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*Appropriating Blackness
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NELSON MADELINE

Performance and the Politics of Authenticity Routledge

Langston Hughes survived as a writer for over forty years under conditions that made survival virtually heroic. Determined on a literary career at a time when no African American had yet been able to live

off his or her writing, Hughes not only faced poverty and racism but found himself pressed by the conflicting hopes, expectations, and demands of readers and critics. He relied on his skill as a mediator among competing positions in order to preserve his art, his integrity, and his unique status as the poetic voice of ordinary African Americans. Which Sin To Bear? explores Hughes's efforts to negotiate the problems of identity and ethics he faced as an African American

professional writer and intellectual. The book traces his early efforts to fashion himself as an "authentic" black poet of the Harlem Renaissance and his later imagining of a new and more inclusive understanding of authentic blackness. It examines Hughes's lasting, yet self-critical commitment to progressive politics in the mid-century years. And it shows how, in spite of his own ambivalence--and, at times, anguish--Hughes was forced to engage in ethical compromises to achieve

his personal and social goals. The book is also the first to analyze Hughes's executive-session testimony before Joseph McCarthy's Senate Permanent Subcommittee on Investigations, which was unavailable to the public for half a century. David Chinitz digs into Hughes's creative work, newspaper columns, letters, and unpublished papers to reveal a writer who faced a daunting array of dicey questions and intimidating obstacles, and whose triumphs and occasional missteps are a fascinating and telling part of his legacy.

From Bourgeois to Boogie LSU Press
DIVA consideration of the performance of Blackness and race in general, in relation to sexuality and critiques of authenticity./div

Selling Black Entertainment

Television University of Illinois Press
While over the past decade a number of scholars have done significant work on questions of black lesbian, gay, bisexual, and transgendered identities, this volume is the first to collect this groundbreaking work and make black queer studies visible as a developing field of study in the United States. Bringing together essays by

established and emergent scholars, this collection assesses the strengths and weaknesses of prior work on race and sexuality and highlights the theoretical and political issues at stake in the nascent field of black queer studies. Including work by scholars based in English, film studies, black studies, sociology, history, political science, legal studies, cultural studies, and performance studies, the volume showcases the broadly interdisciplinary nature of the black queer studies project. The contributors consider representations of the black queer body, black queer literature, the pedagogical implications of black queer studies, and the ways that gender and sexuality have been glossed over in black studies and race and class marginalized in queer studies. Whether exploring the closet as a racially loaded metaphor, arguing for the inclusion of diaspora studies in black queer studies, considering how the black lesbian voice that was so expressive in the 1970s and 1980s is all but inaudible today, or investigating how the social sciences have solidified racial and sexual exclusionary practices, these insightful essays signal an important and necessary expansion of

queer studies. Contributors. Bryant K. Alexander, Devon Carbado, Faedra Chatard Carpenter, Keith Clark, Cathy Cohen, Roderick A. Ferguson, Jewelle Gomez, Phillip Brian Harper, Mae G. Henderson, Sharon P. Holland, E. Patrick Johnson, Kara Keeling, Dwight A. McBride, Charles I. Nero, Marlon B. Ross, Rinaldo Walcott, Maurice O. Wallace
Performance Constellations Theater: Theory/Text/Performan
This book is the stage version of E. Patrick Johnson's *Sweet Tea: Black Gay Men of the South—An Oral History*, a groundbreaking text for the fields of black studies, queer studies, and southern oral history and ethnography. Between 2004 and 2006, Johnson edited a series of narratives from black gay men who were born and raised in the South and have continued to live there. While the scholarly text of *Sweet Tea* has enjoyed wide circulation, Johnson knew that the stories of these individuals weren't able to come fully alive on the page. He transformed the text into a theatrical performance, which originally toured the country as *Pouring Tea*; the oral history has also been adapted into a feature-length documentary, *Making*

Sweet Tea. Based on several tours and individual stagings, *Sweet Tea: A Play* invites readers, students, theater practitioners, and audiences from different backgrounds to engage with the lives of eleven men and one gender-nonconforming person—incredible characters all originally played by the author in a one-man show.

Caribbean Without Borders Springer
Analyzing representations of multiracial figures in popular culture, Ralina L. Joseph identifies two widespread stereotypes of mixed-race African Americans: those of "the new millennium mulattas" and "the exceptional multiracials."

Postregional Fictions Rutgers University Press

An exciting new work on how black and Asian racial structures were woven together within US theatrical practices in the run up to the Second World War, Steen uses this history to model how we might use performance histories to more carefully assess how racial formation occurs on the boundaries between racial groups in an international context.

Whiteface Minstrels and Stage Europeans in African American Performance Duke

University Press

Demonstrates the power of embodied and digital networks in confronting neoliberal sociopolitical regimes in the Americas

Choreographing in Color Wayne State University Press

Staging an important new conversation between performers and critics, *Blacktino Queer Performance* approaches the interrelations of blackness and Latinidad through a stimulating mix of theory and art. The collection contains nine performance scripts by established and emerging black and Latina/o queer playwrights and performance artists, each accompanied by an interview and critical essay conducted or written by leading scholars of black, Latina/o, and queer expressive practices. As the volume's framing device, "blacktino" grounds the specificities of black and brown social and political relations while allowing the contributors to maintain the goals of queer-of-color critique. Whether interrogating constructions of Latino masculinity, theorizing the black queer male experience, or examining black lesbian relationships, the contributors present blacktino queer performance as

an artistic, critical, political, and collaborative practice. These scripts, interviews, and essays not only accentuate the value of blacktino as a reading device; they radiate the possibilities for thinking through the concepts of blacktino, queer, and performance across several disciplines. *Blacktino Queer Performance* reveals the inevitable flirtations, frictions, and seductions that mark the contours of any ethnoracial love affair. Contributors. Jossiana Arroyo, Marlon M. Bailey, Pamela Booker, Sharon Bridgforth, Jennifer Devere Brody, Cedric Brown, Bernadette Marie Calafell, Javier Cardona, E. Patrick Johnson, Omi Osun Joni L. Jones, John Keene, Lawrence La Fountain-Stokes, D. Soyini Madison, Jeffrey Q. McCune Jr., Andreea Micu, Charles I. Nero, Tavia Nyong'o, Paul Outlaw, Coya Paz, Charles Rice-González, Sandra L. Richards, Matt Richardson, Ramón H. Rivera-Servera, Celiany Rivera-Velázquez, Tamara Roberts, Lisa B. Thompson, Beliza Torres Narváez, Patricia Ybarra, Vershawn Ashanti Young
The Cambridge Companion to Performance Studies Oxford University Press

By analyzing the scrapbooks of Sylvester Long Lance, oral histories from Black Americans enslaved by American Indians, music of Jimi Hendrix, photos of contemporary Black Indians, and performances of former Miss Navajo Radmilla Cody, Cannon shows how Afro-Native people unsettle biological, political, and cultural metrics of racial authenticity. *Performance, Visuality, and Blackness* University of Chicago Press

Since the turn of the century, Performance Studies has emerged as an increasingly vibrant discipline. Its concerns - embodiment, ethical research and social change - are held in common with many other fields, however a unique combination of methods and applications is used in exploration of the discipline. Bridging live art practices - theatre, performance art and dance - with technological media, and social sciences with humanities, it is truly hybrid and experimental in its techniques. This Companion brings together specially commissioned essays from leading scholars who reflect on their own experiences in Performance Studies and the possibilities this offers to

representations of identity, self-and-other, and communities. Theories which have been absorbed into the field are applied to compelling topics in current academic, artistic and community settings. The collection is designed to reflect the diversity of outlooks and provide a guide for students as well as scholars seeking a perspective on research trends.

Kwaito Bodies Oxford University Press

Launched in 1980, cable network Black Entertainment Television (BET) has helped make blackness visible and profitable at levels never seen prior in the TV industry. In 2000, BET was sold by founder Robert L. Johnson, a former cable lobbyist, to media giant Viacom for 2.33 billion dollars. This book explores the legacy of BET: what the network has provided to the larger US television economy, and, more specifically, to its target African-American demographic. The book examines whether the company has fulfilled its stated goals and implied obligation to African-American communities. Has it changed the way African-Americans see themselves and the way others see them? Does the financial success of the network - secured in large part via the proliferation of images

deemed offensive and problematic by many black communities - come at the expense of its African-American audience? This book fills a major gap in black television scholarship and should find a sizeable audience in both media studies and African-American studies.

A Critical Anthology Taylor & Francis

Examines how generations of African Americans perceive, proclaim, and name the combined performance of race and class across genres.

Queer South Africa and the Fragmentation of the Rainbow Nation Duke University Press

This book enters as a corrective to the tendency to trivialize and (mis)appropriate African American language practices. The word ratchet has entered into a wider (whiter) American discourse the same way that many words in African American English have—through hip-hop and social media. Generally, ratchet refers to behaviors and cultural expressions of Black people that sit outside of normative, middle-class respectable codes of conduct. Ratchet can function both as a tool for critiquing bad Black behavior, and as a tool for resisting the notion that there are

such things as “good” and “bad” behavior in the first place. This book takes seriously the way ratchet operates in the everyday lives of middle-class and upwardly mobile Black Queer women in Washington, DC who, because of their sexuality, are situated outside of the norms of (Black) respectability. The book introduces the concept of “ratchet/boogie cultural politics” which draws from a rich body of Black intellectual traditions which interrogate the debates concerning what is and is not “acceptable” Black (middle-class) behavior. Placing issues of non-normative sexuality at the center of the conversation about notions of propriety within normative modes of Black middle-class behavior, this book discusses what it means for Black Queer women’s bodies to be present within ratchet/boogie cultural projects, asking what Black Queer women’s increasing visibility does for the everyday experiences of Black queer people more broadly.

Are You Entertained? Springer

Male-centered theology, a dearth of men in the pews, and an overrepresentation of queer males in music ministry: these elements coexist within the spaces of

historically black Protestant churches, creating an atmosphere where simultaneous heteropatriarchy and “real” masculinity anxieties, archetypes of the “alpha-male preacher”, the “effeminate choir director” and homo-antagonism, are all in play. The “flamboyant” male vocalists formed in the black Pentecostal music ministry tradition, through their vocal styles, gestures, and attire in church services, display a spectrum of gender performances - from “hyper-masculine” to feminine masculine - to their fellow worshippers, subtly protesting and critiquing the otherwise heteronormative theology in which the service is entrenched. And while the performativity of these men is characterized by cynics as “flaming,” a similar musicalized “fire” - that of the Holy Spirit - moves through the bodies of Pentecostal worshippers, endowing them religio-culturally, physically, and spiritually like “fire shut up in their bones”. Using the lenses of ethnomusicology, musicology, anthropology, men's studies, queer studies, and theology, *Flaming?: The Peculiar Theo-Politics of Fire and Desire in Black Male Gospel Performance* observes

how male vocalists traverse their tightly-knit social networks and negotiate their identities through and beyond the worship experience. Author Alisha Jones ultimately addresses the ways in which gospel music and performance can afford African American men not only greater visibility, but also an affirmation of their fitness to minister through speech and song.

Networks of Protest and Activism in Latin America Duke University Press

This book grounds particular struggles at the curious interface of skin, body, psyche, hegemonies and politics. Specifically, it adds to current [re]theorizations of Blackness, anti-Blackness and Black solidarities, through anti-colonial and decolonial prisms. The discussion challenges the reductionism of contemporary polity of Blackness in regards to capitalism/globalization, particularly when relegated to the colonial power and privileged experiences of settler. The book does so by arguing that this practice perpetuates procedures of violence and social injustice upon Black and African peoples. The book brings critical readings to Black racial identity, representation and politics informed by

pertinent questions: What are the tools/frameworks Black peoples in Euro-American/Canadian contexts can deploy to forge community and solidarity, and to resist anti-Black racism and other social oppressions? What critical analytical tools can be developed to account for Black lived experiences, agency and resistance? What are the limits of the tools or frameworks for anti-racist, anti-colonial work? How do such critical tools or frameworks of Blackness and anti-Blackness assist in anti-racist and anti-colonial practice? The book provides new coordinates for collective and global mobilization by troubling the politics of "decolonizing solidarity" as pointing to new ways for forging critical friends and political workers. The book concludes by offering some important lessons for teaching and learning about Blackness and anti-Blackness confronting some contemporary issues of schooling and education in Euro-American contexts, and suggesting ways to foster dialogic and generative forums for such critical discussions.

Black Movements Duke University Press
Performance and performativity are

important terms for a theorization of gender and race/ethnicity as constitutive of identity. This collection reflects the ubiquity, diversity, and (historical) locatedness of ethnicity and gender by presenting contributions by an array of international scholars who focus on the representation of these crucial categories of identity across various media, including literature, film, documentary, and (music) video performance. The first section, "Political Agency," stresses instances where the performance of ethnicity/gender ultimately aims at a liberating effect leading to more autonomy. The second section, "Diasporic Belonging," explores the different kinds of negotiations of ethnic performances in multi-ethnic contexts. The third part, "Performances of Ethnicity and Gender" scrutinizes instances of the combined performance of ethnicity and gender in novels, films, and musical performances. The last section "Cross-Ethnic Traffic" contains a number of contributions that are concerned with attempts at crossing over from "one ethnicity into another" by way of performance.

Sexuality and the New African

American Middle Class University of Chicago Press

This collection of essays dissects American plays, movies and other performance types that examine America and its history and culture. From Amerindian stage performances to AIDS and post-9/11 America, it displays the various and important ways theatre and performance studies have examined and conversed with American culture and history.

A Play University of Illinois Press

In Kwaito Bodies Xavier Livermon examines the cultural politics of the youthful black body in South Africa through the performance, representation, and consumption of kwaito, a style of electronic dance music that emerged following the end of apartheid. Drawing on fieldwork in Johannesburg's nightclubs and analyses of musical performances and recordings, Livermon applies a black queer and black feminist studies framework to kwaito. He shows how kwaito culture operates as an alternative politics that challenges the dominant constructions of gender and sexuality. Artists such as Lebo Mathosa and Mandoza rescripted notions of acceptable femininity and masculinity,

while groups like Boom Shaka enunciated an Afrodiasporic politics. In these ways, kwaito culture recontextualizes practices and notions of freedom within the social constraints that the legacies of colonialism, apartheid, and economic inequality place on young South Africans. At the same time, kwaito speaks to the ways in which these legacies reverberate between cosmopolitan Johannesburg and the diaspora. In foregrounding this dynamic, Livermon demonstrates that kwaito culture operates as a site for understanding the triumphs, challenges, and politics of post-apartheid South Africa. [Reframing Blackness and Black Solidarity through Anti-colonial and Decolonial Prisms](#) Springer

In *Choreographing in Color*, J. Lorenzo Perillo investigates the development of Filipino popular dance and performance since the late 20th century. Drawing from nearly two decades of ethnography, choreographic analysis, and community engagement with artists, choreographers, and organizers, Perillo shifts attention away from the predominant Philippine neoliberal and U.S. imperialist emphasis on Filipinos as superb mimics, heroic

migrants, model minorities, subservient wives, and natural dancers and instead asks: what does it mean for Filipinos to navigate the violent forces of empire and neoliberalism with street dance and Hip-Hop? Employing critical race, feminist, and performance studies, Perillo analyzes the conditions of possibility that gave rise to Filipino dance phenomena across viral, migrant, theatrical, competitive, and diplomatic performance in the Philippines and diaspora. Advocating for serious engagements with the dancing body, Perillo rethinks a staple of Hip-Hop's regulation, the "euphemism," as a mode of social critique for understanding how folks have engaged with both racial histories of colonialism and gendered labor migration. Figures of euphemism - the zombie, hero, robot, and judge - constitute a way of seeing Filipino Hip-Hop as contiguous with a multi-racial repertoire of imperial crossing, thus uncovering the ways Black dance intersects Filipino racialization and reframing the ongoing, contested underdog relationship between Filipinos and U.S. global power. *Choreographing in Color* therefore reveals how the Filipino dancing body has come to be,

paradoxically, both globally recognized and indiscernible.

African American Arts Duke University Press

The follow-up to the groundbreaking *Black Queer Studies*, the edited collection *No Tea, No Shade* brings together nineteen essays from the next generation of scholars, activists, and community leaders doing work on black gender and sexuality. Building on the foundations laid by the earlier volume, this collection's contributors speak new truths about the black queer experience while exemplifying the codification of black queer studies as a rigorous and important field of study. Topics include "raw" sex, pornography, the carceral state, gentrification, gender nonconformity, social media, the relationship between black feminist studies and black trans studies, the black queer experience throughout the black diaspora, and queer music, film, dance, and theater. The contributors both disprove naysayers who believed black queer studies to be a passing trend and respond to critiques of the field's early U.S. bias. Deferring to the past while pointing to the future, *No Tea, No Shade*

pushes black queer studies in new and exciting directions. Contributors. Jafari S. Allen, Marlon M. Bailey, Zachary Shane Kalish Blair, La Marr Jurelle Bruce, Cathy J.

Cohen, Jennifer DeClue, Treva Ellison, Lyndon K. Gill, Kai M. Green, Alexis Pauline Gumbs, Kwame Holmes, E. Patrick Johnson, Shaka McGlotten, Amber Jamilla

Musser, Alison Reed, Ramón H. Rivera-Servera, Tanya Saunders, C. Riley Snorton, Kaila Story, Omise'eke Natasha Tinsley, Julia Roxanne Wallace, Kortney Ziegler