



FLAMENCO FESTIVAL
NEW YORK

The Foundation for Iberian Music
at the Barry S. Brook Center for Music Research and Documentation
&
Flamenco Festival NY
present

FLAMENCO IN THE USA
FROM THE MODERNIST VANGUARD
THROUGH THE TWENTY-FIRST CENTURY

International Symposium

March 27, 2020

The Graduate Center
City University of New York
365 Fifth Ave
New York, NY 10016

Organizing Committee

*K. Meira Goldberg
Antoni Pizà*

Speakers

Ninotchka Bennahum

Lynn Brooks

Alfonso Cid

Michelle Clayton

Sybil Cooksey

K. Meira Goldberg

Michelle Heffner Hayes

Sandie Holguín

Peter Manuel

Miguel Marín

Rocío Márquez

Kiko Mora

Antoni Pizà

David Roldán Eugenio

Marcel Rosa Salas

Daniel Valtueña

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DEDICATION

Flamenco in the USA is dedicated to
Brook Zern (1941 - 2019) and
Maestro José Molina (1936 - 2018)
in loving memory



José Molina, c. 1970. Photograph courtesy of Elke Stolzenberg



Brook Zern (left) and Sabicas

INTRODUCTION

K. Meira Goldberg & Antoni Pizà
Organizing Committee

Even before flamenco existed as a named genre, Spain had to compete with other countries for sway in defining what is “Spanish.” When in early 1834 Madrid theaters were closed in the wake of the first Carlist war (1833–40), Spanish dancers Dolores Serral, Manuela Dubiñón, Francisco Font, and Mariano Camprubí travelled to the Paris Opera to perform. They were *bolero* dancers, dancers of the Spanish classical academies. Their repertoire included a *cachucha*, which Fanny Elssler would soon dance in her role as Florinda in Jean Coralli’s ballet *Le Diable Boiteaux* (The Limping Devil, 1836). Elssler’s interpretation of this Spanish dance became the vehicle for her rise to superstardom, as it was for the transplantation and transformation of Spanish dance on the nineteenth-century international stage. Thus, as Lynn Brooks will discuss, when U.S. blackface minstrels parodied Spanish dance, they did so in the figure of the Austrian ballerina. Elssler’s Spanish dance was seen as more Spanish than that of Spaniards. As nineteenth-century French dance critic Théophile Gautier wrote of his 1840 visit to Spain,

Spanish dances only exist in Paris, just as seashells are found only in curiosity shops, never at the seashore. O, Fanny Elssler!...even before we came to Spain, we suspected that it was you who invented the *cachucha*!¹

How did Elssler change Spanish dance? The devil whose moral deformity is embodied in his limping gait had long been a trope in Spain, where, just as in other courtly European dance traditions, Juan de Esquivel Navarro’s 1642 treatise decried a dancer’s deviating from corporeal as from moral uprightness by tilting, leaning, or letting the “body sag.”² Yet in Elssler’s *cachucha*, as Gautier described in 1845, the dancer’s “wasp-like figure is boldly arched back.... How she twists! How she bends!... Her swooning arms flutter about her drooping head, her body curves back, her white shoulders almost brush the floor.”³ This “boldly arched back,” these deep twists and bends coined by an Austrian ballerina on the Paris stage, would become emblematic of Spanish dance, and indeed of flamenco, for generations to come.

Poet Federico García Lorca would come to New York in 1929 and would find inspiration and friendship among the thinkers and artists of the Harlem Renaissance. In 1937, as Sybil Cooksey will discuss, Langston Hughes traveled to the land where Lorca had been murdered, a nation being laid waste by the forces of fascism that would soon take over all of Europe. While there, Hughes heard in Pastora Pavón’s “soul-case” ripping voice same affinity that Lorca had perceived between flamenco and the blues: “heartbreak,” but also a “vibrant...resistance to defeat,” and a “hard will to savor life.”⁴

By 1941, less than a year before the Japanese attack on Pearl Harbor pulled the U.S. into WWII, when Carmen Amaya made her New York debut, the swooning femininity of Fanny Elssler had become anachronistic. Dressed in pants, dancing out powerful and hypnotizing rhythms that had not been heard in the U.S. before, Amaya, the first Roma artist to become an international flamenco star, was seen as a fierce and fiery force of nature, a freedom-loving ally. Amaya’s iconoclastic style, formulated for U.S. audiences, reverberated in mid twentieth-century Spain, reeling and devastated by the Civil War and desperate to attract tourist dollars. When Amaya arrived in New York, U.S. Spanish dancers like New York native Lola Montes, who would tour with Amaya in 1942 – 1943, had never really experienced flamenco hand and feet percussion. As Meira Goldberg will discuss, they rushed to learn this “authentic” skill-set, dropping into the Greenwich Village scene of beat poets and folk singers, practicing on metal cellar doors after the bars and coffee houses closed until the cops chased them away. And they dropped out, traveling to Morón de la Frontera, as Brook Zern did, to subsidize the most “authentic” and “non-commercial” flamenco artists with their U.S. dollars. In this context, as Sandie Holguín will discuss, what are the politics of Franco’s fascist government, so opposed to flamenco’s unruly universe, using flamenco as the centerpiece of its presentations of Spain at the New York World’s Fair of 1964–1965?

When Langston Hughes was in Madrid, besides seeing La Niña de los Peines, he also saw the black Cuban jazz artist El Negro Aquilino, as David Roldán Eugenio will discuss. How did flamenco define and how was flamenco defined by modernism, as Kiko Mora, Ninotchka Bennahum, and Michelle Clayton will explore? And how, as Michelle Heffner Hayes analyzes, did these mutual influences develop within postmodernism? How did the political and artistic consonances that Hughes and Lorca perceived between flamenco and jazz, between African American and Spanish Roma culture impact Miles Davis's iconic 1959 *Sketches of Spain* – an album which, as Peter Manuel, Alfonso Cid, and Antoni Pizà will explore later, pollinated a generation of flamenco jazz by Spanish artists? Similarly, how do U.S. based critical race theory, queer performance theory, and performance studies influence not only Spanish critical flamenco studies but also experimental performance? And if the great impresario Sol Hurok promoted a new vision of flamenco in the person of Carmen Amaya at mid-century, what impact has Miguel Marín's twenty-first century introduction of flamenco's contemporary avant garde, of artists such as Israel Galván, Rocío Molina, Manuel Liñán, El Niño de Elche, Rocío Márquez, and many more had on U.S. audiences?

For many years the question of authenticity has been central to flamenco studies. In this symposium, we wish to problematize this notion by presenting the premise that flamenco artists, scholars, impresarios, and audiences in the United States have had an early and enduring effect on the so-called "authentic" flamenco of Spain. How, in what moments, and by which means did flamenco come to signify national identity for Spain? Who chose it? Was it through stage performance, criticism, reviews, and scholarly studies, or studies in professional studios? What are the economies of transmission, appropriation, re-appropriation, misappropriation – the infinitely recurring mutual reflections of flamenco culture? Today we hope to explore the fusions and confusions, the entangled nodes and the synaptic failures that give us the contested forms of flamenco as we know and love it today.

¹ Parakilas, "How Spain Got a Soul," 148, cites Théophile Gautier, Patrick Berthier, ed., *Voyage en Espagne, suivi de España* (Paris: Gallimard, 1981), 45; translated in Théophile Gautier, and Henry Christie Steel, *Voyage en Espagne* (Boston: D.C. Heath & Co., 1900), 32.

² "Con el desgarro que se obra, consiente el ladear, cargar, y bajar el cuerpo." Brooks, 1988, 199; Brooks gives a slightly different translation of Esquivel's phrase in *The Art of Dancing in Seventeenth-Century Spain*, 2003, 280 (Spanish on 228).

³ Théophile Gautier, "Fanny Elssler in 'Le Diable Boiteux'" (1845), in *The Romantic Ballet as Seen by Théophile Gautier*, trans. and ed. Cyril Beaumont (New York: Books for Libraries, 1980), 15.

⁴ *The Collected Works of Langston Hughes*, Volume 14, *Autobiography: "I Wonder As I Wander."* Edited with an Introduction by Joseph McLaren; by Arnold Rampersad, Langston Hughes, Dolan Hubbard (Columbia: University of Missouri Press), 323.

PROGRAM

9:00 Registration and coffee

9:30 Opening Remarks

Antoni Pizà (The Graduate Center, CUNY) and K. Meira Goldberg (Fashion Institute of Technology and The Graduate Center, CUNY)

“Appropriating the Appropriation: Some Thoughts on Flamenco Historiography”

10:00 Session One

Performing Politics: From Romanticism to the Postmodern

Chair: K. Meira Goldberg (Fashion Institute of Technology and The Graduate Center, CUNY)

Lynn Brooks (Franklin & Marshall College), “Spanish Dance on Early American Stages”

Ninotchka Bennahum (University of California, Santa Barbara), “Flamenco Modernism: War, Exile, and Feminist Embodiment”

Michelle Heffner Hayes (University of Kansas), “*Burla y Bulla*: Humor and Critique in Flamenco”

11:30 – 11:45 *Break*

11:45 Session Two

Mid-Century Perspectives

Chair: Antoni Pizà (The Graduate Center, CUNY)

K. Meira Goldberg (Fashion Institute of Technology and The Graduate Center, CUNY), “Bohemian Beats: Flamenco in New York’s Folk Music Scene, 1957–1960”

Sandie Holguín (University of Oklahoma), “Flamenco at the 1964 – 1965 New York World’s Fair and its Resonance for Spain and the United States”

Sybil Cooksey (New York University), “Ralph Ellison and ‘Flamenco’”

1:15 – 2:15 *Lunch*

2:15 Session Three

Modernist Avant Garde

Chair: Eva Woods Peiró (Vassar College)

Kiko Mora (Universidad de Alicante), “Modernism, Flamenco, and The Photo-Secession Movement: Faíco on Broadway, 1908-1909”

Michelle Clayton (Brown University), “Backdrops of Red, Grey, Black and White: Antonia Mercé and Vicente Escudero in the US”

David Roldán Eugenio (Rutgers University), “In the Footsteps of Peter Wald: El Negro Aquilino’s Jazzy Flamenco and the Shaping of The Black Atlantic (1930-40)”

3:45

Panel Discussion

Flamenco Jazz in the USA

Moderator: Antoni Pizà (The Graduate Center, CUNY)

In conversation with Peter Manuel (The Graduate Center, CUNY) and Alfonso Cid, *cantaor*

4:15

Panel Discussion

Breaking Walls, Building Bridges

Moderator: Daniel Valtueña (The Graduate Center, CUNY)

In conversation with Miguel Marín, Founder and Director of Flamenco Festival, and Rocío Márquez, *cantaora*

5:00

Film Screenings

Proshansky Auditorium, C level

FlameNYCo (directed by Javier Benítez, 2012; 45 minutes)

Audience Q&A with Miguel Marín, director and founder of the Flamenco Festival

6:00

Ode to Fazil's (directed by Marcel Rosa Salas, 2017; 17 minutes)

Audience Q&A with the director and artists who appear in the film (Najma Harissiadis, Liliana Morales, and Arturo Martínez "Espíritu Gitano").

Stick around for a performance by Rocío Márquez in Elebash Auditorium at 7:00!

Other talks with the artists of Flamenco Festival NY

<i>Radical Flamenco</i>		Moderated by Daniel Valtueña (The Graduate Center, CUNY)
12 March, 6:30	Israel Galván	
26 March, 6:30	Rócío Molina	
3 April, 7:30	Los Voluble	
Hosted at the King Juan Carlos I of Spain Center (KJCC), New York University		Free; no registration required

ABSTRACTS

NINOTCHKA BENNAHUM (UNIVERSITY OF CALIFORNIA SANTA BARBARA), "Flamenco Modernism: War, Exile, and Feminist Embodiment"

Contemporaneity and Flamenco Modernism, staging "the Other," was reconfigured in the pre- and post-Spanish Civil War era to reflect not only aesthetic philosophy but exile and immigration, a transatlantic political conscience about race, class, and art. Dominating the American stage for more than half a century, Flamenco artists "stood" at the epicenter of a global cultural consciousness. An interdisciplinary form of dance, music, and social consciousness, Flamenco modernism art and dance reflected, in the words of Walter Benjamin, "the catastrophe of history." This paper and accompanying visual/digital iconography essays the transglobal and resistance presence of Flamenco modernists on the American stage and exhibition spaces between 1915 and 1945.

LYNN MATLUCK BROOKS (FRANKLIN & MARSHALL COLLEGE), "Spanish Dance on Early American Stages"

Providing context for the focus period of the current conference, this paper addresses Spanish dancing in early American theaters (c. 1780 to 1860), responding to the following questions:

What was the understanding of Spain and Spanishness in the U.S. in this period?

Which dances performed on U.S. stages were identified as Spanish?

What do we know about these dances and those who performed them?

The paper concludes by summarizing the nature of American audience exposure to Spanish dancing in this age.

MICHELLE CLAYTON (BROWN UNIVERSITY), "Backdrops of Red, Grey, Black and White: Antonia Mercé and Vicente Escudero in the US"

If Mercé's first tour of 1916/17 found little enthusiasm for Spanish dance outside the circuits of vaudeville (the plush red curtain), by the period of her returns in the late 20s and early 30s, publics were learning to connect Spanish dance with the broader horizon of modern dance, learning to read the isolated figure performing against a somber gray curtain. Escudero took as his backdrop for his US tours a split black-and-white curtain, placing his dance squarely within the horizon of the visual arts. My paper digs into their use of the backdrop to see what it tells us about the figures performing before it, their understanding of the backgrounds in which they were inserting themselves, and the choreographing of audience responses to Spanish dance.

SYBIL COOKSEY (NEW YORK UNIVERSITY), "Ralph Ellison and 'Flamenco'"

Cooksey plans to explore some of the content and contexts of Ralph Ellison's 1954 essay, "Flamenco."

DAVID ROLDÁN EUGENIO (RUTGERS UNIVERSITY), "In the Footsteps of Peter Wald: El Negro Aquilino's Jazzy Flamenco and the Shaping of The Black Atlantic (1930-40)"

The expansion of the Spanish folkloric star system to Latin America consolidates the flamenco craze on Cuban stages during the 20th century. However, Cuban artists who intervene in shaping flamenco have been overlooked. This study examines the Afro-Cuban saxophonist El Negro Aquilino (1910-?), who re-interprets flamenco through an American jazz instrument in 1930s Spain. Drawing upon performance theory, I

propose his non-white corporeality as a transatlantic medium that allows for the cooperation of counter-hegemonic cultural expressions.

K. MEIRA GOLDBERG (FASHION INSTITUTE OF TECHNOLOGY AND THE GRADUATE CENTER, CUNY) "Bohemian Beats: Flamenco in New York's Folk Music Scene, 1957 - 1960"

The folk music revival of the 1940s through the 1960s grew out of the progressive politics and search for social and cultural equity of the New Deal. Woodie Guthrie's guitar and Pete Seeger's banjo gave voice to a wide range of U.S. culture, from labor movement songs and negro spirituals to square dance and the blues. But the folk scene also took an international perspective, supporting freedom struggles around the world. Many progressives deeply sympathized with the Republican cause in the Spanish Civil war (1936-39) and, like Hemingway, viewed the Spanish people as comrades. McCarthyism and the "Red Scare" of the 1950s drove the folk music scene underground, to seek refuge among the beat poets, avant-garde jazz musicians, and bohemians who frequented Greenwich Village coffee houses.

In 1953, Donn Pohren emigrated to Spain, setting up a ranch in Morón de la Frontera which would become a meeting ground for U.S. tourists and some of flamenco's most illustrious artists. By 1960 "ethnic" or "traditional folk" music had become so popular that the Grammys created a new prize category, and superlative flamenco artists like Carmen Amaya and Sabicas were performing at the Village Gate. Seen as a folk form, flamenco attracted new U.S. adherents, like Hector Antonio de Jesus Romero, who had discovered flamenco in 1956 at the Johnny Jay School of Social Dancing, and whose first dance partner was Laura Djierlatka, whose family had escaped the Nazis by immigrating to Cuba before coming to New York. The images shot in Greenwich Village by Aaron

Rennert for Photo-Sound Associates in 1957 - 1958 capture this scene, frequented by aficionados and professionals such as Maria Alba and other members of the famed Ballet Español de Ximénez-Vargas.

MICHELLE HEFFNER HAYES (UNIVERSITY OF KANSAS), "Burla y Bulla: Humor and Critique in Flamenco"

In flamenco, humor and comedy figure with importance and specificity. These strategies offer the opportunity for resistance to and critique of repressive structures. Performers insist upon joy and pleasure in the *burla* of the *bailes festeros*, manipulating the codes that construct bodies through the discourses of race, gender, sexuality, class and national identity. When experimental artists impart their message through the coupling of humor and discomfort, they create a noisy silence (or *bulla*) as they push the boundaries of the tradition.

SANDIE HOLGUÍN (UNIVERSITY OF OKLAHOMA), "Flamenco at the 1964 - 1965 New York World's Fair and its Resonance for Spain and the United States"

The Spanish Pavilion of the New York World's Fair and the flamenco performed in the theater of that pavilion introduced average Americans to a form of musical performance they had never seen before. It also proved to be a boon to Spanish tourism and modeled successful ways of promoting flamenco to multiple audiences. This paper will demonstrate how various forms of publicity within the United States and Spain amplified the success of flamenco in both countries.

**KIKO MORA (UNIVERSIDAD DE ALICANTE),
“Modernism, Flamenco and The Photo-Secession
Movement: Faíco on Broadway, 1908-1909”**

In the fall of 1908 a flamenco ensemble led by Sevillian dancer Francisco Mendoza Ríos (“Faíco”) debuted in Philadelphia and New York within a Florence Ziegfeld musical theatre production titled *Miss Innocence*. Months later, photographer Paul B. Haviland took several shots of Faíco and his dancing partner Lola La Flamenca in the studio of Clarence H. White, a founding member of the Photo-Secession Group. This paper reconstructs the context of Haviland’s pictures and, taking them as examples, analyzes turn of the twentieth century Modernism through the articulation of flamenco dancing and this US photographic movement.

**ANTONI PIZÀ (THE GRADUATE CENTER, CUNY)
AND K. MEIRA GOLDBERG (FASHION INSTITUTE OF
TECHNOLOGY AND THE GRADUATE CENTER,
CUNY), “Appropriating the Appropriation: Some
Thoughts on Flamenco Historiography”**

For many years the question of authenticity has been central to flamenco studies. In this symposium, world-renowned experts will problematize this notion by presenting the premise that flamenco in the United States, including performance as well as scholarship and criticism, has had an early and enduring effect on the so-called “authentic” flamenco of Spain. How, in what moments, and by which means did flamenco come to signify national identity for Spain? Who chose it? Was it through stage performance, criticism, reviews, and scholarly studies, or studies in professional studios? What follows will help us disentangle the fusions and confusions, the misappropriations and failures of transmission that compose flamenco as we know it—a process of appropriating the appropriation.

FILMS

FlameNYCo

Directed by Javier Benítez (2012, 45 minutes)

This documentary, filmed in 2010 to celebrate the Flamenco Festival’s 10th anniversary, features the illustrious artists performing in the Festival that year: Estrella Morente, Farruquito, Eva Yerbabuena, alongside New York flamenco legends such as the late maestro José Molina.

Ode to Fazil’s

Directed by Marcel Rosa Salas (2017, 18 minutes)

On 8th Avenue between 46th and 47th Streets in Manhattan, a worn-down tenement building was once home to Fazil’s Studio, a legendary dance rehearsal space. Many of the world’s great companies, along with up-and-comers, worked and sweated through their choreography in its halls. The film’s director, Marcel Rosa-Salas, the daughter of a flamenco dancer, once considered it a second home. *Ode to Fazil’s* is a touching tribute to an iconic monument of New York City dance.

ABOUT THE PRESENTERS

Ninotchka Bennahum is Professor of Theater and Dance at the University of California, Santa Barbara. An interdisciplinary dance/performance and art history scholar, her areas of teaching and research include Spanish Modernism and feminist historiographies of flamenco, ballet, and contemporary performance. She is the author of *Antonia Mercé, 'La Argentina: Flamenco & the Spanish Avant-Garde* (2000), a biohistory of Mercé's Spanish dance modernism, and *Carmen, a Gypsy Geography* (2013), a transhistorical study of the Gitana in Middle Eastern and Spanish cultural history.

Lynn Matluck Brooks founded the Dance Program at Franklin & Marshall College in 1984. A Certified Movement Analyst and dance historian, she has authored several books and many articles on the history of dance in Spain, the Netherlands, and the United States. Brooks's research on dance as woven into the social, political, and intellectual contexts of its time has been funded by grants from the Fulbright/Hays Program, National Endowment for the Humanities, Pennsylvania Council on the Arts, and Andrew W. Mellon Foundation. Brooks has edited *Dance Research Journal* and *Dance Chronicle*, and writes and edits for Philadelphia's thinkingdance.net.

Alfonso Cid was born in Seville. His mother and grandfather were his earliest flamenco influences. He attended the activities of the Peña Flamenca Torres-Macarena since 1987. He was awarded two scholarships to the summer intensive course at the Cristina Heeren Foundation in July of 2006 and 2007. Alfonso has been a New York City resident since 1997 and has performed throughout the USA, Latin America and Europe. He has recorded as a vocalist and flautist with "Gazpacho Andalú", Latin Rock band "Dientes de Caramelo" and

Jazz/Flamenco band "New Bojaira."
www.alfonsocid.com

Michelle Clayton is Associate Professor of Hispanic Studies and Comparative Literature at Brown University. She is the author of *Poetry in Pieces: César Vallejo and Lyric Modernity* (University of California Press, 2011), and is currently completing a second book project, *Moving Bodies of the Avant-Garde*, which explores cultural circulation across Europe and the Americas in the early twentieth century, with a particular focus on the role played by dance –as image and practice– in the international avant-gardes.

Sybil Newton Cooksey is a professor at NYU's Gallatin School, where she teaches courses on obscure autobiography, jazz icons, black existentialism, and Harlem noir. She is a scholar of afro-diasporic cultural history whose interests interfuse comparative literature, music and sound studies, and performance philosophy. Her current research is about urban soundscapes in 1940s Havana.

K. Meira Goldberg is a flamenco dancer, teacher, choreographer, and scholar. She is a resident scholar at the Foundation for Iberian Music and teaches at the Fashion Institute of Technology. She co-curated the 2013 exhibit *100 Years of Flamenco in New York* at the New York Public Library for the Performing Art at the Lincoln Center. She co-edited *Flamenco on the Global Stage: Historical, Critical and Theoretical Perspectives* (Jefferson, NC: McFarland, 2015). With Antoni Pizà she co-edited *Spaniards, Indians, Africans, and Gypsies: The Global Reach of the Fandango in Music, Song and Dance*, (bilingual edition: *Música Oral del Sur*, vol. 12, 2015; expanded all-English edition: Cambridge Scholars Publishing,

2016). With Walter A. Clark and Antoni Pizà she co-edited *Transatlantic Malagueñas and Zapateados in Music, Song and Dance: Spaniards, Natives, Africans, Roma* (Cambridge Scholars Publishing, 2019). Her monograph *Sonidos Negros: On the Blackness of Flamenco* (2019) is published by Oxford University Press.

Michelle Heffner Hayes, an artist-scholar, holds a PhD in Critical Dance Studies from UC-Riverside. She is a professor of Theatre & Dance at the University of Kansas, where she teaches contemporary dance, improvisation, choreography, critical dance studies, arts administration, and flamenco. She is the author of several publications on flamenco, improvisation and critical dance studies.

Sandie Holguín is a Professor of History and Core Affiliate Faculty of Women's and Gender Studies at the University of Oklahoma. Her most recent book is *Flamenco Nation: The Construction of Spanish National Identity* (University of Wisconsin Press, 2019).

Peter Manuel has written extensively about popular and traditional musics of India, the Caribbean, and elsewhere. Three of his books have earned prestigious awards. An amateur sitarist, jazz pianist, and flamenco guitarist, he teaches seminars on Indian music, Latin American music, world popular music, aesthetics, and other topics.

Miguel Marín has played a decisive role in the internationalization of flamenco since the beginning of his professional life in 1996, after he graduated with a Master's degree in Performing Arts Administration from the New York University. That year, he creates Miguel Marín Productions, his first production company with which he presented such artists as Antonio Canales, Aurora Vargas, Belen Maya, Mayte Martín

or Eva Yerbabuena (among others) for the first time in the United States.

With Miguel Marín Productions he creates FESTIVAL FLAMENCO USA in 2001, with performances at Carnegie Hall and the City Center in New York, Boston, Washington D.C., Chicago, San Francisco, Los Angeles, Miami, and relying on artists of the likes of Paco de Lucía, Sara Baras, Antonio Canales, Vicente Amigo, Farruquito, María Pagés, Eva la Yerbabuena, Manuela Carrasco. Flamenco Festival New York is "One of the year's biggest dance events in New York City" (*The New York Times*).

Besides the festivals in the United States, Flamenco Festival London takes place every year since 2003 at Sadler's Wells, being nowadays one of the most important dance and music events in the city. Miguel Marín is also responsible of Flamenco Festival Asia, which celebrated its third edition in 2017, presenting companies as Sara Baras or Eva Yerbabuena in the most prestigious dance festivals and theaters of the world, such as Bunkamura Theater in Tokyo or Sydney Opera House.

Rocío Márquez has been carving out a solid artistic career for over a decade, ever since she won the Lámpara Minera Award at the Cante de las Minas Festival in 2008. Lauded by the press as "the voice of a new generation of cante jondo singers," today she is a leading light of the flamenco scene. She also holds a master's degree from the University of Seville and lectures on the flamenco voice.

Kiko Mora (Ph.D. The Ohio State University) is professor of Semiotics of advertising and culture industries in the Department of Communication and Social Psychology at the University of Alicante (Spain). For twelve years, he also taught Spanish Cinema for the Council on International Educational Exchange (CIEE) of the same city. He studied piano at the Royal Conservatoire of Alicante and became a rock singer during the 80s

and early 90s, when he recorded two albums and toured around Spain.

He is the author of a book on Mexican avant-garde (*El ruido de las nueces. Germán List Arzubide y el estridentismo mexicano*, 1999) and *Frankenstein y el cirujano plástico. Una guía multimedia de semiótica de la publicidad* (2002), the latter in collaboration with Raúl Rodríguez. He is also co-author of *La polémica de la cultura de masas en el período de entreguerras. Una antología crítica* (2012) and *La Valiente. Trinidad Huertas "La Cuenca"* (2016).

Since 2010, his main research explores the convergence of Spanish music and dance in musical theater, early cinema, and early recording industry in the United States. Visiting scholar in the International Center for Music Studies (University of Newcastle, 2011) and the Foundation for Iberian Music (City University of New York, 2017), Mora has published several articles and book chapters on these topics and given lectures in the Universidad Autónoma de México, City University of New York, University of California-Davis, University of California-Irvine, University of California-Santa Barbara, University of California-Riverside and Columbia Global Center in Paris.

Mora is also co-editor of *Rock around Spain. Historia, industria, escenas y medios de comunicación* (2013), and is presently co-editing, together with Silvia Bermúdez (UCSB), a book on Mediterranean urban musics. His most recent book is titled *De cera y goma-laca. La producción de música española en la industria fonográfica estadounidense* (2018), supported by the Council of International Organization of Folklore Festivals and the Instituto Nacional de las Artes Escénicas (Ministerio de Cultura de España).

Antoni Pizà has taught music history at Hofstra University (Long Island, N.Y.), The City College, John Jay College of The City University of New York, and the Conservatori Superior de Música i Dança de les Illes Balears. He is currently the Director of the FOUNDATION FOR IBERIAN

MUSIC at the Barry S. Brook Center for Music Research and Documentation of The Graduate Center (CUNY), a member of the editorial board of *Music in Art*, *Catalan Review*, *Papeles de música de Cádiz*, and *Itamar*, and his interests include Spanish and Latin American music as well as biographical studies and criticism.

David Roldán is a Ph.D. candidate in the Spanish Department at Rutgers University. He holds a B.A. in Art History and a M.A. in Spanish Contemporary Art. His dissertation examines the transatlantic impact of Gypsification and its contribution to the configuration of counter-hegemonic identities in early twentieth-century Cuba and Spain.

Marcel Rosa-Salas is a cultural anthropologist and documentary filmmaker from Brooklyn, NY. She holds a B.A. in Africana Studies from the University of Pennsylvania, and is currently a PhD candidate in cultural anthropology at New York University. Her dissertation research centers on the business of racially targeted marketing in the United States. Marcel is co-host of the Top Rank podcast, and is also co-editor of the forthcoming photography book *Documenting the Nameplate*, an open-call cultural history of nameplate jewelry in the United States. For more, visit marcelrosasalas.com.

Daniel Valtueña is a PhD Student in the Latin American, Iberian, and Latino Cultures Department at The Graduate Center, CUNY. He holds a BA in Art History from Universidad Complutense de Madrid and teaches at Hunter College. He does his research on contemporary Iberian cultures, performing arts and queer culture in Spain. Daniel will join the first cohort of Mellon Humanities Public Fellows in 2019-2020.

Eva Woods Peiró is a Professor of Hispanic Studies at Vassar College. She has authored and co-edited

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Communities; organizing Undoing Racism workshops; teaching Building Inclusive Communities with Latinx Poughkeepsie; and incorporating Conversations Unbound in her Hispanic Studies courses since 2017. She is a member of Poughkeepsie ENJAN (End the New Jim Crow Action Network), a founding member of the Poughkeepsie-Oaxaca City Friendship Committee Initiative, and a member of the Complete Count Census Committee. She has served as an officer on the Arlington School District PTA and is currently a member of their Equity Team.

The Foundation for Iberian Music is a cultural and educational initiative that promotes and disseminates the classical and popular traditions of Iberian music, including those rooted in the Mediterranean, Latin American, and Caribbean cultures.

The Foundation presents interdisciplinary programs that bridge the gap between academic and general interests, including:

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- Scholarly activities including publications and conferences, as well as the development of a comprehensive archive of scores, books, and recordings.
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