

Race and Performance Studies

The list below traces the ever-evolving contours of performance studies: from the anthropological study of people and theater to the study of race and performance/the performance of race. As an academic field emerging around the mid-20th century in the US, performance studies has its early foundations in anthropology and theater. This duality had the effect of neglecting the study of music and performance, which was later revisited outside of traditional musicological frameworks. Parallel developments in the philosophy of language set a very early precedent for conceptualizing performance in literary studies. The affective turn and theories of performativity and repertoire upset the epistemic primacy of the written text.

As scholars on minoritarian knowledge gained access to the field, their scholarship charted the ways in which their subjects had long theorized and enacted performance against and outside of a patriarchal, Eurocentric view. These scholars staged ethical interventions into the traditional methods of performance studies (ethnography, thick description, participant observation, artist interviews) to do justice to the subjects and objects they studied. In other words, apart from selecting diverse subject matter, their scholarship was deeply concerned with *how* knowledge about performance was being created. While performance studies has always been self-reflexive about method, scholars of race, gender, and sexuality pushed the envelope even further and continue to do so.

Language, Theatre, Performativity, and Affect

1. John L. Austin, *How to Do Things With Words* (1962)
2. Victor Turner, *From Ritual to Theatre: The Human Seriousness of Play* (1982)
3. Richard Schechner, *Between Theatre and Anthropology* (1985)
4. Augusto Boal, *Theatre of the Oppressed* (1985)
5. Victor Turner, *The Anthropology of Performance* (1988)
6. Jacques Derrida, *Limited Inc* (1988)
7. Judith Butler, *Gender Trouble* (1990)
8. Marjorie Garber, *Vested Interests: Cross Dressing and Cultural Anxiety* (1992)
9. Peggy Phelan, *Unmarked: The Politics of Performance* (1993)
10. Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (2003)
11. Eve Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (2003)
12. Lynn Mally, "Exporting Soviet Culture: The Case of Agitprop Theater" (2003)

Race, Racialization, and Performance

1. Yolanda Broyles-González, *El Teatro Campesino: Theater in the Chicano Movement* (1994, 2006)

2. José Esteban Muñoz, *Disidentifications: Queers Of Color And The Performance Of Politics* (1999); “Teaching, Minoritarian knowledge, and love” (2005); “Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position” (2006)
3. Fred Moten, *In The Break: The Aesthetics of the Black Radical Tradition* (2003)
4. Josh Kun, *Audiotopia: Music, Race, and America* (2005)
5. Daphne A. Brooks, *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910* (2006)
6. Hanay Geiogamah and Jaye T. Darby (ed.), *American Indian Performing Arts: Critical Directions* (2009)
7. Alexandra T. Vasquez, *Listening in Detail: Performances of Cuban Music* (2013)
8. Uri McMillian, *Embodied Avatars: Genealogies of Black Feminist Art and Performance* (2015)
9. Ju Yon Kim, *The Racial Mundane: Asian American Performance and the Embodied Everyday* (2015)
10. Patricia A. Ybarra, *Latinx Theater in the Times of Neoliberalism* (2018)
11. Leticia Alvarado, *Abject Performances: Aesthetic Strategies in Latino Cultural Production* (2018)
12. Sadiya V. Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval* (2019)