TABLE OF CONTENTS

Acknowledgements viii

Introduction ix
The Body Wonders, The Body Knows

The Strength of Instability

Chapter One 2
'This Little Wooden World': Choreo-navigating Maritime Dance
Russell Patrick Brown (Roma People's Project)

Chapter Two 34
Embodied 'Sounds': Musical Culture, Popular Agency, and the Corporeal Public Display of Political and Social Power in State-Sponsored Festivities of Nineteenth-Century Puerto Rico
Noel Allende-Goitía (Research Associate, Colectivo de Estudios Musicales de Puerto Rico)

Chapter Three 46
Radical Moves from the Margins: 'Enslaved Entertainments' and Harvest Celebrations in Northeastern Brazil
Scott Alves Barton (Notre Dame)

Queer Ideals

Chapter Four 72
La Muñeca Subersiva (The Subversive Doll)
Belén Maya (Independent Artist and Scholar),
translated by K. Meira Goldberg

Chapter Five 101
Queering the Tale of the Skirt: The Masculine Presence, Archival Histories, and Queer Future of the *Bata de Cola*
Ryan Rockmore (Independent Artist and Scholar)

Chapter Six 126
Niño de Elche, a Heterotopian (Flamencx) Voice
Daniel Valtueña (The Graduate Center, City University of New York)

Key Transpositions

Chapter Seven 138
Troubling Paradises: The Changing Face of the Other in Medieval Representations of Celestial Dancing
Karen Silen (UC Berkeley)

Chapter Eight 172
Music in the Spanish Renaissance Theater
Antonio Cortijo Ocaña (University of California, Santa Barbara)

Chapter Nine 182
Soleá: Conjuring the Feminine in Flamenco's *Cante Jondo*
Constance Valis Hill (Hampshire College)

Chapter Ten 211
Faux Amis: False Cognates in Flamenco's Discourse within Ballet and Spanish Dance Contexts
María Gabriela Estrada (East Carolina University)

Chapter Eleven 226
The Key of *Danzas de negros*: On the Standard Tonalities of Black Dances in Early Modern Hispanic Music
Guillermo Castro (Conservatorio Superior de Música, Córdoba), translated by K. Meira Goldberg

Outlaw Representations

Chapter Twelve 274
Criminalized Identity: Exploring Potential Psychological Effects of Roma Stigmatization
Cal Brisbin (University of California, Los Angeles), Cristiana Grigore (Roma People's Project, Columbia University), and Sarah Zawacki (Independent Scholar)

Chapter Thirteen 296
Dancing my Otherness/Multiplicity or *Sin Pedir Permiso, Me Agarro Aquí*
Niurca E. Márquez (Artist/Researcher, Florida International University)

Chapter Fourteen 314
Urban Memories and Rural Mirrors: Toward a History of Romani Performing Arts
Miguel Ángel Vargas (Independent Artist and Scholar)

Chapter Fifteen 321
Flamenco *is* Gitano: Reflections on the Expression of Gitano Identity in the Flamenco Fiesta
Clara Chinoy (Universidad de Sevilla)

Chapter Sixteen 343
Reading the Jácara: Seventeenth-Century Steps and their Influence in Contemporary Spanish Dance
Anna Shalom (Independent Artist and Scholar)

Black Roots

Chapter Seventeen 380
Interrogating the African Origins of Flamenco: An East African Perspective
Agnes Nasozi Kamya (Universidad de Granada, Uganda Flamenco Project)

Chapter Eighteen 398
Representing Others to Find 'Us' in Antebellum U.S. Dance
Lynn Matluck Brooks (Franklin & Marshall)

Chapter Nineteen 430
The New Flamenco School Show: Breaking Stereotypes and Planting Seeds of Discourse on Race
Julie Galle Baggenstoss (Emory University)

Chapter Twenty 438
A Counter-Hegemonic Portrait of Blackness: La Perla Negra, Between Rumba and Modern Dance (1913–1928)
Kiko Mora (Universidad de Alicante)

Contributors 462

Appendix: 2018 Conference Program 468

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Scott Alves Barton holds a PhD in Food Studies from NYU and is a Faculty Fellow in Race and Resilience at Notre Dame. He had a 25-year career as an executive chef and culinary educator. *Ebony* magazine named him one of the top 25 African American/Diaspora chefs. His research and publications focus on the intersection of secular and sacred cuisine as a marker of identity politics, cultural heritage, political resistance, and self-determination in Northeastern Brazil. Lynden Sculpture Garden, Milwaukee hosted Scott's recent exhibition honoring violence against Black bodies and ancestral worship, *Buried in the Heart: A Repast for Angels and Martyrs*.

Cal Brisbin is a social work student at UCLA, a research assistant at Syracuse University's new Minority Stress and Trauma Lab, and a Roma Peoples Project collaborator. Prior to graduate school, he worked at Columbia University's Center for Justice and Yale University's Esteem Lab. His interests include the internalization of stigma and attitudes toward stigmatized identities.

Lynn Matluck Brooks founded the Dance Program at Franklin & Marshall College. A Certified Movement Analyst and dance historian with degrees from University of Wisconsin and Temple University, she has held Fulbright, NEH, and other grants. Brooks edited *Dance Research Journal* and *Dance Chronicle*, and authored several books and many articles.

Step dancer and harper **Russell Patrick Brown** (BA, Baldwin-Wallace University; MA, New York University) comes from a Bashaldé Romani and Irish-American family and is a proud tech tradesperson. He continues his family's musical and dance traditions, and those of his chosen queer family in Vogue/Ballroom House and circus/nightlife.

Guillermo Castro Buendía (Madrid, 1973) Doctor of Art and Higher Degree in Classical Guitar. Catedrático of Flamencología at the Conservatorio Superior de Música de Córdoba. Professor in the "Master in Flamenco ESMUC" and the "Interuniversity Master of Flamenco at the University of Cádiz." He has more than thirty publications, including *Las Mudanzas del Cante en tiempos de Silverio* (2010); *Génesis Musical del Cante Flamenco* (2014) and *Don Antonio Chacón. Colección Carlos Martín Ballester* (2016).

Clara Chinoy (B.A. Anthropology Harvard; MFA Dance NYU; Masters Scenic Arts Universidad Rey Juan Carlos; DEA Universidad de Sevilla) is a flamenco dancer and scholar, based in Madrid since 1990, whose dancing has been described in the *Village Voice* as "exquisite y varied... able to create an aura of beauty and mystery." She has performed with flamenco legends such as Miguel Funi, Concha Vargas, Pepe Torres and her husband David Serva. She has taught at Smith, Mount Holyoke and Hunter Colleges, Wesleyan University, Universidad Carlos III, and Universidad de Sevilla. Her doctorate in Anthropology regarding Gitanos in Lebrija (in process) is based on research funded by the Fulbright Foundation.

Antonio Cortijo Ocaña analyzes in his research the ideological structures and tensions that have forged the Modern Period across the Atlantic and across the languages and cultures of the Iberian Peninsula. He deals with issues such as nation building, power and ideology, religion and economy in the late medieval through 18th centuries, as well as with the larger topic of the relevance of Humanism in the creation of the modern nations. He is the author of over 50 monographs and editor of *eHumanista* (www.ehumanista.edu).

M. Gabriela Estrada is a bilingual dance artist and scholar committed to promoting inclusion, diversity, and equity through arts education, creative practice, and community engagement. Estrada holds a B.A. and M.F.A. in Dance from the University of California, Irvine, and a Ph.D. in Flamenco Interdisciplinary Studies from the Department of Sociocultural Anthropology and Philology from the University of Seville. Estrada's research analyzes cross-cultural relationships between dance genres from Spanish-speaking cultures and theatrical dance forms as demonstrated in her monograph *The Choreographic Development of The Three-Cornered Hat Through the 20th Century* and her dissertation *Flamenco's Contribution to Ballet.* Estrada has integrated her choreography, research on dance history, and social justice advocacy through documentary filmmaking and written a screenplay on the flamenco dancer who collaborated with the Ballets Russes in creating *Tricorne*. Currently, Estrada collaborates with East Carolina University's School of Theatre and Dance as Teaching Assistant Professor and NDEO as Advisory Board Director for Research.

Cristiana Grigore is a Roma writer and the founder of the Roma Peoples Project at Columbia University, which advances Roma scholarship and empowering Roma narratives. Prior to joining Columbia, Cristiana completed her MA at Vanderbilt University as a Fulbright Scholar. Her work has been published by the New York Times and Newsweek and featured by Vogue and CNN.

Constance Valis Hill is a dance historian and choreographer. She is Five College Professor of Dance at Hampshire College and the author of *Tap Dancing America: A Cultural History* (OUP, 2010) and *Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers* (Oxford University Press, 2000), winner of a 2001 ASCAP Deems-Taylor award. She has composed a chronology of tap dance for the Library of Congress in "Tap Dance in America: A Twentieth-Century Chronology of Tap Performance on Stage, Film, and Media by Constance Valis Hill," a 3,000 performance record database with 180 biographies of twentieth-century tap dancers.

Agnes Nasozi Kamya (MA, PhD, Social Anthropology, Goldsmiths, University of London, writer and dancer) is the founder of the Uganda Flamenco Project and member of the AfricaInEs at the University of Granada. Her research interests in Uganda are gender, class and culture. In Spain her focus is flamenco and the relationship between Africa and Spain.

Niurca Márquez is an Artist/Researcher at Florida International University with a wide range, as a creator and performer in film, site-specific work and staged performance. Her work has been commissioned by and presented on various curatorial platforms in Europe and the US. She presents works that examine notions of identity, cultural memory and ritual in flamenco within a contemporary framework, as well as works that delve into the multiple layers of communication and understanding in the form. Her research interests lie in the many intersections of tradition and vanguard to create new languages and expressions embedded in flamenco but informed by contemporary practices in dance and theater: a reflection on the work's historical placement and potential implications within a contemporary dance setting.

Belén Maya (born 1966) is a Spanish flamenco dancer, choreographer and educator. The daughter of Mario Maya and Carmen Mora, both dancers, she was born in New York City while her parents were on tour performing. Maya began dancing while still young and studied classical, Hindu and contemporary dance in Italy, Germany and England. She also studied at the Amor de Dios school in Madrid with teachers including Paco Fernández, Goyo Montero, Carmen Cortés, Paco Romero, and Rosa Naranjo. She joined the Spanish National Ballet, later joining her father's company. She then formed her own company, going on tour in Japan; she next joined the Andalusian Dance Company. In 1997, she formed a company with singer Mayte Martín which performed at major festivals in 2002 and 2003. She continued to perform, also studying with Juan Carlos Lérida and David Montero. In 2014, her show *Los Invitados* received the Critic's Award at the Festival de Jerez. In 2015, she was chosen as best dancer at the Premios Flamenco Hoy by the Crítica Nacional de Flamenco. Maya recently stopped performing and now lectures on contemporary flamenco and gender issues, particularly in the United States.

Kiko Mora holds a Ph.D in Iberian Studies from the Ohio State University and teaches semiotics of advertising and consumption, and culture industries in the Department of Communication and Social Psychology at the University of Alicante (Spain). Mora has extensively written on the convergence of flamenco, early cinema and early recording industry.

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Anna Shalom is a Spanish dance artist and an independent scholar under the tutelage of Dr. K. Meira Goldberg. Known in the artistic circles as Anna de la Paz, Ms. Shalom is a performer, producer and educator, specializing in the classical and folkloric dances from Spain. She is the co-founder and co-director of Hispanic Culture Arts, a NYC-based arts education organization that provides bi-lingual curriculum to school-aged children in the classical Hispanic arts.

Karen Silen investigates the relationship between the celestial dance and dance imagery, theory and practice in the twelfth and thirteenth centuries and has presented her work in numerous articles, lectures and conference papers. She is also writing a pre-history of ballet focused on the medieval period.

Daniel Valtueña is a doctoral candidate at the CUNY Graduate Center and a Mellon Humanities Public Fellow at the same institution. He teaches at Baruch College and works as an independent curator. His research focuses on queer theories and contemporary performing arts in the Iberian Peninsula.

Miguel Ángel Vargas, Co-Director of the Theater & Drama Section of RomArchive.eu, is a Spanish artist with distinctive Andalusian-Gitano roots stemming from Lebrija and Jerez. He earned his degree in Art History from the University of Seville, where he is currently pursuing his PhD in Contemporary History. He also studied Theatre Direction at the Seville Institute of Theatre in 1999. He participated in many shows as an actor, musician, director, producer and technician. He defines himself as a poet because he tries to embody the authentic meaning from which the original Greek (ποιητής) was derived: the one who creates, the one who begets and gives birth. His passion resides in the world of flamenco and theatre. His heartfelt mission is to tell the stories of the Gitano fieldworkers from Lebrija and to follow the commitment of the Teatro Lebrijano, an independent political theatre company established in his hometown in the 1970s.

Sarah Zawacki is an independent researcher. She conducted her PhD research on Roma health experiences in the UK—with a focus on the impacts on internalized/institutional racism on Roma individuals' interactions with health services—and also worked with the London-based Roma Support Group on mental health and policy projects.

Editors

K. Meira Goldberg is a flamenco performer, choreographer, teacher, and scholar. In 1980s Madrid, she performed nightly in flamenco tablaos alongside artists such as Antonio Canales, Arturo Pavón, El Indio Gitano, and Diego Carrasco. In the US, she was first dancer with Carlota Santana, Fred Darsow, and Pasión y Arte. Since going grey, she has instigated and collaborated on a number of books, exhibits, and international conferences. Her monograph, *Sonidos Negros: On the Blackness of Flamenc*o (Oxford University Press, 2019), won the Barnard Hewitt Award for best 2019 book in theatre history or cognate disciplines, as well as Honorable Mention for the Sally Banes Publication Award for best exploration of the intersections between theatre and dance/movement, both from the American Society for Theatre Research.

Antoni Pizà has taught Music History at Hofstra University, the City College, John Jay College of the City University of New York (all in the USA), and the Conservatory of Music and Dance in Palma de Mallorca, Spain. 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, USA. He has authored and co-edited numerous books in English, Spanish and Catalan.