

Venus Suzan Lori Parks 5

Roger Bechtel

Venus Suzan-Lori Parks, 2012-12-15 Suzan-Lori Parks continues her examination of black people in history and stage through the life of the so-called Hottentot Venus, an African woman displayed semi-nude throughout Europe due to her extraordinary physiognomy; in particular, her enormous buttocks. She was befriended, bought and bedded by a doctor who advanced his scientific career through his anatomical measurements of her after her premature death.

Suzan-Lori Parks Philip C. Kolin, 2014-01-10 The first African American woman to win the Pulitzer Prize for drama, Suzan-Lori Parks has received international recognition for her provocative and influential works. Her plays capture the nightmares of African Americans endangered by a white establishment determined to erase their history and eradicate their dreams. A dozen essays address Parks's plays, screenplays and novel. Additionally, this book includes two original interviews (one with Parks and another with her long-time director Liz Diamond) and a production chronology of her plays.

Exploring the Black Venus Figure in Aesthetic Practices, 2019-07-15 Exploring the Black Venus Figure in Aesthetic Practices critically examines a longstanding colonial fascination with the black female body as an object of sexual desire, envy, and anxiety. Since the 2002 repatriation of the remains of Sara Baartman to post-apartheid South Africa, the interest in the figure of Black Venus has skyrocketed, making her a key symbol for the restoration of the racialized female body in feminist, anti-racist and postcolonial terms. Edited by Jorunn Gjerden, Kari Jegerstedt, and Željka Švrljuga, this volume considers Black Venus as a product of art established and potentially refigured through aesthetic practices, following her travels through different periods, geographies and art forms from Baudelaire to Kara Walker, and from the Caribbean to Scandinavia. Contributors: Kjersti Aarstein, Carmen Birkle, Jorunn Svensen Gjerden, Kari Jegerstedt, Ulla Angkjær Jørgensen, Ljubica Matek, Margery Vibe Skagen, Camilla Erichsen Skalle, Željka Švrljuga.

Understanding Suzan-Lori Parks Jennifer Larson, 2012-11-15 Understanding Suzan-Lori Parks is a critical study of a playwright and screenwriter who was the first African American woman to receive the Pulitzer Prize for Drama. Suzan-Lori Parks is also the recipient of a MacArthur Genius Award, a Whiting Writers Award, a CalArts/Alpert Award in the Arts, two Obie Awards, and a Eugene McDermott Award in the Arts. In this book Jennifer Larson examines how Parks, through the innovative language and narratives of her extensive body of work, investigates and invigorates literary and cultural history. Larson discusses all of Parks's genres—play, screenplay, essay, and novel—closely reading key texts from Parks's more

experimental earlier pieces as well as her more linear later narratives. Larson's study begins with a survey of Parks's earliest and most difficult texts including *Imperceptible Mutabilities in the Third Kingdom* and *The Death of the Last Black Man in the Whole Entire World*. Larson then analyzes *Venus, In the Blood*, and the *Lincoln Plays: The America Play* and the Pulitzer Prize-winning *TopDog/Underdog*. Larson also discusses two of Parks's most important screenplays, *Girl 6* and *Their Eyes Were Watching God*. In interpreting these screenplays, Larson examines film's role in the popularization and representation of African American culture and history. These essays suggest an approach to all genres of literature and blend creativity, form, culture, and history into a revisionary aesthetic that allows for no identity or history to remain fixed, with Parks arguing that in order to be relevant they must all be dynamic and democratic.

The America Play and Other Works Suzan-Lori Parks, 2013-10-15 Parks has burst through every known convention to invent a new theatrical language, like a jive Samuel Beckett, while exploding American cultural myths and stereotypes along the way.... She's passionate and jokey and some kind of genius.--Vogue A collection of plays and essays by one of America's premier playwrights. Includes the essays *Possession*, *from Elements of Style*, and *An Equation for Black People Onstage*, and the plays *Imperceptible Mutabilities in the Third Kingdom*, *Betting on Dust Commander*, *Pickling*, *The Death of the Last Black Man in the Whole Entire World*, *Devotees in the Garden of Love*, and *The America Play*.

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.

In the Blood Suzan-Lori Parks, 2000 *THE STORY*: In this modern day riff on *The Scarlet Letter*, Hester La Negrita, a homeless mother of five, lives with her kids on the tough streets of the inner city. Her eldest child is teaching her how to read and write, but the letter A is

Suzan-Lori Parks in Person Philip C Kolin, Harvey Young, 2013-12-04 This collection of interviews offers unprecedented insight into the plays and creative works of Suzan-Lori Parks, as well as being an important commentary on contemporary theater and playwriting, from jazz and opera to politics and cultural memory. *Suzan-Lori Parks in Person* contains 18

interviews, some previously untranscribed or specially undertaken for this book, plus commentaries on her work by major directors and critics, including Liz Diamond, Richard Foreman, Bonnie Metzgar and Beth Schachter. These contributions combine to honor the first African American woman to receive the Pulitzer Prize in drama, and explore her ideas about theater, history, race, and gender. Material from a wide range of sources chronologically charts Parks's career from the 1990s to the present. This is a major collection with immediate relevance to students of American/African-American theater, literature and culture. Parks's engaging voice is brought to the fore, making the book essential for undergraduates as well as scholars. The Introduction of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

Past Performance Roger Bechtel, 2007 In this age of overweening global capital and omnipresent electronic media, many critics have diagnosed Western culture as suffering from a kind of historical obliviousness, a mass inability to situate our lived experience within the temporal flow of past, present, and future that is history. Within this historically bankrupt culture, representations of history in whatever medium - cinema, television, print - most often become mere fashion, the quotation of past styles devoid of historical gravitas. Against this, *Past Performance: American Theatre and the Historical Imagination* argues that many contemporary American theatre and performance artists are not only developing innovative strategies for staging history, but helping us reimagine our relationship with the past.

The Specter and the Speculative Mae G. Henderson, Jeanne Schepher, 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 Problem of the Color[blind] Brandi Wilkins Catanese, 2011-06-07 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.

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.

Representation and Black Womanhood N. Gordon-Chipembere, 2011-09-12 Sarah Baartman's iconic status as the Hottentot Venus - as victimized African woman, Mother of the new South Africa, and ancestral spirit to countless women of

the African Diaspora - has led to an outpouring of essays, biographies, films, interviews, art installations, and centers, comprising a virtual archive that seeks to find some meaning in her persona. Yet even those with the best intentions, fighting to give Baartman agency, a voice, a personhood, continue to service the general narratives of European documentation of her life without asking What if we looked at Baartman through another lens? This collection is the first of its kind to offer a space for international scholars, cultural activists, and visual artists to examine the legacy of Baartman's life anew, specifically finding an alternative Africanist rendering of a person whose life has left a profound impact on the ways in which Black women are displayed and represented the world over.

Suzan-Lori Parks Kevin J. Wetmore Jr, Alycia Smith-Howard, 2007-11-15 The first major study of this unique voice in contemporary drama. Suzan-Lori Parks confirmed herself as one of the most exciting and successful playwrights of her generation when winning the 2002 Pulitzer Prize, making her the only African American woman to win the award.

The Book of Grace Suzan-Lori Parks, 2016-03-01 [Suzan-Lori Parks'] dislocating stage devices, stark but poetic language and fiercely idiosyncratic images transform her work into something haunting and marvelous.—Time An original whose fierce intelligence and fearless approach to craft subvert theatrical convention and produce a mature and inimitable art that is as exciting as it is fresh.—August Wilson Named one of the 100 Innovators for the Next New Wave by Time magazine, Suzan-Lori Parks is a truly original voice of the American theater. Winner of the Pulitzer Prize and a MacArthur Genius Award, Parks is renowned for her groundbreaking language, theatricality, and an aesthetic that continues to evolve in unexpected ways. Her first full-length play since her award-winning *Topdog/Underdog*, *The Book of Grace* is a scorching three-person drama in which a young man returns home to south Texas to confront his father, unearthing deep-seated passions and ambition. The play premiered in spring 2010 at the Public Theater, where Parks is in the midst of a three-year residency as the first recipient of the theater's master writer chair. Suzan-Lori Parks is a playwright, screenwriter, songwriter, and novelist. Her plays include *Topdog/Underdog* (winner of the 2002 Pulitzer Prize), *In the Blood* (a 2000 Pulitzer Prize finalist), *Venus* (OBIE Award winner) and *Imperceptible Mutabilities in the Third Kingdom* (OBIE Award, Best New American Play).

The Racial Unfamiliar John Brooks, 2022-08-30 The works of African American authors and artists are too often interpreted through the lens of authenticity. They are scrutinized for “positive” or “negative” representations of Black people and Black culture or are assumed to communicate some truth about Black identity or the “Black experience.” However, many contemporary Black artists are creating works that cannot be slotted into such categories. Their art resists interpretation in terms of conventional racial discourse; instead, they embrace opacity, uncertainty, and illegibility. John Brooks examines a range of abstractionist, experimental, and genre-defying works by Black writers and artists that challenge how audiences perceive and imagine race. He argues that literature and visual art that exceed the confines of familiar conceptions of Black

identity can upend received ideas about race and difference. Considering photography by Roy DeCarava, installation art by Kara Walker, novels by Percival Everett and Paul Beatty, drama by Suzan-Lori Parks, and poetry by Robin Coste Lewis, Brooks pinpoints a shared aesthetic sensibility. In their works, the devices that typically make race feel familiar are instead used to estrange cultural assumptions about race. Brooks contends that when artists confound expectations about racial representation, the resulting disorientation reveals the incoherence of racial ideologies. By showing how contemporary literature and art ask audiences to question what they think they know about race, *The Racial Unfamiliar* offers a new way to understand African American cultural production.

Playing with Theory in Theatre Practice Megan Alritz, Julia Listengarten, M. Van Duyn Wood, 2011-11-29 Through a collection of original essays and case studies, this innovative book explores theory as an accessible, although complex, tool for theatre practitioners and students. These chapters invite readers to (re)imagine theory as a site of possibility or framework that can shape theatre making, emerge from practice, and foster new ways of seeing, creating, and reflecting. Focusing on the productive tensions and issues that surround creative practice and intellectual processes, the contributing authors present central concepts and questions that frame the role of theory in the theatre. Ultimately, this diverse and exciting collection offers inspiring ideas, raises new questions, and introduces ways to build theoretically-minded, dynamic production work.

The Red Letter Plays Suzan-Lori Parks, 2012-12-15 In the Blood is an extraordinary new play...It is truly harrowing...we cannot turn away, and we do not want to. The play strikes us as Hawthorne claimed his first glimpse of the scarlet letter struck him, with a sensation not altogether physical yet almost so, as of a burning heat, as if the letter were not of red cloth but of red-hot iron.'—Margo Jefferson, *The New York Times* The playwright who has burst through every known convention to invent a new theatrical language, like a jive Samuel Beckett, while exploding American cultural myths and stereotypes along the way [John Heilpern, *New York Observer and Vogue*], has written two haunting riffs on Hawthorne's *The Scarlet Letter*: *In the Blood* and *Fucking A*. Hester La Negrita of *In the Blood* is an unapologetic mother of five illegitimate children—my treasures, my five joys—who practices writing the alphabet to help herself one day get a leg up. The letter A is as far as she gets. Hester Smith of *Fucking A* works the only job available—abortionist to the lower class, in order to save for a reunion picnic with her imprisoned son. Her branded A bleeds afresh every time a patient comes to see her. These are two mature, beautifully crafted, inventive and poetic plays by one of the most unique voices writing for the stage today. Suzan-Lori-Parks is also the author of *The America Play* and *Other Works* and *Venus*, both published by TCG. She lives in Brooklyn, New York.

Father Comes Home From the Wars (Parts 1, 2 & 3) Suzan-Lori Parks, 2015-06-01 By turns philosophical and playful, lyrical and earthy, *Father Comes Home from the Wars (Parts 1, 2 & 3)*, swoops, leaps, dives and soars, reimagining a

turbulent point in American history through a cockeyed contemporary lens . . . The finest work yet from this gifted writer.—The New York Times Thrilling. . . A masterpiece . . . A story that engages the deepest possible issues in the most gripping possible ways.—New York Offered his freedom if he joins his master in the ranks of the Confederacy, Hero, a slave, must choose whether to leave the woman and people he loves for what may be another empty promise. As his decision brings him face to face with a nation at war with itself, the ones Hero left behind debate whether to escape or wait for his return, only to discover that for Hero, freedom may have come at a great spiritual cost. A devastatingly beautiful dramatic work, *Father Comes Home from the Wars* (Parts 1, 2, & 3) is the opening trilogy of a projected nine-play cycle that will ultimately take us into the present. Suzan-Lori Parks became the first African American woman to receive the Pulitzer Prize for Drama for her play *Topdog/Underdog* in 2002. Her other plays include *The Book of Grace*, *In the Blood*, *Venus*, *The Death of the Last Black Man in the Whole Entire World*, *Fucking A*, *Imperceptible Mutabilities in the Third Kingdom* and *The America Play*. In 2007 her *365 Days/365 Plays* was produced at more than seven hundred theaters worldwide. Parks is a MacArthur Fellow and the Master Writer Chair at the Public Theater.

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 as "postfeminist." The book's scope is broad, 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 links the narrative tactics and theatrical approaches of biography and autobiography and shows how theater artists use life writing strategies to advance women's rights and remake women's representations. *Lives in Play* will appeal to scholars in performance studies, women's studies, and literature, including those in the growing field of auto/biography studies. "A fresh perspective and wide-ranging analysis of changes in feminist theater for the past thirty years . . . a most welcome addition to the literature on theater, in particular scholarship on feminist practices." —Choice "Helps sustain an important history by reviving works of feminist theater and performance and giving them a new and refreshing context and theoretical underpinning . . . considering 1970s performance art alongside more conventional play production." —Lesley Ferris, The Ohio State University

Whispering the Strategies of Language: An Psychological Journey through **Venus Suzan Lori Parks 5**

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