



# THE FOUNDATION FOR IBERIAN MUSIC

AT THE

BARRY S. BROOK CENTER FOR MUSIC RESEARCH AND DOCUMENTATION

AND

THE FASHION INSTITUTE OF TECHNOLOGY

PRESENT

# *The Body Questions*

## *Celebrating Flamenco's Tangled Roots*

Keynote Speaker:  
**AGNES NASOZI KAMYA**

### Organizing Committee

*K. Meira Goldberg*

*Antoni Pizà*

October 15, 2018 - 2.30 pm – 9:00 pm, Morris W. & Fannie B. Haft Theater

The Fashion Institute of Technology

227 West 27<sup>th</sup> St, New York, NY 10001

October 16, 2018 - 9:30 am – 6:30 pm, Segal Theater & Room 9204

The Graduate Center, The City University of New York

365 Fifth Avenue, New York, NY 10016

October 16, 2018 8:00 pm – La Nacional

239 West 14<sup>th</sup> Street, New York, NY 10011



## *Featured Speakers*

*Awam Amkpa*  
*Noel Allende-Goitia*  
*David Álvarez*  
*Julie Galle Baggenstoss*  
*Thomas Baird*  
*Scott Alves Barton*  
*Lynn Matluck Brooks*  
*Lou Charnon-Deutsch*  
*Susan C. Cook*  
*Antonio Cortijo Ocaña*  
*Gabriela María Estrada*  
*Barbara Fuchs*  
*Theresa Goldbach*  
*Brenda Dixon Gottschild*  
*Cristiana Grigore*  
*K. Meira Goldberg*  
*Constance Valis Hill*

*Javier Irigoyen-García*  
*Agnes Nasozi Kamya*  
*Jay Loomis*  
*Peter Manuel*  
*Niurca E. Márquez*  
*Lyra Monteiro*  
*Kiko Mora*  
*Anna de la Paz*  
*Eva Woods Peiró*  
*Antoni Pizà*  
*VK Preston*  
*Ryan Rockmore*  
*Raúl Rodríguez*  
*Yesenia F. Selier*  
*Karen Silen*  
*John Turci-Escobar*  
*Daniel Valtueña*  
*Estela Zatania*

## *Performances by*

*John Amira*  
*Aliesha Bryan*  
*Amanda Castro*  
*Lauren Cleary*  
*Pedro Cortés*  
*Yinka Esi Graves*  
*Brinda Guha*  
*Guillermo Guillén*  
*Kevin LaMarr Jones*  
*Marco Makaha*

*Niurca E. Márquez*  
*Justice Miles*  
*José Moreno*  
*Taylor Phillips*  
*Aurora Reyes*  
*Raúl Rodríguez*  
*Miguel Ángel Rosales*  
*Arielle Rosales*  
*Michael K. Taylor*  
*Nélida Tirado*

**THE FASHION INSTITUTE OF TECHNOLOGY**  
227 West 27<sup>th</sup> St, New York, NY 10001

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Yinka Esi Graves  
*Photo: Nina Sologubenko*

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### CONFERENCE AND EVENT VENUES

Fashion Institute of Technology, 227 West 27<sup>th</sup> Street

- Haft Theater, Marvin Feldman Center

The Graduate Center, CUNY, 365 Fifth Avenue

- Segal Theater, Ground Floor
- Rooms 9204, Ninth Floor

La Nacional – Spanish Benevolent Society NYC, 239 West 14<sup>th</sup> Street

- Parlor floor

### CONFERENCE & FESTIVAL REGISTRATION

Monday, October 15, Haft Theater Lobby

- 2 pm – 9 pm

Tuesday, October 16, Segal Theater Lobby

- 9 am – 11 am
- 1 pm – 2 pm

## INTRODUCTION

### The Body Questions: Celebrating Flamenco's Tangled Roots

*This is a good time  
This is the best time  
This is the only time to come together  
Fractious  
Kicking  
Spilling  
Burly  
Whirling  
Raucous  
Messy*

*Free*

*Exploding like the seeds of a natural disorder.<sup>1</sup>*

—June Jordan

From pre-modern Christmas pageants all the way through to Jordan Peele's "sunken place"—a place where, as Simone de Beauvoir has written, the subjectivity of "sovereign and unique" beings "is crushed by the dark weight of other things," Whiteness and Blackness have been conjoined in a series of negative correlations.<sup>2</sup> Purity and pollution, harmony and dissonance, over and under, order and disorder, Christian epiphany and damning confusion have limned the edge distinguishing freedom and personhood from enslavement and abjection. Yet in these paradigmatic dyads one term always implies—indeed, defines—the other; in these relations there is never erasure, but rather evidence of white culture's perverse fascination—envy, even—with the sonorous, dislocated, inciting, and infinitely suggestive products of black culture.<sup>3</sup> The impolite music and dance of cacophony, dissonance, and disorder vibrate with a fugitive, turbulent Otherness, hinting at the specters of alternate social, spiritual, and aesthetic orders. "What does it mean," Fred Moten asks in *The Undercommons: Fugitive Planning and Black Study* (2013), "to call for disorder in the sovereign's 'native tongue?'"<sup>4</sup> We must attend to cacophony, Moten writes; we must "inhabit and maybe even cultivate...[the] place which shows up here and now, in the sovereign's space and time, as absence, darkness, death, things which are not."<sup>5</sup>

Stuart Hall has theorized diaspora as a "radical homelessness," an expression of an "ethics of the self...attuned to the edges."<sup>6</sup> Flamencos, whose embodied and minstrelized Blackness is figured by the Spanish Roma, have always known this statelessness, have always adhered to this code. How, then, can flamenco illuminate theories of race and identity in performance? And, conversely, how can the theoretical tools developed in other fields help us better understand flamenco? How may we consider flamenco's purposefully duplicitous roar, its nonsense, and its irony, in

<sup>1</sup> June Jordan, excerpt of "From Sea to Shining Sea," in June Jordan, Jan H. Levi, and Sara Miles, *Directed by Desire: The Collected Poems of June Jordan* (Port Townsend, Wash: Copper Canyon Press, 2007 [originally published in *Living room* – 1985]) 331.

<sup>2</sup> Simone de Beauvoir and Bernard Frechtman, *The Ethics of Ambiguity* (New York: Philosophical Library, 1949), 7; Wesley Morris, "Jordan Peele's X-Ray Vision," *The New York Times* (December 20, 2017).

<sup>3</sup> Horacio J. Becco, *El tema del negro en cantos, bailes y villancicos de los siglos XVI y XVII* (Buenos Aires: Ollantay, 1951), 15.

<sup>4</sup> Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study* (Wivenhoe; New York; Port Watson: Minor Compositions, 2013), 137.

<sup>5</sup> Harney and Moten, *The Undercommons*, 137.

<sup>6</sup> Stuart Hall, Kobena Mercer, and Henry Louis Gates, Jr., *The Fateful Triangle: Race, Ethnicity, Nation* (Cambridge, Mass: Harvard University Press, 2017), xvi–viii.

light not only of critical race theory but also of other approaches, such as ethics, or theories of gender, or of sound? And, regarding the purposeful ambiguity of calling for disorder in the sovereign's tongue, why are some of the great theorists, such as June Jordan, and Fred Moten, poets? How can black poetics help us read, and explain to others, flamenco's life blood, its verses? As VK Preston has wondered, when cultural wealth – verse, rhythm, or gesture, for example – is extracted, smelted, and rendered into the likeness of the oppressor, what of its animating spirit, what of its *soul* remains? And, speaking of dancing in shackles, why do the footwork steps used in early modern Spanish depictions of ruffians dancing under the lash bear such an uncanny resemblance to the shuffle steps of African American dances?<sup>7</sup> That is to say, how can we posit, and argue for, genealogical relationships across the vast expanses of the African diaspora? And how may the codes of flamenco improvisation help us trace these?

We don't need to be limited to flamenco, and we don't need to be limited to these questions. We want with this gathering to reach out, find connection, and cross the border into what Jack Halberman calls "The Wild Beyond," to make "common cause with the brokenness of being" – "a brokenness," he writes, "that is also blackness."<sup>9</sup>

**K. Meira Goldberg & Antoni Pizà**  
**Organizing Committee**

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<sup>7</sup> VK Preston, "Baroque Relations: Performing Silver and Gold in Daniel Rabel's 'Ballets of the Americas,'" in Mark Franko, ed., *The Oxford Handbook of Dance and Reenactment* (New York: Oxford University Press, 2017), 285–310.

<sup>8</sup> "Paso de amolar con grillos," Rodrigo Noveli, *Chorégraphie figurativa y demostrativa del arte de danzar en la forma española* (MS. Madrid, 1708), digital pdf p. 55; Samuel A. Floyd, Jr., "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry," *Black Music Research Journal*, vol. 22, Supplement: Best of BMRT (2002): 49–70; HowcastArtsRec, "How to Shuffle | Club Dancing," *YouTube*, January 18, 2012 <https://www.youtube.com/watch?v=mDnKVoJL188>, (accessed June 2, 2018).

<sup>9</sup> Jack Halberstam, "The Wild Beyond: With and For the Undercommons," in Harney and Moten, *The Undercommons*, 5.

## PROGRAM

Monday, October 15, 2018 2:30 pm – 9:00 pm

Fashion Institute of Technology, 227 West 27<sup>th</sup> Street – Haft Theater, Feldman Center

2:30 – 4:30 pm

*Emerging Voices*

**Welcome and  
Introduction**

**K. Meira Goldberg**

Sevillanas Afrocubanas

Flamenco Latino – Aurora Reyes, Marco Makaha, Lauren Cleary,  
Taylor Phillips

Ink on Cotton

Justice Miles

Alegrías

Aliesha Bryan, Pedro Cortés (guitar), José Moreno (vocals)

“Can We Dance Here?”

Soles of Duende: Arielle Rosales, Brenda Guha, and Amanda Castro, *with*  
Pedro Cortés (guitar), José Moreno (vocals)

Soleá por bulería

Justice Miles, Pedro Cortés (guitar), José Moreno (vocals)

Todas las anteriores:

Kevin LaMarr Jones, Pedro Cortés (guitar), José Moreno (vocals), John  
Amira (congas)

Artists at the Crossroads

Fin de fiesta

All

Q & A

K. Meira Goldberg, Moderator

4:30 – 5:00 pm *Lecture/Demonstration – Thinking Afro-Caribbean & Flamenco Rhythms Together*  
*John Amira, assisted by assisted by Marcus Kreiger and K. Meira Goldberg*



Cofradía los negritos, Sevilla.



5:00 – 7:00 pm

*Gurumbé. Canciones de tu memoria negra.*

**Welcome and Introduction**

**K. Meira Goldberg**

*Gurumbé. Canciones de tu memoria negra.*

A 2016 documentary by Miguel Ángel Rosales.

Clay (excerpts)

Yinka Esi Graves  
*with* Guillermo Guillén

Special Guest Appearance:  
“El negro curro”

Raúl Rodríguez

Reflection

Yinka Esi Graves, Raúl Rodríguez, Miguel Ángel Rosales,  
*with* Dr. Brenda Dixon Gottschild.

*Please line up at the fruit stand at the corner of 8<sup>th</sup> Ave and 26<sup>th</sup> St for the beginning of the following session. The first piece, Fold, will begin outdoors and move toward the theater space. The audience is invited to follow the performer as she travels.*

7:15 – 9:00

***Maestría***

Fold

Niurca Márquez,  
*with* Michael K. Taylor  
*and* guests

*Intermission*

**Welcome and Introduction**

**K. Meira Goldberg**

Solo de guitarra

Pedro Cortés

Solo de cante

José Moreno

Solo de baile

Nélida Tirado, Pedro Cortés (guitar), José Moreno

Fin de fiesta

(vocals) All

Q & A

K. Meira Goldberg, Moderator

## PROGRAM

**Tuesday, October 16, 2018 9:30 pm – 6:30pm**

9:30 – 10:00 *Welcome Breakfast at Segal Theater, Ground Floor*

*Opening Remarks from the Conference Organizers  
with a tribute to Brook Zern, our colleague and friend, who continues to do so much for flamenco*

10:00 – 10:30 *Segal Theater*

### *Keynote Address*

**Interrogating the African Origins of Flamenco: A View from East Africa**

By

**Agnes Nasozi Kamyia, Uganda Flamenco Project**



Photo: IVAD productions.

Agnes Nasozi Kamyia is a social anthropologist and screenwriter from Uganda. She went to school in Uganda and Kenya in East Africa before finally settling in the United Kingdom. In 1997, Agnes completed a Masters Degree in Civil Engineering at Imperial College in London. After completing an MA and then a PhD in Social Anthropology at the University of London in 2008, she returned to Uganda and worked as a Senior Researcher at Makerere University. During that time, inspired by her anthropological work, she wrote the screenplay for her sister Caroline's feature film *Imani*. *Imani* means "faith" in Swahili. The film opened at the Berlin International Film Festival in 2010 and is the most awarded Ugandan feature film to date.

In 2011 Agnes was headhunted for the prestigious Binger writer's lab in Amsterdam to work on her second original screenplay *Hot Comb*. Soon after, she moved to Seville, Spain to follow her dream to learn flamenco and has never really left. After taking classes with some of the best dancer teachers in Spain, Agnes returned to Uganda and founded the Uganda Flamenco Project to plant the seed of this wonderful art in her native land. Agnes has been invited to conduct master classes and presentations all over Spain about her work on women, cinema, representation and flamenco, which now come together in her documentary project in development entitled, *In Search of African Duende*.

Since 2015 Agnes has been a member of the *AfricaInEs* research group at the University of Granada, Spain and is currently a Honorary Lecturer at the Department of Anthropology and Sociology at Makerere University in Kampala, Uganda. Alongside her academic work she is translating her flamenco dance mentor Virginia Di Domenicantonio, "La India's" ground breaking book, *El Flamenco mi Inspiración* from Spanish into English. She plans to revive the Uganda Flamenco Project, dormant since 2016, at the Department of Dance and Drama where it will have a permanent home. Dr. Kamyia's abstract is on page 19.



Photo: IVAD productions.



**CUNY GC Segal Theater** 10:30 – 12:00  
***Radical Moves in the Americas***  
**Chair: Kiko Mora**

“Embodied ‘Sounds’: Musical Culture, Popular Agency, and the *Corporeal* Public Display of Political and Social Power in State-Sponsored Festivities in 19<sup>th</sup>-Century Puerto Rico.” Noel Allende-Goitia, Tallahassee Community College

“Radical Moves from the Margins – ‘Enslaved Entertainments’ and Harvest Celebrations in Northeastern Brazil.” Scott Alves Barton, New York University

“An Archeology of the Tango Dance: What do we know about its Origins in Nineteenth-Century Buenos Aires?” John Turci-Escobar, The University of Texas at Austin

**CUNY GC Room 9204** 10:30 – 12:00  
***Race, Place, and Space***  
**Chair: Theresa Goldbach**

“*Cuando suben y bajan*: Mapping Space and Time in Madrid Flamenco.” Theresa Goldbach, University of California, Riverside.

“*Faux Amis*. False Cognates in Flamenco’s Discourse within Ballet’s Contexts.” Gabriela María Estrada, Independent Scholar

“The New Flamenco School Show: Breaking Stereotypes and Planting Seeds of Discourse on Race.” Julie Galle Baggenstoss, Emory University

**CUNY GC Segal Theater** 12:00 – 1:30  
***Performing Against Hegemony***  
**Chair: Eva Woods Peiró**

“A Counter-Hegemonic Portrait of Blackness. La Perla Negra, Between the Rumba and Contemporary Dance (Spain, 1913–1928).” Kiko Mora, Universidad de Alicante

“Representing Us, Them, and Others: Dancing Antebellum U.S. Culture.” Lynn Matluck Brooks, Franklin & Marshall College

“Masquerade and Erasure: John Philip Sousa and the Cakewalk.” Susan C. Cook, The University of Wisconsin-Madison

**CUNY GC Room 9204** 12:00 – 1:30  
***Queer Heterotopias***  
**Chair: Lyra Monteiro**

“A Heterotopian (Flamencx) Voice: Heterodox Niño de Elche.” Daniel Valtueña, The Graduate Center, City University of New York

“Queering the Tale of the Skirt: The Feminine History and Contemporary Male Appropriation of the Spanish Tail Skirt.” Ryan Rockmore, Independent Researcher

“Locating Queerness in the Africanist Dances of the Spanish Empire.” Lyra Monteiro, Rutgers University

1:30 – 2:15 ***Lunch Break***

<b>CUNY GC Segal Theater</b> <i>The Color of Reality</i> <b>Chair: Peter Manuel</b>	2:15 – 3:45	<b>CUNY GC Room 9204</b> <i>Hybrid Rhythms and Intersecting Identities</i> <b>Chair: Brenda Dixon Gottschild</b>	2:15 – 3:45
“From <i>Frankenstein</i> to <i>Blade Runner</i> : The slippery slope of gypsiness in flamenco.” Estela Zatania, deflamenco.com		“Curros, rumberos y cubanos.” Yesenia F. Selier, New York University	
“AntropoMúsica: La ida y la vuelta.” Raúl Rodríguez, Universidad de Sevilla		“Hybrid Rhythms & Intersecting Identities: <i>El cajón africano, peruano, y flamenco</i> .” Jay Loomis, Stony Brook University	
“Color of Reality: Jon Booz, Lil Buck, and Black Lives in Livid Color.” Constance Valis Hill, Hampshire College		“Dancing my Otherness/Multiplicity ; or, <i>Sin pedir permiso, me agarro aquí</i> .” Niurca E. Márquez, Florida International University/NuFlamenco	
<b>CUNY GC Segal Theater</b> <i>Specters of the Spanish Pat</i> <b>Chair: Awam Amkpa</b>	3:45 – 5:15	<b>CUNY GC Room 9204</b> <i>Performing Christianity</i> <b>Chair: Lou Charnon-Deutsch</b>	3:45 – 5:15
“Morisco Musicians in the Area of Orihuela (1571–1609).” Javier Irigoyen-García, University of Illinois at Urbana-Champaign		“Troubling Paradises: Changing Faces of the Other in Medieval Representations of Celestial Dancing.” Karen Silen, University of California, Berkeley	
“The <i>Other</i> through Music in Spanish Renaissance Theater.” Antonio Cortijo Ocaña, University of California, Santa Barbara		“The New Sound of Gypsy Evangelicals in Spain: From Flamenco to Gospel.” David Álvarez, Independent Researcher	
“‘ <i>Indiana amulatada</i> ’: Dance and the Erotics of Otherness in Early Modern Spain.” Barbara Fuchs, University of California, Los Angeles			
<b>CUNY GC Segal Theater</b> <i>Outlawed and Exiled Selves</i> <b>Chair: Antoni Pizà</b>			5:15 – 6:30
“Born Criminal: The Criminalization of Roma Identity.” Cristiana Grigore, The Roma People’s Project, Columbia University			
“Dancing in Shackles: Gestures of Vice and Transcendence in the Seventeenth-Century <i>Jácara</i> .” Thomas Baird (Historical Dance Specialist), K. Meira Goldberg (CUNY Graduate Center), and Anna de la Paz (Independent Scholar).			
“Glitter and Restraint: Dancing the Album of Daniel Rabel.” VK Preston, University of Toronto			

*Please join us for dinner at La Nacional Restaurant*  
*239 West 14<sup>th</sup> St.*  
*where Raúl Rodríguez will present an intimate concert at 8 pm.*  
*La Nacional is offering a 10% discount to all conference attendees.*

8:00 - "LA RAZÓN ELÉCTRICA (AFROFLAMENCO DE IDA Y VUELTA)  
RAÚL RODRÍGUEZ IN CONCERT  
LA NACIONAL - SPANISH BENEVOLENT SOCIETY NYC



Photo: Luis Castilla

## ABSTRACTS

**Noel Allende-Goitía (Tallahassee Community College), “Embodied «Sounds»: Musical Culture, Popular Agency, and the Corporeal Public Display of Political and Social Power in State Sponsored Festivities in 19<sup>th</sup> Century Puerto Rico.”**

This essay deals with the musical culture in Puerto Rico, during its long 19<sup>th</sup> Century, as it was displayed in Central and local government’s festivities and the popular manifestations of celebratory rejoicing. Through a close reading of governmental documents, personal memories, and *costumbrista* literature (literary Costumbrism) from 1789 to 1896, this work will show, on one hand, the specificities of the public displays of the social and political elite’s exercise of political and social power, and, on the other, the popular agency manifested during the same celebrations and in everyday life. The analysis of these documents proposes a *reading* that assesses the level of coexistence, within a single cultural context, of the popularity and *everydayness* of dance and musical culture. However, it looks into the capacity, and the political mechanisms, of the social elite and the political institutions to co-opt, and *creatively* to appropriate popular culture. The Island’s musical genres – i.e., the creolized contradanzas, danzas, aguinaldos, seguirillas, caballos, old fandangos, new canciones criollas, and the Africans and *neoafrican candungués, sicás, holandeses, danuéses*, and others (danced with a variety of drums called *bombas*) – are read in these documents as practices, or an *acting out* – a la Michaele De Certeau – of the *embodied* sounds of class and political power.

**JULIE GALLE BAGGENSTOSS (Emory University), “The New Flamenco School Show: Breaking Stereotypes and Planting Seeds of Discourse on Race.”**

It is debatable as to whether race is a perception of ethnicity, nationality, or any of the underpinnings of ideology, all of which are part of the discourse about cultural arts in schools. Students are taught to identify which elements of a work of art portray specific cultures. By examining the racial strata that have been minced and tangled within flamenco, artists visiting schools are empowered to show how the facets of cultural expression that make flamenco unique, reflect the

migration of people that led to the development of the modern concept of race. Delivering assembly programs through the lens of transatlantic arts, rather than its stereotype of Arabic, Spanish, or Gypsy, showcases deep connections between cultures, affording students the opportunity to view race as permeable and malleable, because of the never-ending crossings of beliefs expressed via the arts.

**DAVID ÁLVAREZ MUÑOZ (Independent Researcher), “The New Sound of Gypsy Evangelicals in Spain: From Flamenco to Gospel.”**

In the twilight of Franco’s dictatorship in Spain was born the Filadelfia Church, a Pentecostal mission with the aim of evangelizing the Roma community. Its rapid expansion was closely linked to the use of flamenco music as an educational and transcendental tool: rumbas, fandangos, and bulerías become an essential part of the church meetings. This music handled vernacular elements of gypsy culture remarkable in language, musical instruments, and gender roles. The arrival of the 21st century has brought a new sound to the Filadelfia Church. The new models of gypsiness, and the access to digital music resources have expanded the musical horizon of performers. The traditional flamenco sound has incorporated exogenous repertoires and performative styles. A strong relation between some gypsy musicians and gospel music has born in the last two decades. Singers like Daniel Carrasco, or the worship team of the Small Church of Castellón are founded on traditional flamenco of Filadelfia, but they also incorporate black gospel—as well as Contemporary Christian Music. A connection is developed between gypsiness and blackness based on a common spirituality. This racial-religious alloy between flamenco and gospel begins to sound outside the church with new palos as *gospelerías* and *tangospel*.

**THOMAS BAIRD (Historical Dance Specialist), K. MEIRA GOLDBERG (The Graduate Center, CUNY), ANNA DE LA PAZ (Independent Scholar) “Dancing in Shackles: Gestures of Vice and Transcendence in the Seventeenth-Century *Jácara*.”**

The *jácara* is a genre of Spanish literature and musical theater related to the *zarabanda*, another Spanish dance-music which became known in the courts of Europe as the *sarabande*. In contrast to the *sarabande*’s stately tone, the central characters of the *jácara* are *jaques*, or ruffians. The performative modes representing these popular antiheroes oscillated between highly ironic depictions of the *jaques*’ roguish activities – running with prostitutes, cutting purses, and picking pockets – to representations of the heightened emotions, and spiritual implications, of these outlaws’ suffering imprisonment, lashing, and torture for their crimes – wearing a crown of thorns, as it were, in approaching their own execution. How, then, may we understand the incongruous absorption of such outrageous representations into both liturgical performances and courtly dance academies within Spain and, long before nineteenth-century Romanticism made of Spain the object of its desire, as emblematic of Spain within the European classical repertoire? The *jácara* as dance-music has been studied extensively by María Luisa Lobato, Álvaro Torrente, Ana Yepes, and others, yet none of these scholars have focused on gesture as addressing the intentionality, phrasing, and characterization with which such scandalous doings might have been staged. As the *jácara* plays between the farcical and the sublime, the *paso de grillos*, the step of dancing in shackles, plays between virtuous, “true,” or turned-out positions, and devilish, “false,” or turned-in positions. Reading three early modern dance treatises (González, anonymous ca. 1680, and Jaque) through the lens of the flamenco lexicon, we look for clues about such *jácara* gestures, and their absorption into the vocabulary of classical ballet.

**SCOTT ALVES BARTON (New York University), “Radical Moves from the Margins – ‘Enslaved Entertainments’ and Harvest Celebrations in Northeastern Brazil.”**

There is scant reference for the initiation of northeastern Brazil’s allegorical *Bumba Meu Boi*. The *Bumba*, a regional folkloric dance, the play, “*Dance my ox*” has numerous iterations throughout the region. *Bumba* coincides with the June solstice as a month-long harvest festival, As

*Festas Juninas*, or *São João*, for St. John the Baptist, St. Anthony and St. Peter respectively; or the orixás, Xangô and Exu.

The *Bumba* symbolizes the death and resurrection of the enslaved in the face of their oppression as a light “opera” played for their masters; mocking their oppressors while providing amusement. The rise of colonial Portugal’s sugarcane plantocracy, 1600-1850 increased importation of West Africans to Brazil. For every enslaved African working sugar two oxen were needed. More sugar meant more meat and leather garments for consumption and export.

The drama may borrow from European tradition, and harken back to Osiris’s link to rebirth and fertility, yet *Bumba* is distinctly Afro/Indigene Brazilian. Today’s regional Dionysian competitions in São Luis do Maranhão involve various ethnic communities who sing, dance, and masquerade their version of the *fabula* of someone’s pregnant cravings for (the master’s favorite) bull’s tongue.

**LYNN MATLUCK BROOKS (Franklin & Marshall College), “Representing Us, Them, and Others: Dancing Antebellum U.S. Culture.”**

During the antebellum period (following the War of 1812 and leading up to the U.S. Civil War), debate and contest characterized American cultural formation. Were Americans destined to imitate European models, or could they construct unique and indigenous forms of arts and letters? In a nation of wide ethnic range and ongoing immigration – a crossroads of people from many nations and continents – U.S. performers, writers, and artists drew from a rich and, at times, troubled palette of sources. In this research, I use the lens of the liberal, cosmopolitan city of Philadelphia – the cradle of American independence and an ongoing center of U.S. arts and literature – to explore two such contributing cultural strands: those from Spain and Spanish-America, and those from Africa (through African-Americans) as manifested in theatrical dancing. How was language, visuality, and movement represented on U.S. stages in this period? When were performances regarded as representing Americanness, and when Otherness, by those commenting on U.S. cultural emergence? Which works were performed, who performed them, how were they advertised? How extensively were Spanish and African sources mined? How often were they presented, in light of the full range of American stage dance? Finally, were these two cultural strands in conversation with one another on American antebellum stages? Drawing on primary sources – verbal and pictorial – this

presentation offers data and responses illuminating these questions.

**SUSAN C. COOK (The University of Wisconsin-Madison), "Masquerade and Erasure: John Philip Sousa and the Cakewalk."**

From performing tours that exploited the emerging opportunities of intra-continental and transatlantic travel, to his energetic self-promotion as "The March King," John Philip Sousa actively engaged in the creation of mass popular entertainment and musical taste in the long 19<sup>th</sup> century. New Sousa scholarship allows us to examine his programming choices and performance practices shaped over three decades of activity as composer, conductor and entertainment entrepreneur. My paper explores this Sousa band repertoire for its particular reliance on the syncopated music and embodied performance practices commercialized through blackface minstrelsy, and what those choices meant at the turn of the new twentieth century.

Musical and kinesthetic case studies drawn from Sousa's programming include his march "The Washington Post" (1889) and Kerry Mill's "At A Georgia Camp Meeting" (1897), works that demonstrate the cultural exchange between the two-step and cakewalk en route to the improvisatory ragtime one-step dancing that emerged in the early years of the new 20<sup>th</sup> century. I explore further how Sousa's transnational reception and success offering modern syncopated music, long associated with African Americans, stimulated powerful discourses in the U. S. that revealed troubling anxieties about national identity, cultural power and white racial superiority as played out through the dancing body. This critical backlash both shaped Sousa own programming and laid the groundwork for the demonization of popular dance that still shapes social beliefs and cultural practices.

**ANTONIO CORTIJO OCAÑA (University of California, Santa Barbara), "The Other through Music in Spanish Renaissance Theater."**

From Juan de Egipto Menor (1425) to George Borrow, gypsies have occupied a relevant place in the Spanish imaginary. This presentation will look at the connection between gypsies and music in Spanish Renaissance theater. In particular, it will focus on how the other entered Spanish plays through their musical

characterization, often highlighting notions such as disorder and carnival. I will analyze several cases of guineo, gypsy, and tarantela music present in several plays and autos sacramentales during the 16<sup>th</sup> and 17<sup>th</sup> centuries.

**GABRIELA MARÍA ESTRADA (Universidad de Sevilla), "Faux Amis : False Cognates in Flamenco's Discourse within Ballet's Contexts."**

From the mid-eighteen hundreds to date, there have been over two hundred collaborations of flamenco artists in companies such as the Paris Opera and Ballet Theatre. However, the relationship of *faux amis* between ballet and flamenco resides in the contrasting fascination and discursive disqualification of flamenco within theatrical performances, dance critics' publications, and the prevailing "otherness" perspective within historical narratives. The reiteration of prejudices in the process of creation, production, and documentation of flamenco have done a disservice to its recognition as an art form, affecting the communities associated with this artistic genre at a global scale. This article will study the conceptual phenomena, the terminology variables, and the contrasting perspectives of flamenco in ballet through a transversal analysis of references in its Spanish-themed repertoire. The case studies presented will focus on those protagonists who appropriated their Spanish character's identifying traits, promoting the perpetuation of myths about gypsies and flamenco's spirit: "*duende*."

**BARBARA FUCHS (University of California, Los Angeles), "Indiana amulatada': Dance and the Erotics of Otherness in Early Modern Spain."**

Cervantes and Tirso reveal a deep fascination with racialized female bodies, from the characterization of the *chacona* in my title, from Cervantes' novella "La ilustre fregona," to the imagined Salome in his *El retablo de las maravillas*, to, perhaps most elusively, the black body that haunts Tirso's *La celosa de sí misma*. This paper explores the complex overlay of desire and denial that characterizes these texts, to suggest how we might reconstruct from them a far more mixed Spain than is generally assumed.

**THERESA GOLDBACH (University of California, Riverside), “Cuando suben y bajan: Mapping Space and Time in Madrid Flamenco.”**

In this paper, I will examine the “tangled roots” of flamenco in Madrid from the 18th century through the twentieth, migrations from Andalucía and immigrations from South America and Africa. I will pay particular attention to the rise to prominence of Madrid as a flamenco site in the fifties and sixties with the era of the tablaos and the post-Franco negotiation of a unique brand of madrileño flamenco in the eighties and nineties. The history of flamenco in Madrid, always already framed as a displaced regional form, parallels patterns of movements of different groups of people through the city, which absorbs, rejects, or reframes the various alternative “Spanish” identities and/or “otherness” represented by these bodies. During the Franco regime, the state encouraged and subsidized the use of flamenco as the representative form of Spanish national identity which included a neocolonial cooptation of Latinos in the Americas as satellite Spaniards. The influx of international flamenco tourists and transplants from around the world beginning in the sixties and seventies created a conundrum for flamenco in the tourist center of Madrid: who was allowed to visually or sonically represent flamenco (and by extension Spain)?

**CRISTIANA GRIGORE (Roma People’s Project, Columbia University), “Born Criminal: The Criminalization of Roma Identity.”**

“It would almost seem that the Gitanos and Gitanas, or male and female gypsies, had been sent into the world for the sole purpose of thieving. . . . In them the love of thieving, and the ability to exercise it, are qualities inseparable from their existence, and never lost until the hour of their death.” – Miguel de Cervantes, “The Gypsy Girl,” 1613

Widespread stereotypes attribute criminality to Roma as an aspect of their identity, regardless of behavior. The criminalization of Roma identity is at the core of the Roma plight collectively and individually. This paper explores the mechanisms of such criminalization and its psychological consequences for Roma people in the context of research conducted on other stigmatized groups. Lastly, the paper presents a potential antidote to these effects in the form of de-stigmatizing counter narratives.

**CONSTANCE VALIS HILL (Hampshire College), “Color of Reality: Jon Booz, Lil Buck, and Black Lives in Livid Color.”**

This an analysis of *Color of Reality*, the six-minute short film written, directed, and co-choreographed by Jon Boogz and fellow movement artist Charles “Lil Buck” Riley, in collaboration with painter and installation artist Alexa Meade, which was released on September 6, 2016, three years after the naissance of Black Lives Matter, an anti-racist movement created by radical Black organizers Alicia Garza, Patrisse Cullors, and Opal Tometi, initially in response to the shooting death of seventeen-year-old Trayvon Martin on February 26, 2012 in Sanford, Florida, by self-proclaimed vigilante George Zimmerman, who was later acquitted. *Color of Reality* will be counted as one of the seminal anthems of the Black Lives Matter movement as it offers the most articulate, empathetic, and encapsulating response to police brutality. While the film is mesmerizing, in large part, for the striking visual scenography of the painter Alexa Meade, the danced solos of Boogz and Lil Buck are profound soliloquies on the pain of prejudice, injustice, and mass incarceration that are articulated through styles of street dancing akin to hip-hop culture (jooking and popping). Jon Boogz and Charles Lil Buck Riley have created an artistic language, that of movement – poetic, elevated, enduring – that gives both a tragic and triumphant expression to black struggle in the millennium.

**JAVIER IRIGOYEN-GARCÍA (University of Illinois at Urbana-Champaign), “Morisco Musicians in the area of Orihuela (1571-1609).”**

The Morisco musicians (zambros) of Granada have been identified by historians as one of the first signs of professionalization of performers in early modern Castile. While the ever-growing corpus of evidence suggests that this intuition is probably accurate, those from Granada were not the only Moriscos who were sought after to perform in festivals throughout the Iberian Peninsula. Contrary to the dispersed references to Morisco bands playing throughout the kingdom of Castile, there is a wealth of information about the *zambros* of Albatera, a small town located in the frontier between the kingdoms of Valencia and Murcia. This paper analyzes the extant documentation on this band of Morisco musicians at the Orihuela archives, as well as references in nearby cities showing their popularity in a wide geographical area from the 1570s

until their expulsion in 1609. As I argue, this case illustrates how the professionalization of Moriscos as musicians increased the social visibility of their community in urban festivals, but also reinforced the Old Christian imaginary of cultural difference.

**KEYNOTE ADDRESS: AGNES NASOZI KAMYA (Uganda Flamenco Project, Makerere University), “Interrogating the African Origins of Flamenco: A View from East Africa.”**

The relatively recent interest in the African influence in flamenco has coincided with the emergence of a small cohort of professional black flamenco dancers in Spain and beyond. Agnes Nasozi Kamya, a social anthropologist and flamenco dancer, founded the Uganda Flamenco project in 2014 after having lived and taken classes in Seville for some years. Her presentation seeks to provide an East African perspective on the representations of flamenco’s African contribution as well as on the narratives of the history of the relationship between Spain and Africa.

Using the wide variations of dance and rhythms in her own country as a starting point, Agnes explores questions around what constitutes an “Africanist aesthetic,” or indeed the racialized black dancing body. These questions all have implications for the reception of and meaning of flamenco danced by Ugandan dancers in Uganda and beyond. It also means that the relationship between identity, history and dance is complex and far more varied than current analyses allow for. The perspective from the continent is necessarily more historically and culturally specific than that from the diaspora and can open up new ways to look at authenticity and legitimacy in dance.

**JAY LOOMIS (The State University of New York at Stony Brook), “Hybrid Rhythms & Intersecting Identities: *El Cajón Africano, Peruano, y Flamenco.*”**

Common percussive expression in flamenco music includes clapping, stomping, dancing, and knuckles that rap complex rhythms on a tabletop. Since the 1970s many flamenco artists in Spain have adopted the use of a box drum, *el cajón flamenco*, as the central percussion instrument in their ensembles. Before the cajon was *flamenco*, it was *afroperuano*, a name that indicates its African and Peruvian roots. By reviewing origin stories and different names for the box drum (*cajón*, *cajón*

*peruano*, *cajón afroperuano*, *cajón flamenco*), in this paper I discuss how the cajon can serve as a model of musical and cultural hybridity. A familiar narrative ties the invention of the cajon to the 16th century transatlantic trade of enslaved people from West Africa, but makes no mention of the present-day musicians in Ghana who play the African box drum called the *gome*. I will discuss recordings that I made during my recent fieldwork in Madrid with a prominent cajon constructor and instructor, Guillermo Navarro ([camarada.eu](http://camarada.eu)), to consider how the playing and crafting of the box drum is connected to identity. I explore how the ubiquitous use of the cajon in flamenco music is a reflection of its centuries-old, intersecting traditions from Spain, Africa, and Latin America.

**NIURCA MÁRQUEZ (Nu Flamenco/Florida International University), “Dancing my otherness/multiplicity; or, *Sin pedir permiso, me agarro aquí*”**

...we learn and transmit knowledge through embodied action, through cultural agency, and by making choices. Performance, for me, functions as an episteme, a way of knowing, not simply an object of analysis...If performance did not transmit knowledge, only the literate and powerful could claim social memory and identity.

Diana Taylor (xvi, xvii)

The research presented herein is practice-based and aims to expose the multiple layers of signification and lines of tension in a space of “contemporary” flamenco. Problematic from the onset, the term has been challenged by such alternates as *empírico*, experimental, *nuevo*, and fusion, to name a few. More concerned with the implications of such a performative space than its nomenclature, this presentation aims to expose the more primary concern of “dancing your own flamenco” that these spaces tend to encourage and its implications for the tangled *mestiza* body. What defines culture, identity, and habitus? Who gets to determine it?

Because it is research presented within a PaR framework, it focuses my lived experiences as a dancer of Cuban origin in Seville, how this has shaped my deconstructing of the flamenco performance space and the ongoing decolonizing of my *mestiza* body, and what this process has revealed about what is standardizing, normalizing and acceptable.



**LYRA MONTEIRO (Rutgers University),  
“Locating Queerness in the Africanist Dances  
of the Spanish Empire.”**

This paper marks two points in the author’s journey, as scholar/dancer, through intertwined queerness and blackness of the dances emerging from the Spanish Empire. Artificially frozen in a photograph, the dancing body reveals aspects of its truths – and its challenges to “truth” – with a clarity and irrefutability rarely permitted by the motion and sounds of dance. Suspended in a plastic folder at the Biblioteca Nacional de España, a small image of Carmen Amaya floats alongside a larger, misfiled photograph of Antonio. Thus juxtaposed, it is clear that the same costume covers the same body-shape – queering concepts of fixed, gendered differences between bodies. The queer stillness of these archival flamencos implies and supports the queer movement of a partnered, improvisational dance form based in African movement traditions. New York’s Queer Tango Collective playfully disregards heteronormative expectations around who can dance with who, who can lead and who should follow.

**KIKO MORA (Universidad de Alicante), “A  
Counter-hegemonic Portrait of Blackness. La  
Perla Negra, between the rumba and  
contemporary dance (Spain, 1913-1928).”**

In 1913, Afro-Cuban dancer Dulce María Morales Cervantes came to Spain to perform in the variety circuit on some provinces of Andalucía and along the Mediterranean coast. Known in the artistic circles as “La Perla Negra” (The Black Pearl), her dancing repertory included cakewalks, pieces of classical dance, and, primarily, modern dance and rumbas. As a black woman, Spanish audiences expected to see her dance ruled by instinct and exotic seduction. However, educated in the academies of La Habana and, years later, in Barcelona under the supervision of dance maestra Paula Pamies, La Perla Negra offered a counter-hegemonic portrait of Blackness. This paper aims to trace back her performances in the theatres of Spain and other bordering countries, and to explain the meaning of her repertory in the convergence of aesthetics, gender and race.

**VK PRESTON (University of Toronto), “Glitter  
and Restraint: Dancing the Album of Daniel  
Rabel.”**

Exquisite drawings in Daniel Rabel’s album for a 1626, anti-diplomatic satire on Iberian territorial expansion invite strange spectatorial attention to metals. The artist’s use of gold and silver on the page illuminates instruments and slaves’ shackles as well as danced histories that erupt across border-crossing dance records. Troubling the genealogies of hegemonic and popular art forms, in the Atlantic world as well as beyond, this study of material histories, racialization, the dancing body, and violence investigates a black legend made explicit within transnational baroque performance. In this paper, I approach censorship in dance documentation to examine intercontinental slavery in baroque, disorderly, dancing remains. The malleability of metals, touching the body and/as the page, and the destruction of matters that document this dance articulates a destruction of cultural memory and of these bodies themselves. Here a hermeneutics of spectatorship binds and undoes relationships between viewer and performance record, material and dance.

**RYAN ROCKMORE (Independent Researcher),  
“Queering the Tale of the Skirt: The  
Feminine History and Contemporary Male  
Appropriation of the Spanish  
Tail Skirt.”**

Images of the bata de cola (Spanish tail skirt) on the male, flamenco-dancing body have become seemingly commonplace, over the past five years, across print and social media. Yet, when did this phenomenon begin and what implications does it have for the dialectic male-female, masculine-feminine relationship within flamenco dance? This paper will seek to illuminate and elucidate the potential meanings of the recent phenomenon, situated within a history of the bata de cola, as a prop, and the aesthetics of the bailaor/bailaora styles. By utilizing the fields of queer and performance studies, along with French philosopher Jean Baudrillard’s (1981) concepts of “simulacra” and the “hyperreal,” I will examine how the work of contemporary bailaoras in the bata de cola destabilizes fundamental notions of gender and sexuality within the form. This work, in an act of academic solidarity to break existing boundaries, exists timely alongside dancer and philosopher Fernando López Rodríguez’s (2016) work on sexual and gender nonconformity in flamenco. Perhaps, through an

exploration into the darkness of this unknown queer territory of the masculine-feminine dyad, there is liberating space within the hyphen. What is the tale, beneath and beyond the tail, for the bailaorx of today and tomorrow?

**RAÚL RODRÍGUEZ (Razón de Son),  
"AntropoMúsica: La ida y la vuelta."**

Musician and cultural anthropologist, Raúl Rodríguez present his work method "AntropoMúsica", developed in his two albums and books, *Razón de Son* (2014) and *La Raíz Eléctrica* (2017), in which compiles more than twenty years of creative research on flamenco music and its connection with the rhythms of the Afro-Caribbean-Andalusian cultural matrix. Through the introduction of a new instrument, the *Tres Flamenco* (a mix between flamenco guitar and cuban tres), this aural presentation will take the audience on a round trip journey between historical study and poetic-musical experimentation which will provide an opportunity to link historical memory with cultural action, and anthropological search with artistic practice. In this presentation, some points of contact will be developed that argue the survival of some influences of African origin in flamenco music. This will be the starting point for an open dialogue between past and present, research and creativity, reasons and songs.

**YESENIA SELIER (New York University),  
"Curros, rumberos y cubanos."**

Black people from Andalucía were among the first black documented population in Cuban territory and history. Their presence is scattered in Cuban literary and visual cultural production with the exception of the posthumous book by Fernando Ortiz *Los Negros Curros*, published in 1986. In this paper I turn instead to the Cuban dance repertoire to reveal curros active and fostering presence in afro Cuban rumba. Our inquiry is part of a wider research on the codes, the technical ingredients that allowed us to intuit identities and nations gathering, dancing, giving themselves in to a rumba nation. Through this dance ethnographic exploration we'll argue curros as erased fathers of Cuban nation, or to be more precise of Cuban popular culture.

**KAREN SILEN (University of California, Berkeley), "Troubling Paradises: Changing Faces of the Other in Medieval Representations of Celestial Dancing."**

The image of the cosmic dance was recognized as a symbol for divine and social harmony for more than two thousand years. Most discussions of the image focus on the beauty and order of the dancing cosmos, but from its ancient roots, the dance was imagined as a community of the select – a heavenly gated community representing an elite from which all Others were banned. Medieval and early modern definitions of social order and harmony expressed through elite forms of dancing stem from a long tradition, following Plato's divinely mythologized representations of social harmony laid out in his *Timaeus* and the *Laws*. The orderly heavenly dance was defined in terms of its opposites: disorderly, dissonant and non-elite, in other words, much of the dancing to be found on earth. This paper examines the cosmic dance as an imaginary space upon which to project visions of social and cosmic order as an alternative social reality, one that reflected and influenced earthly dancing and physical action. Using an extreme example, I examine a small group of crusade dance lyrics from the early thirteenth-century *Carmina Burana* in which the celestial paradise is to be manifested on earth through the expulsion of a loosely defined non-Christian Other. I then look briefly at dance in Dante's *Commedia* as an aesthetic model that anticipates the later, documented Western dance tradition. Despite their shared Neoplatonic/Christian worldview, the two examples convey contradictory ideas about how divine order is expressed in dancers' movements. I conclude by arguing, to paraphrase one medieval character, "Who would want to go to Heaven? Everyone fun will be in Hell!"

**JOHN TURCI-ESCOBAR (The University of Texas at Austin), "An Archeology of the Tango Dance: What do we Know about its Origins in Nineteenth-Century Buenos Aires?"**

In this paper I review the extant sources and weigh competing historical narratives on the origins of the tango dance. I explain how changes in male sociability after Rosas's fall and the consolidation of the nation state opened spaces that attracted men from different social groups and classes. In these spaces, and with women from a narrower social spectrum, these men created a new choreography, *bailar con corte* (Vega, 1936). I cull the

traditions that fused on the dance floors: technical acumen imported by the elites from European ballrooms, dance practices maintained by Afro-porteños, and native styles and gestures elaborated in plebeian *fandangos*. I examine what the sources reveal and conceal about the origin and nature of the new choreographic vocabulary. Finally, based on recent historical work, I question the notion that the tango originated in the *arrabales* of Buenos Aires and moved, fully formed, to the city center.

**DANIEL VALTUEÑA (CUNY Graduate Center),  
“A Heterotopian (Flamencx) Voice: Heterodox  
Niño de Elche.”**

Niño de Elche (Spain, 1985) is a musician and performer whose practice immediately moved away from the traditional flamenco sphere and into contemporary practice. Apart from his musical projects, which challenges what flamenco is traditionally meant to be, his performative actions and collaborations with other artists (Los Voluble, Israel Galván, Pedro G. Romero) constitute a big part of his body of work.

This paper aims to reflect on the emulation of a heterotopic flamenco space by Niño de Elche’s dissident music. To do so I will call on Michel Foucault’s thoughts on heterotopia as well as Paul B. Preciado’s ideas on non-normative bodies. Both theorists will help me to address Niño de Elche’s latest Project, *Antología del cante flamenco heterodoxo* (2018) in order to evaluate how body actions, including singing, reconfigure the (traditional) spaces where they take place.

**ESTELA ZATANIA (deflamenco.com), “From  
Frankenstein to Blade Runner: The Slippery  
Slope of Gypsiness in Flamenco.”**

The question of race is a highly volatile and pivotal issue in flamenco, used not only to dominate the lucrative market this music and dance have generated for roughly two centuries, but also to define more basic issues of cultural pride and identity.

Within the world of flamenco, being a true gypsy “*por los cuatro costaos*,” through and through, is highly valued in most circles, and the superiority of “real” gypsy flamenco is, for many flamenco followers and interpreters, an unquestioned given. Even scholars who defend the irrelevance of race in music and dance interpretation, will, if put through the wringer, concede the perceived superiority of gypsies.

Years ago I became fascinated by the concept of “othering” as explained in numerous specialized sources, if only because of how neatly and concisely the pronoun/ adjective “other” becomes a meaningful verb; the action of “othering” dovetails precisely with the gypsy issue in flamenco.

Two classic films, both based on books, provide an intriguing point of reference for this topic. The Frankenstein creature from the movie *Frankenstein*, was clearly “the other”, but seemed poised to achieve nearly human status when it/he developed a tender rapport with an elderly blind man. In the film *Blade Runner* however, bioengineered creatures called “replicants” were fully othered, and no chance of redemption was considered. The question then is: are gypsies closer to the Frankenstein model or the replicants? How does that profiling affect their artistic output? Does flamenco end when gypsies become domesticated?

## PERFORMERS

**John Amira**, a master drummer with over 40 years of experience in Cuban and Haitian traditional and folkloric music, is the author of the groundbreaking book, *The Music of Santeria: Traditional Rhythms of the Bata Drums* and contributor to *The Yoruba God of Drumming*. John's drumming has given him the opportunity to perform with top artists (Celia Cruz, Ruth Fernandez, Tito Puente and Emeline Michel); in theater ("A Season In The Congo," "Shango De Ima"); in film ("Putney Swope," "Fighting Back" and "American Gangster"); on T.V. and radio; and in recordings with Latin, Jazz and other groups. He teaches, performs and lectures at universities and institutes such as: The Hartt School of Music, New England Conservatory, Julliard, Yale, New York University, Mannes, New School, Duke, Bates, Occidental, Middlebury, Kentucky State, Naropa, Drummer's Collective, Brooklyn Academy of Music, The Museum Of Natural History, and KoSA International Percussion Workshop. He lives in New York City where he teaches conga and bata..

**Aliesha Bryan** is emerging as one of the most exciting talents in the New York flamenco community. She is turning heads as a performer both nationally and internationally. She is the winner of the 2016 New York State Flamenco Certamen, and the repeat recipient of scholarships to the Carmen de las Cuevas flamenco school in Granada. Following on the heels of a performance on one of Spain's most renowned flamenco stages, the Peña de la Platería, she has most recently graced the stage as a headliner of the Victoria Flamenco Festival in British Columbia.

**Amanda Castro (Soles of Duende)** is a multidisciplinary artist with her storytelling rooted in rhythm and soul of tap, is a choreographer, judge, and teacher nationally and internationally including performances in London, Germany, and South Africa. Recently playing a "flinty" Anita in an "atomic" performance of West Side Story at the Glimmerglass Festival (NYT), Amanda is a graduate from the California Institute of the Arts where she studied under Glen Eddy of Nederlands Dans Theatre and Andre Tyson from Ailey Company. She was a principal dancer of Urban Bush Women for four years with a closing performance at the Kennedy Center, won 2016's Run The Night competition at Highline Ballroom and placed 2nd in 2017 with the collaborative trio Soles of Duende. She has worked alongside Julio Monge, Jared Grimes,

Ayodele Casel, Jason Bernard, Andrew Nemr, and Nick Kenkel, danced at Radio City Music Hall, and was featured in New York Fashion Week. Choreography credits include American Dance Awards, select UBW repertoire, and multiple works for Northeast competition studios.

**Pedro Cortés** comes from a family of Spanish Gypsy guitarists and began his studies with his father and the esteemed Flamenco guitarist Sabicas. Having toured professionally since the age of 17, he is gaining international recognition as a soloist and composer. He has premiered his work *En la oscuridad de las minas* at the Teatro Albeniz in Madrid, he had works premiered by the Carlota Santana Spanish Dance Company at the Joyce Theater in New York. He has two books on Flamenco, *El Dron del Faraon* and *Cruzando el Charco*, published by the American Institute of Guitar.

Mr. Cortes is artistic director of his own Flamenco group, and also Musical Director of Palo Seco. Cortes is a third generation Flamenco guitarist and uses the experience passed down to him by his family to maintain the purity of Flamenco while creating new compositions.

Cortes was commissioned by the Cohen Brothers to compose music for the film *Paris Je T'Aime*. He also wrote music for a childrens program on HBO called *Fairy tale for Every Child*.

He has toured with Jose Greco and Maria Benitez, La Conja and has performed with such artists as Farrucita, La Tati, Merche Esmeralda, Manolete and the late Lola Flores. He has been guest artist with the St. Louis Opera and the New York Grand Opera, and has been commissioned by and performed as Musical Director with the Guthrie Theater In Garcia Lorcas BODAS DE SANGRE.

**Brenda Dixon Gottschild** is the author of *Digging the Africanist Presence in American Performance: Dance and Other Contexts*; *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era* (winner of the 2001 Congress on Research in Dance Award for Outstanding Scholarly Dance Publication); *The Black Dancing Body—A Geography from Coon to Cool* (winner, 2004 de la Torre Bueno prize for scholarly excellence in dance publication); and *Joan Myers Brown and The Audacious Hope of the Black Ballerina—A Biohistory of American Performance*.

Additional honors include the Congress on Research in Dance Award for Outstanding Leadership in Dance Research (2008); a Leeway Foundation Transformation Grant (2009); the International Association for Blacks in Dance Outstanding Scholar Award (2013); the Pennsylvania Legislative Black Caucus Civil Rights Award (2016); and a Pew Fellowship in the Arts (2017).

A self-described anti-racist cultural worker utilizing dance as her medium, she is a freelance writer, consultant, performer, and lecturer; a former consultant and writer for Dance Magazine; and Professor Emerita of dance studies, Temple University. As an artist-scholar she coined the phrase, “choreography for the page,” to describe her embodied, subjunctive approach to research writing.

Nationwide and abroad she performs self-created solos and collaborates with her husband, choreographer/dancer Hellmut Gottschild, in a genre they developed and titled “movement theater discourse.”

**Yinka Esi Graves**’s dance journey has taken her from ballet and afro-cuban dancing to Flamenco in Spain at the renowned school Amor de Dios. Yinka has performed extensively in Spain and the UK in traditional Flamenco establishments. In 2014 Yinka co-founded dotdotdot dance alongside Magdalena Mannion and Noemí Luz. The company was invited to curate and perform at the Lilian Baylis, in 2016 and SAMPLED 2017, Sadler’s Wells and The Lowry. In 2015 Yinka began working with former principal Alvin Ailey dancer Asha Thomas on CLAY, which has been performed in France, Spain and the UK, most notably in Dance Umbrella’s ‘Out of the System’ program in 2017 (UK). Yinka is currently involved in a number of productions including Ibalí- Echoes of the Future with Mbulelo Ndabeni, and Chloe Brulé and Marco Vargas Cia’s latest work.

**Brinda Guha (Soles of Duende)** has been learning North Indian Classical Kathak dance for over 20 years under the tutelage of her mother, Smt. Malabika Guha. She also studied classical Manipuri dance with Kalavati Devi in Kolkata, India; Flamenco with Dionisia Garcia in NYC; and Contemporary dance under renowned choreographers at Broadway Dance Center. Performing professionally for over a decade, artistic and teaching collaborations include work with Malabika Guha, Phil Orsano, Justin Conte, Derek Mitchell, Neil Schwartz, Ashlé Dawson, Kumari Suraj, Lauren Cox, Carlos Neto, Omari Mizrahi, Myriam Gadri and Subhasis Das. Brinda began choreographing when she attended college at NYU and has choreographed pieces presented at Brooklyn Dance Festival, NYCDA Dance Festival, Young Choreographer’s Festival, Gowanus Arts Center,

Secret Theater, Dixon Place, Grounds for Sculpture, George St. Playhouse, The Knockdown Center, Hammerstein Ballroom, Madison Square Garden, and many more.

**Guillermo Guillén** began his career as a flamenco guitarist in 1999 and moved to Seville in 2004. He worked with singer Rocío Márquez, with whom he was awarded the “Lámpara Minera” prize in 2008. He has composed and arranged for several flamenco recordings as well as accompanied renowned artists such as Paco Mejías, “El niño de Elche,” Esperanza Fernández, José Galván.... In 2013, his acclaimed show “De Viajes” premiered at the opening of the “No siesta, fiesta!” festival in Norway. He has also collaborated with Moroccan singer Samira Kadiri in the Silk Road Festival in Damascus, Syria.

**Kevin LaMarr Jones** professes that dance and music have the ability to unite the world beyond the social barriers of race, religion, gender, and geography. Since graduating from the University of Richmond with a B.S. in Business Administration (1994) and Virginia Commonwealth University with a B.F.A. in Dance and Choreography (2008), Jones has become a graphic designer, dancer, choreographer, and producer based in Richmond, Virginia. His portfolio includes seven years of work with the Latin Ballet of Virginia, in addition to eight years of initiating and directing CLAVES UNIDOS, a community-based dance company and academy which builds and celebrates the cultural awareness of how movement arts of African origin have shaped and continue to influence our modern society.

**Niurca E. Márquez** is an artist/researcher with a wide range as a creator and performer in film, site-specific work, and staged performance. She holds an MA in Latin American Studies from Florida International University (2001) and an MFA in Choreography from Jacksonville University (2017), where she was the 2015 Howard Gilman Fellow at White Oak. Her work has been commissioned by and presented on various curatorial platforms in Europe and the US. In it, she continuously examines the many intersections of roots and creation, allowing new languages and expressions embedded in flamenco, but informed by contemporary marginal practices in dance and theater to emerge: a reflection on the work’s historical placement and potential implications within a contemporary dance setting. She is particularly interested in notions of identity, cultural memory and ritual in flamenco within a contemporary framework, as

well as the multiple layers of communication and understanding in the form that lead to liaisons with political and social discourse. Her dance films have been screened nationally and internationally and in 2016, her work *Abandoned Transits*, was chosen for a three-month run in North Wales as part of Migrations Film Festival's initiative to expand the reach and engagement for dance on film. She is a two-time recipient of the Dance Miami Choreographic Program and is one of four inaugural artists for En Residencia, an Artist-in-Residence Program at the Koubeck Cultural Center in Little Havana, Miami. Her research has been published as part of *Flamenco on the Global Stage* (MacFarland Press) and the upcoming Cambridge Scholars Publication, *Rituals of Modern Society: Perspectives on Dance Fusion in the Caribbean and Dance Sustainability*.

**Justice Miles** is a third year MFA choreography student at the University of New Mexico. Miles graduated with her BA in dance at Colorado College in 2016. As a biracial (African American and Norwegian American) choreographer, Miles has been invested in exploring the in between spaces of binaries in relation to identity and dance vocabulary. Influenced by her jazz musician father and flamenco guitarist René Heredia growing up in Denver, Colorado, Miles has been interested in connections between jazz and African Americans and flamenco and Gitanos. Miles's choreography has been highly influenced by scholars such as Meira Goldberg, Brenda Dixon Gottschild, Rebekah Kowal, Brooke Baldwin, etc. In 2016, Miles choreographed *Aceite en Agua: Oil in Water*, which featured six solos exploring the in between spaces of flamenco, contemporary dance and African American identity. In August 2018, Miles choreographed her Masters thesis work *Ink on Cotton*, which explores images, poetry and signs in African American history with an emphasis on the 1800s to 1930s while interweaving influences from flamenco and contemporary dance.

**José Moreno** is the son of famous flamenco artists Estrella Morena and Pepe de Málaga, José began his flamenco career during his childhood. Since then José has been invited to perform in various companies and with distinguished artists such as: Manolete, Pastora Galván, Pedro Cortés, Omayra Amaya, Roberto Castellón, Chuscales, Carmen Ledesma, Jesús Montoya, Curro Cueto, Amparo Heredia, Adrián Galia, Ángel Muñoz, Belén Maya, Chano Domínguez, Jorge Pardo, among many others. José has choreographed & performed with the New World Symphony Orchestra

(2001) and the Boston Flamenco Ballet (2004) at Lincoln Theater. He has performed as well at the 7th annual Panama Jazz Festival (2010), Carnegie Hall (2010), Alliance Theatre (Zorro, The Musical, 2013), BAM (with Flamenco Vivo Dance Company, 2013), The Metropolitan Opera NYC (2014-2017) and The Kennedy Center/Washington National Opera (2015-2016) (Carmen), The Chicago Sinfonietta in the Ravinia Festival (2016), etc. He also participated in a TV series called Los Descendientes de Andalucía, produced by Canal Sur (Spain).

**Aurora Reyes** is a highly esteemed flamenco dancer, choreographer, singer and teacher in both Spain and New York for 40 years. She is of Spanish descent, which inspired her inquiry into flamenco. Aurora's collaboration with Basilio Georges has produced Flamenco Latino. Her work fuses her wide knowledge of traditional flamenco dance with diverse dancers and musicians of various traditions. Her most recent work is *Sevillanas AfroCubanas*, a restaging of traditional Sevillanas with a cast of black, brown and white dancers, to create a more African lilt and perspective, while staying true to the musical and metric form. **Lauren Cleary, Marco Makaha, and Taylor Phillips** have been studying with Aurora Reyes for a little over a year and are beginning their flamenco journeys.

**Raúl Rodríguez** received his degree in Geography, History and Cultural Anthropology from the Universidad de Sevilla. He is a producer, singer, guitarist and creator of flamenco *tres*. Since 1992, Raúl Rodríguez has provided musical accompaniment for Kiko Veneno, Martirio (his mother) and Juan Perro (Santiago Auseron), and has produced his own projects like *Caraoscura* (1992-1995) and *Son de la Frontera* (2003-2008). He has recorded and performed with such artists as Jackson Browne, Compay Segundo, Chavela Vargas, Enrique Morente, Trilok Gurtu, Phil Manzanera, Habib Koité, Jonathan Wilson, Tony Allen, Lila Downs, Susana Baca, Jorge Drexler, Miguel Poveda, Javier Ruibal, Rocío Márquez, Las Migas, Chano Domínguez, Jorge Pardo, Pancho Amat, Javier Barón, Soledad Bravo and Marta Valdés, among many others. In the fall of 2014, Raúl Rodríguez published his first solo work, the book/ album *Razón de Son* (*Anthropomusical creation of the ida y vuelta songs*) (FOL, 2014), awarded the "Best Flamenco Album" in the 2015 Premio MIN. He has toured Spain and the US with this work, presenting at conferences at various Spanish universities (Barcelona, Cádiz, Sevilla, and other cultural institutions).

His new book/ album, *La Raíz Eléctrica (Afro-Flamenco Eléctrico)* was released in the spring of 2017.

**Miguel Ángel Rosales** (Jerez de la Frontera 1964) is a documentary filmmaker. He has degrees in Anthropology and Engineering. His contact with cinema began at a very young age following his father across the South of Spain projecting films in local cinemas. Miguel Angel studied at the Conservatory of Music in Granada and later directed musical, theatrical and audiovisual projects in which he alternated rock and punk with experimental music. In 2009 he began his first projects as a documentary filmmaker. Miguel Angel is mainly self-taught although he has taken several cinema courses most notably at UB of Barcelona, at EICTV San Antonio de los Baños (Cuba). To date Miguel Angel has directed three awarded winning short and medium length films: *La Maroma*, *Atrapados al Vuelo* and *Luz en los Márgenes*. His first full length film is *Gurumbé. Canciones de tu memoria Negra* (2016). Selections: SEMINCI (SP), MARFICI (Arg), SEFF (SP), NYADIFF (USA) among others. Awards: Prêmio do Público Mostra Int. de Cinema Sao Paulo, Premio Mejor Producción Andaluza Fest. Iberoamericano Huelva, Premio del Público y Premio del Jurado Fest. Int. Cine Etnográfico. Boltaña, Premio Mejor Documental MAAM. Miguel Angel Rosales is based in Seville (Spain) and is currently developing his latest film project.

**Arielle Rosales (Soles of Duende)** is a Bessie Award nominated Social Engagement Performing Artist and Interdisciplinary Flamenco Dancer. From dance to comedy to playwriting to percussion, this proud Native New Yorker's performative approach is as eclectic and grounded as her upbringing. Credits include commercials for Nokia, Target, & MTV; episodes of "The Today Show" (NBC), "Good Morning America" (ABC), & "Fatal Encounters" (Investigation Discovery); and the feature film *True to the Heart* (Winner of the 2011 LIIFE Award for "Best Supporting Actress"). Her choreography has been featured in *The Latin Quarter Show* (REVEL Casino & Resort, Atlantic City), *Man of La Mancha* (Shakespeare Theatre Company, Washington DC), and the 2012 Logo Premier of Telemundo. In 2016, she founded House of Duende, birthing her signature #UnleashYourDuende creative movement workshop, which has been commissioned by Movement Research, Gibney Dance, and BRIC Arts Media. Rosales is the Fall '18 Curator for Movement Research's Artist of Color Council and is a 2018 Dixon Place Artist in Residence with the #ladiesinpercussion trio @SolesOfDuende,

culminating in their world premiere production of "CAN WE DANCE HERE?"

**Michael K. Taylor** As a conceptual artist, Michael K. Taylor's interdisciplinary practice combines 20 years of experience working in performance, interactivity, installation, writing, object based art, and education. His research and study in various Fine Arts and Performing Arts through education and residencies has included sculpture, poetry, and dance choreography. He often unites these through performative and interactive works through site specific installations with considerations and modifications for diverse audiences.

**Nélida Tirado** Hailed as "magnificent" and "utterly compelling" by *The New York Times*, Nélida Tirado has been recognized around the globe for her intense grace and powerful style. As one of the most dynamic dancers, she shares a deep passion and talent for Spanish/Flamenco and Latin dance. For Nélida, the differences between the two are immense; from the very style of the dances to the origin of their intricate history. Yet, each share a musical equality that reflects on life's personal sentiments of loss, love, death, pain and joy. The comparisons are distinctive, but the personal connection between the two, have led Nélida through one of the most exhilarating and successful dance careers.

Nelida was exposed to music and dance at an early age. She began her formal training in classical ballet, graham technique and Spanish dance at Ballet Hispanico of New York at the age of six, later forming part of their apprentice company. Barely out of her teens, she was invited to tour the U.S. with Jose Molina Bailes Espanoles and work as a soloist in Carlota Santana's Flamenco Vivo. Her desire to continue learning led her to Spain where she became soloist/ dance captain with of Compania Maria Pages and Compania Antonio El Pipa, performing at prestigious flamenco festivals and television in Spain such as the Bienal del Arte Flamenco, Festival de Jerez, Festival de Otono, Festival de la Guitarra in Cordoba and the Flamenco Festival USA touring throughout Spain, France, Italy, UK, Germany and Japan.

Flamenco was her life purpose, but Latin dance had always been part of her Puerto Rican roots, family and cultural traditions. It wasn't until she started simultaneously teaching at a local Boys and Girls Club in New York and became enamored with a Latin dance class being held next door. She'd never seen this dance at such a technical level. She'd drop in on occasion for the last few minutes of class and was immediately noticed

for her natural ability. She was then invited at the early age of 16 years old to perform at the Apollo Theater in tribute to Miriam Makeba with Latin legend Tito Puente. Although Latin dance would remain as one of Nelida's true passions for many personal and cultural reasons, she focused her career on flamenco.

Since returning to the U.S., her accomplishments top the charts with notable performances in the highly acclaimed Broadway production of *Riverdance* as solo flamenco dancer, she has performed and toured in World Music Institute's "Gypsy Caravan I", Franco Zeffirelli's *Carmen* with the Metropolitan Opera, Lincoln Center and Jacob's Pillow and Noche Flamenca. She led the opening act with her ensemble for the Buena Vista Social Club featuring Omara Portuondo at the Celebrate Brooklyn! Festival, produced concerts in Symphony Space, Joyce Soho, Queens Theater in the Park and represented as a solo artist, Compania Maria Pages in The Aichi Expo in Japan. She has collaborated with some of the greatest musicians and artists for her performances in "Amores Quebrados" with Suite Hispania at the Repertorio Espanol. In 2011 and 2012, she performed in the "Dance Under the Influence" series in collaboration with the Flamenco Festival USA, as well as "Dance Off the Grid" series at the Emellin Theater. She collaborated with Jazz's great Wynton Marsalis for a special performance at Harvard University and participated in E-MOVES 8,9 and 12 choreography showcase at HarlemStage as well as being featured soloist in the Mexican sensation "Jarocho" touring Mexico and China.

While always remaining connected to her Latin roots throughout her dance career, Nelida performed in an exclusive show for President Bush at the Ford Theater in Washington D.C. and has performed with numerous Latin icons such as Tito Puente, Celia Cruz, Tito Nieves, Tony Vega, Jose Alberto, Santitos Colon, Ismael Miranda, and The Mambo Legends Orchestra for special performances, concerts; in the New Jersey Nets Stadium for half time show in honor of Goya's 75th Anniversary, Lehman Center for the Performing Arts, Aaron Davis Hall, and throughout Colombia with Tito Puente's 100th album tour. She was featured in Orquesta de La Luz's "Somos Diferente" video, and Chris Rock's television show "Totally Biased." She performed in the Nike Play-Off Festivals, the Copabana Congress, the UK, Poland, Mexico, Italy, Spain, Miami, New York and Boston Congresses.

Nélida has been featured in *The New York Times* for numerous performances, *The New Yorker*, *The Star Ledger* and selected as one of Dance Magazine's "25 To Watch." She received the BRIO award twice from the Bronx Council of the Arts for artistic excellence was a three time recipient of the Tito Puente Scholarship.

She currently resides in NYC, performing and teaching and most recently was part of "Dance Off the Grid" alongside Ron K. Brown of Evidence, Ephrat Asherie and Sa Dance as part of New York City 2014's Summer Stage music and dance series.

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**The Fashion Institute of Technology**, a community college of the State University of New York [SUNY], prepares students for professional excellence in design and business through rigorous and adaptable academic programs, experiential learning, and innovative partnerships. A premier public institution in New York City, FIT fosters creativity, career focus, and a global perspective while educating its students to embrace inclusiveness, sustainability, and community. Forty-eight programs of study serve nearly 10,000 undergraduate and graduate students, offering degrees at the AAS, BFA, BS, MA, MFA, and MPS levels. The School of Liberal Arts offers diverse courses in history, literature, and languages, and graduate studies include an MA in fashion history. Humanities inform all aspects of the curriculum. FIT is a 2018 National Endowment for the Humanities [NEH] grant recipient for a cross-disciplinary initiative to teach labor history to art and design students.

Since its founding in 1868 the primary objective of the **Centro Español – Spanish Benevolent Society** is to “promote, encourage and spread the spirit of fraternity and solidarity among Spanish and Hispanic-American residents of this country. In those early years, the Society served as an essential support system for Spaniards immigrating to the United States, acting as their de facto home away from home in New York. While the needs of their members have changed greatly since that time, the Spanish Benevolent Society still remains committed to assisting individuals who come from Spain to seek a new way of life in New York. It has served as a meeting ground for political dissidents and revolutionaries, avant-garde poets and artists – including the groundbreaking director Luis Buñuel and the modernist poet Federico Garcia Lorca, who wrote sections of his famous anthology “Poet in New York” during his stay at the Society. It is even said that Picasso stopped in for a taste of home. The Centro Español – Spanish Benevolent Society believes in a diverse, multi-cultural Spain. It supports the expression and promotion of all her languages and customs, and has long been a hub of flamenco activity in New York. The Society holds several events each week that are topical and relevant expressions of our diverse culture, including hosting *Alegrías en La Nacional*.

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Nélida Tirado



