America, Greg Tate

there, the rest don’t matter.

politics of the last four hundred years, visually literate, musically eclectic, and as at communicating with other black people. On the other hand, I also know that when I of the readership of my principal outlet, I’m frequently asked if I feel alienated from a black audience because I write for white-

experimental black theater is where that rally is situated now .

black folks’ collective anxieties around alienation issues and personal revelation is high black psychology and history that are unsettling and indecipherable. In this sense, degenerated, through a legacy of posing and fear, into steering clear of those areas of channel for bucket-of-blood soul sessions. And traditional black theater has transgression and redemption in the same breath, same as jazz and blues used to do.

people’s work has a scalding, shameless spiritual nakedness about it that serves up Deveare Smith, Garth Fagan, Suzan-Lori Parks, Laurie Carlos, and Oyamo. These working in the avant-garde or experimental theater, folks like George C. Wolfe, Anna

their work by some neurotic personal issue that in translation joins in with the debates obsessions. I find myself most fascinated by folk who are umbilically connected to concerned with their esthetics than with what life experiences provoked their artistic

I’ve got to also more interested in the people behind the work, what makes them sweat, vulnerable, anxious, and driven to do what they do, than in the work itself. I’ve got to make doing it (an in-joke here for those who can’t tell) is the arguments it

What makes cultural criticism rewarding besides the scandalous amounts of money whatever. But language itself and the pleasures of invention it offered were always more

I used to get juiced writing provokes you to have with yourself about other critics. At its worst, this can produce—

What inspired me to write criticism wasn’t music so

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in 1981, Tate has built up a head of steam that’s allowed him to blow past more