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Space, Gender and Body in Lynn Nottage's *Intimate Apparel*

African American playwright Lynn Nottage in her *Intimate Apparel* (2003-) describes how Esther, a plain-looking 35-year-old black seamstress living in Lower Manhattan in 1905, learns to weave an independent life for her own. Esther makes a living for herself by making wedding corsets, camisoles, and bodices for upper class white ladies like Mrs. Van Buren and black prostitutes like her best friend Mayme. She makes the intimate apparel in her boarding house bedroom, meets her clients in their bedroom, or boudoirs, and purchases the fabric from an orthodox Jew in his bedroom-store. After the betrayal of her African Caribbean husband, Esther is disillusioned and resumes her old role and place at the boarding house but with a strong recognition of her self and hope for future. This paper intends to offer a spatial reading of the intricate relationship between the private space, gender role, and body in *Intimate Apparel*.