Abstract

Drawing on expertise from across the African continent this collection reflects the realities for women working and making theatre: how Egyptian director Dalia Basiouny has documented the "Tahrir Stories" of the Egyptian Revolution; how in Uganda women have used various theatrical devices, such as oral poetry, to seek common ground in a rural-urban inter-generational theatre project; and the use of physical theatre to examine disavowed memory in South Africa. The contributors also look at how practitioners are re-thinking performance space and modes of performance for gendered advocacy in Botswanan theatre, and how women are addressing gender-based violence and rape culture, comparing performance and street-based activism in South Africa and India. A particular strength of the volume is its interviews: with Jalila Baccar of Tunisia, by Marvin Carlson; six Ethiopian actresses are interviewed and introduced by Jane Plastow and Mahlet Solomon; and Ariane Zaytzeff explores "Making art to reinvent culture" with Odile Gakire Katese of Rwanda. The new play to be published is The Sentence by Sefi Atta, introduced and contextualized by Christine Matzke.

The African Theatre Magazine #TheatreInEgypt #TheatreInZimbabwe #TheatreInAfrica #SharingAfricanStories #CelebratingAfricanTalent. 3.

#AfricanMonologues #2: Play: Niqabi Ninja by Sara Shaarawi Performed by: Lisa Gutu Catch Lisa Gutu in Special Class season 3. Find more at Simuka Comedy. The African Theatre Magazine #TheatreInEgypt #TheatreInZimbabwe #TheatreInAfrica #SharingAfricanStories #CelebratingAfricanTalent. 3. 1. Theatre research international. This book should be seen as a necessary guide that should enable others to pursue the conversation on how to improve accessibility and the work of African women in theatre. London school of economics blog. Also by Author. James Currey and Women's History Month. Through academic research, women in Africa have been shown to be essential to the economic and social factors in nearly The female artist in Africa is still secondary compared to her male counterparts. This inequality is exemplified by the low number of women participating in exhibitions and workshops. These artists broke the barrier of the male-dominated art world, proving and celebrating the female artistic identity. They analyze the challenges faced by contemporary society without deference. The Female Artists' Platform program is designed to help, encourage, challenge and develop women interested in visual art, and to provide unimpeded opportunities for the expression of their perspectives and reactions. African Artists' Foundation, 54 Raymond Njoku Street, Ikoyi, Lagos, Nigeria, +234 8097713079. Contemporary African art is commonly understood to be art made by artists in Africa and the African diaspora in the post-independence era. However, there are about as many understandings of contemporary African art as there are curators, scholars and artists working in that field. All three terms of this "wide-reaching non-category [sic]" are problematic in themselves: What exactly is "contemporary", what makes art "African", and when are we talking about art and not any other kind of creative Pp. xi + 144. £19.99 Pb. | African Theatre: Contemporary Women. Edited by Jane Plastow , Yvette Hutchison and Christine Matzke . Woodbridge: James Currey, 2015. Pp. xii + 255 + illus. £10.90 Pb Feminist Views on the English Stage: Women Playwrights, 1990–2000. By Elaine Aston. Cambridge: Cambridge University Press, 2003. £45 Hb - - Volume 30 Issue 1 - Jill Dolan. Read more. Article. Women, Collective Creation, and Devised Performance: The Rise of Women Theatre Artists in the Twenti September 2019 · Theatre Survey. Lisa Brenner.