

# 8TH BIENNIAL NEW PERSPECTIVES IN FLAMENCO HISTORY AND RESEARCH SYMPOSIUM

In conjunction with the 34th Annual Festival Flamenco Albuquerque

Presented by the  
National Institute of Flamenco and the University of New Mexico  
Department of Theatre and Dance

Friday, July 16 & Saturday, July 17, 2021  
Tablao Flamenco Albuquerque

Held in conjunction with the 34th Annual Festival Flamenco Albuquerque, the New Perspectives in Flamenco History and Research Symposium is a biennial gathering of theorists, historians, practitioners, artists, patrons, and members of the public. The Symposium provides a unique opportunity to examine various aspects of the art form of flamenco. The purpose of this conference is to supplement traditional means of education with fresh ideas in the ever-evolving world of flamenco arts.

## CONFERENCE THEME

The global pandemic has amplified long-existing issues of historical trauma, violence, oppression, and racism. Art does not exist in a vacuum. Given the global upheaval and social uprising we have all witnessed, what is our role as practitioners, scholars, and educators of flamenco? What is the power of flamenco to address complex societal issues? What does it mean to study and make flamenco during times of strife?

The 2021 conference theme is "Where do we go from here? Flamenco in the Early 21st Century." We seek to facilitate discourse surrounding race, inequality and inequity, people's movements, and social issues addressed in and throughout the history, educational, and presentation of flamenco. Participants are encouraged to question what it means for diasporic peoples to practice this art form in the 21st century.





# 8TH BIENNIAL NEW PERSPECTIVES IN FLAMENCO HISTORY AND RESEARCH SYMPOSIUM KEYNOTE SPEAKERS:



Dr. Brenda Dixon Gottschild. Photo: Ryan Collerd for Pew Center For Arts & Heritage, courtesy of Dr. Dixon Gottschild

## DR. BRENDA DIXON GOTTSCHILD

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 curates post-performance reflexive dialogues, writes critical performance essays, performs self-created solos, and collaborates with her husband, choreographer/dancer Hellmut Gottschild, in a genre they developed and titled “movement theater discourse.”

More about her work can be found at [www.bdixongottschild.com](http://www.bdixongottschild.com) and on Facebook.





Dr. Meira Goldberg. Photo: Michael Penland, courtesy Dr. Meira Goldberg

## DR. MEIRA GOLDBERG

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 *100 Years of Flamenco in NYC* (NYPL, 2013), *Flamenco on the Global Stage* (McFarland, 2015), *The Global Reach of the Fandango in Music, Song and Dance* (Cambridge Scholars, 2016), and *Transatlantic Malagueñas and Zapateados in Music, Song, and Dance* (Cambridge Scholars, 2019). Forthcoming projects include the collaborations *Flamenco: History, Performance and Culture* (Cambridge University Press, 2022), *Indígenas, africanos, roma y europeos. Ritmos transatlánticos en música, canto y baile* (Música Oral del Sur, 2021), *The Body Questions: Celebrating Flamenco's Tangled Roots* (Cambridge Scholars, 2021), and a monograph, *Perra Mora: Love and War in the Body of a Woman*. She teaches at FIT and is Scholar-in-Residence at the Foundation for Iberian Music (CUNY). Her monograph, *Sonidos Negros: On the Blackness of Flamenco* (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.



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## Friday, July 16

<b>8:45 - 9:00 AM</b>	Presentation: "Still Sexualized: Representations of the Bailaora In Twenty-First Century Us-American Popular Culture" Amy Schofield
<b>9:00 - 9:15 AM</b>	Online Presentation: "The Modern Synthesis of Josephine Baker and Carmen Amaya" Justice Miles
<b>9:15 - 9:30 AM</b>	<b>Question &amp; Answer</b>
<b>9:30 - 9:45 AM</b>	Online Presentation: "Words-and Images-Matter: How Can We Write About Paintings of what Used to be Called Spanish 'Gypsy' Dancers, in the 21st Century?" Nancy G. Heller
<b>9:45 - 10:00 AM</b>	Presentation: "Viejo Mundo: COVID and the Closure of Bars and Live Music Venues in Madrid and Los Angeles" Theresa Goldbach
<b>10:00 - 10:15 AM</b>	Online Presentation: "Flamenco y la Corona: Gentrification and Displacement" Erica Acevedo-Ontiveros
<b>10:15 - 10:30 AM</b>	<b>Question &amp; Answer</b>
<b>10:30 - 10:45 AM</b>	<b>BREAK</b>
<b>10:45 - 11:30 AM</b>	Presentation: "Duende ≠ Cool ≈ Ase (Duende is not equal to Cool but is similar to Ase)" Omonike Akinyemi
<b>11:30 AM - 12:15 PM</b>	Online Presentation: "Flamenco, Embodiment, and the Classical Piano Repertoire: Manuel de Falla's Fantasía bætica" Ricardo de la Torre
<b>12:15 - 1:00 PM</b>	<b>LUNCH</b>
<b>1:00 PM - 2:15 PM</b>	Gurumbé Film
<b>2:15 - 3:00 PM</b>	Gurumbé Post-Film Discussion Miguel Angel Rosales Mateos
<b>3:00 - 3:15 PM</b>	<b>BREAK</b>



## Friday, July 16

<b>3:15 - 4:15 PM</b>	Online Panel Discussion: "Taking our place at the table: Where do Black Artists Fit in Flamenco?" Caro Acuña (moderator), Justice Miles (moderator), Phyllis Akinyi, Omonike Akinyemi, Yvonne Gutierrez, Kevin La Marr Jones, Rosalinda Rojas, and Esther Weekes
<b>4:15 - 4:30 PM</b>	<b>BREAK</b>
<b>4:30 - 5:30 PM</b>	Keynote Address: "SANKOFA/OUROBOROS/PHOENIX - RECKONING WITH RACE" Dr. Brenda Dixon Gottschild

## Saturday, July 17

<b>8:30 - 8:45 AM</b>	Online Presentation: "Tan cerca, tan lejos: Sounding the Spanish-Moroccan Border in the Flamenco Fusions of Jallal Chekara" Matthew Machin-Autenrieth
<b>8:45 - 9:00 AM</b>	Online Presentation: "Vivencia in online flamenco flute pedagogy" Massimo Cattaneo
<b>9:00 - 9:15 AM</b>	Online Presentation: "La Era del Modernismo: El alma andaluza y el Cante Jondo en la Música Clásica" Ana Maria Ruimonte
<b>9:15 AM - 9:30 AM</b>	<b>Question &amp; Answer</b>
<b>9:30 AM - 10:30 AM</b>	Online Panel Discussion: "Decolonizing My Flamenco: Invoking The Ancestors" Ra Ruiz León, Briseyda Zárate, Phyllis Akinyi
<b>10:30 - 10:45 AM</b>	<b>BREAK</b>
<b>10:45 - 11:30 AM</b>	Online Presentation: "Aquello que se ve cuando no se ve nada" Miguel Angel Rosales Mateos
<b>11:30 AM - 12:15 PM</b>	Presentation: "Inditas y Romances: the Cante Jondo of Captivity and Redemption in Spain and New Mexico" Enrique Lamadrid, Vicente Griego
<b>12:15 - 1:00 PM</b>	<b>LUNCH</b>
<b>1:00 - 2:30 PM</b>	Archival Material Showcase and Panel Discussion: "Festival Flamenco Albuquerque: An Archival Endeavor" Marisol Encinias, Eva Encinias, Annie D'Orazio, Meira Goldberg
<b>2:30 - 3:15 PM</b>	Presentation Javier Rodríguez Mañas, Consul for Tourism, TourSpain
<b>3:15 - 3:30 PM</b>	<b>BREAK</b>
<b>3:30 - 3:45 PM</b>	Online Presentation: "Flamenco, Blackness, and Spike Lee's She Hate Me" Carol A. Hess
<b>3:45 - 4:00 PM</b>	Online Presentation: "Burla y Bulla: Humor and Critique in Flamenco" Michelle Hayes
<b>4:00 - 4:15 PM</b>	<b>Question &amp; Answer</b>
<b>4:15 - 4:30 PM</b>	<b>BREAK</b>