

Nov 7th, 3:00 PM - 4:00 PM

Lotus: The Subversive in Flamenco and African American performance

Justice Moriah Miles
justicemiles@unm.edu

Follow this and additional works at: <https://digitalrepository.unm.edu/skc>



Part of the [Dance Commons](#)

Miles, Justice Moriah. "Lotus: The Subversive in Flamenco and African American performance." (2018).
<https://digitalrepository.unm.edu/skc/2018/posters/38>

This Event is brought to you for free and open access by UNM Digital Repository. It has been accepted for inclusion in Shared Knowledge Conference by an authorized administrator of UNM Digital Repository. For more information, please contact disc@unm.edu.

MFA DISSERTATION PROPOSAL

Justice Miles
Dissertation Proposal

A central element to my dissertation research and the MFA performance *Ink on Cotton* was ultimately subversive performance, how does one maintain agency when performing for oppressive classes. How does one grow like a lotus flower in a negative oppressive world? Key themes that I would like to research and explore are performing the self to a point of excess with a fluidity of historical time and how subversive performers manage opposing simultaneous situations. All of this will be discussed in the context of African American and Flamenco performance. The four key ideas I will explore in this paper are excess, performing the self, simultaneous opposition and fluidity of time.

Excess

Performing excess is an important idea to this work and two key theories I will be working with are Rebecca Kowal's "semiotic excess" (Kowal 140) and Roland Barthes "spectacle of excess" (Barthes 15). The fascinating thing to me is that performing excess seems to result often from an opposing force or sometimes an oppressive class in order to establish sameness or difference. In the case of Kowal's semiotic excess, Kowal uses the example of the Civil Rights Greensboro Sit-ins as an act of hyper-demonstrating whiteness (Kowal 140-142). Kowal writes in her article, "it appears that the demonstrators performed their 'worthiness' regarding equal treatment by adopting 'white-identified' modes of dress, speech, and behavior" (Kowal 142). Therefore, the African American protestors heightened their "sameness" and therefore equality with white United States citizens.

In regards to excess of difference, Spanish-ness and Blackness have been placed in opposition to "whiteness," and I will be specifically examining French culture in the category of whiteness. Historically, there was a "long-standing aesthetic and political rivalry between Spain and France" (Yepes 60), and in the 16th and 17th century, Spaniards that wanted to reject the overwhelming French cultural influence established the movement of majismo against French culture (Marisol Encinias translation of Vergillos lecture 7-8). According to Scholar Juan Vergillos, majos danced Spanish dances with castanets rather than French dances, and these Spanish castanet dances, known as bailes de palillos (Marisol Encinias translation of Vergillos lecture 8), eventually turned into bailes del flamenco (dances of flamenco) in 1850 (Marisol Encinias translation of Vergillos lecture 9). (This is Vergillos's interpretation of the controversial origin of flamenco).

The French have differentiated Spaniards, Gitanos and African Americans historically to a point of excess. One example is the famed *Carmen*, by French writer Prosper Mérimée which exoticized and romanticized gitanos and still has stereotypical influence today (Hayes17). The French also exoticized the minstrel cakewalk during the context of the New Imperialism movement/"the scramble for Africa" (Martelly 14, Pakenham qtd. in Martelly 14) and eroticized African American Josephine Baker. Like Barthes' example of wrestling as a "spectacle of excess," minstrelsy and Josephine Baker fit into this category of excessive spectacle for entertainment as well (Barthes 15). There seems to be an interesting thread between French

MFA DISSERTATION PROPOSAL

culture as whiteness exoticizing and differentiating Gitanos and Andalusians and African Americans.

Scholar Meira Goldberg writes that African Americans and Spaniards struggled to become modern in the eyes of Europe (Goldberg “Jaleo de Jerez and Tumulte Noir: Primitivist Modernism and Cakewalk in Flamenco”, 1902-1917” 129). Goldberg writes, “The cakewalk’s blackness, employed as a token of white privilege, reminded Spaniards of their subordinate, exoticized status in the eyes of Europe: Spaniards *shared* with Americans of African descent the ‘aspiration and inability to be European and modern’” (Goldberg “Jaleo de Jerez and Tumulte Noir: Primitivist Modernism and Cakewalk in Flamenco”, 1902-1917” 129, Woods qtd. in Goldberg “Jaleo de Jerez and Tumulte Noir: Primitivist Modernism and Cakewalk in Flamenco” 129). This quote examines how Spain and African Americans have been denied access to “the white privilege” of the rest of Europe (Goldberg “Jaleo de Jerez and Tumulte Noir: Primitivist Modernism and Cakewalk in Flamenco”, 1902-1917” 129).

Performing the Self

Performing the self is another important idea as it relates to the idea of self-performativity and self-imitation. I argue that self-imitation is present in both flamenco and minstrelsy. In 1927, José Ortega y Gasset writes, “This propensity of the Andalusians to play and act and mimic themselves reveals a surprising collective narcissism. The only people who can imitate themselves are those who are capable of becoming spectators of themselves, of contemplating and delighting at their figure and being” (Ortega y Gasset qtd. in Hayes 51). However, one may ask why is there self-imitation and mimicry for Andalusians, could it be to define oneself against others such as the majos did to define themselves against the French or could it be for economic survival to perform for tourists? Furthermore, black minstrels had a sticky situation where they “imitated the imitation” of themselves (Gottschild 83). Scholar Brenda Dixon Gottschild writes, “Because other performance outlets were closed to them, African Americans, on entering minstrelsy had no choice but to step into a white-constructed mirror that distorted their reflection. Required to claim themselves as the original upon which the stereotype was modeled, they imitated the imitation” (Gottschild 83). I desire to research more and examine the presence of self-imitation for African American performance and flamenco historically and today.

Simultaneous Opposition

Another fascinating topic is the idea of simultaneous opposition regarding flamenco and African American performers. For example, in regard to subversive performance, it seems difficult if one is simultaneously entertaining yet also protesting at the same time. Gottschild writes that black minstrels performing stereotypes “faced the formidable task of amending the stereotype (in any way possible, while still appearing to go along with it) and redefining what a black role in minstrelsy could be” (Gottschild 83). Gottschild’s example shows that black minstrels had to juggle two opposing situations at the same time (Gottschild 83). They had to subversively work to challenge the stereotype they were playing while pretending to go along with it (Gottschild 83). Goldberg writes, “In flamenco’s promiscuous conjugation of human suffering with its flip side, the ‘light-hearted slave’ who supposedly has no thought or desire for rebellion against his shackles, I read the equivocations of performance under surveillance, a Du Boisian double

MFA DISSERTATION PROPOSAL

consciousness that critiques and exploits racist stereotypes at the same time” (Goldberg *Sonidos Negros* 12). Goldberg’s quote is interesting as she attributes the idea of performing “under surveillance” while critiquing stereotype also to flamenco. During Franco’s era, Washabaugh explains that flamenco juggled opposing situations. Washabaugh writes “flamenco...during the late-Franco period, was associated with resistance to Franco’s dictatorship” and that “flamenco performances during the late 1960s often promoted as much political foresight as regression, as much liberalization of minds as closer, and as much resistance as compliance” (Washabaugh xiii-xiv).

While flamenco and minstrelsy have histories of subversive performance, another simultaneous opposition that seems to exist is a tragic/comic existence. The pastor bobo, a key figure in Goldberg’s book *Sonidos Negros: On the Blackness in Flamenco* (Goldberg *Sonidos Negros* 13), was a Spanish comic figure that would dance in Christian pageants in Spain that would attempt to understand Christianity and symbolized the “racialized Others throughout the Spanish empire” (Goldberg *Sonidos Negros* 15). A figure that was “between Heaven and Hell,” the bobo would execute both lowly stomps and “aristocratic Spanish” jumps (Goldberg *Sonidos Negros* 15-16). Goldberg writes, “The bobo’s tragi-comic teetering between biblical ‘darkness’ and ‘light,’ confusion and epiphany, is a central narrative in the colonization of the New World and the racial hierarchy by which it was governed” (Goldberg *Sonidos Negros* 14)

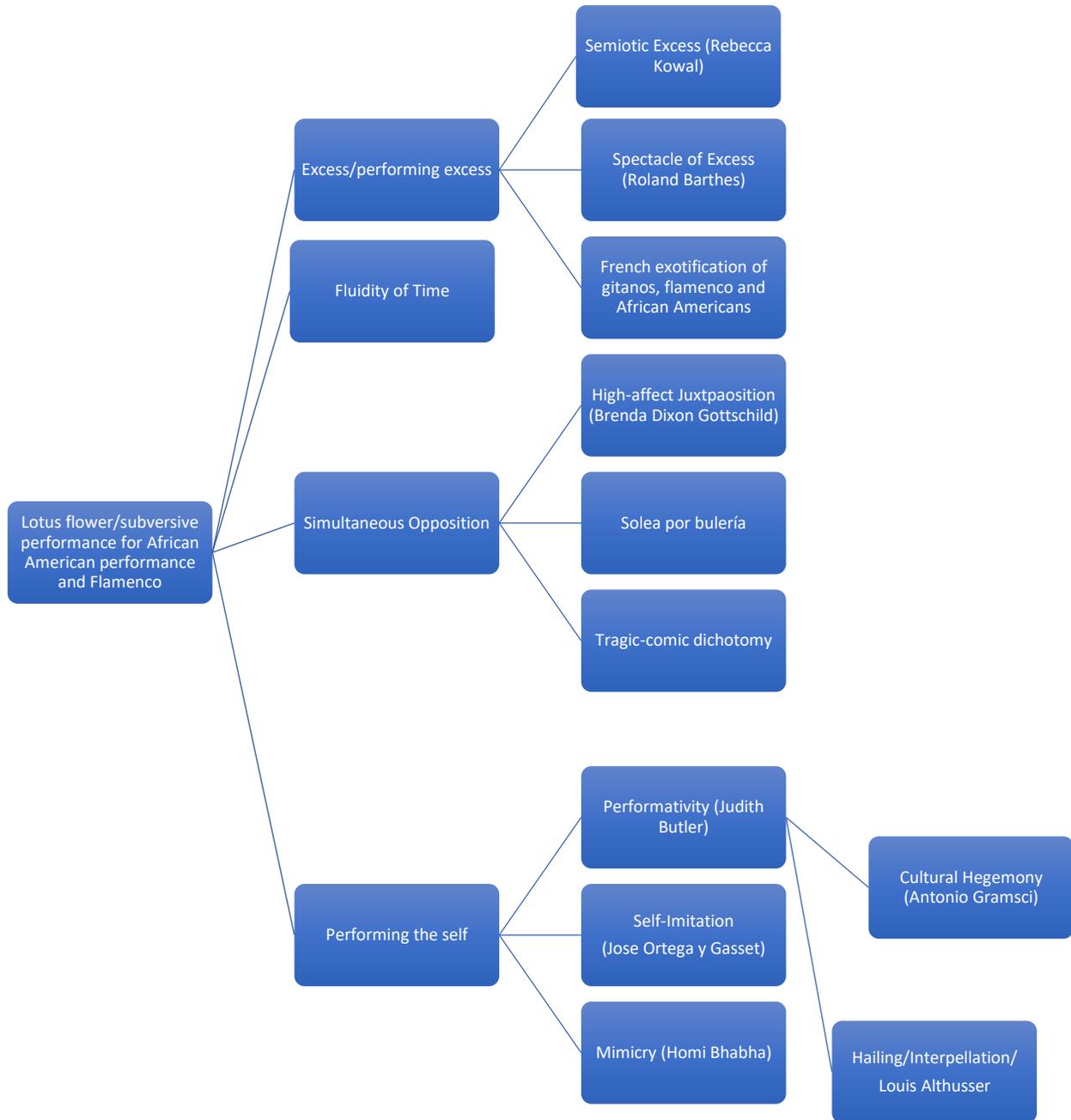
I argue that this idea of tragic/comic dichotomy is a deep thread in blackness or in blackness that has a history in slavery. Not only the pastor bobo, but also slaves in the new world experienced the harshness of a tragic/comic existence. Elizabeth de Martelly explains that, “One slave trader remarked that slaves were often forced to dance on the auction block ‘when their cheeks were wet with tears’ in order ‘to make them appear cheerful and happy’” (Baptist qtd. in Martelly 18). This juxtaposition of comedy and tragedy seems to continue into African American performance, as another idea that supports simultaneous opposition is Brenda Dixon Gottschild’s africanist aesthetic high-affect juxtaposition (Gottschild 14-15). Gottschild explains this aesthetic as over the top contrast (Gottschild 14-15), an example being Anatole Broyard complaining of a black jazz singer transitioning from *Strange Fruit* to a love song (Gottschild 15). This example of a singer transitioning from the tragic song of *Strange Fruit* to a love song highlights the tragic-comic existence of blackness in performance tied to a history of slavery.

This idea of simultaneous opposition could also be linked to a solea por bulería in flamenco. In *Lives and Legends of Flamenco*, Don E. Pohren discusses palos (song forms) with opposite letras are odd, a happy siguiriya and a sad bulerías. Pohren writes, “One can run across gay, even humorous verses in the cantes grandes, and serious, plaintive verses in the chicos. In my opinion, these occurrences are freaks, completely out of keeping with the intrinsic emotional qualities of the particular cante (i.e. a happy siguiriya, a depressing tango)” (Pohren 20). However, the solea por bulería is an odd palo as it is neither sad or happy, neither solea nor bulería. It expresses opposition simultaneously. I feel that the palo reflects a black existence and that is the reason I chose this palo to choreograph to in *Ink on Cotton*.

Fluidity of Time

Another important idea is the fluidity of time and how history is affecting us now. I realize *Ink on Cotton* did not go in a linear time frame. I was thinking about a cakewalk filmed in 1903 from “the American Mutoscope and Biography Company” (Baldwin 206) while listening to D’Angelo’s *Spanish Joint* from 2000 (Chinen, nytimes.com). I was thinking of Jim Crow and the Pastor Bobo (Goldberg *Sonidos Negros* 213), of Jim Crow being permanently broken (Goldberg *Sonidos Negros* 12, 213) and not able to dance towards whiteness and redemption like the Spanish pastor bobo (Goldberg 16), when I was dancing to *Meditation* (2017) by Goldlink (genius.com), a new music artist who was described by Darius X Moreno as the man that fit his search for “an artist who could translate black culture well into today’s time...and he nailed it” (Moreno qtd. in Carmichael, npr.org). I was thinking of García Lorca’s time period in Spain when I was dancing a flamenco piece with pasos taught to me by living current flamenco artists now. The wise wisdom of the late Maya Angelo was recited in *Still I Rise* right before the 2017 rap song *Sassy* by Rapsody played (genius.com), which was inspired by Angelo (billboard.com). There was a fluidity of time and history influencing the present in this work. I am influenced by the present and the past as I feel they live together in space and time. This idea of citing the past, whether it is a paso (step) from a past artist or a sample from a past song for a new rap song, I think honoring the past while continuing to innovate forward seems to be a shared trait between flamenco and African American performance.

MFA DISSERTATION PROPOSAL



Blackness interaction with flamenco

Why blackness and flamenco one may ask? I believe these cultures have more in common than one may initially think and these topics greatly influenced my choreography for *Ink on Cotton*.

For example, the cakewalk went to Spain in 1902 and flamenco dancer La Macarrona employed the use of jazz hands in her Tangos (Goldberg, “Jaleo de Jerez and Tumulte Noir: Primitivist Modernism and Cakewalk in Flamenco”, 1902-1917” 128). El Negro Meri, the first flamenco dancer filmed according to Goldberg, was a mulatto/black man, yet has largely been forgotten (Goldberg *Sonidos Negros* 287-288). Goldbergs writes, “The first male flamenco dancer ever filmed was a black man. Which begs the question, how could I - how could *we*- not have noticed in the first place?” (Goldberg *Sonidos Negros* 288). This is evidence to me that is because there is and has been, like Gottschild notes, an invisibilization of blackness historically not only in the U.S. but in other cultures (Gotschild 1-2, Gottschild qtd. in Goldberg 1).

There are more transatlantic connections between African Americans and Spanish culture. Spanish poet Federico García Lorca went to New York in 1929-1930 and wrote some poems on African Americans in his *Poeta en Nueva York* (Maurer xi, xxi-xxii), and also wrote about Gitanos in his famous *Romancero Gitano*, thus focusing to write on marginalized people. He boldly decided to celebrate flamenco after the “*antiflamenquistas*” of generación 98 (Benítez 26). A beautiful quote from Lorca in 1931, which highlights his poetic activism is, ““being from Granada [...] helps me understand those who are persecuted: the Gypsy, the black, the Jew...the Moor we all carry inside us”” (Lorca qtd. in Goldberg 7-8). African American poet Langston Hughes spoke Spanish, met Lorca when he visited the U.S. and was fascinated by Lorca’s work and flamenco (Moreno 18). Hughes even went to Spain in 1937 to report on the Spanish Civil War and worked on translating Lorca’s *Romancero Gitano* and *Bodas de Sangre* (Moreno 18). In 1960, Miles Davis worked with Gil Evans to create *Sketches of Spain*, a jazz orchestral piece inspired by “Spanish folk and classical music” (Richardson, pitchfork.com). Therefore, these various historical instances inspired me to create *Ink on Cotton*, which was an exploration across time and culture.

Why?: The Implications for this project in the world

When creating *Ink on Cotton*, I had many influences in my life that I wanted to bring to this MFA concert. I wanted to bring elements of listening to jazz from my Jazz musician father, the R&B music I grew up listening to, being biracial, historical elements about African Americans such as the cakewalk, Josephine Baker and the Cotton Club, and flamenco. Managing all these elements into one show was challenging, but it felt true to real influences in my life. However, even with all these influences I felt like a common theme was blackness, and the pieces were explorations of the many facets of blackness in my life. Therefore, I view *Ink on Cotton* as an exploration of various facets of African American blackness from the 1800s to contemporary times. However, first, one may ask why is this topic of blackness or *la negritud* important to me?

For many years, I wanted to disconnect myself from blackness. As a biracial girl growing up, I became aware especially in middle school that I was not “really” black. I didn’t “act” black or “look” black. The various R&B and Hip Hop music videos that I viewed on television did not

MFA DISSERTATION PROPOSAL

seem remotely like me. I was aware I was not “black” enough for people, and I frankly saw a lot of down sides in United States society to being black. I wanted to run away from my own culture. So, I became infatuated with other cultures, as the grass looks greener on the other side.

In high school, I came into contact with a Gitano flamenco guitarist named René Heredia that became a mentor and friend to me in my life. I remember I really enjoyed listening to his stories about flamenco artists and listening to him play flamenco music and I felt accepted for who I was. I remember at his concerts he would sometimes say that los gitanos and African Americans are similar as the blues/jazz and flamenco sprouted from an oppressed people and both art forms valued improvisation. I remember that I found this really interesting.

In college, I took Spanish literature classes, dance classes and even lived in Spain for a short time. In one of my Spanish literature classes, I learned that blackness had often been invisibilized. One pivotal text for me in college was Brenda Dixon Gottschild’s *Digging the Africanist Aesthetic in American Performance* as I found her idea of invisibilized blackness in American performance fascinating (Gotschild 1-2), as it reminded me of learning of invisibilized negritud in my Spanish literature classes. So it was not until I was in college that I felt like I came to terms with who I was and I vowed to no longer invisibilize or hide from my blackness, but celebrate the many facets of it.

Currently, Meira Goldberg just published her book *Sonidos Negros On The Blackness in Flamenco* this year on the topic of invisibilized blackness specifically in flamenco (Gotschild qtd. in Goldberg 1). Therefore, I feel that my dissertation’s quest of honoring and visibilizing blackness is joining a legacy of artists, scholars and activists working on unearthing the invisibilization of blackness and bringing to light an influence that has been buried by racism.

However, one may ask why is the invisibilization of blackness important to the dance world? Well, the invisibilization of blackness spans across many cultures and dance forms, from ballet and modern dance (Gotschild 47, 59-60) to flamenco (Gotschild qtd. in Goldberg 1). I find visibilizing blackness an important task because it was not until I was a junior in college that I was even aware there was a legacy of black modern dancers in the U.S. Although Martha Graham, Isadora Duncan, Ruth St. Denis, Merce Cunningham and Lester Horton are very important to modern dance, there cannot be an invisibilization of pivotal artists of color such as Katherine Dunham, Alvin Ailey, Pearl Primus, and the others who are not named that have contributed to the formation of modern dance and the dance community in the U.S. Furthermore, there still exists a dichotomy of “world dance” verses “dance” discussed in Susan Foster’s “Worlding Dance” where Foster boldly asks, “On what basis is ‘Dance’ constituted as exclusively ballet and modern? Why does the ‘Dance’ category consist overwhelmingly of white artists, whereas artists of color dominate the ‘World Stage?’” (Foster 2-3). Therefore, visibilizing blackness and honoring all the various traditions of dance (that exist beyond ballet and modern dance) is really important in the United States.

Therefore, visibilizing the influence of blackness is important. At the end of *Ink on Cotton*, there was a giant projected image of a black “stain” of billowing smoky ink falling into a white space.

MFA DISSERTATION PROPOSAL

According to Meira Goldberg, raza or race originally meant a stain in sheep's wool (Goldberg *Sonidos Negros* 7). Goldberg writes, "Raza denotes a stain or blemish: in the medieval sheep husbandry that provides this important vocabulary, the goal was to breed sheep with pure white wool, with raza denoting a flaw to be extirpated. Fused with the canonical distinctions between darkness and light, good and evil, chaos and order, this lexicon of animal husbandry provided the language that founded and justified slavery" (Goldberg *Sonidos Negros* 7). We cannot ignore the stain, the raza or the ink any longer, it has been flowing among us, and within us and it is time to acknowledge this.

Annotated bibliography

Baldwin, Brook. "The Cakewalk: A Study in Stereotype and Reality." *Journal of Social History* 15(2) (1981): 205-218. Web. 29 September 2018.

~This article discusses the cakewalk with slave accounts (Baldwin 207-211) and gives historical context and examples of the widespread imagery of the cakewalk from advertising to children's toys "in the late nineteenth and early twentieth centuries" (Baldwin 205)

Barthes, Roland. *Mythologies*. 1957, Trans. Annette Lavers. New York: Hill and Wang, 1972. Print.

~Roland Barthes's "World of Wrestling" article deals with the idea of "spectacle of excess" (Barthes 15). The article discusses semiotics in wrestling which could be extended to the arguments that I am making about minstrelsy and flamenco, inspired by Barthes, as spectacles "of excess" (Barthes 15).

Beyad M, Roshnavand F. "The Instrumentality of the Black "Other" In Primitivist Modernism: A Critical Analysis of Modern Dance and Modernist Language." *Legon Journal of the Humanities*. 24 (2013): 19-36. EBSCOhost. Web. 17 September 2018.

~This article is important as it explains why societal conditions and historical context allowed for primitivist modernism to emerge. My choreography *The Little Funhouse Mirror on Lennox Street* and *Sassy* drew inspiration from Josephine Baker and primitivist modernism.

Bhabha, Homi K. "Of Mimicry and Man." *The Performance Studies Reader*. Ed. Henry Bial and Sara Brady. New York Routledge, 2016, 362-368. Print.

~I am interested in Bhabha's theory of mimicry as a theory and relating it the cakewalk. Furthermore, I may want to look more into Bhabha's theories of "mimicry, hybridity, ambivalence, and liminality" (Bial and Brady 362) in his 1994 book *The Location of Culture* (Bial and Brady 362)

Brown, Jayna. *Babylon Girls: Black Women Performers and the Shaping of the Modern*. Durham: Duke University Press, 2008. Print. <

<https://eds.b.ebscohost.com/eds/detail/detail?vid=1&sid=e373f849-dffb-48ee-8ed3->

MFA DISSERTATION PROPOSAL

4744c4bd8635%40sessionmgr102&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#AN=unm.213375889&db=cat05987a>

~A book about primitivist modernism, the cakewalk, Josephine Baker, and African American women performers such as chorus girls and burlesque dancers. (Abstract eds.b.ebscohost.com).

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *The Performance Studies Reader*. Ed. Henry Bial and Sara Brady. New York: Routledge, 2016, 214-225. Print.

~This article looks at Judith Butler's famous idea of gender performativity. In the Lotus Skit, in *Ink on Cotton*, I talk about how people expect others to perform out their perceived identity, whether it be race, gender or age. Butler's theory can back up my argument on constructed identity being performative.

de Martelly, Elizabeth. "Signification, Objectification, and the Mimetic Uncanny in Claude Debussy's 'Golliwog's Cakewalk.'" *Current Musicology* 90 (2010): 7-34. *EBSCOhost*. Web. 3 April 2018.

~This article is important as it explains the historical context behind Claude Debussy's composition of "Golliwog's Cakewalk" which was a piece of music I choreographed to in *Ink on Cotton*. From discussing important topics such as Saidiya Hartman's "extended servitude of the emancipated" (Martelly 10), the commodification of the black body (Martelly 11, 13), crying slaves being forced to dance on the auction block (Martelly 18) and the imperialist context of Europe craving for the cakewalk (Martelly 14), Elizabeth de Martelly's article is key source for *Ink on Cotton's* creation and will be important for my dissertation as well.

Duncombe, Stephen. "Theory: Cultural Hegemony." *Beautiful Trouble: A Toolbox for Revolution*. <<http://beautifultrouble.org/theory/cultural-hegemony/>>. Web. 4 Oct 2018.

~ This webpage describes Antonio Gramsci's theory of cultural hegemony, which is important to my research. I learned in Dominka Laster's class that it is a theory that a powerful class perpetuates that their view point is natural. It is often invisibilized so the community thinks their decisions and ideas are "common sense," when they are really influenced by invisibilized cultural politics (beautifultrouble.org).

Ellis, Juniper. "The Location of Culture (review)." *Philosophy and Literature* 19.1 (1995): 196-197. *Project Muse*. Web. 29 Sept 2018. Doi: 10.1353/phl.1995.0004. <
<https://muse.jhu.edu/article/26668>>.

~This review is for Bhabha, Homi K. *The Location of Culture*. New York: Routledge, 1994. Print.

As I am waiting for this book to come into the library, *The Location of Culture* is a collection of Bhabha's essays (Ellis muse.jhu.edu). He is a famous post-colonial theorist and is famous "for his theory of cultural hybridity" (Ellis muse.jhu.edu). He uses post-structuralist tactics to interrogate identity constructs and looks at the "in-between" spaces of culture and examines "'the politics of polarities' that deny hybrid cultures and histories" (Bhabha 21, 39 qtd. in Ellis muse.jhu.edu).

Foster, Susan. "Worlding Dance- An Introduction." Ed. By Susan Leigh Foster. *Worlding Dance*. UK: Palgrave Macmillan, 2009. Print.

~This article is important as Susan Foster interrogates the long-standing binary in the US of dance constituting as mainly white ballet and modern and world dance as a huge category of everything else and artists of color (Foster 2-3). I believe to some extent this dichotomy can still exist for some people and I think it is important to challenge this dichotomy.

Goldberg, Meira K. "Jaleo de Jerez and Tumulte Noir: Primitivist Modernism and Cakewalk in Flamenco." Ed. Meira Goldberg, Ninotchka Devorah Bennahum and Michelle Heffner Hayes. *Flamenco on the Global Stage*. Jefferson: McFarland & Company, Inc., Publishers, 2015. Print.

~This article is important as it examines the cakewalk's arrival in Europe, particularly in Spain. The article looks at jazz and African American influence on La Macarrona and more.

Goldberg, Meira K. *Sonidos Negros: On the Blackness in Flamenco*. New York: Oxford University Press, 2018. Print.

MFA DISSERTATION PROPOSAL

~This is a very important source for me. Goldberg investigates the invisibilization of blackness by looking at European stock characters such as the pastor bobo and Harlequin in addition to black face minstrel characters such as Jump Jim Crow. She also examines the black roots of flamenco dances in addition to transatlantic connections between Spain and African Americans.

Goldberg, Meira K. "Sonidos Negros: On the Blackness of Flamenco." *Dance Chronicle* 37.1 (2014): 85-113. DOI: 10.1080/01472526.2014.877316. Web. 29 Sept 2018.

~This article is important as it examines the blackness of flamenco. There was a quote in this article about Francisco de Quevedo's poem that inspired the title of the evening of choreography *Ink on Cotton*.

Gottschild, Brenda Dixon. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Westport: Greenwood Press, 1996. Print.

~This is one of my most treasured sources over my academic study of dance. This book looks at the invisibilization of blackness from modern dance to ballet in the United States, and examines stereotype, imitation and performance in minstrelsy. It examines black and white interactions in American performance. The book is full of a wide history of African American dance and performance.

Hayes, Michelle Heffner. "Desiring Narratives: Flamenco in History and Film." *Flamenco: Conflicting Histories of the Dance*. Jefferson: McFarland Publishers, 2009. Print.

~I originally found a quote of José Ortega y Gasset in the "Desiring Narratives: Flamenco History and Film" chapter that discussed Andalusian self-imitation which was fascinating to me. However, the rest of Hayes book would be a good resource as she uses "film theory, feminism and postcolonial tools to discuss how the 'spectatorial gaze,' of the foreign flamencophile participates in a complex dialogue across boundaries, nations and bodies to alternately reify and disrupt the stereotypes associated with the form" (Hayes 7).

Hess, Carol A. "From Buster Keaton to the King of Harlem: Musical Ideologies in Lorca's 'Poeta En Nueva York.'" *Anales De La Literatura Española Contemporánea*, 33.2 (2008): 329-346. *JSTOR*, Web. 17 September 2018. <www.jstor.org/stable/27742556>

~ This article is important as it looks at the context of Lorca exploring African Americans and music in New York. This is important to my project as the choreography *Negría del Harlem* used letra from his poetry and this furthers my study of transatlantic connections between African Americans and Andalusians and Gitanos regarding poetry, music and dance.

Kowal, Rebekah J. "Staging the Greensboro Sit-Ins." *Tdr* (1988-) 48, 4 (2004): 135-154. *JSTOR*.

Web. 3 April 2018. <<http://www.jstor.org/stable/4488599>>.

<<https://www.mitpressjournals.org/doi/pdf/10.1162/1054204042442008>>.

~This is a key text for *Ink on Cotton*. Kowal's theory of "semiotic excess" (Kowal 140) originally was used to describe a black protestor hyper-demonstrating whiteness (Kowal 140-142), however after speaking with professor Amanda Hamp I became aware that an excess of signs could also be used in a choreographic context. Semiotic excess was a key concept, theory and spring board that inspired me to create the choreography of *Ink on Cotton* and use the images and symbols of the watermelon and banana to a point of excess.

Leblon, Bernard. *Gypsies and Flamenco*. Hatfield: University of Hertfordshire Press, 1994.

Print.

~ This is a reading from Marisol Encinias's flamenco history class. Leblon combined his research of flamenco and los gitanos (Leblon "Introduction" 1-2) and examines a detailed history of los gitanos in Spain. Chapter 1 looks at Gypsies from India to Spain, Chapter 2 examines Gitanos in Spain, Chapter 3 looks at Andalusian family contributions to flamenco and Chapter 4 looks at possible origins of flamenco (Leblon "Introduction" 1-2).

Moreno, María Paz. "Gypsy Moon Over Harlem: The Intertwined Voices of Langston Hughes and Federico García Lorca." *The Langston Hughes Review* 20 (2006): 17-33. *JSTOR*.

Web. 17 Sept 2018. <www.jstor.org/stable/26434622>.

~This source seems very important as it examines the crossed paths of Langston Hughes and Federico García Lorca. This work is important to my thesis because it shows transatlantic connections between African Americans and Spaniards and that although most people associate flamenco and Spain with Lorca and African Americans with Langston Hughes, they have crossing paths. Lorca went to New York and wrote about African Americans and Hughes travelled to Spain to write about the Spanish Civil War and translated Lorca's work (Moreno 17-19). Lorca and Hughes also met in New York (Moreno 18). Because poetry (and specifically Lorca's poetry) was an important part of my thesis concert, I think this article is important for my dissertation.

Ortega y Gasset, José. *Teoría de Andalucía y Otros Ensayos*. 1927, Madrid: Revista de Occidente, 1942. Print.

MFA DISSERTATION PROPOSAL

~ I found a quote of José Ortega y Gasset in Michelle Heffer Hayes' chapter "Desiring Narratives: Flamenco in History and Film" in her *Flamenco: Conflicting Histories of the Dance*. The quote was about Andalusian self-imitation and I was really interested in this idea and wanted to read more about José Ortega y Gasset's theories and ideas.

Pohren, D.E. *Lives and Legends of Flamenco: A Biographical History*. Madrid: Gráficas Flavián, 1988. Print.

~ A reading from Marisol Encinias's flamenco history class, which gives an old school perspective on flamenco and flamenco artists.

Vergillos, Juan. "Los Orígenes del Flamenco." Trans. Marisol Encinias. Flamenco History Symposium. The University of New Mexico. National Hispanic Cultural Center, Albuquerque, NM. June 17, 2017. Keynote speech.

~This lecture is important as it explains a respected flamenco scholar's viewpoints. However, what I find particularly helpful is Vergillos's explanation of Spanish and French culture, specifically in regards to majismo and how that contributed to the bailes de palillos which he views as the origins of flamenco. We examined Vergillos lecture in Marisol Encinas's Flamenco History class.

Wallace-Sanders, Kimberly. *Skin Deep, Spirit Strong: The Black Female Body in American Culture*. Ann Arbor: University of Michigan Press. 2002. Print.

~ A book examining the body, women, blackness and sexuality in art.

Washabaugh, William. *Flamenco: Passion, Politics and Popular Culture*. Dulles, Oxford: Berg, 1996. Print

~ A scholarly book that explores flamenco and politics especially during Franco's era. The chapter "The Politics of Passion" looks at "flamenco performances are ambiguous embodiments of political agendas," (Washabaugh xiv) and also looks at seven ideologies in relation to flamenco such as "*nacionalismo, romanticism, fatalism, modernism, franquismo, andalucismo and gitanismo*" (Washabaugh 10).

Yepes, Ana. "From the Jácara to the *Sarabande*." Ed. Meira Goldberg, Ninotchka Devorah Bennahum and Michelle Heffner Hayes. *Flamenco on the Global Stage*. Jefferson: McFarland & Company, Inc., Publishers, 2015. Print.

MFA DISSERTATION PROPOSAL

~This article examines the Jácara and the Sarabande, but it mentions the rivalry between French and Spanish culture (Yepes 60). This rivalry is important as I believe French culture has a pivotal role in exoticizing Spain, flamenco, Gitanos and African Americans. For example, *Carmen* was written by a French writer and the Spanish Sarabande was popular among the French in the 17th century (Yepes 63) and Josephine Baker was exoticized by the French. I'm very curious as to examining not just the exoticized, but who is the exotifier? Why is ballet still considered a 'high' art form, why does it seem French culture has been able to historically maintain its whiteness and Spain has had trouble maintaining this status? For example, Meira Goldberg writes, "Spaniards *shared* with Americans of African descent the 'aspiration and inability to be European and modern'" (Woods qtd. in Goldberg "Jaleo de Jerez and Tumulte Noir: Primitivist Modernism and Cakewalk in Flamenco" 129). (I think Goldberg's articles and book *Sonidos Negros* can offer further evidence to support these questions).

Citation help sources

"Parenthesis, Ellipses and Brackets." <http://www.jccc.edu/student-resources/tutors-accessibility/writing-center/files/parentheses-ellipses-etc.pdf>

"How Do I Cite Descriptive Copy or a Quotation from a Book Cover or Jacket in the Text and in the Works-Cited List." *The MLA Style Center. Modern Language Association of America*. 2018. Web. 3 October 2018. <style.mla.org/citing-a-book-cover/>.

MLA Handbook for Writers and Research Papers: Seventh Edition. The Modern Language Association. 2009. Print.