**charles mee**

**the (re)making project**

charles mee

**What I like**

My own work begins with the belief that human beings are, as Aristotle said, social creatures—that we are the product not just of psychology, but also of history and of culture, that we often express our histories and cultures in ways even we are not conscious of, that the culture speaks through us, grabs us and throws us to the ground, cries out, silences us.

I don't write "political plays" in the usual sense of the term; but I write out of the belief that we are creatures of our history and culture and gender and politics—that our beings and actions arise from that complex of influences and forces and motivations, that our lives are more rich and complex than can be reduced to a single source of human motivation.

So I try in my work to get past traditional forms of psychological realism, to bring into the frame of the plays material from history, philosophy, insanity, inattention, distractedness, judicial theory, sudden violent passion, lyricism, the *National Enquirer*, nostalgia, longing, aspiration, literary criticism, anguish, confusion, inability.

I like plays that are not too neat, too finished, too presentable. My plays are broken, jagged, filled with sharp edges, filled with things that take sudden turns, careen into each other, smash up, veer off in sickening turns. That feels good to me. It feels like my life. It feels like the world.

And then I like to put this—with some sense of struggle remaining—into a classical form, a Greek form, or a beautiful dance theatre piece, or some other effort at civilization.

—Chuck Mee