B L A C K L G B T + P L A Y S



SUB TEXT: SCRIPT ANALYSIS OF "SLAVE PLAY" BY JEREMY O. HARRIS

BONUS MATERIALS



Jeremy O. Harris's Broadway Debut 'Slave Play' Isn't For Everyone

The beauty of the polarizing "Slave Play," or its lack thereof, will be in the eye of the beholder.

E Essence / Oct 9, 2019

Understanding the history behind the themes of "Slave Play"



Sex Stereotypes of African Americans Have Long History

Herbert Samuels, a sex educator and professor at LaGuardia Community College in New York, and Mireille Miller-Young, a womens studies professor at UC Santa Barbara, talk to Farai Chideya about the role black men and women have played in the American sexual imagination.

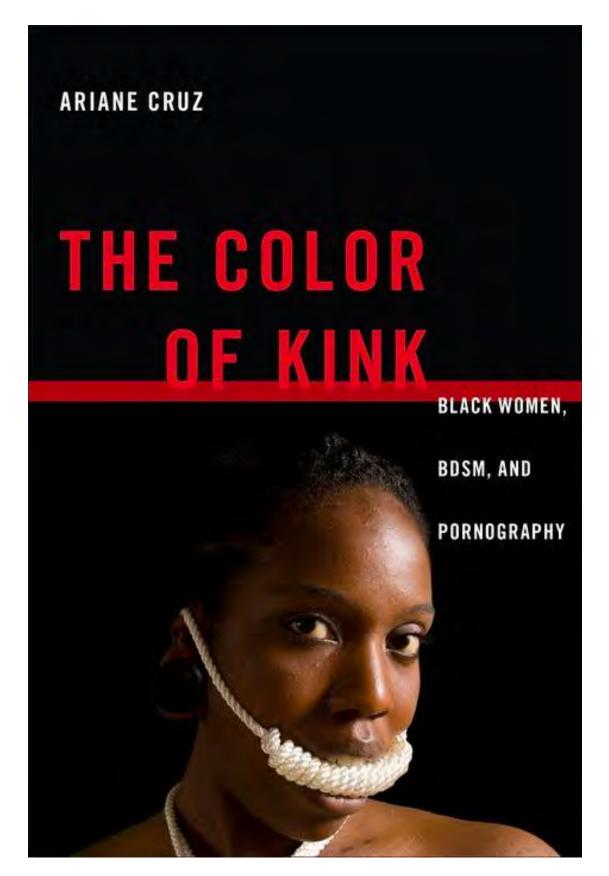
NPR.org | May 7, 2007



The ideological origins of chattel slavery in the British world

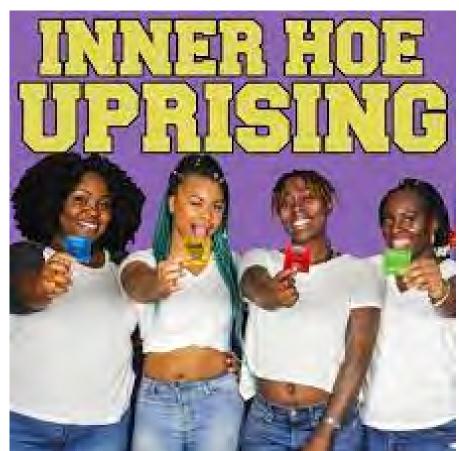
Transcript of the Slavery Remembrance Day memorial lecture 2007: 'The ideological origins of chattel slavery in the British world'. From the International Slavery Museum website, part of the National Museums Liverpool group.

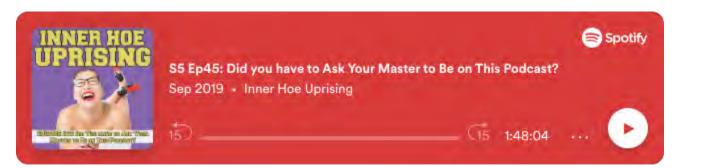
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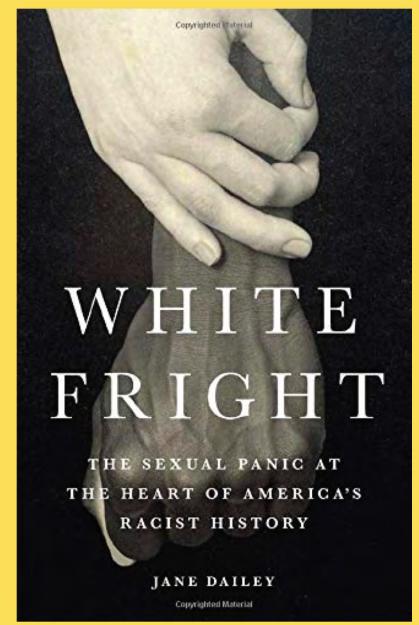
"In the book I am interested in how black female sexuality and the legacy of black female sexual violence complicates consent and its already complex dynamics of power."

- Ariane Cruz











Scholarship and Black feminist thought

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Sadomasochism: Not About Condemnation

An Interview with Audre Lorde

By Susan Leigh Star

(As published in A Burst of Light: Essays by Audre Lorde, 1988, Firebrand Books)

Without a rigorous and consistent evaluation of what kind of a future we wish to create, and a scrupulous examination of the expressions of power we choose to incorporate into all our relationships including our most private ones, we are not progressing, but merely recasting our own characters in the same old weary drama...S/M is not the sharing of power, it is merely a depressing replay of the old and destructive dominant/subordinate mode of human relating and one-sided power, which is even now grinding our earth and our human consciousness into dust.

Audre Lorde(1)

I spent June and July of 1980 in rural Vermont, an idyllic, green, vital world, alive in a short summer season. I teach there summers and winters. One afternoon, Sue (another teacher) and I lay sunbathing on a dock in the middle of a small pond. I suddenly imagined what it would be like to see someone dressed in black leather and chains, trotting through the meadow, as I am accustomed to seeing in my urban neighborhood in San Francisco I started laughing as one of the parameters of the theater of sadomasochism became clear; it is about cities and a created culture, like punk rock, which is sustained by a particularly urban technology.

Later in the week, Sue and I drove over bumpy dirt roads far into the Northeast Kingdom, the most rural area of Vermont, to interview Audre Lorde. Again, I was struck by the incongruity of sitting in the radiant sunshine, with radiant Audre and Frances and Sue, listening to bobwhites and watching the haze lift far down in the valley, and the subject of our conversation seemed to belong to another world.

I include this description of our physical surroundings because it seems important to me to recognize that all conversations about sadomasochism take place in particular places and at particular historical times, which ought to be noted and compared.

Leigh: How do you see the phenomenon of sadomasochism in the lesbian community?

Audre: Sadomasochism in the lesbian-feminist community cannot be seen as separate from the larger economic and social issues surrounding our communities. It is reflective of a whole social and economic trend of this country.

Sadly, sadomasochism feels comfortable to some people in this period of development. What is the nature of this allure? Why an emphasis on sadomasochism in the straight media? Sadomasochism is congruent with other developments going on in this country that have to do with dominance and submission, with disparate power—politically, culturally, and economically.

The attention that Samois (the San Francisco-based lesbian s/m organization) is getting is probably out of proportion to the representation of sadomasochism in the lesbian community. Because s/m is a the page the d_minant culpure, an attempt to prelaim in rather than question it is an excuse not to look at the content of the behavior. For instance, we are lesbians doing

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Eating the Other: Desire and Resistance

bell books

This is theory's acute dilemma: that desire expresses itself most fully where only those absorbed in its delights and torments are present, that it triumphs most completely over other human preoccupations in places sheltered from view. Thus it is paradoxically in hiding that the secrets of desire come to light, that hegemonic impositions and their reversals, evasions, and subversions are at their most honest and active, and that the identities and disjunctures between felt passion and established culture place themselves on most vivid display.

— Joan Cocks, The Oppositional Imagination

Within current debates about race and difference, mass culture is the contemporary

location that both publicly declares and perpetuates the idea that there is pleasure to be found in the acknowledgment and enjoyment of racial difference. The commodification of Otherness has been so successful because it is offered as a new delight, more intense, more satisfying than normal ways of doing and feeling. Within commodity culture, ethnicity becomes spice, seasoning that can liven up the dull dish that is mainstream white culture. Cultural taboos around sexuality and desire are transgressed and made explicit as the media bombards folks with a message of difference no longer based on the white supremacist assumption that "blondes have more fun." The "real fun" is to be had by bringing to the surface all those "nasty" unconscious fantasies and longings about contact with the Other embedded in the secret (not so secret) deep structure of white supremacy. In many ways it is a contemporary revival of interest in the "primitive," with a distinctly postmodern slant. As Marianna Torgovnick argues in *Gone Primitive: Savage Intellects, Modern Lives*:

From bell hooks page ug th other. De 15 and remarker. Q Black 4 Race and Represention, pp. 21-39. Boson: South End Press, 1992.





CONTINUE THE

CONVERSATION