



*Photograph of the Afro-Brazilian chorus girls of the Companhia Negra de Revistas, Brazil's first all-black theatre company. From the periodical Careta, 14 August 1926.*

International Conference  
**Re-visiting the Black Atlantic:  
Gender, 'Race' and Performance**  
11<sup>th</sup> and 12<sup>th</sup> June 2019, University of Liverpool, UK

## Abstracts

## Conference Programme

*All events will take place in 502 Teaching Hub, University of Liverpool  
Panels & keynotes in Teaching Room 4 (TR4) on first floor  
Registration, lunch & refreshments in Flexible Teaching Space 2 on first floor*

### Tuesday 11<sup>th</sup> June 2019

- 9.30am Coffee and registration
- 10am to 12noon Panel 1  
Buchanan, Chingonyi, Marshall  
*chaired by Professor Lisa Shaw, University of Liverpool*
- 12noon to 1pm Lunch
- 1.15pm to 2.30pm Keynote lecture 1  
Professor Carol Tulloch, Chelsea College of Arts, University of Arts London  
*introduced by Professor Charles Forsdick, University of Liverpool*
- 2.30pm to 4.30pm Panel 2  
Berruezo-Sanchez, Mosquera-Muriel, Suarez  
*chaired by Dr Abigail Loxham, University of Liverpool*
- 4.30pm to 4.45pm Tea
- 5pm to 6.15pm Keynote lecture 2  
Professor Lisa Merrill, Hofstra University  
*introduced by Professor Alan Rice, University of Central Lancashire*
- 7pm Conference dinner  
Frederiks, 32 Hope Street

## Wednesday 12<sup>th</sup> June 2019

9.30am to 11.30am

Panel 3  
Osei, Quinn, Shaw  
*chaired by Jemima Paine, University of Liverpool*

11.30am

Coffee

11.45am to 1pm

Keynote lecture 3  
Dr. Mónica Moreno Figueroa  
*introduced by Adjoa Osei, University of Liverpool*

1pm to 2pm

Lunch  
with a performance by *The Jubilee Stompers*  
*introduced by Jemima Paine, University of Liverpool*

2pm to 3.45pm

Panel 4  
Paine, Phiri, Siccardi  
*chaired by Professor Eve Rosenhaft, University of Liverpool*

3.45pm to 5.45pm

Panel 5  
Fortes & Oliveira Junior, Messeder, Rosenhaft, Vasile  
*chaired by Professor Alan Rice, University of Central Lancashire*

5.45pm to 6pm

Final discussions and refreshments

**Dr Diana Berruezo-Sánchez** | University of Oxford  
*Re-visiting the Black African presence in Early Modern Spain*

The Black African presence in Early Modern Spain had an impact on musical, literary and pictorial productions, both in the colonies and the Peninsula. It is true that the modern concept of race was inexistent, yet it is a period of time in which differentiation was perceived with skin colour, and this led to discrimination, both legally and culturally. The dominant race and gender ideology permeated all cultural productions, particularly the widely spread poetic forms of the 'ethnic villancicos', 'a sub-genre of the villancico which included sections sung by one or more non-Castilian characters' (Baker, 2007: 399).

The definition of non-Castilian types responds to the differentiation of nations, regions, and religions coexisting in the Early Modern Iberian Peninsula. The idea of 'nation' could be associated with the modern concept of ethnicity, that is, the sharing of common cultural, linguistic and racial features. And the creation of national – or ethnic – groups was made by the dominant ideology that ruled, stereotyped and graded the dominated. The arrival of high numbered Black Africans contributed to shaping this ideological discourse, and literature was a means to spread it. Literature has portrayed the idea of 'non-Castilian' as a hierarchical order, and has included a wide range of individuals and characteristics associated with them.

The purpose of this paper is to re-visit the so-called 'villancicos de negros', a popular poetic genre among cultivated white poets that, as I will argue, replicated the racial ideology on the Spanish Black African community in 16<sup>th</sup> and 17<sup>th</sup> centuries. Based on that, I will re-visit the concepts of 'nation', 'race' or 'ethnicity' in Early Modern Spain, and to support my argument, I will present the poetic compositions I have uncovered at archives and libraries.

**Diana Berruezo-Sánchez** is a Leverhulme Early Career Fellow and a Career Development Fellow at the University of Oxford. Her specialisation is in the area of Early Modern Hispanic literature, particularly in connection with Italian sources, on which she has conducted my PhD thesis and published extensively. Her current research project looks into the understudied poetry of the Black Enslaved Africans that lived in the Spanish Peninsula in 16<sup>th</sup> and 17<sup>th</sup> centuries. It aims to uncover unheard poetry and interrogate, from a post-colonial approach, Black slaves' invisibility. She is currently working on her next monograph, *The Afro-Hispanic Legacy of the Golden Age* (Oxford: Peter Lang), and two articles on the stereotyping of the Black Africans and their musical legacy.

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**Sascha Buchanan** | Manchester Metropolitan University  
*Not The Tidy Narrative We'd Like: Rihanna, Beyoncé and the recuperative mechanisms of Neoliberalism*

Throughout history, fictitious constructions of black womanhood have been inherently contradictory and antithetical. Practicing what Gilroy (1993: 100-102) calls an "anti-anti-essentialism", I argue that while Rihanna and Beyoncé's "mullatticity" has allowed them to navigate and negotiate a "series of positionalities" (Tate, 2015: 132; Hall, 1993: 112) throughout their careers within popular culture, contemporary media discourses have juxtaposed and dichotomized them along the trajectories nationality, sexuality and class. The

constructed Beyoncé/Rihanna juxtaposition serves to recuperate control of their black female identities via rhetorical devices in popular media discourses when they exercise retrievals of personhood — e.g. Rihanna rejecting objectified victim status in the “Bitch Better Have My Money” music video and Beyoncé using her voice to “vindicate her southern black womanhood” in “Bow Down/I Been On” (Bradley, 2013). Neoliberal and postfeminist discourses must re-engineer their narratives along familiar cultural scripts (e.g. virgin/whore dichotomy) in order to recuperate control, in which Beyoncé, Rihanna and their fans are ‘put to work’ through frames of competition which deregulates and dehistoricizes diasporic controlling images of black women (Collins, 2000). Through Critical Discourse Analysis of contemporary media discourses, I analyse this technique of juxtaposition used by media discourses which reproduce antithetical and contradictory constructions of black womanhood.

**Sascha Buchanan** is a 2nd year AHRC-funded PhD Cultural Studies student at Manchester Metropolitan University. Her research is based on examining the processes of pop music culture in the reproduction of race-gender inequalities. Her research interests include (but are not limited to): online fan cultures, black women in contemporary popular music and neoliberalism.

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**Kayombo Chingonyi** | Durham University

*‘I don’t wanna fall in love’: The figure of the sweetboy in grime*

*I don’t wanna fall in love*

*But your brown eyes got me hypnotised*

*Maybe we can give it a try*

– ‘Brown Eyes’, Kano

This paper presents a rupture at the heart of grime. Since grime simultaneously encourages creativity but also incubates regressive figurations of black masculinity (and sexuality) the study of grime requires an engagement with the context in which its (principally black and male) practitioners engage with the erotic.

The central contention of this paper is that it is in the figure of the ‘sweetboy’ (a slang term characterizing a man who embodies vulnerability, tenderness, and a form of chivalric eros) that grime presents one of its enduring challenges to stereotypes of black male sexuality and the musical representation of the same. I expand on this supposition to place the ‘sweetboy’ tradition in grime within a wider context of contemporary black british musical expression (taking account of, in particular, ‘sweetboys’ in R & B, UKG, and Neo Soul). The main area of focus is Kano’s adoption and manipulation of the ‘sweetboy’ image and its influence on his approach to lyricism. This is examined in conjunction with the ‘roadman’ aesthetic foregrounded in Stormzy’s work to give a sense of the enduring impact of the ‘sweetboy’ on the poetics of grime.

The paper draws on literary critical perspectives, black studies, histories of musical culture, and theories of musical perception referencing the scholarship of such thinkers as Lloyd Bradley, Saidiya Hartman, and Fred Moten but with frequent reference, through close reading/listening, to the compositional and performance practices of contemporary grime musicians.

**Kayombo Chingonyi's** latest book of poems, *Kumukanda* (Chatto & Windus, 2017) was a Guardian and Telegraph book of the year and won the Dylan Thomas Prize and a Somerset Maugham Award. Kayombo was a Burgess Fellow at the Centre for New Writing, University of Manchester, and an Associate Poet at The Institute of Contemporary Arts, London. He has performed his work at festivals and events around the world, is Poetry Editor for *The White Review*, and an Assistant Professor of Creative Writing at Durham University. Kayombo is also a DJ and Emcee and, until recently, held down his own radio show *Keep It 100*, on the London-based online station Netil Radio.

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**Ribamar José de Oliveira Junior & Lore Fortes** | Federal University of Rio Grande do Norte  
*The dissident body in the Reisado diaspora: performativity, precariousness and politics in Brazilian popular culture*

This paper aims to advance the discussions about the construction of performativity in popular culture through the performance of the Reisado dance in Juazeiro do Norte, State of Ceará, Brazil. According to Barroso (1966), the history of the Reisado, derived from the Congos, embraces a secular festive tradition hybridized by an African matrix in the context of the Brazilian northeast, where the black slaves improvised freely in this performance. Gilroy's (1993) concept of identity helps us to understand the recent participation of young LGBT Afro-Brazilians in the dance, through the notion of diaspora, undoing the idea of a natural and stable identity within popular culture. The methodology of the sentimental cartography of Rolnik (1989) allows us to follow the subjective and political processes in the artistic context of the dance. Considering Anzaldúa's concept of the new mestizo (1987) and Collin's reflections on the *outsider within* (2016), this paper considers the performance of dissident bodies and recognition strategies. Cartography draws routes between the streets of the neighbourhood of acclaimed Brazilian writer João Cabral, where tradition is danced for the local public, and allows us to perceive the interaction between performativity and precariousness (Butler, 2018) in the cultural production of dance.

**Ribamar José de Oliveira Junior** is a postgraduate student in Social Sciences at the Federal University of Rio Grande do Norte (UFRN, Brazil). **Lore Fortes** is Associate Professor and teaches on the Graduate Programme in Social Sciences at the Federal University of Rio Grande do Norte (UFRN), Brazil.

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**Jenna Marshall** | Queen Mary  
*Claiming space as subversive agency: Pan-African pedagogical activism and the politics of knowledge production in the Caribbean*

The Caribbean, in particular it's an almost exclusivity of Hispanophone, and to a lesser extent Lusophone, populations. This, despite the region's connected histories and sociologies of colonialism, enslavement and dispossession. This paper therefore seeks to move beyond the linguistic divides imposed by imperial powers by situating the role of Pan-African social movements in the Caribbean within a broader narrative of resistance against coloniality and

the expansion of anti-colonial transnational solidarities. This paper argues that Pan-African actors played a significant role in the expansion of development agendas for new social and political programmes, as well as constructing new foundations for radical alternatives of thinking and being outside the confines of a Western modernity. I achieve this firstly by exploring the ways education programmes were shaped by global hegemonic (imperial) interests, advancing an epistemic dependency to ensure a global coloniality. Secondly, I chart the ways Pan African movements programmes from early 20th century night schools to the present-day Afrocentric MaBalozi programmes acted as forms of resistance. These Pan-African responses to institutional educational norms, this paper contends, are indicative of a subversive agency identified through processes of contesting, appropriating and ultimately subverting colonially-infected education agendas. This paper thus seeks to contribute to a growing call for decolonising education system in Latin America and the Caribbean and to more broadly, make visible alternative social and political lifeways vis-a-vis global colonial modernity.

**Jenna Marshall** is a Postdoctoral Fellow at the Chair of Development Policy and Postcolonial Studies at the University of Kassel. She studied in Toronto (BA Hons., York University) and London (PhD. Political Science, Queen Mary University of London). She is currently a 2019-2020 Sassoon Visiting Fellow in South Asian and Black History at the University of Oxford. Her research interests take a critical approach to International Relations with a particular interest to empire and the (re)production of colonial global order in contemporary discourses on global governance. More broadly, she is interested in (global) historical sociological inquiry, the politics of the postcolonial and development world, the political economy of development, and post/decolonial critiques of Eurocentric discourse and methodology.

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**Professor Lisa Merrill** | Hofstra University

*Sounding Antislavery Voices: Performing Race in Antebellum Spaces*

As a performance historian, my talk focuses on performances, oratory, and artistic representations by fugitive and free Black Americans in nineteenth-century Britain. I will concentrate on elocutionist and dramatic reader Mary E. Webb – a free Black woman for whom Harriet Beecher Stowe expressly adapted a version of *Uncle Tom's Cabin*; Sarah Remond, noted for her eloquence and vocal delivery skills when delivering her antislavery addresses; later actress and activist Henrietta Vinton Davis whose performances in the later decades of the 19<sup>th</sup> century drew upon her range of vocal styles to personify a multitude of Black characters of the antebellum period, and former slave Henry Box Brown, whose escape narrative employed visual panoramas, original songs, and, as a prop, the box in which he mailed himself from slavery to freedom. By examining local press coverage and unpublished diaries and letters in archives by local antislavery sympathizers, I will explore the sonic and visual dimensions of their performances and presentations, and assess how such oratorical performances countered both the racist vocal and visual stereotypes of minstrelsy.

**Lisa Merrill** is Ph.D. Professor in Program in Rhetoric and Public Advocacy at the Hofstra University, USA. Professor Merrill's research and publications are in the fields of performance studies, critical race and cultural studies, and women's history. Her biography, *When Romeo*

*was a Woman: Charlotte Cushman and her Circle of Female Spectators*, was awarded the Callaway Prize for Best Book on Drama or Theatre. Professor Merrill was awarded the Eccles Centre Visiting Professorship in North American Studies at the British Library for 2010: 'Performing Race and Reading Antebellum American Bodies.' Spring 2016 Professor Merrill was Visiting Scholar at IBAR, the Institute for Black Atlantic Research, UCLAN. Recent publications include 'Amalgamation, Moral Geography and Slum Tourism': Irish and African Americans Sharing Space on the Streets and Stages of Antebellum NY.' in *Slavery and Abolition*, 2016, also in 2016 she was awarded the Brockett Prize for 'Most Fitting Companions: Making Mixed-Race Bodies Visible in Antebellum Public Spaces.'

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**Nadia Mosquera-Muriel** | University of Sussex  
*Contesting Mestizaje: Exploring the politics of race and nation through Afro-descendant poetry in Venezuela.*

Since the colonial era to the present day, race has always been assembled along class lines in Venezuela's social structure. Patterns of structural racial discrimination, however, can be difficult to detect in the country. The national census, since the 19th century, purportedly eliminated racial categories to reinforce the ideology of *mestizaje* (racial mixture) and 'racial equality'. Only by 2011 did the Venezuelan government include racial categories in a national household survey. However, the number of Venezuelans who identify in categories of blackness is low, a reflection of how the population reproduces dominant ideologies of race and the pervasiveness of racial hierarchies within Venezuela that reinforce the idea of blackness as inferior. This paper explores the strategy of black activists and cultural producers of reaching out to black Venezuelans through *décimas*, a ten-verse poetic form practiced amongst Afro-descendant populations in Latin America and the Caribbean. This paper argues that oral productions such as *décimas* emerge as sites whereby circulations of ideas of race, nation, racial mixture and gender are discussed before an audience, whilst nurturing contentions against negative racialisation and to revalorise blackness in Venezuela. Drawing on 13 months of fieldwork in Osma and Todasana -two villages located in the coastal region in the north of Venezuela, which were former plantations and whose residents are the descendants of Africans who were subjected to slavery until 1854- this paper illustrates how black activists and cultural producers from these villages raise questions regarding racial inequalities in Venezuela. The ethnographic evidence I present in this paper contributes to understanding how racial identity, *mestizaje*, and blackness are subjects examined by Afro-Venezuelans, whilst contributing to understandings of the African diaspora, which has remained silent regarding Venezuela's case.

**Nadia Mosquera Muriel** holds a PhD in Development Studies from the University of Sussex, Brighton, UK. Her research presents an anthropological study of how Afro-Venezuelan activists and cultural producers drawn on cultural resources to contest race, class and gendered inequalities in Venezuela.



**Gabrielle Messeder** | City, University of London

***Tropical(ist) Fantasies: Ziad Rahbani, Fairouz and Lebanese Bossa Nova***

The first Lebanese migrants arrived in Brazil in the 1880s, with tens of thousands arriving between then and the 1930s. Today, it is estimated that there are approximately 8-10 million citizens of Lebanese descent living in Brazil, and a small but culturally active Brazilian population in Lebanon, who are mostly descendants of the original Lebanese migrants. Colloquially known as the *Brasilibanês*, they currently number approximately 17,000. Although many Lebanese artists such as Wadih al Safi and Najib Hankash spent time living in Brazil, it wasn't until the late 1970s compositions of Ziad Rahbani that Brazilian-influenced music reached a broad Lebanese audience. From the distinct bossa nova rhythms that frame his 1978 play 'Bil Nisbe il Bukra Shu?', to his arrangements of Antônio Carlos Jobim compositions for his mother, the iconic singer Fairouz, Ziad developed an idiosyncratic and distinctly Lebanese style of bossa nova, which continues to influence musicians in Lebanon and across the Arab world.

Using findings from recently conducted field research in Beirut, Lebanon, I will trace the influence of Ziad Rahbani's Brazilian-inspired work, from his early, civil war-era plays, to his recent collaborations with Brazilian musicians based in Beirut. I will examine how this music, performed by both Brazilian and Lebanese musicians, occupies a unique, ambivalent and sometimes contested space in the cosmopolitan Beiruti musical milieu, and how issues of cultural conservatism, exoticism and stereotyping affect and shape the production, performance and reception of Brazilian music and dance in Lebanon.

**Gabrielle Messeder** is a PhD candidate in the Department of Music at City, University of London, supervised by Dr Laudan Nooshin. Her current research is concerned with Brazilian music and dance in Lebanon, and her wider areas of interest include music and postcolonialism, transnationalism and popular musics of the Middle East and South America. She also works as a music teacher and musician.

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**Dr. Mónica Moreno Figueroa** | University of Cambridge

***Antirracism, intersectionality and the struggle for dignity***

In this lecture, based on a text developed by Mara Viveros and myself, I will explore intersectionality as a key strategy for antiracist work. Through an analysis of how anti-racist practices mobilise gender repertoires, we ask critical questions about the links between processes of racism and sexism. Distinguishing gender repertoires from stereotypes, and looking for the links between "race" and "gender" within antiracist discourse and practice, this chapter explores what an intersectional perspective brings to antiracist work. Based on the correlation of what we have called "degrees of affectation" and the linkage between antiracist process with gender repertoires, we organise our discussion around four key intersectional links: 1) debates around the access of Black men to canonical masculinity, 2) the revenues of Black female beauty, 3) the risks and gains of racialized images of the female body, and 4) widening the notions of "Black" and "Indigenous" motherhood. Using examples from Brazil, Colombia, Ecuador and Mexico, the lecture explores how anti-racist processes are imbricated with other struggles, based on the multiple positions of the actors involved. I will offer a

critically nuanced analysis of the pros and cons of using intersectionality as part of a radical approach to liberation and oppression. We conclude by reflecting on three kinds of intersectional modalities we see emerging from the data: intersectionality to access, intersectionality to resignify and intersectionality to disrupt.

**Dr. Mónica Moreno Figueroa** is Senior Lecturer in Sociology at the University of Cambridge. Dr Moreno Figueroa's research has primarily developed around three areas: the lived experience of 'race' and racism; feminist theory and the interconnections between beauty, emotions and racism; visual methodologies and applied research collaborations. She has focussed on Mexico and Latin America more broadly. The interest in researching the 'qualities' of the lived experience of racism, has taken her to the study of the everyday, the relevance of emotions and affect, as well as issues around visibility and embodiment. Now she is exploring issues of institutional and structural racism as well as the challenges for anti-racist action in mestizo (racially mixed) contexts.

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**Adjoa Osei** | University of Liverpool  
*Lá vem a baiana - Performing an Afro-Brazilian Archetype*

The Portuguese term *baiana* translates as 'woman from the state of Bahia', and refers to Afro-descendent women street vendors in Salvador de Bahia. Beginning in the 1920s, the black or *mulata* body in motion, as represented by the *baiana*, was officially elevated as a symbol of the modern, *mestiça* Brazilian corporality. This presentation explores the shifts in representations of the *baiana* archetype to an emblem of Brazilian national identity. I track the *baiana* across geographic spaces, performed on stage by various black women performers including Brazilian soprano Elsie Houston, Josephine Baker and Katherine Dunham.

**Adjoa Osei** is a PhD Researcher of Brazilian Studies at the University of Liverpool, funded by the AHRC and the Duncan Norman Scholarship. She completed an MPhil in Portuguese Studies at the University of Oxford, funded by the Ertegun Scholarship in the Humanities, achieving a Distinction. Prior to this, she completed a BA in Portuguese and Brazilian Studies at King's College London, University of London achieving a First-Class Honours with Distinction. She recently completed a six-month fellowship at the John W. Kluge Centre, Library of Congress, DC.

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**Jemima Paine** | University of Liverpool  
*'Double-bind of the race woman': race, gender and comparative periodical studies*

Revisionist studies of the black Atlantic have sought to foreground the role of female writers in diasporic literary movements. In its ambition to 'challeng[e] the tradition-versus-modernity line that both diaspora and feminist studies has interrogated as not just problematic but *the* problem central to defining racial, gendered and globalized difference,' Samantha Pinto's *Difficult Diasporas* (2013) argues that genre formation and literary history are themselves gender issues. Pinto draws from an exclusively 'nonnarrative' corpus in light of the fact that 'materially, women are less likely to have time or access either to travel or routes of

publication that the production of diaspora novels entails.' I take Pinto's lead by introducing the periodical as a rich repository of art and writing by diaspora women, and as an understudied genre in black Atlantic studies.

Amy Kirschke has argued that magazines were the 'best prospect' for women artists of the New Negro Renaissance (Kirschke and Ater 2014) whilst female press editors including Jessie Fauset, literary editor for *Crisis* from 1919 to 1926, Paulette Nardal, editor of *La Revue du monde noir*, and Suzanne Césaire, co-editor of *Tropiques*, have received renewed critical attention from the likes of Jennifer Wilks (*Race, Gender & Comparative Black Modernism*, 2013) and Robert P. Smith ("Black like That," 2001). With the 'nonnarrative' periodical as my primary corpus, I seek to uncover the female poets, editors and translators whose work prompts us to revise the established canonical sequences of African American and Francophone Caribbean writing. I also consider the stimulating, and at times jarring, dialogue between the texts and the 'visual vocabulary' (Carroll 2005) of the periodical. For example, 'associating the primitive with beauty' in New Negro poetry 'contradicted the image of the New Negro women as featured in the *Crisis*, the *Messenger* and *Opportunity*' with their 'portraits of fair-skinned teachers, socialites, and madonnas' (Sherrard-Johnson 2007). A media-based approach enriches our analysis of genre formation; it also provides an important perspective on gender studies.

**Jemima Paine** is in the first year of her PhD in French at the University of Liverpool. Before starting at Liverpool, she completed a Bachelor's degree in English and French and a Master's in French at the University of Oxford. For the latter, she completed a dissertation entitled 'Poet's Corner: Black verse in the periodicals of Paris and Harlem, 1917-34' under the supervision of Profs Jane Hiddleston and Lloyd Pratt. This dissertation forms the basis for her PhD research, a comparative reading of the poetry published in US and Francophone periodicals during the early twentieth century. Jemima is funded by the Arts & Humanities Research Council (AHRC) via the North West Consortium Doctoral Training Partnership (NWCDTP).

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**Aretha Phiri** | Rhodes University and the Stellenbosch Institute for Advanced Study  
*What's so Black about the Atlantic?: An African (Diaspora) Riposte*

Published in 1993, Paul Gilroy's *The Black Atlantic: Modernity and Double Consciousness* is unarguably one of the seminal critical texts of the twentieth century. Simultaneously repositioning and advancing established global race and blackness studies, it has contributed significantly to foregrounding and complicating (interpretations of) black cultural ontologies. Yet, significant criticisms of the book (Patterson and Kelly 2005, Zeleza 2005) have highlighted a conceptually limited focus on Africa that has not just perpetuated the ideological marginalisation of the continent. Exposing "the very narrow and particular way in which Africa is used, signified" in this respect, Michelle M. Wright has more recently noted the ways in which canonical Black Atlantic studies tend toward reinstating heteronormative and heteropatriarchal, exclusionary hierarchies of blackness (2012: 6).

In line with global south decolonial imperatives, this paper will attempt to problematize and extend the traditional focus of the Black Atlantic to include 'Africanist'

African Diaspora perspectives of blackness. In a comparative, transnational and transcultural, reading of Toni Morrison's *Song of Solomon* (1997) and Chimamanda Ngozi Adichie's *Americanah* (2013), the paper will probe the limits of the Black Atlantic, conventionally conceived. That is, suggesting that the later novel reads as a "formal revision [of] and [in] intertextual relation [to]" (Gates 1988) the earlier, this paper employs a dialogic, feminist framework that aims to realign (contemporary) African ideologies and materialities for more inclusive and expansive global understandings and visions of blackness.

**Aretha Phiri** is a senior lecturer in the Department of Literary Studies in English (DLSE) at Rhodes University and a research fellow at the Stellenbosch Institute for Advanced Study (STIAS) in South Africa. Her research examines the intersectional interactions of race, ethnicity, culture, gender and sexualities in comparative, transnational and transatlantic considerations of identity and subjectivity, with a focus on African American and (contemporary) African literature. She has published in various accredited journals including *English Studies in Africa*, *Safundi*, *Agenda*, *English in Africa*, *Cultural Studies*, *European Journal of English Studies* and the *Journal of American Studies*. She is the editor of a forthcoming (Fall 2019) volume, *Re-reading the Canon: African Literary and Philosophical Possibilities*, published by Rowman and Littlefield.

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**Alexandra Quinn** | University of Roehampton  
*Dancing Reggaeton: Expressing, Challenging and Reinforcing Cultural Identities*

This paper looks at the consumption of dancing reggaeton in a globalized world and the interplay of such consumption on identity formation. In particular it focuses on how gender can be expressed, reinforced and challenged through dancing reggaeton.

In the Caribbean and Latin America, as well as within the Latino diaspora, reggaeton has long been a popular, but often contested, music and *social* dance genre since its perceived 'birth' in the 1970s. Borne out of a complicated migratory history, such contestation arises from the asserted objectification, denigration and overt sexualisation of women that is perpetuated through the content of its lyrics, accompanying images and music videos as well as aspects related to social dancing. Owing to globalization, in the UK and specifically London, reggaeton is becoming increasingly popular both as a music genre but more significantly as a codified dance genre that has departed from the social dance floor and into the dance studio. Such changes, provide possibilities for participants to find new ways to express femininities and masculinities as well as raising questions surrounding the potential endorsement of the aforementioned controversies. While simultaneously raising larger issues related to the cross-cultural transmission of dance.

This paper draws upon anthropological fieldwork conducted in London using participant-observation and semi-structured interviews as primary sources. As such, the study is rooted in movement analysis, looking at the 'function, role and effect' (Rosa, 2015) of specific movements in the reggaeton dance studio and how they can contribute to expressing cultural identities while simultaneously problematising their potential wider impact.

**Alexandra Quinn** is a teacher, dancer and researcher. She has recently completed her Masters in Dance Anthropology from the University of Roehampton in which her interests revolved around cross-cultural consumption and the interplay on identity formation.

**Eve Rosenhaft** | University of Liverpool

*The Perils of the Black Atlantic: Black Holocaust Fictions since the 1990s*

The imaginative and practical engagement of African diasporic actors – specifically African Americans – with German society and politics in the early twentieth century has been the object of considerable critical attention in Black Atlantic studies, and scholarly discussions about multidirectional/cosmopolitan/travelling memory have discursive interchanges between the Black and Holocaust experiences at their core. Since the 1990s, new research and data on the situation of people of colour in Nazi Germany have given impetus to the production of imaginative works – films and novels – which place black protagonists in concentration camps. In these, black musical performance continues to function as a central trope and/or plot mover. This paper focuses on three novels – John Williams' *Clifford's Blues*, Esi Edugyan's *Half-Blood Blues* and Bernice McFadden's *The Book of Harlan*. I reflect specifically on what they have to tell us about how imaginings about the Black Atlantic past (memories?) are being shaped by current concerns within a diasporic space that now extends well beyond the post-slavery United States.

**Eve Rosenhaft** is Professor of German Historical Studies at the University of Liverpool. She has taught and published widely on aspects of German social history since the eighteenth century. Recent books include *Black Germany: The Making and Unmaking of a Diaspora Community 1884-1960* (2013) and *Slavery Hinterland. Transatlantic Slavery and Continental Europe 1680-1850* (2016). She is a member of the Steering Group of the Liverpool Centre for the Study of International Slavery; her work in memory studies and public history includes co-leading a seminar on the Romani genocide and working with film makers on productions about the experiences of Black people in Nazi Germany. During 2018-20 she is Humanities Korea+ Visiting Research Professor at the Critical Global Studies Institute, Seoul, as part of an international project on 'Mnemonic Solidarity in the Global Memory Space'.

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**Lisa Shaw** | University of Liverpool

*Afro-Brazilian Women and Gendered Performance in the teatro de revista in the long 1920s*

This paper will focus on two Afro-Brazilian women, Rosa Negra and Déo Costa, who performed in the first Brazilian popular theatrical companies that consciously identified as Afro-descendant, the *Companhia Negra de Revistas* (1926-7) and the *Ba-ta-clan Preta* (1926-27). It will draw on press coverage and the reception of performances by these women, situating them within the wider context of representations of Afro-Brazilian female subjectivity on the popular stage in Brazil since the turn of the century, and in relation to transnational Afro-descendant performers such as Josephine Baker and Florence Mills, who enjoyed considerable success in the USA and abroad. In addition to press sources, this article analyses a small number of extant revue scripts, including song lyrics and stage directions, to illuminate the engagement of these theatrical companies, and their black female performers, with transnational performance trends and modernist aesthetics in the long 1920s.

Furthermore, it seeks to illustrate the assertive cosmopolitanism strategically adopted by these women.

This paper will explore how the racialized performance traditions that travelled to and fro across the Atlantic within circuits of transnational exchange, most notably between New York and Paris, were experienced and re-worked on the popular stages of Rio de Janeiro in the long 1920s by Afro-Brazilian female performers who participated in *Companhia Negro de Revistas* and *Ba-ta-clan Preta*. How do we interpret the fact that these women felt obliged to position themselves in relation to a global or imported blackness? And how did they interpret and internalize the politics of their situation and self-presentation? Furthermore, what can these Brazilian examples contribute to discussions of the global political consequences of a transnationalized black performance culture in the inter-war period?

These women negotiated their own racialization not as visitors from another world, or even as 'exotics' within their own culture, but could only gain a voice by tapping into the trans-Atlantic exoticisation of the black body. This article will illustrate how, in addition to participating in and contributing to the performative celebration of modern, racialized womanhood, Rosa Negra and Déo Costa also put this new vision of black female subjectivity into practice in their everyday lives, defiantly challenging social, gender and class hierarchies, debating the issue of intellectual property, in Costa's case, and race relations, in the case of Rosa Negra.

**Lisa Shaw's** research interests are Brazilian cultural history, with an emphasis on 20th-century popular theatre, music and film, and in particular from a transnational perspective. In 2011 she was awarded a Senior Research Fellowship by the British Academy/Leverhulme Trust, which enabled her to carry out archival research in Brazil for the monograph *Tropical Travels: Brazilian Popular Performance, Transnational Encounters, and the Construction of Race* (University of Texas Press, 2017). She leads the Impact project "Cinema, Memory and Wellbeing", which explores the use of music and film as a reminiscence tool to improve the emotional wellbeing of the older population, and involves outreach initiatives on Merseyside and in the state of Rio de Janeiro, Brazil.

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**Julia Siccardi** | École Normale Supérieure de Lyon  
*Performing languages of belonging: transcultural representations in Adichie's Americanah and Zadie Smith's On Beauty*

"In any instance of at least written language, there is no such thing as a delivered presence, but a re-presence, or a representation," Edward Said writes in the first pages of his introduction to *Orientalism*. He thus illustrates how representations of the Orient were just that: *representations*. Yet this quote can take on another meaning in the context that interests us here: the writers that will be the focus of this paper do not simply deliver a presence either, they *re-present* minorities that have been under-represented for centuries, and they reclaim both language and representations to tell a plurality of stories, undermining what Adichie called 'the single story' about the Other. Chimamanda Ngozi Adichie and Zadie Smith are two female writers who, in addition to their representations of racial issues, include the gender dimension to the prickly question of belonging.

This paper shall focus on Adichie's *Americanah* and Smith's *On Beauty*, which both deal with the next to impossible integration of coloured women in a white society. Despite their social achievements, coloured women are constantly reminded of their otherness, which leads them to *perform* their sense of belonging, all the while remaining acutely aware of their vulnerability. The objective of this paper will be to define the forms taken by these performances and to analyse the manifold discursive devices used to illustrate and highlight them. Hazel Carby wrote about Gilroy's *The Black Atlantic* that it placed black people as 'central participants in the creation of the modern world' and we will examine whether Adichie and Smith place black women as actresses in the creation of a transcultural world or whether their representations of this transcultural world point to its own limits.

**Julia Siccardi** is a PhD candidate at the École Normale Supérieure de Lyon, working under the supervision of Professor Vanessa Guignery, and an assistant lecturer at the university Paris 3 Sorbonne-Nouvelle. The tentative title of her thesis is "Towards transculturalism: representations of alterity in the works of Chimamanda Ngozi Adichie, Monica Ali, Jhumpa Lahiri and Zadie Smith". Her field of research focuses on such concepts as transculturalism, alterity, vulnerability and racial identities. She has participated in several conferences and three of her papers are to be published in the upcoming months: "From cultural divergence to transcultural confluence: encountering alterity in *The Thing Around Your Neck*" in *The Journal of the Short Story*, "'You people aren't even Black anymore': tentative reconfigurations of geographical, social and racial borders in Zadie Smith's *On Beauty*" for the Strasbourg University Press and "'There is such a shelter in each other': women looking for homes in Zadie Smith's novels" in the *Africa and Black Diaspora Journal*.

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**Marta Suarez** | Liverpool John Moores University  
*The Colonised African Other in two Spanish Films: Re-Visiting the Colonial Past, Hispanotropicalism and the White Savior*

This paper explores the construction of the African *other* in two contemporary Spanish films and discusses the way in which gender, race and power work together to construct ideas of the Spanish nation. It positions these films in relation to common portrayals of the African *Other* in contemporary Spanish film and engages with differences between the portrayal of North Africa and Sub-Saharan Africa.

The paper analyses examples from *Neckan* (2015) and *Palm Trees in the Snow* (2015). These films engage with Spanish colonialism during transitional moments in Francoist Spain, specifically in relation to independence and changes in power. Significantly, both films develop their narrative plots in relation to a re-discovery of the protagonists' past, their familial ties and heritage; which is closely intertwined with the colonial Other.

These films were produced and released in the period after the Spanish financial crisis of 2008-2012, in which Spanish identity in relation to Europe was impacted by political instability and financial dependence. In this context, the reimagining of Spanish identity in relation to the loss of the colonies addresses Spanish notions of European identity. Similarly, the portrayal of the African and the African landscape revisit notions of hispanotropicalism and frames the white saviour.

**Marta F. Suarez** is a PhD candidate at Liverpool John Moores University. She lectures across different universities on modules on film theory, race, genre and screenwriting. She has written papers on adaptation, race, gender and immigration. Her PhD thesis looks at the portrayal of immigration in contemporary Spanish film, in which she explores issues of globalisation, (post)colonialism and the intersection of ethnicity, gender and nation. She has three forthcoming chapters; two on characters in *The Walking Dead* and another one on the portrayal of Sub-Saharan characters in contemporary Spanish film. Her research interests include immigration, gender, (post)feminism, (post)colonialism, race, TV science-fiction, fantasy and dystopian/post-apocalyptic worlds. She is a PGR representative and EC member of BAFTSS (British Association of Film, Television and Screen Studies).

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**Professor Carol Tulloch** | Chelsea College of Arts, University of the Arts London  
*The Crux of the Matter: The Relativity of Style Narratives to the African Diaspora*

*it is the struggle to have blacks perceived as agents, as people with cognitive capacities and even with an intellectual history—attributes denied by modern racism—that is for me the primary research for writing this book.*

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*, 1993, p.6.

It is disheartening that, after 25 years, this quote still rings true, but there has been change during that time in terms of academics who have taken up the challenge to address such an issue raised by Paul Gilroy in *The Black Atlantic*. In the mid 1990s it informed my critical thinking on dress worn by women of African, European and Indian heritage in 19<sup>th</sup> century Jamaica, research that has a direct link to the development of ideas for my monograph *The Birth of Cool: Style Narratives of the African Diaspora* (2016). Throughout that time, I returned to *The Black Atlantic* time and again, and called on Paul Gilroy for support more than once. This illustrated talk will reference this academic journey.

**Professor Tulloch** is a member of the Transnational Art, Identity and Nation Research Centre, and Chelsea College of Arts/V&A Fellow in Black Visual and Material Culture at the Victoria and Albert Museum. Born in Doncaster, South Yorkshire of Jamaican parents, Carol trained as a fashion and textiles designer at Epsom College of Art and Design, and Ravensbourne College of Design and Communication, and completed the V&A/RCA MA in the History of Design. These personal and professional experiences are the foundation of Carol's research practice on the styled black body, extensively explored in her 2016 Bloomsbury monograph *The Birth of Cool: Style Narratives of the African Diaspora*. This expanded on her research as principle investigator of the Dress and the African Diaspora Network, and the V&A exhibition Black British Style.

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**Iolanda Vasile** | University of Coimbra  
*Being women and native in the South Atlantic: the legal classificatory politics of race and gender in late colonial Angola, ca. 1950-1960*

In the Portuguese colonies of Angola, Guinea and Mozambique, the achievement of the "citizen status" was guaranteed under the auspices of a discriminatory legal code, the Native



Statute. The Statute represented the warranty of recognized equal rights for those recognized under its category of “assimilated” (*assimilados*). Nevertheless, most of the time, the racial dynamics among *mestiço*, white, black, indigenous and *assimilado* population proved that discrimination was still in practice.

In this context, both in the metropolis and in the colonies, white and assimilated women legally stayed under the “protective wing” of their families, husbands, fathers, or uncles who had legal power to actually control their actions, travelling patterns and paths of life. In consequence, the role undertook by women seemed socially and politically reduced. Using archive documents and interviews conducted among Angolan women from assimilated mixed families, my paper aims to look broadly at the Native status in Angola, and more specifically at the difference between the assimilated and Indigenous women between 1950 and 1961. I argue that the legal condition imposed by the Native Statute offered the assimilated women the chance to organize in cultural and religious groups that secretly supported the first nationalist groupings.

My broader work hypothesis, part of an ongoing PhD research, contends that, even though oppressed and sometimes made invisible, Angolan women played a major role at the outburst of the liberation movements in challenging and reversing the legal classificatory politics of race and gender.

**Iolanda Vasile** is a PhD candidate and a Junior Researcher at the Centre for Social Studies, University of Coimbra, Portugal. She is also a Portuguese Language Lecturer for Camões Institute at West University in Timisoara, Romania. Her PhD research looks into the role played by the Angolan women during the outburst of the liberation movements in Angola (1945 - 1961).