



Blackness

The borderline memories of flamenco

Performative Lecture Series. 16 - 19 de May

CURATOR ALICIA NAVARRO

8th FLAMENCO ART BIENNIAL MÁLAGA
INSTITUTIONS BIENAL ARTE FLAMENCO MÁLAGA, MUSEO PICASSO MÁLAGA, MUSEO
CARMEN THYSSEN MÁLAGA, ALCAZABA Y CASTILLO DE GIFRALFARO
SCIENTIFIC SUPPORT IH-CSIC DANZANTE (PID2021-122286NB-I00)

PROGRAMA

SESSION 01/ 16 may/ Museo Picasso Málaga

20:00 – Miguel Ángel Rosales

20:30 – Yinka Esi Graves

21:30 – Joint talk

SESSION 02/ 17 may/ Museo Carmen Thyssen Málaga

20:00 – Javier García Fernández and Paco Roji

20:30 – Raúl Rodríguez

21:30 – Joint talk

SESSION 03/ 18 may/ Museo Carmen Thyssen Málaga

20:00 – Juan Gallego Benot

20:30 – Javiera de la Fuente

21:30 – Joint talk

SESSION 04/ 19 may/ Castillo de Gibralfaro

20:00 – José Javier León

20:30 – Tomás de Perrate

21:30 – Joint talk

SCIENTIFIC OVERVIEW

Blackness, the group of social and cultural characteristics attributed to the Black race, plays a crucial yet borderline role in flamenco. But ‘what is it to be “Black”? (Black!)’ in flamenco.

This performative conferences aims to set in motion the decolonisation of the cultural, fluid and hybrid blackness found in flamenco bodies, in their different

*De pronto unas voces en la calle
me gritaron ¡Negra!
¡Negra! ¡Negra! ¡Negra! ¡Negra!
“¿Soy acaso negra?” – me dije ¡SÍ! “¿Qué
cosa es ser negra? ¡Negra!”*

Victoria Santa Cruz, *Me gritaron negra* (1978)

ecological or geo-cultural territories, and in their creative processes.

It is almost a foreignness that was clearly perceived in people's skin colour (gypsy, Moorish, black, brown...) and was powerfully present in the dances and sounds that flooded cities and diasporas from the times of colonial expansion. All of them to a greater or lesser extent were frontier or borderline areas that were connected geopolitically, and therefore culturally, with Andalusia.

While black became an element of white wellbeing, the gestural, cultural and aesthetic force of these dissident bodies found its way into the southern border areas, merging with white and brown bodies through experiential and marginal collectivity. Examples of these interesting crossings or connections are the Calle Los Negros in Málaga, the Venta de La Negra on the right bank of the Guadalquivir, opposite Isla Mayor, and the appearance of Gypsyphilia as a substitute for Maurophilia.

The performative lecture series Blackness: the borderline memories of flamenco addresses this complex corporal palimpsest that shapes and underpins the entire cultural history of flamenco. An extraordinary decolonial journey through flamenco blackness as a place of innovation, materialities and mythologies.

Session 01 / 16 may

MIGUEL ÁNGEL ROSALES – *Historias sumergidas* (Submerged histories)

MIGUEL ÁNGEL ROSALES RESEARCH
TOMÁS DE PERRATE VOICE

The filmmaker and anthropologist Miguel Ángel Rosales gives a performative lecture on the Afro-descendant legacy present in Spanish culture, especially in Andalusian culture. Through the use of documents, guitar music and a selection of *cantes*, he performs a personal exercise for recovery of historical memory. How did the black slave communities present in Spain from the 16th century to the present influence the configuration, among other cultural manifestations, of flamenco?

YINKA ESI GRAVES – *The Disappearing Act: una conversación desde un cuerpo disidente* (A conversation from a dissident body)

YINKA ESI GRAVES
RAÚL CANTIZANO GUITAR
REMI GRAVES DRUMS
ROSA DE ALGECIRAS VOICE

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LECTURE CONCEPT **YINKA ESI GRAVES**
DESIGN ATREZZO HEADADDRESS (CAPE COAST-GHANA) **YINKA ESI GRAVES Y MIGUEL ÁNGEL ROSALES**
IMAGE AND CINEMATOGRAPHY **MIGUEL ÁNGEL ROSALES**

This performative lecture by Yinka Esi Graves, a British dancer living in Spain, is a stroll between dance, colonialism, live music and texts. Explores from flamenco the articulation between resistance and invisibility deployed by a black women in the diaspora. In ecology, crypsis, a fundamental concept here, designates the ability of an animal to avoid detection by its congeners. A strategy of predation or flight?

The musicians Raúl Cantizano, Remi Graves and Rosa de Algeciras accompany this "act of disappearing" and intervene in the sound world. An original performative lecture to discover history.

Solo crudo y despojado de la bailarina británica, en busca de los vínculos entre la resistencia y el silencio de la mujer negra

Yinka Esi Graves, The Disappearing Act (2022)

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Diputación Provincial
de Málaga

museo **PICASSO** Málaga

Museo
Carmen Thyssen
Málaga



Ayuntamiento de Málaga
Área de Cultura

