

Surrender is based on and written using the works of British playwright Sara Kane, specifically her plays *Blasted*, *Cleansed* and *Crave*. The project began as an attempt to find ways to stage Kane's famously "unstageable" work. Through the process of its creation *Surrender* became a reflection on what I believe to be the core idea of her unfinished war trilogy comprised of *Cleansed* and *Blasted* best encapsulated by Sara Kane's quote:

"The logical conclusion of the attitude that produces an isolated rape in England is the rape camps in Bosnia and the logical conclusion to the way society expects men to behave is war."



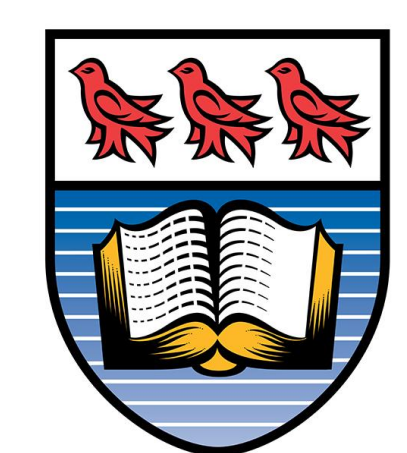
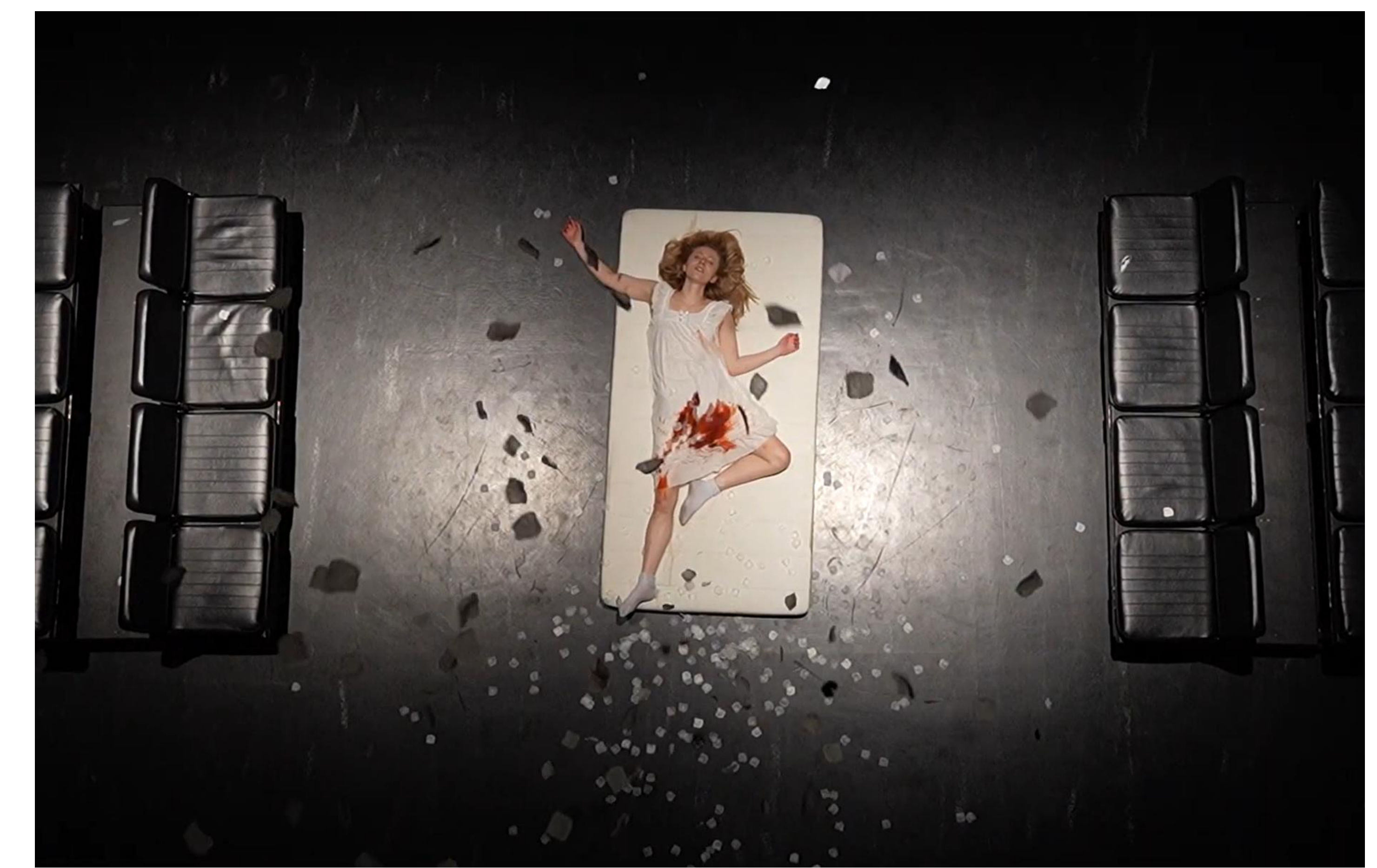
In the beginning war looks and feels like love. But unlike love it gives nothing in return but an ever-deepening dependence, like all narcotics, on the road to self-destruction. It does not affirm but places upon us greater and greater demands. It destroys the outside world until it is hard to live outside war's grip. It takes a higher and higher dose to achieve any thrill. Finally, one ingests war only to remain numb."

– Chris Hedges, [War Is a Force That Gives Us Meaning](#)



Kane constantly draws parallels between violence and control in intimate relationships and the mass-scale violence of war. With this in mind I set out to create a piece that would highlight this connection. Using Kane's own dialogue and the two main characters of *Cleansed* I created *Surrender* with the goal of doing justice to the brutality of Kane's work while forcing audiences to confront the realities of authoritarian control. While some may view the piece as extreme I followed Kane's own guiding principle of only depicting things based on real events.

I hope people who view *Surrender* gain a greater appreciation for Kane's work and an understanding of the ways in which authoritarian control is established on political, social or inter-personal scales.



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