

Suzan Lori Parks Venus

Stephanie Cannon

Venus Suzan-Lori Parks, 1998 THE STORY: In 1810, The Venus Hottentot (as she is dubbed)--a young black woman with an enormous posterior--is lured away from her menial job in South Africa to tour the world and make lots of money. Once in England, however, she is sold to a freak s

Venus, a Play by Suzan-Lori Parks, Original Production Concept & Dramaturgical Work Stephanie Cannon, 2002
Labyrinth of Hybridities Marc Maufort, 2010 Taking its cue from Eugene O'Neill's questioning of «faithful realism», voiced by Edmund Tyrone in *Long Day's Journey into Night*, this book examines the distant legacy of the Irish American playwright in contemporary multiethnic drama in the U.S. It explores the labyrinth of formal devices through which African American, Latina/o, First Nations, and Asian American dramatists have unconsciously reinterpreted O'Neill's questioning of mimesis. In their works, hybridizations of stage realism function as aesthetic celebrations of the spiritual potentialities of cultural in-betweenness. This volume provides detailed analyses of over forty plays authored by such key artists as August Wilson, Suzan-Lori Parks, José Rivera, Cherrie Moraga, Hanay Geiogamah, Diane Glancy, David Henry Hwang, and Chay Yew, to give only a few prominent examples. All in all, *Labyrinth of Hybridities* invites its readers to reassess the cross-cultural patterns characterizing the history of twentieth century American drama.

The Specter and the Speculative Mae G. Henderson, Jeanne Scheper, Gene Melton, 2024-05-31 *The Specter and the Speculative: Afterlives and Archives in the African Diaspora* engages in a critical conversation about how historical subjects and historical texts within the African Diaspora are re-fashioned, re-animated, and re-articulated, as well as parodied, nostalgized, and defamiliarized, to establish an “afterlife” for African Atlantic identities and narratives. These essays focus on transnational, transdisciplinary, and transhistorical sites of memory and haunting—textual, visual, and embodied performances—in order to examine how these “living” archives circulate and imagine anew the meanings of prior narratives liberated from their original context. Individual essays examine how historical and literary performances—in addition to film, drama, music, dance, and material culture—thus revitalized, transcend and speak across temporal and spatial boundaries not only to reinstate traditional meanings, but also to motivate fresh commentary and critique. Emergent and established scholars representing diverse disciplines and fields of interest specifically engage under explored themes related to afterlives, archives, and haunting.

The Transnational in Literary Studies Kai Wiegandt, 2020-07-06 This volume clarifies the meanings and applications of the concept of the transnational and identifies areas in which the concept can be particularly useful. The division of the volume into three parts reflects areas which seem particularly amenable to analysis through a transnational lens. The chapters in Part 1 present case studies in which the concept replaces or complements traditionally dominant concepts in literary studies. These chapters demonstrate, for example, why some dramatic texts and performances can better be described as transnational than as postcolonial, and how the transnational underlies and complements concepts such as world literature. Part 2 assesses the advantages and limitations of writing literary history with a transnational focus. These chapters illustrate how such a perspective loosens the epistemic stranglehold of national historiographies, but they also argue that the transnational and national agendas of literary historiography are frequently entangled. The chapters in Part 3 identify transnational genres such as the transnational historical novel, transnational migrant fiction and translinguistic theatre, and analyse the specific poetics and politics of these genres.

Tragic Resistance Megan Shea, 2024-12-30 Tragic Resistance analyzes playwrights, directors, and performers who shatter gender norms to gain agency within the patriarchal institutions restricting them. The artists in this book work against the tragic narratives that would otherwise constrict them: the tragedy of Antigone unmade by Judith Malina, the history of The Venus Hottentot pulled into the present in Suzan-Lori Parks's Venus, the narrative of the rape victim eschewed in Emma Sulkowicz's performances, the story of brides jilted by the homophobic state government in the case of Annie Sprinkle and Beth Stephens, the tragedy of Anna Nicole as told by Margaret Cho, and the reclamation of the female body from traditional hip hop by Nicki Minaj. All these performers and performances subvert traditional notions of gendered roles that people should or could hold. This book examines the nature of these performances to interrogate how theatrical and performative resistance works and why performance might be a vehicle for altering patriarchal structures that withhold agency from women and trans/genderqueer+ people.

Writing African American Women Elizabeth A. Beaulieu, 2006-04-30 Women have had a complex experience in African American culture. The first work of its kind, this encyclopedia approaches African American literature from a Women's Studies perspective. While Yolanda Williams Page's Encyclopedia of African American Women Writers provides biographical entries on more than 150 literary figures, this book is much broader in scope. Included are several hundred alphabetically arranged entries on African American women writers, as well as on male writers who have treated women in their works. Entries on genres, periods, themes, characters, historical events, texts, places, and other topics are included as well. Each entry is written by an expert contributor and relates its subject to the overall experience of women in African American literature. Entries cite works for further reading, and the encyclopedia closes with a selected, general bibliography. African American culture is enormously diverse, and the experience of women in African American society is especially complex.

Women were among the first African American writers, and works by black women writers are popular among students and general readers alike. At the same time, African American women have been oppressed, and texts by black male authors represent women in a variety of ways. The first of its kind, this encyclopedia approaches African American literature from a Women's Studies perspective, and thus significantly illuminates the African American cultural experience through literary works. Included are several hundred alphabetically arranged entries, written by numerous expert contributors. In addition to covering male and female African American authors, the encyclopedia also discusses themes, major works and characters, genres, periods, historical events, places, and other topics. Included are entries on such authors as: ; Maya Angelou ; James Baldwin ; Frederick Douglass ; Nikki Giovanni ; June Jordan ; Claude McKay ; Ishmael Reed ; Sojourner Truth ; Phillis Wheatley ; And many others. In addition, the many works discussed include: ; *Beloved* ; *Blanche on the Lam* ; *I know Why the Caged Bird Sings* ; *The Men of Brewster Place* ; *Quicksand* ; *The Street* ; *Waiting to Exhale* ; And many more. The many topical entries cover: ; Black Feminism ; Black Nationalism ; Conjuring ; Children's and Young Adult Literature ; Detective Fiction ; Epistolary Novel ; Motherhood ; Sexuality ; Spirituality ; Stereotypes ; And many others. Entries relate their topics to the experience of African American women and cite works for further reading. Features and Benefits: ; Includes hundreds of alphabetically arranged entries. ; Draws on the work of numerous expert contributors. ; Includes a selected, general bibliography. ; Offers a range of finding aids, such as a list of entries, a guide to related topics, and an extensive index. ; Supports the literature curriculum by helping students analyze major writers and works. ; Supports the social studies curriculum by helping students use literature to understand the experience of African American women. ; Covers the full chronological range of African American literature. ; Fosters a respect for cultural diversity. ; Develops research skills by directing students to additional sources of information. ; Builds bridges between African American history, literature, and Women's Studies.

The Grotesque in Contemporary Anglophone Drama Ondřej Pilný, 2016-06-28 Grotesque features have been among the chief characteristics of drama in English since the 1990s. This new book examines the varieties of the grotesque in the work of some of the most original playwrights of the last three decades (including Enda Walsh, Philip Ridley, Tim Crouch and Suzan-Lori Parks), focusing in particular on ethical and political issues that arise from the use of the grotesque.

Theater and Integrity Larry D. Bouchard, 2011-08-31 Four decades ago Tom F. Driver brought theater into discussion with religion and modern theology. It has been a rich ongoing dialogue, but one that now demands a bold new engagement. In *Theater and Integrity*, Larry D. Bouchard argues that while the “antitheatrical prejudice” regards theater as epitomizing the absence of integrity, theater’s ways of being realized in ensembles, texts, and performances allow us to reenvision integrity’s emergence and ephemeral presence. This book follows such questions across theatrical, philosophical, and theological studies of moral, personal, bodily, and kenotic patterns of integrity. It locates ambiguities in our discourse about

integrity, and it delves into conceptions of identity, morality, selfhood, and otherness. Its explorations ask if integrity is less a quality we might possess than a contingent gift that may appear, disappear, and perhaps reappear. Not only does he chart anew the ethical and religious dimensions of integrity, but he also reads closely across the history of theater, from Greek and Shakespearean drama to the likes of Seamus Heaney, T. S. Eliot, Caryl Churchill, Wole Soyinka, Tony Kushner, and Suzan-Lori Parks. His is an approach of juxtaposition and reflection, starting from the perennial observation that theater both criticizes and acknowledges dimensions of drama and theatricality in life.

Lives in Play Ryan Claycomb, 2012-08-08 *Lives in Play* explores the centrality of life narratives to women's drama and performance from the 1970s to the present moment. In the early days of second-wave feminism, the slogan was The personal is the political. These autobiographical and biographical true stories have the political impact of the real and have also helped a range of feminists tease out the more complicated aspects of gender, sex, and sexuality in a Western culture that now imagines itself to be postfeminist. The book covers a broad range of texts and performances, from performance artists like Karen Finley, Holly Hughes, and Bobby Baker to playwrights like Suzan-Lori Parks, Maria Irene Fornes, and Sarah Kane. The book examines biography and autobiography together to link their narrative tactics and theatrical approaches and show the persistent and important uses of life writing strategies for theater artists committed to advancing women's rights and remaking women's representations. *Lives in Play* argues that these writers and artists have not only responded to the vibrant conversations in feminist theory but also have anticipated and advanced these ideas, theorizing gender onstage for specific ends. Ryan Claycomb demonstrates how these performances work through tensions between performative identity and the essentialized body, between the truth value of life stories and the constructed nature of gender and narrative alike, and between writing and performing as modes of feminist representation. The book will appeal to scholars in performance studies, women's studies, and literature, including those in the growing field of auto/biography studies.

Dramatic Movement of African American Women Yuvraj Nimbaji Herode, 2023-07-11 The book demonstrates the experiences of Alice Childress, Lorraine Hansberry, and Suzan-Lori Parks in comparison with the dramas of each other and those of other African American women. These women playwrights created a militant theatre and a theatre of experience that applied to both the African American community in general and African and African American women in particular. They have been encompassed within African American woman's aesthetics that shares the militancy and experience characterized by a triple factor: race, gender, and class.

Language and Power on the Rhetorical Stage Fiona Harris Ramsby, 2020-12-30 Through a fusion of narrative and analysis, *Language and Power on the Rhetorical Stage* examines how theater can enact critical discourse analysis, and how micro-instances of iniquitous language use have been politically and historically reiterated to oppress and deny equal rights to marginalized groups of people. Drawing from Aristophanes' rhetorical plays as a template for rhetoric in action, the author

poses the stage as a rhetorical site whereby we can observe, see, and feel 20th-century rhetorical theories of the body. Using critical discourse analysis and Judith Butler's theories of the performative body as a methodological and analytical lens, the book explores how a handful of American plays in the latter part of the 20th century – the works of Tony Kushner, Suzan Lori-Parks, and John Cameron Mitchell, among others – use rhetoric in order to perform and challenge marginalizing language about groups who are not offered center stage in public and political spheres. This innovative study initiates a conversation long overdue between scholars in rhetorical and performance studies; as such, it will be essential reading for academic researchers and graduate students in the areas of rhetorical studies, performance studies, theatre studies, and critical discourse analysis.

The Problem of the Color[blind] Brandi Wilkins Catanese, 2012-10-16 Catanese's beautifully written and cogently argued book addresses one of the most persistent sociopolitical questions in contemporary culture. She suggests that it is performance and the difference it makes that complicates the terms by which we can even understand 'multicultural' and 'colorblind' concepts. A tremendously illuminating study that promises to break new ground in the fields of theatre and performance studies, African American studies, feminist theory, cultural studies, and film and television studies. ---Daphne Brooks, Princeton University Adds immeasurably to the ways in which we can understand the contradictory aspects of racial discourse and performance as they have emerged during the last two decades. An ambitious, smart, and fascinating book. ---Jennifer DeVere Brody, Duke University Are we a multicultural nation, or a colorblind one? *The Problem of the Color[blind]* examines this vexed question in American culture by focusing on black performance in theater, film, and television. The practice of colorblind casting---choosing actors without regard to race---assumes a performing body that is somehow race neutral. But where, exactly, is race neutrality located---in the eyes of the spectator, in the body of the performer, in the medium of the performance? In analyzing and theorizing such questions, Brandi Wilkins Catanese explores a range of engaging and provocative subjects, including the infamous debate between playwright August Wilson and drama critic Robert Brustein, the film career of Denzel Washington, Suzan-Lori Parks's play *Venus*, the phenomenon of postblackness (as represented in the Studio Museum in Harlem's *Freestyle* exhibition), the performer Ice Cube's transformation from icon of gangsta rap to family movie star, and the controversial reality television series *Black. White.* Concluding that ideologies of transcendence are ahistorical and therefore unenforceable, Catanese advances the concept of racial transgression---a process of acknowledging rather than ignoring the racialized histories of performance---as her chapters move between readings of dramatic texts, films, popular culture, and debates in critical race theory and the culture wars.

Reading Contemporary African American Drama Trudier Harris, 2007 Textbook

The Methuen Drama Guide to Contemporary American Playwrights Christopher Innes, Peter Paul Schnierer, Martin Middeke, Matthew C. Roudané, 2013-12-19 Unrivalled in its coverage of recent work and writers, *The Methuen Drama Guide*

to Contemporary American Playwrights surveys and analyses the breadth, vitality and development of theatrical work to emerge from America over the last fifty years. This authoritative guide leads you through the work of 25 major contemporary American playwrights, discussing more than 140 plays in detail. Written by a team of 25 eminent international scholars, each chapter provides: · a biographical introduction to the playwright's work; · a survey and concise analysis of the writer's most important plays; · a discussion of their style, dramaturgical concerns and critical reception; · a bibliography of published plays and a select list of critical works. Among the many Tony, Obie and Pulitzer prize-winning playwrights included are Sam Shepard, Tony Kushner, Suzan-Lori Parks, August Wilson, Paula Vogel and Neil LaBute. The abundance of work analysed enables fresh, illuminating conclusions to be drawn about the development of contemporary American playwriting.

Viewers in Distress Stefka Mihaylova, 2023-07-05 Conventional notions of avant-garde art suggest innovative artists rebelling against artistic convention and social propriety, shocking unwilling audiences into new ways of seeing and living. *Viewers in Distress* tells a different story. Beginning in the tumultuous 1990s, after the fall of the Berlin Wall and in the wake of the Los Angeles riots, rebellious spectators in American and British theaters broke with theater decorum and voiced their radical interpretations of shows that were not meant to be radical. In doing so, audiences tried to understand the complex racial, gender, and religious politics of their times, while insisting that liberal societies fulfill their promise of dignity for all. Stefka Mihaylova argues that such non-conforming viewing amounts to an avant-garde of its own: a bold reimagining of how we live together and tell stories of our lives together, aimed to achieve liberalism's promise. In telling this story, she analyzes the production and reception politics of works by Susan-Lori Parks, Sarah Kane, *Forced Entertainment*, Gurpreet Kaur Bhatti, and Young Jean Lee, as well as non-theatrical controversies such as the conflict over Halloween costumes at Yale in 2015. At the core of spectators' discontent, this book suggests, is an effort to figure out how to get along with people different from ourselves in the diverse U.S. and British societies in which we live.

The Lines Between the Lines Bess Rowen, 2021-10-18 What is the purpose of a stage direction? These italicized lines written in between the lines of spoken dialogue tell us a great deal of information about a play's genre, mood, tone, visual setting, cast of characters, and more. Yet generations of actors have been taught to cross these words out as records of previous performances or signs of overly controlling playwrights, while scholars have either treated them as problems to be solved or as silent lines of dialogue. Stage directions can be all of these things, and yet there are examples from over one-hundred years of American playwriting that show that stage directions can also be so much more. *The Lines Between the Lines* focuses on how playwrights have written stage directions that engage readers, production team members, and scholars in a process of embodied creation in order to determine meaning. Author Bess Rowen calls the products of this method "affective stage directions" because they reach out from the page and affect the bodies of those who encounter them. Affective stage directions do not tell a reader or production team what a given moment looks like, but rather how a moment

feels. In this way, these stage directions provide playgrounds for individual readers or production teams to make sense of a given moment in a play based on their own individual cultural experience, geographic location, and identity-markers. Affective stage directions enable us to check our assumptions about what kinds of bodies are represented on stage, allowing for a greater multitude of voices and kinds of embodied identity to make their own interpretations of a play while still following the text exactly. The tools provided in this book are as useful for the theater scholar as they are for the theater audience member, casting director, and actor. Each chapter covers a different function of stage directions (spoken, affective, choreographic, multivalent, impossible) and looks at it through a different practical lens (focusing on actors, directors, designers, dramaturgs, and readers). Every embodied person will have a slightly different understanding of affective stage directions, and it is precisely this diversity that makes these stage directions crucial to understanding theater in our time.

Gendered Citizenship and the Politics of Representation Brita Ytre-Arne, Kari Jegerstedt, 2016-08-26 This book sheds new light on gender-based inequalities in a globalized world. Interdisciplinary in scope, it reveals new avenues of research on gendered citizenship, analysing the possibilities and pitfalls of being represented and of representing someone. Drawing on contexts both historical and contemporary, it queries what it means to have access to representation, which power structures regulate and produce representation, and who counts as a citizen. Situating its arguments in the global struggle for hegemony, it answers such thought-provoking questions as whether one can represent someone or be represented without recourse to citizenship and, conversely, whether it is possible to be a citizen if one does not have access to representation. This engaging edited collection will appeal to students and scholars of sociology, social anthropology, history, media studies, political science, literature, gender studies and cultural studies. div div>

African American Culture and Society After Rodney King Josephine Metcalf, Carina Spaulding, 2016-03-09 1992 was a pivotal moment in African American history, with the Rodney King riots providing palpable evidence of racialized police brutality, media stereotyping of African Americans, and institutional discrimination. Following the twentieth anniversary of the Los Angeles uprising, this time period allows reflection on the shifting state of race in America, considering these stark realities as well as the election of the country's first black president, a growing African American middle class, and the black authors and artists significantly contributing to America's cultural output. Divided into six sections, (The African American Criminal in Culture and Media; Slave Voices and Bodies in Poetry and Plays; Representing African American Gender and Sexuality in Pop-Culture and Society; Black Cultural Production in Music and Dance; Obama and the Politics of Race; and Ongoing Realities and the Meaning of 'Blackness') this book is an engaging collection of chapters, varied in critical content and theoretical standpoints, linked by their intellectual stimulation and fascination with African American life, and questioning how and to what extent American culture and society is 'past' race. The chapters are united by an intertwined sense of progression and regression which addresses the diverse dynamics of continuity and change that have defined shifts

in the African American experience over the past twenty years.

Modern American Drama: Playwriting in the 1990s Sharon Friedman, Cheryl Black, 2019-11-14 The Decades of Modern American Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: * Tony Kushner: Angels in America: A Gay Fantasia on National Themes, Part One and Part Two (1991), Slavs! Thinking About the Longstanding Problems of Virtue and Happiness (1995) and A Dybbuk, or Between Two Worlds (1997); * Paula Vogel: Baltimore Waltz (1992), The Mineola Twins (1996) and How I Learned to Drive (1997); * Suzan-Lori Parks: The Death of the Last Black Man in the Whole Entire World (1990), The America Play (1994) and Venus (1996); * Terrence McNally: Lips Together, Teeth Apart (1991), Love! Valour! Compassion! (1997) and Corpus Christi (1998).

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