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Titolo	Shakespeare and Costume in Practice // by Bridget Escolme
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Collana	Shakespeare in Practice
Disciplina	822.33
Soggetti	European literature - Renaissance, 1450-1600 Theater - Production and direction Theater - History Cultural industries Theater Literature - History and criticism Stage management Early Modern and Renaissance Literature Theatre Direction and Production Theatre History Theatre Industry Literary History Technology and Stagecraft
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. Chapter One: Introduction -- 2. Chapter Two: Hamlet, Mourning and the Disappearing Costume: Inky Cloaks and Solemn Black -- 3. Chapter Three: Much Ado About Nothing, Restorative Nostalgia and the Costume Drama: Tires and Rebatoes, Corsets and Lace -- 4. Chapter Four: The Post-Colonial Tempest: Costume and Race -- 5. Chapter Five: Conclusion: Practitioner Interviews.
Sommario/riassunto	What is the role of costume in Shakespeare production? Shakespeare and Costume in Practice argues that costume design choices are central not only to the creation of period setting and the actor's work on

character, but to the cultural, political, and psychological meanings that the theatre makes of Shakespeare. The book explores questions about what the first Hamlet looked like in his mourning cloak; how costumes for a Shakespeare comedy can reflect or critique the collective nostalgias a culture has for its past; how costume and casting work together to ask new questions about Shakespeare and race. Using production case studies of *Hamlet*, *Much Ado About Nothing*, and *The Tempest*, the book demonstrates that costume design can be a site of experimentation, playfulness, and transgression in the theatre - and that it can provoke audiences to think again about what power, race, and gender look like on the Shakespearean stage.
