [dir. Filip Nuckolls]
2011	-	<i>Manque</i> – Comédie de Reims, Reims and Théâtre Les Ateliers, Lyon, France [dir. Simon Delétang] ¹³⁶

¹²⁴ <<https://www.theatre-contemporain.net/spectacles/Crave/>> [Accessed 10.5.19]

¹²⁵ Ibid.

¹²⁶ <<http://www.iainfisher.com/kane/eng/kane-live-2009.html>> [Accessed 10.5.19]

¹²⁷ <<https://www.theguardian.com/stage/2009/jul/24/448-psychosis-review>> [Accessed 10.5.19]

¹²⁸ <<http://www.iainfisher.com/kane/eng/kane-live-2008.html>> [Accessed 10.5.19]

¹²⁹ <<http://www.iainfisher.com/kane/eng/kane-live-2009.html>> [Accessed 10.5.19]

¹³⁰ <<https://theses.cz/id/3uj9qg/simonavicarovadiplomovaprace.pdf>> [Accessed 10.5.19]

¹³¹ <<https://www.thestage.co.uk/news/2010/blasted-to-be-revived-in-provocative-lyric-hammersmith-season/>> [Accessed 26.4.19]

¹³² <<http://www.iainfisher.com/kane/eng/kane-live-2009.html>> [Accessed 10.5.19]

¹³³ <<https://theses.cz/id/3uj9qg/simonavicarovadiplomovaprace.pdf>> [Accessed 10.5.19]

¹³⁴ <<http://www.divadlonacucky.cz/index.php?page=vycisteno>> [Accessed 10.5.19]

¹³⁵ <<https://theses.cz/id/3uj9qg/simonavicarovadiplomovaprace.pdf>> [Accessed 10.5.19]

¹³⁶ <<https://catalogue.bnf.fr/ark:/12148/cb423018012>> <<https://www.theatre-contemporain.net/spectacles/Manque-Crave/>> [Accessed 10.5.19]

2012	-	<i>Crave</i> – La Comédie de Valence, Valence and Théâtre Les Ateliers, Lyon, France [dir. Christine Monlezun] ¹³⁷
	-	<i>L'amour de Phédre</i> – le Grütli, Geneva, Switzerland [dir. Pascal Gravat, Prisca Harsch] ¹³⁸
	-	<i>4.48 Psychose</i> – Théâtre des Bernadines, Marseille, France [dir. Thomas Fourneau] ¹³⁹
	-	<i>4.48 Psychose</i> – l'Apodictique ensemble, la Comédie de Valence, Valence, France [dir. Valérie Marinese] ¹⁴⁰
2013	-	<i>Crave</i> – Transversales, Verdun, France [dir. Patrick Haggiag] ¹⁴¹
	-	<i>4.48 Psychose</i> – Théâtre du Grand Marché, Saint-Denis, France [dir. Nicolas Derieux] ¹⁴²
2014	-	<i>Manque</i> – Théâtre des Bernadines, Marseille, France [dir. Alain Fourneau] ¹⁴³
2015	<i>Blasted, Crave, 4.48 Psychosis</i> - Crucible Theatre, Sheffield, UK [dir. Daniel Evans, Charlotte Gwinner, Richard Wilson] ¹⁴⁴	<i>Anéantis</i> – Nanterre-Amandiers, Paris, France [dir. Karim Bel Kacem] ¹⁴⁵
	<i>Blasted</i> – The Other Room at Porter's, Cardiff, Wales, UK [dir. Kate Wasserberg] ¹⁴⁶	<i>4.48 Psychose</i> – Aktéon Théâtre, Paris, France [dir. Ulysse Di Greggorio] ¹⁴⁷
	-	<i>Blasted</i> – Performance Works, Granville Isl, Vancouver, Canada [dir. Richard Wolfe] ¹⁴⁸
	-	<i>Crave</i> – Machine 5, Green Street Studios, Cambridge, Massachusetts, United States [dir. Greg Kowalski] ¹⁴⁹

¹³⁷ <<https://www.theatre-contemporain.net/spectacles/4-48-Psychose-5448/>> [Accessed 10.5.19]

¹³⁸ <<https://www.theatre-contemporain.net/spectacles/L-amour-de-Phedre-5489/>> [Accessed 10.5.19]

¹³⁹ <<https://catalogue.bnf.fr/ark:/12148/cb43559756h>> [Accessed 10.5.19]

¹⁴⁰ <<https://catalogue.bnf.fr/ark:/12148/cb43506211d>> [Accessed 10.5.19]

¹⁴¹ <<https://catalogue.bnf.fr/ark:/12148/cb43777424b>> [Accessed 10.5.19]

¹⁴² <<https://catalogue.bnf.fr/ark:/12148/cb43744345p>> [Accessed 10.5.19]

¹⁴³ <<https://catalogue.bnf.fr/ark:/12148/cb44296441c>> [Accessed 10.5.19]

¹⁴⁴ <<https://www.broadwayworld.com/uk-regional/article/Full-Casting-Set-for-Sheffield-Theatres-Sarah-Kane-Season-20150203>> [Accessed 10.5.19]

¹⁴⁵ <<https://www.theatre-contemporain.net/spectacles/B-L-A-S-T-E-D-Piece-de-chambre-n-1/>> [Accessed 10.5.19]

¹⁴⁶ <<https://www.otherroomtheatre.com/en/whats-on/seasons/life-in-close-up/blasted/>> [Accessed 10.5.19]

¹⁴⁷ <<https://www.theatre-contemporain.net/spectacles/4-48-Psychose-20489/>> [Accessed 10.5.19]

¹⁴⁸ <<https://www.pitheatre.com/blasted>> [Accessed 10.5.19]

¹⁴⁹ <<http://www.iainfisher.com/kane/eng/sarah-kane-news.html>> [Accessed 10.5.19]

	-	<i>Crave</i> – Directors Lab West, Los Angeles, California, United States [dir. Sarah M. Chichester] ¹⁵⁰
	-	<i>4.48 Psychosis</i> – NTGent tour of the Netherlands and Belgium [dir. Jan Steen] - Rotterdam Schauwberg Theatre - Gent Minardschouwberg - Maarstricht AINSI, Belgium - Brussels KVS, Belgium ¹⁵¹
2016	<i>Cleansed</i> – National Theatre, London, UK [dir. Katie Mitchell] ¹⁵²	<i>4.48 Psychose</i> – La Loge, Paris, France [dir. Brune Bleicher] ¹⁵³
	-	<i>4.48 Psychose</i> – Théâtre de l’Aquarium, Paris, France [dir. Sara Llorca, Charles Vitez] ¹⁵⁴
	-	<i>Phèdre(s)</i> – Odéon Théâtre de l’Europe, Paris, France [dir. Krzysztof Warlikowski] ¹⁵⁵
2017	<i>Blasted</i> – Stix Theatre, London, UK [dir. Alasdair Pidsley] ¹⁵⁶	<i>Blasted</i> and <i>4.48 Psychosis</i> – L’Entrepôt Théâtre -Studio, Alfortville, France [dir. Christian Benedetti] ¹⁵⁷
	-	<i>4.48 Psychose</i> – La Bâtie, Festival de Genève, Geneva, Switzerland [dir. Mathieu Bertholet] ¹⁵⁸
	-	<i>4.48 Psychosis</i> – Kuala Lumpur Performing Arts Centre, Kuala Lumpur, Malaysia [dir. Kevin Wong] ¹⁵⁹
	-	<i>Cleansed</i> – Montague Basement, Sydney, Australia [dir. Saro Lusty-Cavallari] ¹⁶⁰
	-	<i>4.48 Psychosis</i> – Old Fitz Theatre, Sydney, Australia [dir. Anthony Skuse] ¹⁶¹

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

¹⁵² <<http://catalogue.nationaltheatre.org.uk/CalmView/Record.aspx?src=CalmView.Performanc&id=PERF10052&pos=1>> [Accessed 10.5.19]

¹⁵³ <<https://www.theatre-contemporain.net/spectacles/4-48-Psychose-16878/>> [Accessed 10.5.19]

¹⁵⁴ <<https://www.theatre-contemporain.net/spectacles/4-48-Psychose-15088/>> [Accessed 10.5.19]

¹⁵⁵ <<https://catalogue.bnf.fr/ark:/12148/cb451828805>> [Accessed 10.5.19]

¹⁵⁶ <https://www.whatsonstage.com/london-theatre/reviews/blasted-styx-sarah-kane_43041.htm> [Accessed 10.5.19]

¹⁵⁷ <<https://catalogue.bnf.fr/ark:/12148/cb453712912>> [Accessed 10.5.19]

¹⁵⁸ <<https://www.theatre-contemporain.net/spectacles/4-48-Psychose-21364/>> [Accessed 10.5.19]

¹⁵⁹ <<http://www.iainfisher.com/kane/eng/sarah-kane-news.html>> [Accessed 10.5.19]

¹⁶⁰ Ibid.

¹⁶¹ <<http://www.iainfisher.com/kane/eng/sarah-kane-news.html>> [Accessed 10.5.19]

	-	<i>4.48 Psychosis</i> – The Flamboyant Theatre, New York, United States [dir. Jonathan Zautner] ¹⁶²
2018	-	<i>Blasted</i> - Malthouse Theatre, Melbourne, Australia [dir. Anne-Louise Sarks] ¹⁶³
	-	<i>4.48 Psychosis</i> – Landestheater Coburg, Coburg, Bavaria, Germany [dir. Axel Sichrovsky] ¹⁶⁴
2019	-	<i>4.48 Psychose</i> – Théâtre Clavel, Paris, France [dir. Nicolas Torrens] ¹⁶⁵

¹⁶² Ibid.

¹⁶³ <<https://thetheatretimes.com/sarah-kanes-controversial-1990s-play-blasted-feels-prescient-in-the-metoo-era/>> [Accessed 10.5.19]

¹⁶⁴ <<https://www.landestheater-coburg.de/stuecke/schauspiel/448-psychose/>> [Accessed 10.5.19]

¹⁶⁵ <<https://www.theatre-contemporain.net/spectacles/4-48-Psychose-25678/>> [Accessed 26.4.19]