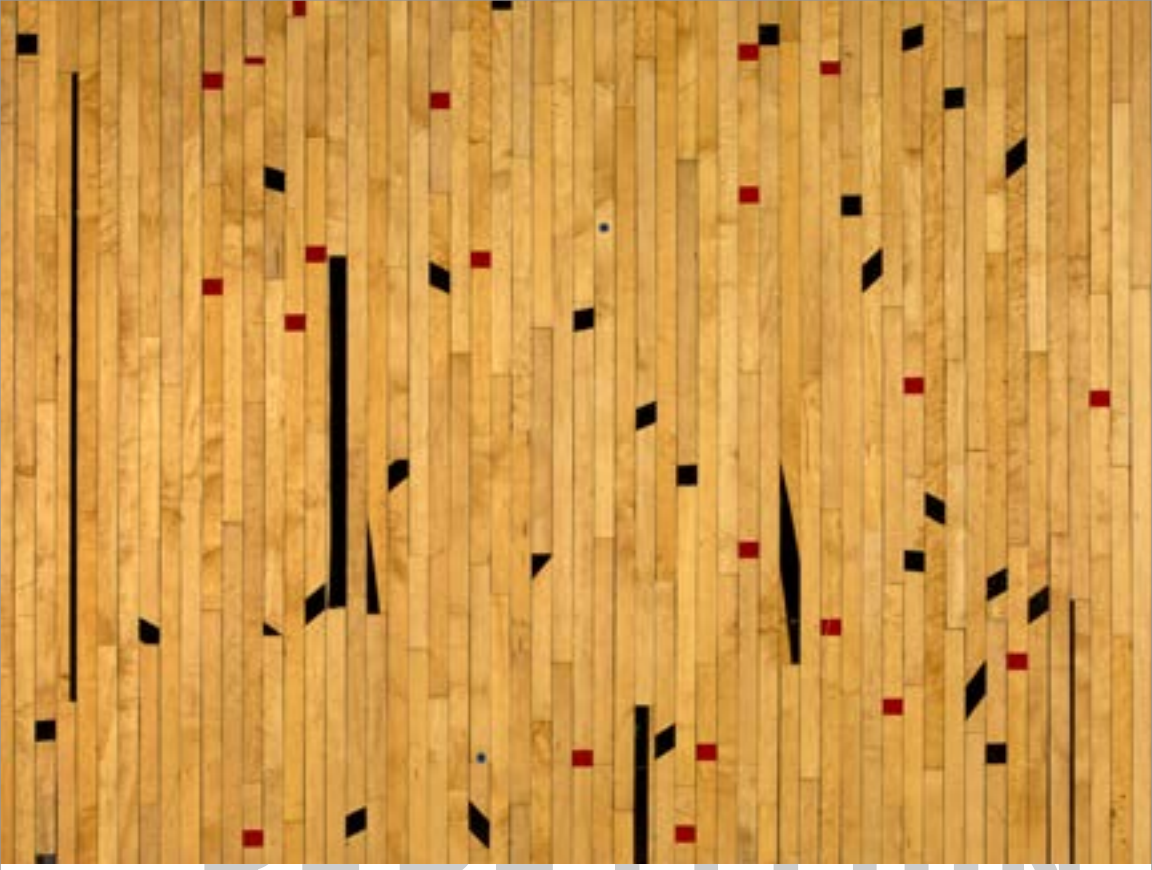

RACE AND PERFORMANCE AFTER REPETITION

SOYICA DIGGS COLBERT,
DOUGLAS A. JONES JR.,
AND SHANE VOGEL,
EDITORS

RACE AND PERFORMANCE AFTER REPETITION

SOYICA DIGGS COLBERT,
DOUGLAS A. JONES JR.,
AND SHANE VOGEL,
EDITORS

RACE AND PERFORMANCE AFTER REPETITION

DUKE UNIVERSITY PRESS
DURHAM AND LONDON
2020

Printed in the United States of America on
acid-free paper ∞
Designed by Matthew Tauch
Typeset in Minion Pro and Bell Gothic Std
by Westchester Publishing Services Pvt. Ltd.

Library of Congress Cataloging-in-Publication Data
Names: Colbert, Soyica Diggs, [date] editor. | Jones, Douglas A., editor. | Vogel, Shane, editor.
Title: Race and performance after repetition / edited by Soyica Diggs Colbert, Douglas A. Jones Jr., and Shane Vogel.
Description: Durham : Duke University Press, 2020. | Includes bibliographical references and index.
Identifiers: LCCN 2019055647 (print) | LCCN 2019055648 (ebook)
ISBN 9781478007807 (hardcover)
ISBN 9781478008293 (paperback)
ISBN 9781478009313 (ebook)
Subjects: LCSH: Performing arts—Social aspects—United States. | Time—Social aspects—United States. | Performing arts—Political aspects—United States. | Racism and the arts—United States. | Racism in popular culture—United States. | Arts and society—United States. | Theater and society—United States. | Politics and culture—United States.
Classification: LCC PN1590.S6 R34 2020 (print) | LCC PN1590.S6 (ebook) | DDC 791—dc23
LC record available at https://lccn.loc.gov/2019055647
LC ebook record available at https://lccn.loc.gov/2019055648

Cover art: Theaster Gates, *Ground Rules (Free throw possibility)*, 2014. Wood flooring. 254.3 × 374.1 × 6.5 cm. © Theaster Gates. Photo © White Cube (Ben Westoby).

CONTENTS

ACKNOWLEDGMENTS

Race and Performance after Repetition results in part from an initiative undertaken by the American Society for Theater Research (ASTR) to support, promote, and feature the production of research by and about people of color at ASTR. The initiative, named for the late performance theorist José Esteban Muñoz, offered a three-year funding structure and infrastructural sponsorship at ASTR's annual conference for Working Groups dedicated to the project of minoritarian knowledge production. These Working Groups were an endeavor to provide space for such research within the association and redress the organization's structured deficiencies of such knowledge production in the past. This institutional failure to nurture minoritarian knowledge production is not a surprise, nor is it unique to ASTR. As Muñoz explained, "The production of minoritarian knowledge is a project set up to fail" within majoritarian institutions.[1] He continued, "Mechanisms ensure that the production of [minoritarian] knowledge 'misfires' insofar as it is misheard, misunderstood, and devalued. Politics are only possible when we acknowledge that dynamic. This particular understanding of minoritarian knowledge should enable us to perform despite and perhaps beyond these epistemological limits. The need to produce minoritarian knowledge is a mode of utopian performativity, a certain striving that is both ideality and a necessity."[2] Muñoz's work contested and continues to contest this presumptive failure—to insist, as he put it elsewhere, on "hope in the face of heartbreak."[3]

This volume, too, risks performative misfire when it proposes that we think of race and time after repetition, even as it seeks to interrupt the repetitions that would devalue minoritarian knowledge production or consign it to the margins. Given the various temporal experiences that inform the thought and lived experience of both *performance* and *race*—repetitions, doublings, durations, intervals, afterlives, rehearsals, revivals, the ephemeral, the residual, and the emergent—this collection explores how theater/performance studies accounts or fails to account for the complex relationship between race and time. Among the questions we ask are: How might specific instances of theater/

performance open up new temporal dimensions in the study of minoritarian history and experience? What are the temporal logics of identity-based fields of knowledge? How does accounting for all performance as racialized reconfigure the positions of performer and audience? What are the politics of temporality that shape race, ethnicity, sexuality, and gender, especially as they are performed at their intersection? *Race and Performance after Repetition*'s focus on temporality offers a return to central ideas and theorists in performance studies with the possibility of new ways of knowing, being, and participating in (and beyond) US culture, including colleges, universities, professional organizations, and other institutions of research and knowledge production. Muñoz's work provides a necessary point of departure to examine how race and performance allow the emergence of performance theory anew.

When we convened the inaugural José Esteban Muñoz Targeted Research Working Session at ASTR in 2016, we did not imagine that the work would result in an edited collection. After receiving several compelling applications to participate in our session, however, we quickly realized how the collective work spoke to the field of performance studies. Although all of the participants in the Working Group did not contribute to the volume, we are grateful to have had the experience to engage with original scholarship during ASTR meetings for the three years between 2016 and 2018, as well as at an interim symposium at Indiana University. We are indebted to the workshop and conference participants for their thoughtful questions, suggestions, and rich and inspiring work, including the important voices of Christine Mok, Rosa Schneider, C. Riley Snorton, and Alexandra Vazquez. Special acknowledgment goes to Daphne Lei, president of ASTR during this time and a vital member of our Working Group, for her institutional support and intellectual contributions to this project.

We have benefited from the support and assistance of many people and institutions. The Institute for Advanced Study and the College of Arts and Humanities Institute at Indiana University provided generous grants that allowed our Working Group to meet in Bloomington in the summer of 2017, where the contributors to the volume were able to share and deepen their work with each other. Many thanks to Department of English administrators Kate Elliott and Lisa LaPlante for their support in facilitating that symposium. Thank you also to Christopher Celenza, Dean of the College of Arts and Sciences at Georgetown University, and to the Georgetown University Idol Family Professorship endowment fund and the Georgetown University Healey Family Endowed Fund for Academic Excellence for their financial

support, which enabled research assistance and obtaining image permissions. Courtney Berger at Duke University Press supported this project from its inception and provided exacting feedback, as did two anonymous readers for the press. We are grateful for her careful stewardship of the volume through each stage of its development. The generosity of colleagues extends well beyond institutional affiliations, and we are grateful to many friends who have read, discussed, and offered feedback on this project. We also want to thank Amadi Ozier, Taurjahi Purdie, and Skylar Luke for preparing the volume for each round of review and for publication.

This book joins a growing set of texts that honor José Esteban Muñoz's legacy. This work could not emerge at a more pressing time, but, as Muñoz's work teaches us, these times of political and institutional turmoil are repeating, recurring, and regular. So too must be our ongoing work.

NOTES

1 Muñoz, "Teaching, Minoritarian Knowledge, and Love," 120.
2 Muñoz, "Teaching, Minoritarian Knowledge, and Love," 120.
3 Muñoz, *Cruising Utopia*, 207–13.

Tidying Up after Repetition

In 1838 a black stevedore named James Weeks purchased a plot of land in what is now the Bedford-Stuyvesant neighborhood of Brooklyn. From his acquisition of property, a thriving village known as Weeksville rapidly developed. Less than two decades later, Weeksville was one of the most prosperous free black communities in the United States. It boasted its own churches, schools, stores, baseball team (the Weeksville Unknowns), medical center, social clubs, and newspaper (the *Freedman's Torchlight*).[1] It quickly became a destination for African Americans from all over the eastern states and the south and offered refuge for those seeking shelter and safety in the antebellum era. As New York City grew and expanded over the last several decades of the nineteenth century, Weeksville was gradually absorbed by the churning advance of city planning. Four clapboard cottages from the community remained standing into the twentieth century, dilapidated and disrepaired remnants of Weeksville that were all but forgotten until they were "rediscovered" in 1968 by a subway engineer who identified them as crucial landmarks of the city's history.[2]

In 2014 the Weeksville Heritage Center collaborated with the arts organization Creative Time to present *Funk, God, Jazz, and Medicine: Black Radical Brooklyn*, a month-long series of events and performances that celebrated Weeksville and its legacy. The project consisted of four community-based art pieces by different artists who drew on the sociocultural history of Weeksville. As part of this event, multimedia conceptual artist Simone Leigh curated *Free People's Medical Clinic* (FPMC), a community-based wellness center that indexed the history of black health, care, and healing from the nineteenth century to the present (figure 1.1). Specifically, FPMC wove together the past and the present as it recovered the practices of "Dr. Susan Smith McKinney Steward, the first Black woman doctor in N.Y. State and a Weeksville resident; The United Order of Tents, a secret fraternal order of Black Women nurses founded during the Civil War; and Dr. Josephine English, the first African-American woman to have an OB/GYN practice in the state of New York" and founder of the former Paul Robeson Theatre in Brooklyn.[3] Leigh memorialized the labor of these black women visionaries in a community-based project that derived its name from the health clinics and campaigns the Black Panther Party launched in the 1970s, drawing a zigzagged line of black care and self-determination from the early 1800s to the present day.[4] In doing so, FPMC continued third-wave women of color feminist-scholars' and artists' signature practice of recuperation and restoration. Perhaps most widely recognizable in Alice Walker's "recovery" of Zora Neale Hurston, this practice involves excavating works then establishing them as material foundations for subsequent work. Leigh's FPMC recuperated an assemblage of past healing practices and, through the rooms and grounds of Dr. English's house at 375 Stuyvesant Avenue, spatialities of care; they materialized not only in aspects of performance (costume, dance, gesture, *gestus*, music) but also in the bodies of its participants (figure 1.2).[5]

Leigh extended her FPMC performance through an exhibition at the New Museum called *The Waiting Room* that was partially inspired by the 2008 death of Esmin Elizabeth Green. Green, a forty-nine-year-old Jamaican immigrant, died in the waiting room of Kings County hospital in Brooklyn when blood clots moved from her legs to her lungs while waiting for twenty-four hours to see a doctor.[6] Leigh categorizes Green's quiet endurance as a "survival mechanism" and strategy that black women develop to negotiate the healthcare system. Similar to FPMC, *The Waiting Room* drew from reservoirs of black women's health knowledge as a grassroots source for workshops, lectures, and classes focused on holistic care. While participants paid an entrance fee to

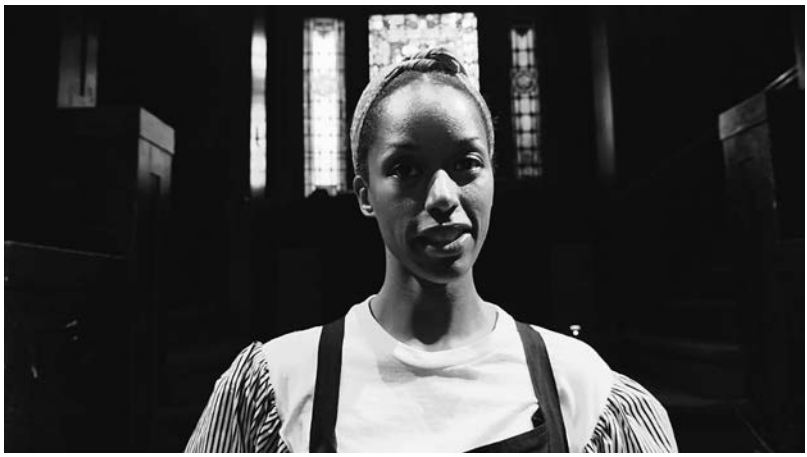

FIGURE I.1 Simone Leigh, *Free People's Medical Clinic*; *Funk, God, Jazz, and Medicine: Black Radical Brooklyn*, 2014. COURTESY OF CREATIVE TIME.

FIGURE I.2 Simone Leigh, *Free People's Medical Clinic*; *Funk, God, Jazz, and Medicine: Black Radical Brooklyn*, 2014. COURTESY OF CREATIVE TIME.

access *The Waiting Room*, Leigh also created *Waiting Room Underground*, a private part of the installation open during the museum's off hours and barred from spectatorship. Through solely participatory engagement, *Waiting Room Underground* took Leigh's recovered healing practices outside of the economic logics that structure the art world and the workday. The project sought to remind women of the life-sustaining qualities of disobedience in times when death is black women's reward for dutifulness.

The *FPMC* and *The Waiting Room* contrast usefully with another historically informed, participatory performance that pulls nineteenth-century events into the twenty-first century: Civil War battle reenactments in which thousands of men gather to painstakingly re-create historic battles as a form of living history. According to performance theorist Rebecca Schneider, such reenactments are an "intense, embodied inquiry into temporal repetition" and, like all practices of representation, are "composed in reiteration, [are] engaged in citation, [are] *already* a practice of reenactment, or what Richard Schechner has termed 'restored' or 'twice-behaved' behavior."[7] Given their status as a repetition of a repetition (their "explicit twiceness" as Schneider puts it), such reenactments become a hypercharged repetition that "trips the otherwise daily condition of repetition into reflexive hyperdrive, expanding the experience into the uncanny."[8] For Schneider the Civil War reenactor aims to get everything *exactly right*, to create again rather than merely interpret what occurred, and in doing so knowingly marks the failures and errors of traditional historiography. In this argument Schneider seeks to disrupt the common sense of repetition, seeing the repetitions of Civil War reenactors push repetition "into something entirely outside of linear, narrative time."[9] Schneider propels the possibilities of repetition well beyond its rote recitation in performance studies scholarship. Nonetheless, repetition remains the primary point of reference and basic grammar for making sense of the temporality of such confounding performances as these Civil War reenactments.

We begin this introduction with Leigh's *Free People's Medical Clinic* because this project points toward our primary concern: the limits of repetition for explaining what makes (some) performance meaningful in and as time. The *FPMC* was not a reenactment like those of the Civil War aficionados that Schneider describes, and the grammar of repetition mistranslates its relationship to what-comes-before. Here, *FPMC*'s toggle between past and present is governed less by repetition than it is organized by attention and care. We take this phrasing from theater phenomenologist Alice Rayner, who invites us to think of time (in relation to performance) not as "a series of points or a line or

even a circle" that may repeat or recur, but as "a modality that dismantles fixed subjects and objects and turns past, present and future into ways of manners of attention."[10] In thinking of time as a manner of attention, time appears less as a shape or direction or a reference point—something to be repeated—and more as a mood and an existential-phenomenological structure. Time, she writes, "puts attention on those things that matter most to care or concern."[11] Framing Leigh's *FPMC* as a *modality of time* that directs our attention to those things that matter most to care suggests an approach to performance that is to the side of repetition. We, too, see a practice of "restored behavior" in her project, but it is not the restoration or transmission of behavior repeated across time and bodies to which Schechner and Schneider refer. With Leigh's work in mind—her restoration of Weeksville's community of care and elsewhere in her oeuvre—we suggest a different understanding of performance, informed by another meaning of restore: "to give back or recompense"; "to make amends for; to compensate or make good (loss or damage) now only with *loss* as object"; to repair "a damaged, worn, or faulty object or structure to good or proper condition by replacing or fixing parts; to mend."[12] That is, performance not only as restored behavior but also as behaved restoration.

This understanding of behaved restoration decenters the emphasis on repetition in a way that is particularly (but not exclusively) attuned to race and/as performance. Leigh's performative and interactive installation, for example, restored and repaired the practices of Weeksville's Dr. Susan Smith McKinney Steward. Her work included establishing medical care specific to the needs of women and girls. In 1881 she helped to found the Brooklyn Woman's Homeopathic Hospital and Dispensary.[13] Embodying the sort of self-determination that galvanized free African Americans to establish the village of Weeksville itself, Dr. Steward's hospital served black persons, many of whom were southerners who migrated north in search of greater access to employment and the rights of their citizenship such as land ownership. For these patients, Dr. Steward's homeopathy and medicine produced mechanisms of survival, if not resistance, to nineteenth-century institutionalized racisms. For us, they installed material remains ripe for recuperation, as *FPMC* proved: its restorations of past caretaking practices sustained and enriched (black) life and living in the present.

The participation of community members, medical professionals, and lay people was essential to *FPMC* and its healing power, which emerged as a result of community engagement and not professional intervention only. In addition to homeopathic and allopathic services, *FPMC* included a historical overview of pioneering black women doctors and nurses; dance; yoga and

FIGURE I.3 Simone Leigh, *Free People's Medical Clinic*; *Funk, God, Jazz, and Medicine: Black Radical Brooklyn*, 2014. PHOTO BY SHULAMIT SEIDLER-FELLER. COURTESY OF CREATIVE TIME.

Pilates classes; acupuncture; general health screenings including blood pressure checks and HIV tests; and health-care information sessions (figure I.3).[14] Leigh explained, "I typically work in an auto-ethnographic mode. My practice has been object-based for the most part. . . . My artwork is in large part an exploration of black female subjectivity, and I also am interested primarily in a black woman audience. Issues that often come up are labor, authorship and women as the containers of community knowledge and as a source for material culture. So when I was asked to make my work live, I thought a focus on black nurses would address many of my interests and concerns."[15] With *FPMC* Leigh sought to animate, to make live, familiar forms (black women as the containers of community) and underappreciated content (their knowledge), not in an effort to capitalize (again) on extractions of black women's labor but, rather, to render that labor visible and valuable as a generative communal resource in an economy of sharing.

The essays collected in this volume consider how both "performance" and "race" exist in such complex temporalities that are often quickly glossed as repetition at the expense of a more nuanced temporal vocabulary. That repetition is axiomatic in performance studies has much to do with the term's

centrality in the field's founding theories and documents. Among the most influential is Richard Schechner's definition of performance itself: performance is "never for the first time. It means: for the second to the *n*th time. Performance is 'twice-behaved behavior.'"[16] Schechner names this process the "restoration of behavior," a kind of repetition of that "shows actual behavior as it is being behaved" but is "always subject to revision."[17] The simultaneity of sameness and difference that marks repetition, that is repetition's mark, is thus constitutive of performance, making performance an esteemed domain for the entrenchment of sociocultural norms as well as the production and articulation of critique. (It is no surprise that ritual and drag, for example, have served as the objects of analysis for several of the most important theories in performance studies.) Because scholarly consensus regards it as the action that makes the conditions of performance's aesthetics and meanings possible, repetition is a God term in performance theory.

Another notable way in which performance theorists have lodged repetition at the center of the field has been through their peculiar absorption of speech act theory from ordinary language philosophy, specifically J. L. Austin's work on the performative utterance. We say *peculiar* not simply on account of the fact that performance theory's engagement with ordinary language philosophy is limited almost exclusively to readings of only a few of Austin's lectures, but also because those readings are very often shaped by Jacques Derrida's own peculiar readings of Austin in "Signature Event Context" (1972). In that essay, Derrida attempts to understand the structure of the performative utterance, that is, what the speech act as/in an event must entail if it is to act how the speaker intends it to. To function, he concludes, the performative relies on a "general iterability," which "does not simply signify . . . repeatability of the same, but rather alterability of this same idealized in the singularity of the event, for instance, in this or that speech act."[18] Derrida's notion of iterability anticipates Schechner's definition of performance in that each requires the repetition and possible transformation of recognizable behaviors, conventions, or standards in order to transmit. Thus, performance studies' incorporation of theories of performativity, especially Derridean iterability (and later gender performativity theorized by Judith Butler), has redoubled the field's axiomatic notion that repetition is constitutive of the ontology of performance. In this volume we think in terms of corollaries rather than axioms, which all too often reify "common sense" and often cannot respond to what happens when performances outstrip our repetition-based performance theories. Performative theories of identity, all of which in one way or another

assume that behavior accrues meaning over time, account for the temporal drag of so-called twice-behaved behavior and its dissident, even liberatory, possibilities for the future.

Often operating under different notions of temporality, black studies and ethnic studies have shown how Western conceptions of history and time have rendered minoritarian subjects frozen in the past, lagging behind, or perpetually on the threshold, even as historical traumas erupt in the present. One effect of this work is that minoritarian categories develop substance and significance through a dizzying back-and-forth toggle in time, in which subjects experience multiple temporalities simultaneously or out of joint. Performance, everyday or otherwise, is a crucial site of analysis here because, on the one hand, it has the capacity to perpetuate the familiar and dominant through repetitions that have consolidated into a seemingly consistent state of being or state of nature; on the other hand, it also has the capacity to warp or subvert the familiar and dominant through restorations—as repair or mending—of what has been forgotten, overlooked, misremembered, suppressed, dormant, or denied. Restorative performances might disrupt exploitative systems by making material repair or amends, however fleeting, to the exploited; that is, they can challenge the historical negation of populations and offer cultural workers in the present a useful past. Framing performances such as *FPMC* as acts of restoration not only focalizes practices that have gone unnoticed but also prompts one to rethink truisms and conceptual priorities in performance studies. Of all the ideas that organize the field's critical protocols, repetition is almost certainly the most ubiquitous. Yet the limitations of repetition as an analytical category obscure the aesthetic entailments and social dynamism of performances like *FPMC*. This volume emerges from a recognition of such blind spots vis-à-vis racialized enactments and asks how we might, if at all, understand race and/in performance in ways beyond or, at least, beside repetition. The central irony of pursuing this inquiry, of course, is that it is necessary to work through notions of repetition first.

As noted, poststructuralist theories of repetition, its ontology, and its configurations have informed some of the most authoritative scholarship in race and performance over the past half century. This volume is a provisional call to sidestep some of that legacy, in part out of a sense that repetition itself (perhaps inevitably) has become repetitive in its varied deployments across performance studies and race/ethnic studies. Of course, we are not the first to put pressure on the ingrained status of repetition in critical thought. Though the essays in this volume do not draw directly on the theories of Gilles Deleuze,

they share an affinity with his philosophical project to liberate repetition from Enlightenment economies of representation. In his disquisition on metaphysics, *Difference and Repetition* (1968), Deleuze writes, "To repeat is to behave in a certain manner, but in relation to something unique or singular which has no equal or equivalent."[19] Among the concepts that anchor this definition, two have been especially significant to the intellectual and ethical projects of performance studies and critical race studies: behavior and identity. Repetition names behavior that shares an isomorphic relation with an original (i.e., an affective, corporeal, conceptual, notional, or material object) that has disappeared or otherwise eludes detection or experience. Such behavior must register as such; hence repetition can only function by way of the symbolic. Deleuze understands the symbolic as repetition's "disguise" or "mask," that which conceals repetition's utter difference from the original that cannot be repeated.[20] The symbolic, then, is repetition's vehicle and its offering, the very figure(s) of behavior through which one not only confronts the reality of unrepeatable singularities (for Deleuze, these were chiefly transcendental concepts or Ideas) but also reads the aims and impulses of the repeater. In fine, the elements of differentiation that emerge from repetition disclose identity.

Performance studies has often understood this idea in terms of failures and revelations—failures of representation, revelations of psychologies. Peggy Phelan offers a concise version in a gloss on the ontology of "realistic theatre." She writes, "The real inhabits the space that representation cannot reproduce—and in this failure theatre relies on repetition and mimesis to produce substitutes for the real. Behind the effects of the real is a desire to experience a first cause, an origin, an authentic beginning which can only fail because the desire is experienced and understood from and through repetition."[21] Despite their inevitable failures, their inability to transport participants to an origin point outside the enclosure of their own symbolic grid (i.e., to "the real"), the "substitutes" that emerge from theatrical repetition are conduits of release as well as instruments of defense against the conditions that prompted the desire for an origin(al) in the first place. Deleuze also identifies repetition's salutary potentiality ("If repetition makes us ill, it also heals us; if it enchains and destroys us, it also frees us"), and hails theater as the space par excellence where one experiences "the whole apparatus of repetition as a 'terrible power.'"[22] The theater he has in mind here is not one of representation (i.e., realist) but one that "extracts real movement from all the arts it employs. . . . In the theatre of repetition, we experience pure forces, dynamic lines in space which act without intermediary upon the spirit, and link it

directly with nature and history, with a language which speaks before words, with gestures which develop before organized bodies, with masks before faces, with specters and phantoms before characters."[23] In this theater of cruelty, as he calls it after Artaud, one might encounter the ungraspable yet rousing immensity that conveys the world's plentitude, however briefly.

LeRoi Jones/Amiri Baraka yearned for such sublimity in the theater he imagined in his 1965 essay "The Revolutionary Theatre." (Baraka, like Deleuze, cites Artaud's work as a model.) Even though the Revolutionary Theatre will be a "political theatre, a weapon to help in the slaughter of these dimwitted fat-bellied white guys who somehow believe that the rest of the world is here for them to slobber on," it relies on a kind of transcendentalism that flouts the confines of racialized materialisms.[24] He writes,

> [The Revolutionary Theatre] should be a theatre of World Spirit. Where the spirit can be shown to be the most competent force in the world. Force. Spirit. Feeling. The language will be anybody's, but tightened by the poet's back-bone. And even the language must show what the facts are in this consciousness epic, what's happening. We will talk about the world, and the preciseness with which we are able to summon the world, will be our art. . . . The Revolutionary Theatre is shaped by the world, and moves to reshape the world, using as its force the natural force and perpetual vibrations of the mind in the world.[25]

The configurations and phenomenology of this theater are closer to ritual than drama; as such, repetition becomes its lifeblood if not its very ontology. In Baraka's oeuvre, *Slave Ship: A Historical Pageant* (1967) is the work that best manifests the aesthetic and philosophical principles he outlines in the essay. *Slave Ship* stages a history of chattel slavery and racialization in the New World; capture, brutal subjection, the hegemony of Christianity, and rebellion are its points of emplotment. But the play's ritualistic energies emerge from its atmospherics, which Baraka seeks to achieve through dance, harrowing wails and euphoric utterances, music (especially drumming), and spectacle. The final stage directions give a clear sense of how he conceived this aesthetic machinery: "*Enter audience; get members of audience to dance. To same music Rise Up. Turns into an actual party. When the party reaches some loose improvisation, et cetera, audience relaxed, somebody throws the preacher's head into center of floor, that is, after dancing starts for real. Then black.*"[26] The objective here is not to move participants to experience some aspect of slavery *qua* slavery, for that is an impossible achievement; rather, the aim is to create an

event palpably charged with the "Force," "Spirit," and "Feeling" that charged the events *Slave Ship* repeats. To cite Deleuze again, the repetitions of *Slave Ship* "do not add a second and a third time to the first, but carry the first time to the 'nth' power."[27] This is crucially different from Schechner's definition of performance as "never for the first time" but always "for the second to the *n*th time." Baraka's *Slave Ship* exceeds itself as the repetition of a form or representation and carries itself, in its first instance, to the *n*th power.

Baraka would encapsulate this principle of repetition in the title of his 1966 essay on black musical expression: "The Changing Same." Surveying an array of forms and styles, the essay sets out to posit an ontology of black music that spans genres as disparate as R&B (e.g., Sam and Dave, Dionne Warwick, and Leslie Uggams) and what Baraka calls "the New Black Music" (e.g., Sun Ra, John Coltrane, Albert Ayler). Their "form and content," he writes, "identify an entire group of people in America. However these may be transmuted and reused, reappear in other areas, in other musics for different purposes in the society, the initial energy and image [i.e., the source of that energy] are about a specific grouping of peoples, Black People."[28] Conjured by traditional worship, an originary African spirit is the energy and image of this music, its heterogeneous New World genres and sounds "are artificial, or merely indicative of the different placements of [this] spirit"[29]—that is, the same and its changes. As Baraka would have it, then, black music is a set of repetitions that are always already different in their sonic enactments of their shared origin.

Of course, theorists have recognized repetition in its more basic sense—namely, morphological equivalence—as a cardinal feature of black cultural production. Whether textual antiphony; the lyrical and melodic arrangements of genres such as gospel, jazz, and the blues; or the linguistic structures of oral and literary "signifyin'" repetition has furnished the engine of signification, affective momentum, and rhythm of what some have come to call "black culture." James Snead made the canny observation that Hegel, in his racist derision, actually identified the centrality of repetition to African cultural praxis, and was the first European to do so in any sort of sustained way. According to Hegel, the African orients himself in the way of nature, which is to say *cyclically*. Like all figures of repetition, the cycle is antidialectical; hence in a Hegelian framework, it precludes progressions toward higher intellectual and thereby aesthetic developments. Yet for Snead cyclicality is the very ground from which progress springs, for it is the *only* ground because the finitude of the world makes it so. He adduces developments that derive from improvisation, the "cut" (i.e., "an accidental *da capo*") and call-and-response in black

music and literature, as evidence of repetition's generative power, its ability to foster innovation.[30] With ever greater force that power is affecting world cultures beyond African-derived ones, as the steady instatement of aspects of black culture as the foundation of a global popular culture suggests. Writing in the 1980s Snead remarked on this phenomenon in European modernisms and postmodernisms, framing its continuing unfolding as a stunning rebuke of Hegelianism: "The outstanding fact of late-twentieth-century European culture is its ongoing reconciliation with black culture. The mystery may be that it took so long to discern the elements of black culture already there in latent form, and to realize that the separation between the cultures was perhaps all along not one of nature, but of force."[31]

Even as we begin here with examples drawn from traditions of African American performance, which has developed an especially rich critical vocabulary for thinking about the relationship between repetition and performance, the essays that follow draw upon other traditions as well, including Caribbean, Latina/o, East Asian diasporic, and South Asian performance. Collectively, we endeavor to think race as a conceptual category as well as in its particularity. If Snead and many others have claimed that the degree to which a group embraces repetition as a formal desideratum distinguishes the identity of that group, over the past thirty years there has also been an effort among theorists to understand how repetitions of embodied mundane acts and sociohistorical practices amount to sites through which race is constructed. Proceeding from decidedly antibiologistic convictions, these projects almost always owe a debt to Judith Butler's theory of performativity and gender constitution. Butler herself demurs to "the question of whether or not the theory of performativity can be transposed onto matters of race," but her model of the production of disciplinary effects, by way of routinized normativity, that cohere to produce gender is nonetheless useful as a launching point, among others, from which to start to make sense of race—that is, if we understand race as a fictive category of human difference that has achieved an irrefutable phenomenology that organizes the world's cultural flows, economic priorities, and social logics.[32] We do not have space here to rework Butler's model into one suitable for racial constitution, but we submit that a first step in that project could be to regard what she calls "performativity" in terms of what Deleuze defines as "generality," rather than in terms of repetition. Generality "expresses a point a view according to which one term may be exchanged or substituted for another. . . . By contrast, we can see that repetition is a necessary and justified conduct in relation to that which cannot be replaced."[33] In this scheme, repetition re-

quires an immutable, metaphysical singularity as its origin point of departure; race has no such point, thus generality better describes the recursive acts and deeds that signify race in one direction or another. Indeed, theorizing racial constitution in terms of generality not only allows for a more robust appreciation of the disruptions, slippages, and remainders that instantiate evolutions of race across times and spaces, but also helps avoid a kind of essentializing that working under the paradigm of repetition often yields.

The essays herein take a similar tack: they appreciate the inestimable value that theories of repetition have contributed to the study of race and/in performance but move to center other temporal figures of identification that are related to, but diverge from, repetition. The volume's title flags such moves; it can be read as a truncation of something like "race and performance after the turn to repetition that poststructuralist thought inspired." Given that deeply generative intellectual venture, we approach the performance of race after the poststructuralist study of repetition in order to clock other ways that race and performance appear over time and in time. In this effort we do not jettison repetition out of hand but, perhaps ironically, insist that working through and alongside repetition is a necessary first step to getting beyond its dominance as an analytical category in prevailing theories of race, ethnicity, and performance.

These theories have construed repetition as a kind of time signature, that is, a necessary temporal process in the construction of identity as well as the aesthetic formations we call theater, music, dance, ritual, pageant, and so forth. Individually and collectively, the essays in this volume demonstrate the reverse: rather than understanding race and performance as constituted through repetition, they deem repetition to be constituted by race and performance (this was Hegel's accidental conclusion, as Snead's careful rereading of him suggests). Performances of race make something like repetition knowable as repetition in the first place; what is more, they insist that repetition is but one way that past/present/future can be configured in relation to each other. With this idea in mind, the contributions to this volume bracket the familiar turn to repetition to ask what other relationships between identity and difference, between *chronos* and *kairos*, between the past and the present their behaved restorations temporalize.

The chapters in Part I, "Toggling Time: Metatheaters of Race," open this inquiry by focusing on the temporality of race, history, and form in particular instances of theater. Three contemporary productions that reimagine the history of the racial melodrama (Tavia Nyong'o in chapter 1), the black musical revue (Catherine Young in chapter 2), and hip-hop theater (Patricia

Herrera in chapter 3) ask how we might explore the ongoing vitalism of the past while stepping outside of its dramatic forms. These are revivals that drop the *re-*, productions that offer an interruption into form's repetition and approach theater history anew. Part II, "Choreo-Chronographies," moves from the proscenium stage to other instances of performance in order to consider how gesture, dance, and movement can recalibrate the temporal narratives of racial subjection. Whether in sport (Tina Post in chapter 4), black ecstatic dance (Post and Jasmine Johnson in chapter 5), new circus (Katherine Zien in chapter 6), or ritual (Elizabeth Son in chapter 7), the collective analyses in this section vividly demonstrate the range of critical possibilities when we approach performance outside the frame of repetition.

While these chapters in Part II look to the circulation of movements whose meanings exceed the repetitions that they both bear and displace, the chapters in Part III, "Temporal (Im)mobilities: Dwelling Out of Time," all take up what music misleadingly names *the rest*—an interval or pause of silence. The authors in this section consider the agency, critique, and hope that percolate in such stasis. In the arrest of repetition, these contributions demonstrate, new temporalities and new ethics can emerge. The chapters appropriately locate repetition's ar/rest within and against apparatuses of state power and violence. They consider how the time-capture of incarceration might be countered by the temporality of the dream (Nicholas Fesette in chapter 8) and how blackness can interrupt the everyday passage through public space by the intrusion of nonpresence that enacts a temporal "hiccup" (Joshua Chambers-Letson in chapter 11). The still images of Haitian photographer Josué Azor, in contrast, simultaneously perform and document an ecstatic temporality, or *dedouble*, that eludes antihomosexual violence in Haiti and produces a new erotic field (Mario LaMothe in chapter 10). A similar occupation of public space and activist response to cultures of sexual violence in New Delhi offers a performance that turns away from the temporality of being-toward-death and locates political ethics instead in a temporality of natality, one that can be generative of new solidarities (Jisha Menon in chapter 9). *Race and Performance after Repetition* is a provocation and an open question, and the different chapters advance a variety of approaches in response to this call. Some of these chapters offer less familiar ways of understanding difference, power, and resistance that are not necessarily shaped by repetition; others point out the limits of repetition for grasping the insights into race-making some performances plumb; and still others demonstrate how theater and performance redefine the concept of repetition itself. All of them propose

new ways of comprehending the historicity and phenomenology of race and/in performance.

Accordingly, the preposition "after" in our title conveys two contrary senses: "after" in the sense of behind something that comes next, of the supersession of something, but also in the sense of in the style of or in admiration of (as in Van Gogh's painting, *First Steps, after Millet* [1890]). By "after repetition," we focus our collective attention on performances whose temporal logistics operate beyond or adjacent to the dominant time signature of repetition, even when they still bear its influence. Thus, the following chapters are not a rejection of repetition (as if that were possible) but ask: How do particular performances animate time differently than the pattern of repetition that has been a crucial concept for theories of both performance and race/ethnicity since the 1960s? What models of temporality emerge instead of, alongside, or within repetition? How do some performances draw from theories or experiences of repetition differently than we might expect? Or, more simply, what other time signatures organize minoritarian performance?

A musical term, the time signature is the mark at the beginning of a score that establishes the value of a note in relation to beats and the number of beats in a measure, thus signaling to the musician the rhythm of the composition. Time signatures tell us the pace and rhythm of a performance, identify stress and meter, can be simple or complex, and can shift over the course of a particular composition. One piece may have multiple time signatures. Time signatures thus always pose questions concerning value and always put value itself in question. Musically, the time signature appears as a written notation on a score, but prior to that writing it is *felt*—it orients a particular performance or lived experience within time. Among other entities repetition might be (an ontological allegory, a rhetorical operation, a signifying chain, a rhythmic pulse, a well of influence, a technology of discipline, a comfort, a nightmare), it is a temporal mode that marks a series or sequence. Put succinctly by the philosopher of repetition Søren Kierkegaard, "Repetition and recollection are the same movement, just in opposite directions, because what is recollected has already been and is thus repeated backwards, whereas genuine repetition is recollected forwards."[34] This double movement of memory forward and backward is repetition's time signature. It is the interplay between linear time—existing on a chronological line or a signifying chain where things recur again after they have previously occurred—and cyclical time—since if tomorrow is a repetition of yesterday, then yesterday is already tomorrow and tomorrow yesterday. In toggling between line and cycle, repetition gives us

seriality, division, memory, and difference. But there are other ways, we conjecture here, to contemplate and inhabit difference than via repetition.

For instance, the resonant notion of *afterlife* has recently become a paradigmatic approach to the study of race and performance. Afterlife refers to an ongoingness that belies the certain ending to a period or event, and construes this persistence of the past in the present not as a repetition but as a continuation. Scholars in Asian American studies, postcolonial studies, and black studies have pioneered this way of understanding the relationship between racial life (e.g., subjection) and time. Jodi Kim, writing from Asian American studies, traces the "protracted afterlife of the Cold War," the material and ideological structures that continue to propel American empire in the twenty-first century.[35] Similarly, Jordanna Bailkin describes how imperial habits and institutions—the "afterlife of empire"—continued to shape the everyday practices of British people in the decades after South Asian and African decolonization.[36] And in black studies, Saidiya Hartman explains the "afterlife of slavery" as "a measure of man and a ranking of life and worth that has yet to be undone. If slavery persists as an issue in the political life of black America," she writes, "it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago."[37] In all three of these examples, the past epoch is not figured as memory or artifact but as a material and affective present. And in each example, a community's relationship to time is not (only) organized by linearity, cyclicality, and repetition. Especially in black studies, afterlife has emerged as a deeply generative idiom for scholarship that has emphasized the persistence of particular forms of racial abjection and blackness as (the mark of) social death.

In *Race and Performance after Repetition*, we take inspiration from the turn to afterlife as a modality of time that puts attention on the things that matter most to care. Specifically, the study of afterlife introduces a different time signature to race and performance than that of repetition. Rather than see the past as a series of breaks or ruptures that return again in the present, the notion of afterlife traces continuities that may be obscured by the logic of progress, revolution, rupture, or reform. In afterlife methodologies, return and haunting operate by a different logic than repetition (Beloved's return to 124 in Toni Morrison's *Beloved* [1987], for instance, is decidedly not a repetition). We align this volume with various projects that take up afterlife methodologies, though our emphasis on performance necessarily draws us less toward conditions of social death than to conditions of social life (as either immanent

within or transcendent of social death). The essays that follow add to the temporal lexicon of racial performances that bear time signatures other than repetition, multiplying temporal logics much as the concept of afterlife has done. While repetition may always be operative, it is not always the master code for deciphering social processes, performances, or performativity. Repetition appears throughout this collection as less useful for understanding race and performance (and the performance of race) than the performance of race is useful for understanding repetition.

We conclude this introduction by turning to another performance that, like Simone Leigh's *Free People's Medical Clinic*, instructs us in a relationship to time, history, and identity that is inadequately grasped by the grammar of repetition: the community-based work of conceptual artist Theaster Gates. Formally a student of ceramics, urban planning, and religious studies, Gates produces artworks that sometimes take the name of public art, social works, or community-based art: site-specific productions that are not located in a gallery but in a neighborhood, an abandoned building, or on a block. He himself is leery of such art world designations, however. "I have a lot of resistance when people say the work is a kind of activist practice," he explains, because too often "when black artists do things in the 'hood, it becomes 'community art,' rather than place-based work."[38] His point is not to diminish the creation of community but to query the value-structures and ways of seeing that posit minoritarian art as purely functional and local rather than beautiful and universal. Indeed, Gates's work dismantles such habits of thoughts that oppose function/beauty and local/universal. He sets things in motion: buildings and beams, food and plateware, neighbors and neighborhoods, history and memory, time itself. His work, like Leigh's *FPMC*, models a principle of restoration that is less about repetition than it is about mending, giving back, and recompense.

Consider his ongoing work, *Dorchester Projects*. In 2008 Gates and his team began renovations of several of dilapidated buildings on Dorchester Street in Chicago's South Side, a predominantly African American district. In a practice that combined construction, refurbishment, design, craftwork, and similar acts of making and assembly, he oversaw the transformation of the abandoned buildings into spaces of community gathering and neighborhood conviviality. Gates redesigned the interiors with salvaged wood and timber from old Chicago factories and regional barns from the city outskirts (figure 1.4). The Dorchester buildings also include the loving preservation of salvaged material deemed worthless. The Listening Room houses 8,000 albums recovered after the closing of nearby Dr. Wax Records. The Glass Lantern Slide

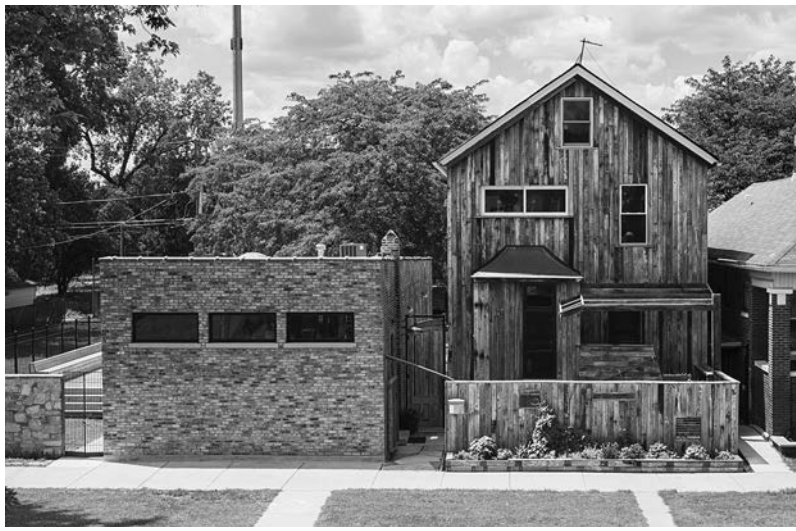

FIGURE I.4 Dorchester House, 2012. © THEASTER GATES. PHOTO BY SARAH POOLEY. COURTESY OF THE ARTIST.

FIGURE I.5 Archive House interior, 2012. © THEASTER GATES. PHOTO BY SARAH POOLEY. COURTESY OF THE ARTIST.

Archive holds the discarded collection of nearly sixty thousand lantern slides that the University of Chicago's Art History Department donated to Gates after it digitized its holdings. A reading library with books on art, architecture, and design adopted from the Prairie Avenue Bookstore fills an entire floor, and complements a garden, a kitchen, and other gathering spaces for performance, display, and sociality (figure 1.5). More recently, Gates added the Black Cinema House, which screens films of the black diaspora, many overlooked, and provides space for discussion, community video classes and production workshops, and other programming. These sonic, visual, and material remnants of the past activate community in the present. So, too, do the dinners and other social gatherings that the buildings house. Dorchester is known for its communal soul food dinners and tea ceremonies that are a combination of ritual, seminar, banquet, musical concert, and memory.

Taken as a whole, the *Dorchester Projects* are a lesson in how to live together, in all of our idiorhythms and tempos. As neighbors and guests visit the houses, insiders and outsiders interact in a kind of antigentrification that is not about the displacement of populations to make room for new value but about the neighborhood and its people's immanent beauty. Gates's community performance appears as the distribution of space, of social relations, of materials, and of self—that is, the mise-en-scène of social life made from the props of neglect and disenfranchisement. This is restoration as activation. Gates explains:

> There's a way in which I imagine that materials and spaces have life in them, and rather than a constant state of becoming which is also true, that they have something extremely sacred inside them that might be sleeping or may have been put into a coma, but is living, and that we have to kind of find ways to activate the living. And if we thought about then how to activate the living inside of a space or inside of an object or inside of a situation, and at the same time, protecting this very delicate, sleeping potential, that sometimes it's like you don't need to reveal the life in order to know that the life exists.[39]

In Gates's gentle formulation, this is not performance as twice-behaved behavior or performative iteration that allows for new becomings. Rather, it is about living with the material as it presents itself to us and nurturing its offering. The materials' simple existence contains a dormant life, one that has always been there, that animates the social collaborations at Dorchester. In tending to the potentiality of his object-world, Gates activates collective living in Dorchester

according to its own distinct time signature that redistributes the value of its notes and sounds a neighborhood symphony.

What is often missing in descriptions of Dorchester's dinner parties and the community ethos of Gates's work is the sheer beauty of it all. Dorchester's reorganization of interior space as well as the houses' presence on the block "puts attention on those things that matter most to care or concern."[40] The selection of materials; the contrasting textures of timbers; the spacing of shelves; the play of height and depth, light and shadow, finishedness and unfinishedness; the meticulous woodwork; the purposeful display of books and slides; the sonic vibrations of records as their music travels the walls of the house; the smells of the kitchen; the laughter of the dinners—all announce a time signature of art and performance that is to the side of repetition yet nonetheless brings the past into the present as a delicate, sleeping potential. This aesthetics of Dorchester is one reason why galleries across North America and Europe have been eager to exhibit various rooms from Dorchester houses, which are sometimes packed up and reconstructed in such art world spaces.

Another of Gates's restorative performances, *See, Sit, Sup, Sip, Sing: Holding Court* (2012), draws on this ethos of beauty-in-community but marks a shift in invitation from neighborhood drop-by to a more strangerly gathering of yet-unknown sensibilities. *Holding Court* was designed for the New York City's Armory Show and since re-created in various gallery spaces. The Armory Show is an art fair founded in 1994 by four elite gallerists that functions as a marketplace for art dealers and collectors to appraise, procure, and purchase new art. The place of the artist herself in this scene is an uneasy one (the *New York Times* described it as "a top draw for heavy-hitting collectors, gallerists, celebrities, and art lovers," an endorsement that the Armory Show prominently features on its own website; you would be forgiven for wondering where the artist was).[41] In this scene, Gates arranged a social space using abandoned material from the recently closed Crispus Attucks Elementary school on Chicago's South Side—including desks, chairs, furniture, chalkboards, and other classroom ephemera. For four hours each day of the art show, Gates "held court" in the makeshift classroom he activated (figures I.6 and I.7). Attendees could sit and engage with the artist, reflecting on art, value, spirituality, aesthetics, and commerce. The project, Gates explains, was to "reuse these materials in a form for education that I am really curious about: what else can we do at the Armory besides buy art? . . . The Crispus Attucks school just kind of acts as a launching pad for a conversation about, like, how does redevel-

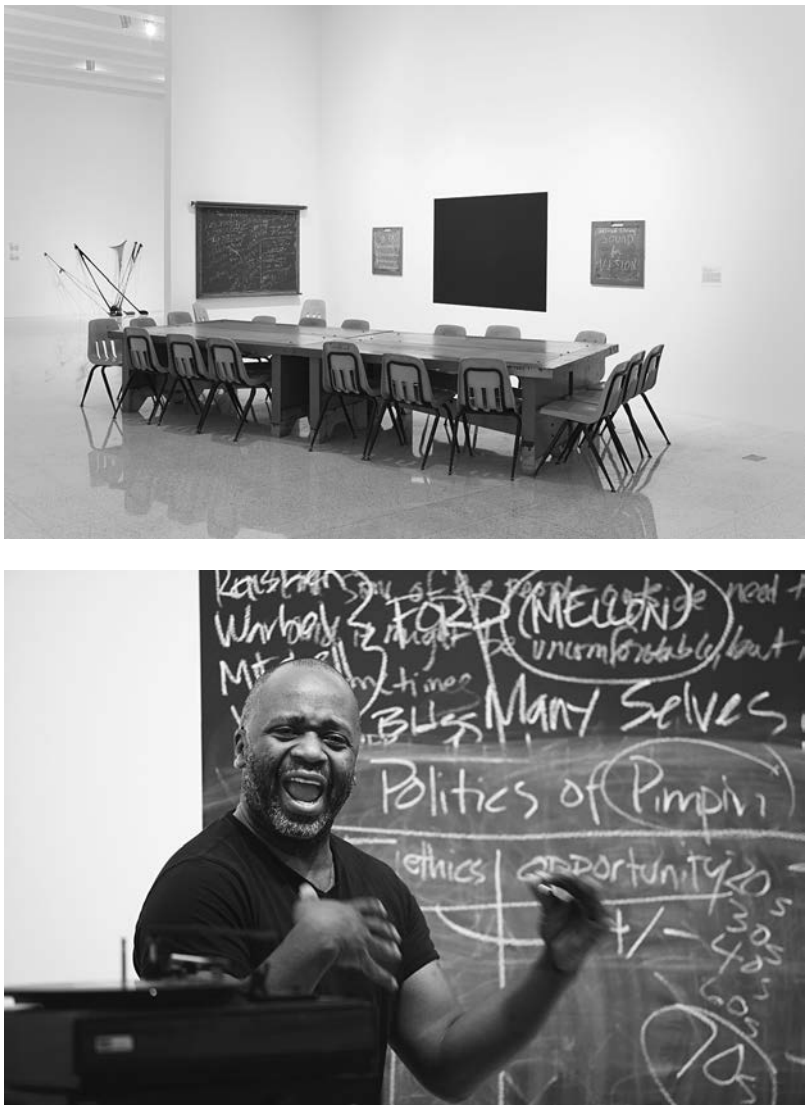

FIGURE I.6 *See, Sit, Sup, Sit, Sing: Holding Court.* View of the exhibition *Radical Presence: Black Performance in Contemporary Art*, Walker Art Center, Minneapolis, July 24, 2014–January 4, 2015. © WALKER ART CENTER. PHOTO BY GENE PITTMAN. COURTESY OF THEASTER GATES.

FIGURE I.7 Theaster Gates, *Holding Court.* View of the exhibition *Radical Presence: Black Performance in Contemporary Art*, Walker Art Center, Minneapolis, July 24, 2014–January 4, 2015. © WALKER ART CENTER. PHOTO BY GENE PITTMAN. COURTESY OF THEASTER GATES.

opment and reinvestment happen? What's the relationship between this art market and possible urban renewal and redevelopment?"[42] Reassembling bits of the decommissioned school (of which 96.9 percent of students at closing were low income, 99 percent were black, and 48 percent were identified as homeless) in the middle of the Armory Show and filling its seats with different bodies modifies the tempo of the elite art fair with the tempo of community organization as urban renewal.[43]

In *Holding Court*, then, Gates suspended the time of the fair as a marketplace of opulent exchange in his animation of a different kind of social architecture and aesthetic value, akin to Simone Leigh's *Waiting Room Underground* and its step outside of the economic structures and value systems of the art world marketplace. The title of the performance gestures to the project's search for forms and tempos appropriate to contingent circumstances or shifting moods. Asked about the meaning of the syncopated sibilant title—*See, Sit, Sup, Sip, Sing*—Gates replied, "If I'm responding to a question, what's the best form to respond in? So some of it is just like, you know, I want to sip on my brandy, I want to sip on my tea. We could convene—this could be a dinner conversation. It might lead me to singing, and singing might be the best form to respond to a thing. I just like those words together."[44] Equal parts lecture, seminar, debate, conversation, provocation, song, and chitchat, *Holding Court* was above all a scene of pedagogy that aspired to dehierarchize the directionality of knowledge and instruction. Gates walked around the space, diagrammed his thoughts and art projects on a chalkboard or a large roll of white paper, engaged with those gathered, climbed on the table, and sometimes sang in response to questions. In this way, *Holding Court* foregrounded the interconnection between social form and aesthetic form. The refurbished materials from Crispus Attucks—the life dormant within them—imbued this gathering with a temporality that is something other than repetition. They provided a texture of education, instruction, and discipline, but also the secrets of elementary school: passed notes, initials carved into desks, looks exchanged on the way to the pencil sharpener, hallway passes, necessary free lunch, the pleasures and terrors of recess, rapt attention for a caring teacher, the peace of resting your head on your desk when you finish the assignment early. Crispus Attucks does not offer itself as a *usable past*, in that modernist sense of instrumentalizing earlier works in the service of some new aesthetic or as a means to an end, but as a *useful past*, in the sense of seeing the value of the past in terms of use rather than exchange. We think of it as the difference between consumption and collaboration.

Like the dinners at Dorchester, *Holding Court* was dedicated to the use of past objects and refused the logistics of repetition. In an interview with art historian Tom McDonough, Gates responds to—or, rather, dodges—the question of time, repetition, and recovery in his work:

> TM: Is it in the nature of the [Dorchester] project, then, to recognize what lies latent in those spaces or to realize those potentials? I'm curious about what the balance is between the futures and pasts of buildings.
>
> TG: You know, Tom, maybe I just like sweeping. It may not have anything to do with the reclamation of a past moment. Maybe sometimes it does, but it's not necessarily the creation of something new out of something old; sometimes it's just the inclination, or compulsion, to make something with what's around you, to tidy up the untidy.[45]

This tidying up is akin to what we described, in relation to Leigh's *Free People's Medical Clinic*, as behaved restoration as a form of mending or repair. It is time as a "a modality that dismantles fixed subjects and objects and turns past, present and future into ways of manners of attention," especially as Gates directs that attention to the things ready-to-hand that matter most to care: a desk, a piece of wood, a meal, a neighbor, a dwelling, a question.[46] This work is not restored behavior as Schechner defines it—"living behavior treated as a film director treats a strip of film," which "can be rearranged or reconstructed . . . independent of the causal systems (social, psychological, technological) that brought them into existence"—but behaved restoration as the making good of loss (or damage), now with *loss* as the object.[47] In Gates's tidying up, the linear or cyclical interplay of past and present is not irrelevant, it is just not necessarily the first or best way to make sense of identity, community, or performance in and as time. As Gates suggests with elegant understatement, identity, community, and performance can be a tidying up of the untidy, a local act of historical sweep and historical sweeping.

While not all of the contributors to this volume address the kind of community-activating aesthetic practices that Leigh and Gates create and curate, they all describe performances of race that move to time signatures other than repetition. They ask if there are other ways we can understand the appearance or persistence of the past in the present, taking up performances as varied as theatrical reinventions, activist interventions, durational body art, choreographies of everyday life and afterlife, queer metamorphoses,

ritual stutters, circus acts, and architectural flights of fancy and freedom. Yet across this variety, these essays call forth a singular gathering of minoritarian performers within and without the United States who model other time signatures in their work. Thus, this volume itself is a kind of activation and gathering in the spirit of *Free People's Medical Clinic*, *Dorchester Projects*, and *Holding Court*; as such, it calls for a more nuanced lexicon for apprehending time, performance, and race. Each of the essays that follow begins to contribute to such a lexicon: not only repetition, but also restoration, activation, accumulation, stasis, concurrence, simultaneity, prolepsis, leak, anticipation, projection, dream, doubling and *dedouble*, duration, swerve, multiplication, emergence, dark reparation, natality, gestation, prognosis, hesitation, hiccup, time travel, decline, glitch, pararepetition, interval, continuation, concern, and care. Not only repetition, but also . . .

NOTES

1 See Christian, "Hidden in Brooklyn"; Ramirez, "Haven for Blacks."
2 For more on the history of Weeksville and its recovery, see the Weeksville Heritage Center; Wellman, *Brooklyn's Promised Land*.
3 "Simone Leigh."
4 See Nelson, *Body and Soul*.
5 See S. Davis, "Room for Care."
6 Sayej, "Simone Leigh's *The Waiting Room*."
7 Schneider, *Performing Remains*, 2, 10.
8 Schneider, *Performing Remains*, 14.
9 Schneider, *Performing Remains*, 26.
10 Rayner, "Keeping Time," 32.
11 Rayner, "Keeping Time," 32.
12 *Oxford English Dictionary*, s.v. "restore," http://www.oed.com; *Oxford English Dictionary*, s.v. "repair," http://www.oed.com.
13 L. Alexander, "Susan Smith McKinney," 173.
14 "Free People's Medical Clinic."
15 Bradley, "Going Underground."
16 Schechner, *Between Theater and Anthropology*, 36.
17 Schechner, *Between Theater and Anthropology*, 36, 37.
18 In Derrida, *Limited, Inc.*, 119
19 Deleuze, *Difference and Repetition*, 1.
20 Deleuze, *Difference and Repetition*, 17, 18.
21 Phelan, *Unmarked*, 126.

22 Deleuze, *Difference and Repetition*, 19, 10.
23 Deleuze, *Difference and Repetition*, 10.
24 Baraka, *Home*, 237.
25 Baraka, *Home*, 237–38.
26 Baraka, *Slave Ship*, 259.
27 Deleuze, *Difference and Repetition*, 1.
28 Baraka, "Changing Same," 123.
29 Baraka, "Changing Same," 126.
30 Snead, "On Repetition in Black Culture," 150.
31 Snead, "On Repetition in Black Culture," 153.
32 Butler, *Gender Trouble*, xvi.
33 Deleuze, *Difference and Repetition*, 1.
34 Kierkegaard, *Repetition*, 3.
35 J. Kim, *Ends of Empire*, 110.
36 Bailkin, *Afterlife of Empire*.
37 Hartman, *Lose Your Mother*, 6.
38 "Carol Becker in Conversation with Theaster Gates," 19.
39 "Public Art (Now)."
40 Rayner, "Keeping Time," 32.
41 See Armory Show.
42 "Theaster Gates AI Interview."
43 See "Attucks" (Every Chicago Public School Is My School); "Attucks" (School Cuts); "Homeless Children."
44 Quoted in "Theaster Gates: *Holding Court* (2012), part 1."
45 McDonough, "Theaster Gates."
46 Rayner, "Keeping Time," 32.
47 Schechner, *Between Theater and Anthropology*, 35.