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Nota di contenuto	Cover; Half Title; Series; Title; Copyright; Dedication; Contents; List of Photographic Plates; Notes on Contributors; Acknowledgements; Introduction to Howard Barker's Theatre: Wrestling with Catastrophe; Part One Howard Barker and The Wrestling School; 1 A Company and Its Origins; 2 From the Actor, to the Actor; Nicholas Le Prevost; Philip Franks; James Clyde; Sean O'Callaghan; Jules Melvin; Victoria Wicks; Suzy Cooper; 3 Directing Slowly; 4 Amplifying Catastrophe; Considerations of form; Pakhuis 17 - A new aesthetic emerges; Bespoke subversion; Lighting techniques for enhanced presence Production rehearsal with The Wrestling SchoolThe exordium; 5 On Discipline; Part Two Readings/Inversions; 6 'To experience a thing as beautiful': The Photographic Practice of Howard Barker; Bodies; Objects; The mysterious Eduardo Houth; 7 Vintage Barker: New Writing in Old Bottles; Waves and brands; The dramaturgy of New Writing; Legacy; 8 Howard Barker and the Return of Religion; Barker and Genesis: Return to the beginning; Christianity and Islam in The Castle; Apocalypse and rebirth in The Europeans; Meister Eckhart; The One; Conclusion; 9 Going Underground; 'Stage space' 'Presentational space' 'Fictional place'; Going underground . . . ; Part Three Other Barkers; 10 Acting Barker; 11 Staging Barker in America; 12 Barker from a Viewpoint: Staging Ursula: Fear of the Estuary; A physical tension; Setting the tone; Gesture; Source work; What is the

hat?; Future considerations; 13 Staging Barker at Scotland's Conservatoire; 14 'A Gallery of Images': From the Aberystwyth Students; Welcome stranger; The 1980s; The 1990s and 2000s; Pot of Thieves, 2011-12; The Forty (Few Words): 'In mid-wickedness'; Inconclusion: 'I will say it and go'; Notes; Index; Plates

Sommario/riassunto

"Howard Barker and The Wrestling School have been seen as marginal to the major concerns of British theatre, problematic in their staging and challenging in the ideas they explore. Yet Barker's writing career spans six decades, he is the only living writer to have been accorded an entire season with the Royal Shakespeare Company, and The Wrestling School produces theatre of such a striking quality that it earned continuous Arts Council funding for nearly 20 years. Wrestling with Catastrophe challenges existing ways of reading Barker's theatre practice and plays and provides new ways into his work. The book brings together the full range of Barker's aesthetic concerns - including text, direction, design, acting, narrative form, poetry, appropriation, painting, photography, electronic media, technology, puppetry, and theatre space - and in doing so, makes a radical re-evaluation possible"--
