



**INTERNATIONAL  
CONFERENCE**

# **ENRICHING AFRO- IBERIAN CULTURAL HERITAGE**

**CURRENT TRENDS  
ON CULTURE, RELIGION  
AND LANGUAGE**

**ORGANISED BY:**  
**YOLANDA AIXELÀ CABRÉ (IMF-CSIC)**  
**MAX DOPPELBAUER (UNIVERSITÄT WIEN)**  
**ARACELI GONZÁLEZ VÁZQUEZ (IMF-CSIC)**

**NOVEMBER 14-15  
2019**

**INSTITUCIÓ MILÀ I  
FONTANALS-CSIC**

**BARCELONA**

**R+D PROJECT:**

**"Enriching European  
Cultural Heritage from  
Cultural Diversity and  
Collaborative  
Participation"  
EUIN2017-85108**



**INTERNATIONAL CONFERENCE**  
**“ENRICHING AFRO-IBERIAN**  
**CULTURAL HERITAGE.**  
**CURRENT TRENDS ON**  
**CULTURE, RELIGION AND**  
**LANGUAGE”**

**Institució Milà i Fontanals-CSIC**  
**Barcelona, 14-15 November, 2019**

**Direction:** Yolanda AIXELÀ CABRÉ  
(IMF-CSIC, Barcelona), Max  
DOPPELBAUER (Universität Wien,  
Wien) and Araceli GONZÁLEZ  
VÁZQUEZ (IMF-CSIC, Barcelona)

**Keynote speakers:** Verena  
STOLCKE (Universitat Autònoma  
de Barcelona, UAB) and Elisa RIZO  
(Iowa State University)

**Organizing committee:** Diana  
Arbaiza (University of Antwerp);  
Juan Tomás Ávila Laurel (Pen  
Català); Julia Borst (University of  
Bremen); Eric Calderwood  
(University of Illinois); Manuela  
Ceballos (University of Tennessee);  
Eduardo Costa Dias (ISCTE-IUL);  
Nuria Fernández-Moreno (UNED);  
Mar García (Universitat Autònoma  
de Barcelona); Jordi Moreras  
(Universitat Rovira i Virgili); Rui  
Pereira (IHC- NOVA FCSH);  
Jacqueline Pólvora (UNILAB); Ana  
Lúcia Sá (ISCTE-IUL); Sara  
Santamaría Colmenero (Aarhus  
University); Juan Manuel Santana  
(Universidad de Las Palmas de  
Gran Canaria); Remei Sipi (Editorial  
Mey)

The starting point for this conference is the need to make visible the strategies used by cultural, religious and linguistic African minorities to express themselves in current Iberian societies. We propose to compare two case studies, historically and geographically related, Portugal and Spain, encouraging an Iberian studies perspective. Our central focus is the African continent, particularly taking into account the African-Iberian connections both in colonial and postcolonial times. Afro-Iberian Cultural Heritage strongly emerges as a pillar enabling the projection of shared values by means of raising awareness on the common memories that can be meaningful for both Africans and Europeans, putting in circulation new Afro-Iberian identifications. On the one hand, Music, Films, Dance and Literature are solid pieces of tangible Cultural Heritage given that all together are able to perform feelings and emotions of African minorities in the Iberian Peninsula. But how culture, religious and linguistic minorities are currently represented by this tangible Cultural Heritage? Is Iberian Cultural Heritage enriching Iberian diversities with these cultural productions favouring more cultural, religious and linguistic recognition? On another hand, African minorities' intangible Cultural Heritage needs to be reinforced: it seems that little work has been done. This topic can make

visible African minorities' memories and experiences in Iberian contexts, some of which are appearing in blogs and social networks (Instagram, Facebook, etc.).

The conference will host researches which main aim is to reflect on the way minorities from North Africa and sub-Saharan Africa are (or have been) enriching Iberian Cultural Heritage. The organizers encourage works on how African cultures, religions and languages are represented, discussed, mixed and reinforced. The conference addresses scholars from a wide variety of fields: Anthropology, Philology, Cultural Studies, History and Sociology.

**With the support of the  
Project: "Enriching European  
Cultural Heritage from  
Cultural Diversity and  
Collaborative Participation"  
(EUIN2017-85108)**



### **Address (venue)**

**Institució Milà i Fontanals**

**CSIC**

**Carrer de les Egipcïaques, 15**

**08001 Barcelona**

### **Room:**

**« Salón de Actos de la Delegación »**

### **WEDNESDAY, 13TH NOVEMBER**

**19:30 hs Optional pre-conference activity\***

**Documentary:** *El escritor de un país sin librerías* (79') (by Marc Serena, with Juan Tomás Ávila Laurel, writer, Equatorial Guinea)

**L'Alternativa. 26 Festival de Cinema Independent de Barcelona**

**Place:** Teatre CCCB

Montealegre, 5. 08001, Barcelona.

\*(5 eur) Ticket sales at:

<https://entradas.codetickets.com/entradas/sessio-especial:-el-escritor-de-un-pais-sin-librerias--79--/8737/l-alternativa/web>

## **THURSDAY, 14TH NOVEMBER**

9:00 - 9:15 **Registration**

9:15 - 10:15 **Welcome and Opening keynote**

*What Has Race To Do with Sex: Intersections on Account of Slavery and the Atlantic Slave Trade in XIXth Century Cuba*

**Verena STOLCKE** (Universitat Autònoma de Barcelona)

### **Abstract**

Recent scholarship has rightly stressed the role of Africa in the Atlantic slave trade, to understand its dynamics and to grasp the ways enslaved Africans contributed, economically, politically, and culturally to the construction of the Americas (1). Cuba was one of the first colonies to receive African slaves as much needed labor in place of the extinct native population. Between the XVI and the beginnings of the XVII century African slavery came to have a decisive influence on Cuba's economy and society which, moreover, grew with the new boom in the sugar industry and the Haitian Revolution at the end of the XVIII century.

I do not intend, however, to discuss African slavery in colonial Cuba per se, but examine its socio-political effect by explaining how and why the socio-political order of nineteenth century Cuban slave society was ruled by a racial doctrine that implied a sexual morale that subordinated women to a powerful control of their sexuality. In this manner I will demonstrate how marriage rules, class relations, racism, gender and sexual values intersected in a dynamic manner to maintain the socio-political order.

Last but certainly not least, in this manner by showing how these two criteria of socio-political classification intersect I want to suggest, what race has to do with sex. And for this end I will emphasize the French anthropologist Ph. Descola's most revealing comparative thesis on ontology (2). Descola had called the binary opposition between nature and culture characteristic of modern society naturalism. As I will argue, it is this dualism which accounts for its legitimating role of socio-sexual inequalities by naturalizing the intersection between race and sex attributing them to essential, hereditary inequities.

### **References:**

Ana Lucia Araújo, "Slavery and the Atlantic Slave Trade in Brazil and Cuba from an Afro-Atlantic Perspective," *Almanack*. Guarullhos, n. 12, Jan/Apr. 2016, p.1-5.

Philippe Descola, *Par-delà nature et culture*, Paris: Gallimard, 2005.



## Biographical note

Verena Stolcke is Emeritus Professor of social anthropology at the Departamento de Antropologia Social y Cultural, Universitat Autònoma de Barcelona. Born in Germany in 1938, she was educated at Oxford University [D.Phil., 1970]. She conducted field and archival research in Cuba in 1967-68 and in Sao Paulo, Brazil, between 1973 and 1979. She is the author of *Marriage, Class, and Colour in Nineteenth Century Cuba* (Cambridge: Cambridge University Press, 1974, reprinted by the University of Michigan Press in 1989 and 2003; published in Spanish under the title *Racismo y Sexualidad en la Cuba Colonial*. Alianza Editorial, Madrid, 1992); *Coffee Planters, Workers, and Wives: Class, Conflict and Gender Relations on Sao Paulo Plantations, 1850-1980* (Oxford: St. Antony's/Macmillan 1988); "Women's Labours: The Naturalisation of Social Inequality and Women's Subordination," in *Of Marriage and the Market*, edited by K. Young, C. Wolkowitz, and R. McCullagh (London: Routledge and Kegan Paul 1981), "New Reproductive Technologies, Old Fatherhood," *Reproductive and Genetic Engineering* I (I); "Is Sex to Gender as Race Is to Ethnicity?" in *Gendered Anthropology*, edited by Teresa del Valle (London: Routledge, 1993). Other relevant articles are "Talking Culture. New boundaries, new rhetorics of exclusion in Europe", *Current Anthropology* 36 (1) February 1995; "The 'Nature' of Nationality" in *Citizenship and Exclusion* edited by Veit Bader (London: Macmillan Press Ltd., 1997) and "El sexo de la biotecnología" in *Genes en el laboratorio y en la fábrica*, edited by Alicia Durán & Jorge Riechmann (Madrid: Editorial Trotta, 1998). She has also published on feminist theory, more recently, "La mujer es puro cuento: la cultura del género", *Quaderns de l'Institut Català d'Antropologia*, serie monogràfica: A propósito de cultura, 19, 2003; "La influencia de la esclavitud en la estructura doméstica y la familia en Jamaica, Cuba y Brasil", *Desacatos. Revista de Antropología Social*, CIESAS México, no. 13, invierno 2003; and "A New World Engendered. The Making of the Iberian Transatlantic Empire", edited by T.A. Meade & M.E. Wiesner-Hanks (eds), *A Companion to Gender History, Serie: Blackwell Companions to History* (Oxford: Blackwell Publishing 2004).

### Other works

*Racismo y Sexualidad en la Cuba Colonial*. Alianza Editorial 1992

*¿Es el sexo para el género como la raza es para la etnicidad?* (1992) *Mientras Tanto* 48<sup>2</sup>. La 'naturaleza' de la nacionalidad<sup>8</sup>

*Citizenship and Exclusion*", (1997) Veit Bader (London: Macmillan Press Ltd., 1997)

"El sexo de la biotecnología" en *Genes en el laboratorio y en la fábrica*, editat per Alicia Durán & Jorge Riechmann (Madrid: Editorial Trotta, 1998).

M. Clua, A. Coello, M. Martínez Mauri, J.- Ll. Mateo, J. Muela, M. Ojeda, V.Stolcke i M. Ventura (AHCISP) – UAB (2006) " *Per una reflexió crítica sobre la*

*noció de mestissatge " Periferia, Revista de recerca i investigació en antropologia, vol.4*

Stolcke, V. i Coello, A. (eds.) (2007) *Identidades ambivalentes en América Latina (siglos XVI-XXI)*, Editorial Bellaterra, Bellaterra

Stolcke, V. "Homo clonicus. ¿Entre la naturaleza y la cultura?", en R.D. Díaz Cruz y A. González Echevarría (coords), *Naturaleza, cuerpos y culturas. Metamorfosis e intersecciones*, México: UNAM, 2010, 279-316.

Stolcke, V. "¿Qué tiene que ver el género con el parentesco?", en V. Fons, A. Piella y M. Valdés (eds), *Procreación, crianza y género. Aproximaciones antropológicas a la parentalidad*, 2010, 319-334.

Stolcke, V. ¿"Es el sexo para el género como la raza para la etnicidad?", re-editado en F. Cruces Villalobos y B. Pérez Galán (eds), *Textos de Antropología Contemporánea*, Madrid: Universidad Nacional de Educación a Distancia, 2010: 315- 348.

Stolcke, V. "Novas tecnologías reproductivas, também llamadas de tecnologías reproductivas assistidas", en A.C. de Souza Lima (coord.gral.), *Antropología & Direito, Temas Antropológicos para Estudos Jurídicos*, Rio de Janeiro/Brasília: Associação Brasileira de Antropologia, 2012, 485-495.

Stolcke, V. "Homo Clonicus", en P. Essed & G. Schwab (coords), *Clones, Fakes and Posthumans: Cultures of Replication*, Amsterdam-New York, Editions Rodopi, 2012: 25-43.

Stolcke, V. 2018. "Foreword. Unity in Diversity", en *The Management of Religious, Ethnic and Cultural Diversity in Europe in the 21<sup>th</sup> Century. The variety of National Approaches*. NY, Lewinston: Edwin Mellen.

Stolcke, V. 2018. "Humanidades discontinuas", en Ventura, Montserrat; Mateo, Josep Lluís; Clua, Montserrat (eds). *Humanidad. Categoría o condición. Un viaje antropológico*. Barcelona: Bellaterra

10:15 - 10:45 **Coffee/Tea break**

10:45 - 12:30 **Session I: Contesting cultural constructions across time and space**

**Chair:** Yolanda Aixelà Cabré

**10:45-11:15 Diana BERRUEZO-SÁNCHEZ** (University of Oxford)

*'Mi negrura ni tizna ni mancha': Black African Voices in Early Modern Spain*

### **Abstract**

The black African presence in Spain increased sharply in sixteenth and seventeenth centuries as part of the slave trade. Africans enslaved in the Gulf of Guinea were shipped to Seville, as well as Lisbon, and then later to America, or

remained in Europe as domestic and household slaves. This had an impact on musical, literary and pictorial productions in the early modernity. The heritage of black Africans has inspired the still alive Afro-Caribbean culture; however, the musical and literary legacy in seventeenth-century Spain has gone mute with the exception being the stereotypical pictorial and literary representations of black Africans. The process of silencing the voices of enslaved black African need to be reversed and their voices should receive more scholarly attention.

In fact, black musicians were trained and hired in Spanish courts -as well as on board of Spanish galleons- to meet the European need of exoticism. This purpose mirrored the profitable owner-slave relationship of the time. Conversely, music also channelled the need of the black African diaspora to express its inner will. Black Africans were baptised and learnt Spanish up on arrival, as well as creating a number of black brotherhoods in many Spanish cities. They also sought for ways to participate in local religious festivities with their dances and songs, most likely with lyrics in Spanish. An African or creolized music was performed in early modern Spain, and these silent voices can be tracked down by reading records against the grain.

This paper aims to uncover poetic compositions by freed black slaves that I have uncovered at archives and libraries. With this, I intend to enrich the Afro-Iberian cultural heritage that pre-dates the period of the early modernity. In addition, I will argue for the acknowledgment and revaluation of the Afro-Hispanic legacy in the early modernity which will enhance a better understanding of modern and current Afro-Iberian exchanges and legacies.

### **Biographical note**

Diana Berruezo-Sánchez is a Leverhulme Early Career Fellow and a Career Development Fellow at the University of Oxford. Prior to this, I held a two-year lectureship at the same institution, replacing the former King Alfonso XIII Chair of Spanish, and a lectureship at the University of Barcelona. My specialisation is in the area of Early Modern Hispanic literature, particularly in connection with Italian sources, on which I have conducted my PhD thesis and published extensively. Presently, I am conducting an innovative research project on the Early Modern Black African community in Spain, for which I have been awarded the Leverhulme Fellowship. My current research project looks into the understudied poetry of the Black Enslaved Africans that lived in the Iberian Peninsula in 16th and 17th centuries. It aims to uncover unheard poetry and close a gap in the field, as well as to interrogate, from a postcolonial approach, Black slaves' invisibility. My objective is to establish a dialogue with our present times in which ethnicity and racial discrimination are part of a current debate both in our society and in academia. I am currently working on my next

monograph, *The Afro-Hispanic Legacy of the Golden Age* (Oxford: Peter Lang), and two articles on the stereotyping of the Black Africans and their musical legacy.

**11:15-11:45 Eleonora LANDUCCI** (Institució Milà i Fontanals-CSIC)

*Hybrid Spaces and Cultural Production among 'Young Activists' in Moroccan Academic Milieu*

### Abstract

Based on an ethnographic fieldwork of spaces, practices and discourses of “young activist” in Moroccan academic milieu (University of Meknes), I propose to show how the University campus – place both public and intimate – allows the implementation of cultural and artistic practices questioning the way young people are preparing their “future” (*mustaqbal*), and therefore contributing to call into question the paradigm of “youthhood” as a generation of waiting (Honwana, 2014).

Easier to access and more sheltered than other places of everyday life (coffee shops, family homes, the street), University campus becomes a privileged field for young people who make it a hybrid and heterogeneous use. Among covered corridors and small gardens next to the classrooms public debates are held around *halqa* (“circle”, a form of popular theatre staged in the squares of the medinas), political imageries from the past (Abdessalam Yassine, spiritual leader of the Islamist movement *Al Adl Wal Ishane*) or from other contexts (Evo Morales, current president of Bolivia) are displayed, events otherwise forbidden elsewhere (the “cultural days”, *ayyam taqafiyya*) are organized, finally various dress codes (the door of dreadlocks or *niqab*) are experimented.

Having a concrete impact on the morphology of the University space, these cultural practices question us about the relationship that young people have with their daily environment, and, more generally, about the changes of imaginaries related to the Arab-Muslim city. In a country where challenging normative structures is illegal, the spatial conformation of the campus gives to the actors margins of autonomy allowing them to perform other lifestyles, while remaining in compliance with social norms. Finally, this paper underlines the importance of the perspective analysis of political activism and cultural heritage in the larger Mediterranean geopolitical context where takes place the encounter of not only different migration flows but also diverse cultural and social productions.

### Biographical note

Eleonora Landucci is a PhD student at the Universitat de Barcelona and the Institución Milá y Fontanals (IMF-CSIC), obtaining the Early Stage Researcher position in the ITN-MIDA project (Marie Skłodowska-Curie Research Training



Network). She is interested in issues concerning social movements, form of resistance in a globalized context and youth's cultures in democratic and hegemonic institutions. As a graduate student in Social Anthropology at the Ecole des Hautes Etudes en Sciences Sociales, Eleonora has conducted an in-depth ethnographic research on youth political mobilisations in Moroccan University. She is currently starts her PhD project on political and religious socialisation of young Islamist activists by questioning the uses of Arabic and Berber vernacular varieties in their oral and written practices, particularly as they are deployed in both in the public place and in the digital spheres.

**11:45-12:15 Saiba BAYO** (Universitat Pompeu Fabra)

*Cultural Consciousness and National Identity Building in the case of Catalonia: a Comparative Perspective of the Senegalese and the Equato-Guineans communities*

### **Abstract**

This paper proposes an in-depth reflection on cultural identity within the grown field of post-multiculturalism. It proposes to push the debate beyond the boundaries of Nation-State and multiculturalism, which become obsolete to offer a better understanding of the current social and political changes, such as the global migration changing, the new social formations, and the shaping phenomenon of Body Politics within immigrant and ethnic minority groups. Following an ontological and epistemological aspect of ethnography, I compare two social groups (the Senegalese community, to which I belong and the equatorial-Guineans collective) within the context of Catalonia's national identity narrative and political rhetoric. The discussion recovers the charnegoes as "control group", due to the extensive available literature on the issue identified in the Catalan context. Beyond the heterogeneity that characterises the Equatorial Guinean collective and the Senegalese community, the analysis draws specific attention on the similarities of their attitudes towards Catalonia' "Civic nationalism"; which has determined its identity politics during the last decades. While the Equatorial Guinean "cultural practices" are attractive for the rhetoric of amalgamation and "cultural hybridity"; the "communicative behaviour" and the prevailing religious patterns of the Senegalese community presents some exciting puzzles for cultural resistance.

The idea behind relies on my intuition of the presence of "cultural resistance" led by these minority groups in the context of "hegemonic" national identity building or redefining in the specific case of Catalonia. I assume that the vital role of culture in the building process of national identity is the development of "collective consciousness" and cultural consciousness. In fact, from the Spanish transition to democracy at the end of the 1980th, the process of national identity building in Catalonia has captured the interest of a myriad of scholars among

sociologists, anthropologists and political scientists, both in Spain and Catalonia.

My analysis follows the “Black Atlantic” approach and considers the tendencies of “identity fluidity” and the possibility of overcoming institutional constellations and national boundaries; it seeks to set up a debate around a new conceptual and discursive spaces, and the practical explications of the changing reality under the recurrent transitions between old and new, the “us” and the “others”, the colonial and the “decolonial”, the past and the future. One can expect, from the findings, to point out some steps towards in-depth empirical research to keep deepening in the issue.

### Biographical note

Saiba Bayo, BA in Political Sciences and Public Administration (UAB), MA in Political Philosophy (UPF) and PhD candidate in Political Science at the Pompeu Fabra University.

12:15 - 12:30 Discussion on Session I (15 minutes)

12:45 – 14:30 **Lunch**

14:30 – 15:45 **Session II: Literatures**

**Chair:** Max Doppelbauer

**14:30-15:00 Iñaki TOFIÑO** (Universitat Autònoma de Barcelona)

*Colonial Literatures in the 21<sup>st</sup> century?*

### Abstract

Although it has become a stereotype to talk about Spanish disinterest about its former sub-Saharan colony, the multitude of literary works about it published in the 21st century shows that the subject remains strong and continues to generate fiction literature and memorial works, perhaps because, as in so many other aspects of Spanish history, it is an open wound still in need of a deep social and political reflection.

I wonder whether contemporary metropolitan literature about the colonies can be considered part of the colonial discourse or not. I am thinking about two recent novels which discuss the events that happened on the island of Annobón in 1932, when corporal Restituto Castilla, the only representative of the colonial government on the island, murdered governor Gustavo de Sostoa Stahmer because he intended to replace him with another person after the complaints of the missionaries and the islanders about his actions, as they considered that

Castilla had gone mad and intended to create some sort of utopian republic in the territory.

Indeed, in 2017 the Spaniard Luis Leante and the equatorialguinean Francisco Zamora Loboch published almost simultaneously two works on the subject. The novel of the first, simply titled *Annobón*, talks little of life on the island and focuses mainly on the figure of Alfonso Pedraza Ruiz, the military falangist who defended Castilla during the court-martial which judged him after the Civil War; Zamora Loboch's book, *La república fantástica de Annobón*, instead, focuses on the life of the corporal on the island, his attempts to establish a secular republic following the model of the Spanish II Republic, his relationship with an Annobonese woman... My point is that the two writers decided to address a clearly colonial issue, albeit from very different points of view, and hence my question: should they be considered in a study on 'colonial literature'? Should another term be used? Is colonial literature finished after independence, as could be implied from definitions applied, for example, to US literature?

### Biographical note

Iñaki Tofiño has worked as translator, documentalist, university lecturer and high school teacher. He holds a Licenciatura in Translation Studies from UPF, a Diplomatura in Law from UNED, an MA in Comparative Literature from CUNY Graduate Center, a DEA from UAB (Literary Theory and Comparative Literature) and a PGCE from UAB. After working for almost ten years as deputy headmaster at Bosc de Montjuïc high school in Barcelona, he has finished his Ph.D., dissertation about Spanish and Catalan colonial literature at UAB, which will be defended shortly. He has published several literary translations as well as some papers on Equatorial Guinean literature, translation and postcolonialism, censorship and religious conflict, gay and lesbian identities in Spain and on education and diversity.

**15:00-15:30 Séana RYAN** (University College Cork)

*An Exploration of the Situation of Equatoguinean Literature in Spain*

### Abstract

It has often been said that Equatorial Guinean writers suffer from a kind of double invisibility, both within the borders of their own land and within the Spanish-speaking world. Despite increasing international scholarly interest in what the MLA has recently recognized as the 'Global Hispanophone', (Campoy- Cubillo and Sampedro Vizcaya, 2019), many Spanish critics, academics and publishers continue to overlook the growing output of literature emanating from Equatoguinean writers who write in Spanish and, predominantly reside in Spain. Even the creators of the recently developed

database, BD AFRICA, state that their main interest lies in analysing the evolution of the publication in Spain of postcolonial African literature *translated* into Spanish, although they do concede that the exclusion from their database of African literature originally written in Spanish would leave the planned expository 'incomplete' (Fernández Ruiz, Corpas Pastor and Seghiri, 2016). The word, 'postcolonial' in their description, however, begs the question – why this reluctance to engage with the postcolonial literature produced by Spain's former colonies in Africa?

Given that many Equatoguinean writers write with little hope of publication, or publish electronically using online blogs and other social media, it is clear, in any case, that such a database cannot hope to provide all of the answers. The example of the failure of the recent novel by one of Equatorial Guinea's most prominent writers, Juan Tomás Ávila Laurel, *The Gurugu Pledge*, to find a Spanish publisher, and its subsequent publication in translation both in French and English, also highlights the need for further investigation that goes beyond the available data.

This paper sets out to explore and challenge the seemingly inexplicable, but ongoing, lack of recognition of a unique literature that appears to occupy a blind spot in Spanish literary consciousness. Issues of both benign neglect and wilful oversight which have been identified repeatedly over several decades by both Equatoguinean writers and by international scholars continue to exist in 2019, and the situation shows little sign of improving. Scholarly attention aside, Equatoguinean writers remain largely under-published, and, often, unread. Using the framework identified by Gisèle Sapiro (2016), which takes a sociological approach to the dissemination of world literature, this analysis will be divided into four categories: political, economic, cultural and social. Applying this framework specifically to Equatoguinean literature within the Spanish context should provide some answers to the questions posed in this abstract, or at least shine a light on the areas that have consistently thrown obstacles in the way of a literature which has yet to claim its rightful place in the Hispanophone world.

### Biographical note

Dr. Seána Ryan is a lecturer and language teacher in the Department of Spanish, Portuguese and Latin American Studies in University College Cork, Ireland. She holds a Master's degree in Translation and a PhD in contemporary Spanish literature. Her long-standing interest in Afro-Hispanic linguistics and literature led to her organization of the symposium 'Out of Africa: Spanish language and Identity in Postcolonial Africa and Beyond' in UCC in 2017. She was co-organizer of the recent international conference, *Linguistic Diversity: Celebrating difference*, which took place in April 2019 in UCC.

15:30 - 15:45 Discussion on Session II (15 minutes)

15:45 - 16:15 **Coffee/Tea Break** (30 minutes)

16:15 – 18:15 **Session III: Return to the Past**

**Chair:** Araceli González Vázquez

**16:15-16:45 Andreas STUCKI** (Universität Bern)

*'Cultural Uplifting' or Social Control? Feminizing Development in Africa's Iberian Colonies*

### **Abstract**

In the 1950s and 1960s, “cultural uplifting” of women in the Global South went hand in hand with the mantra of socio-economic development. This paper contends that the Iberian empires followed—notwithstanding their cultural and ideological peculiarities—the general path set by international bodies and other European colonial powers. The sustained focus on the relationship between the violent socio-economic changes and the cultural transformations of African societies during the Portuguese colonial wars in Angola and Mozambique (1961–1974) and Spain's oft-forgotten imperial War in Ifni--Sahara (1957--58) allows to assess the interrelated and gendered processes of forced resettlement and community development schemes in the Portuguese and Spanish territories during periods of armed conflict. Furthermore, this paper also aims to highlight the remarkable analogies between conceptions of women's roles in society held by the Angolan and Mozambican revolutionary nationalists and the Iberian colonizers. In order to support the revolution, African women were once again called on to transmit cultural values to the next generation. By juxtaposing revolutionaries' notions of women's roles in the envisaged independent societies with the Portuguese and Spanish imperial projects, both continuity and revolutionary rupture become visible. Overall, the paper will show that concepts of “women's advancement” did not evolve in isolation but in a broader context of war and violence.

### **Biographical note**

Andreas Stucki specializes in Iberian and Caribbean history. He is currently a lecturer and an associate researcher at the History Department of the University of Bern. From 2017 to 2018, he was a visiting scholar at the History Department of the University of Sydney, and from 2015 to 2016 at the Department of Iberian and Latin American Cultures at Stanford University. Andreas has published a book on the forced resettlement of civilians in the Cuban Wars of Independence (1868–1898) in German with Hamburger Edition (2012), which was translated



into Spanish as *Las Guerras de Cuba: Violencia y campos de concentración* (2017). Further publications include articles in the *Journal of Imperial and Commonwealth History*, the *Journal of Genocide Research*, and the *Journal of Spanish Cultural Studies* as well as contributions to edited collections. Andreas' most recent monograph *Violence and Gender in Africa's Iberian Colonies* appeared with Palgrave Macmillan in 2019.

**16:45-17:15 Julia BORST** (Universität Bremen)

*Negotiating African/Afrodiasporic Heritage in Film and Photography. A Case Study from Spain*

### Abstract

This case study examines how African and/or Afrodiasporic heritage is negotiated in (audio-)visual media created by Spaniards of African descent. It focusses on two examples, photographer Rubén H. Bermúdez's photobook *Y tú, ¿por qué eres negro?* [*And You, Why Are You Black*] (2017) and musician and visual artist Sergio Aparicio's (aka Creisy Lyon) documentary *Galsen – El lenguaje de las almas* [*Galsen – The Language of Souls*].

Both artists, being Spaniards of African descent who have experienced racism and exclusion in Spanish society, tackle the ambivalent question of belonging. Both conceptualize African/Afrodiasporic heritage as a symbolic 'homeland' the alienated Black subject might refer to and identify with. In this context, the current paper discusses how they imagine this 'homeland' which is not conceived of as a territorial space but as a complex interplay of concepts and symbols that decenter the Afrodescendant subject's affiliation to the African continent opening up lateral diasporic networks. While Sergio Aparicio, for instance, literally returns to Africa to go searching for, as he says, 'his other mother, Africa', Rubén H. Bermúdez tends to explicitly broach a local, Spanish context that he, subsequently, situates within a global frame of Afrodescendance.

### Biographical note

Julia Borst (Universität Bremen) IS Postdoctoral researcher at the University of Bremen and the 2nd Director of the Institute of Postcolonial and Transcultural Studies (INPUTS). M.A. in Romance Studies and Economic Policy (University of Freiburg i. Br.), PhD in Romance Literary Studies (University of Hamburg). Current research project: "The Spanish Black Diaspora: Afro-Spanish Literature of the 20th and 21st Century", funded by the Deutsche Forschungsgemeinschaft (DFG). Awardee of the Berninghausen Prize for outstanding teaching and innovation 2016. Research interests: Afroeuropean studies, diaspora studies, postcolonial theories, Caribbean literary and cultural studies, decolonial

feminism, literary violence and trauma studies. Author of articles in peer-reviewed journals such as *The French Review*, *The Journal of Haitian Studies*, *Research in African Literatures* and *Open Cultural Studies*, and a monography on violence and trauma in contemporary Haitian novels (*Gewalt und Trauma im haitianischen Gegenwartsroman*. Tübingen: Narr, 2015). Coeditor of special issues in *Research in African Literatures* (*Migratory Movements and Diasporic Positionings in Contemporary Hispano- and Catalano-African Literatures*. 28 (3), 2017) and *EnterText* (*Crossing Thresholds: Gender and Decoloniality in Caribbean Knowledge*. 12, 2018).

**17:15-17:45 Diana ARBAIZA** (University of Antwerp)

*Equatoguinean Authors and the Memorialization of the Colonial Past*

### Abstract

In the last fifteen years, the Spanish literary scene has experienced a "memory boom" on the Republic and the Francoist dictatorship - the most interventionist period in the colonization of Equatorial Guinea. For several political reasons, Equatorial Guinea remains quite invisible in Spanish public culture (Aranzadi 2014) although with this proliferation of memories, this former colonial period has begun to appear as a subject in Spanish literature, albeit quite problematically. This trend threatens to substitute the needed collective debate about the colonial past for a commodified memory that, as Sara Santamaría has argued (2018), legitimizes the memory of the former colonizers and avoids the recognition of the colonial abuses.

Some recent novels, such as Luis Leante's *Annobón* (2017) acknowledge the physical and cultural violence of the colonization, although Spanish novels tend to privilege the perspective of the Spanish characters and leave out the African experience of colonization. Thus, the goal of this presentation is twofold: First, to examine how Equatoguinean authors represent their cultural heritage and foreground the African experience in their renditions of the colonial period. Second, to provide a brief review of how these works have been received in Spain and to consider whether the Equatoguinean vision of the colonization has been integrated in the Spanish memorialization of its colonial past. I will refer to some novels such as *Las tinieblas de tu memoria negra* (1987) by Donato Ndongo and *La carga* (1999) by Juan Tomás Avila Laurel and I will pay special attention to *La república fantástica de Annobón* (2017) by Francisco Zamora Lobo. Exiled in Spain since 1968, Zamora Lobo has explored the challenges of being a minority in a former metropole and the predicaments of Equatoguinean authors as cultural producers in the Spanish-speaking community in previous works. In his most recent novel, Zamora Lobo recovers the historical figure of Restituto Castilla, the colonial civil guard rediscovered by Gustau Nerín (2009), who is also the main character in Leante's

novel. Zamora Loboch endows a central role to the Equatoguineans, empowering Castilla's lover, Mapudul Ballovera and creating a rich gallery of annobonese characters. Yet, his portrait of Castilla is more sympathetic than that of Leante, a representation that I interpret as a strategy to render visible the Equatoguinean characters that are so often neglected in the Spanish narratives. Ultimately, this paper will interrogate the place of Equatoguinean authors in the Spanish memorialization of the colonial past.

### Biographical note

Diana Arbaiza is an assistant professor of Spanish cultural studies at the University of Antwerp. Her forthcoming book, *The Spirit of Hispanism, 1875-1936* (December 2019, Notre Dame UP), examines Peninsular Hispanism as a movement of cultural and economic reconquest of Spanish America. Out of her interest in postcolonialism, Arbaiza is now studying the representations of Equatorial Guinea in Spanish cultural production during the Republic and Francoist dictatorship. She has also co-edited a volume on the memory of the Spanish postwar (Iberoamerican Vervuert 2020) in which she analyzes Luis Leante's *Annobón* (2017) and the Spanish memories of the colonial past.

### 17:45-18:15 Nuria FERNÁNDEZ (UNED)

*Visualizing Native Strategies of Resistance Throughout the 'Hispanization' and Conversion of Bubi Population in Bioko*

### Abstract

Regarding to how African cultures are represented, I have analyzed colonial evangelizing discourse to show the Bubi imaginary constructed throughout time. Evangelization repercussions on the Bubi ethnic group has allowed me to explain the influence that the discourse and the imaginary regarding the Bubis has had on their own construction of their ethnic identity. The representations of the native that appear in these a discourses are also the key to understand native agency, which means to visualize native strategies of political and civil resistance. The analysis that I present will also try to show how it is, precisely, this same colonial discourse that reveals that the people colonized did not lack religion or knowledge (as the imaginary attempts to show) and that, in addition, they were capable of opposing colonial authority with confrontation or by evading colonial impositions.

So I will intends to illustrate the Bubi imaginary constructed from the policy of evangelization, as well as the influence that this imaginary had on the construction of the Bubi's own ethnic identity throughout the first half of the 20th century.

## Biographical note

Nuria Fernández Moreno. Ph.D. in Social Anthropology. Professor in the Department of Social and Cultural Anthropology, Faculty of Philosophy, UNED (National Distance Education University) in Madrid since the year 2000. She has carried out fieldwork in Equatorial Guinea for many years (from 1988–1992, 1995, 1997, and later short periods in 2001, 2008, 2009, 2013, 2014 and 2018). Her lines of research are: kinship, ancestor cults, colonialism, cultural comparison, Equatorial Guinea, the Bubis.

18:15 – 18:30 Discussion on Session III (15 minutes)

21:00 – 23:00 **Conference dinner + Special activity (free)**

**Place:** La Rubia

Carrer de Ferlandina, 29. El Raval.

**21:00-22:00 Dinner**

**22:00-23:00** *'Ingenuidade Inocência Ignorância'*. Launching of the book and audiobook.

Spokenword by: **Raquel LIMA**

(poet, art-educator and researcher at CES - University of Coimbra)

Coordinated by: **Tania ADAM**

(journalist and cultural producer, Radio Africa Magazine)

**Biographical note:** Tania ADAM (Mozambique) is the founder, editor and creative director of Radio Africa Magazine. A cultural manager specializing in the field of interculturality, immigration and African societies, she has worked in a variety of cultural projects related to Africa. She has also fomented interculturality in Barcelona through her work with such organisations as Fundación Interarts, Oxfam, the Barcelona Center for African and Intercultural Studies and the City of Barcelona.

**Biographical note:** Raquel Dos Santos LIMA is currently a PhD Student in Post-colonialisms and Global Citizenship from the Centre for Social Studies at Coimbra University with a FCT Scholarship. Her research interest focus on orature, slavery and afrodiasporic movements. She has been collaborating with the project ALICE - South Epistemologies of CES since 2016. She holds a BA in Artistic Studies - Performative Arts from the School of Arts and Humanities of the University of Lisbon (2008). She made two international internships, firstly in Rio de Janeiro, Brazil (2009) with a grant INOV-ART from DGArtes/Ministry of Culture and secondly in Paris, France (2010) with a Leonardo Da Vinci's grant. She founded the cultural association Pantalassa (2011) and was the General Coordinator and Artistic Director of PortugalSLAM - International Festival for Poetry and Performance (2012-2017). She published her poetry in

several languages as a spokenword performance artist and have been organizing poetry workshops, highlighting the 'Workshop Poetry and Gender: for an intersectional poetic writing', held in Tartu (2013), São Paulo (2017), Coimbra, Curia and Vigo (2018). She worked as a Science Manager in the Center for Comparative Studies of the School of Arts and Humanities of the University of Lisbon (2016 - 2018), where she is actually a member of the research project Feminisms and Sexual and Gender Dissidence in the Global South of the group CITCOM - Citizenship, Critical Cosmopolitanism, Modernity/ies, (Post)Colonialism.

## **FRIDAY, 15TH NOVEMBER**

10:00 -11:00 **Closing keynote**

*Stories of Migration from Africa to the Iberian Peninsula: Tracing a Heritage of Proximity and Detachment*

**Elisa RIZO** (Iowa State University)

### **Abstract**

Where are the territorial boundaries of Iberia's cultural heritage? Can migration from Africa to the Iberian Peninsula be considered part of this heritage? The stories of migration offered by Avila Laurel's novel *Gurugu Pledge*, and in the written dramas by Vi-Makome's (*Una lucecita en la oscuridad*) and Silebó Boturu (*O Borukku*) challenge the common narratives of scarcity and fear that frame the public opinion within "fortress Europe", including Spain. These literary works emit a judgement not only about Europe's continued capacity to affect Africa, but also about African people's enduring affections to European ideas, objects, people, and places. The stories told in these texts simulate a reality wherein the protagonists recognize and evaluate the social, political, economic, and personal intensities that push, expel, inspire, or force young and old Africans towards Europe. In the process, these stories of migration promote reflection about the long-lasting heritages of Europe in Africa, and about African heritages in Europe.

### **Biographical note**

#### Education

PhD Latin American Literature, University of Missouri-Columbia.

MA Spanish Literature, University of Missouri-Columbia.

LIC Letras Españolas, Instituto Tecnológico y de Estudios Superiores de Monterrey.

#### Professional experience



2013-present, Iowa State University, WLC, Associate Professor of Spanish.

2008-2013, Iowa State University, WLC, Assistant Professor of Spanish.

2007-2008, Iowa State University, WLC, Lecturer of Spanish.

2002-2007, Westminster College, FLL, Assistant Professor of Spanish.

### Publications

#### Books

*Regenerative Arts and Activism from Equatorial Guinea* (working title, single-author book manuscript in progress)

*Receptions of the Classics in the African Diaspora of the Hispanophone and Lusophone Worlds: Atlantis Otherwise*. Ed. & Intro Elisa Rizo and Madeleine Henry. Lanham: Lexington Books/Rowman & Littlefield, 2016.

*Crónicas de lágrimas anuladas (teatro y poesía)* d Silebó Boturu, Recaredo. Ed. & Intro. Elisa Rizo. Madrid: Verbum, 2014.

*Letras transversales: obras escogidas (ensayo, poesía, relatos, teatro)* by Juan Tomás Ávila Laurel. Ed. & Intro. Elisa Rizo. Madrid: Verbum, 2012.

*¡Caminos y veredas: narrativas de Guinea Ecuatorial* by Bolekia, Justo, José Fernando Siale, Donato Ndongo et al. Ed. & Intro. Elisa Rizo. Mexico City: Universidad Nacional Autónoma de México Press, 2011.

Special Issue in Academic Journal *Guinea Ecuatorial como pregunta abierta: hacia el diálogo entre nuestras otredades*. Eds. & Intro Dolores Aponte and Elisa Rizo. *Revista Iberoamericana* 80.248-249 (Julio-Diciembre 2014).

#### Refereed Book Chapters and Journal Articles

"El teatro afro-hispano y la emergencia de una ciudadanía global: diálogos del Sur en espacios migratorios." *África y el Afro-hispanismo: Confluencias trans- e intra- continentales en las expresiones culturales hispánicas y africanas*. Dorothy Wellington (ed.) Brill, 2018. 152-168.

"Glocalizing Democracy through a Reception of the Classics in Equatorial Guinean Theatre: the Case of Morgades' *Antígona*." *Receptions of the Classics in the African Diaspora of the Hispanophone and Lusophone Worlds: Atlantis Otherwise*. Lanham: Lexington Books/Rowman & Littlefield, 2016. 91-109.

"Atlantis Otherwise" (Introduction, with Madeleine Henry). *Receptions of the Classics in the African Diaspora of the Hispanophone and Lusophone Worlds: Atlantis Otherwise*. Ed. & Intro Elisa Rizo and Madeleine Henry. Lanham: Lexington Books/Rowman & Littlefield, 2016. 1-8.

"Realism in Afro-Hispanic Contemporary Theater." *Black Writing, Culture, and the State in Latin America*, Jerome Branche (ed.) University of Vanderbilt Press, 2015. 83-102.

"Guinea Ecuatorial como pregunta abierta: hacia el diálogo entre nuestras otredades." (Introduction, with Dolores Aponte) *Guinea Ecuatorial como pregunta abierta: hacia el diálogo entre nuestras otredades*. *Revista Iberoamericana* 80.248-249 (Julio-Diciembre 2014): 745-759.

"Crónicas de identidades en crisis: la poesía y el teatro de Recaredo Silebó Boturu" (Introduction) *Crónicas de lágrimas anuladas*. Madrid: Verbum, 2014. 13-35.

"You Are the Prisoner, the Discoverer, the Founder, the Liberator": Decolonial Paths of Afro-Hispanic Literature in Latin America, Equatorial Guinea and Spain. *Journal of Contemporary Thought* (Fall 2013): 29-34.

"Equatorial Guinean Literature: The Struggle against State-Promoted Amnesia," *World Literature Today* (September 2012): 32-36.

"Letras Transversales." (Introduction) Juan Tomás Ávila Laurel, *Letras transversales: obras escogidas de Juan Tomás Ávila Laurel*. Madrid: Verbum, 2012. 9-17.

"Introduction." *Caminos y veredas: narrativas de Guinea Ecuatorial*. Mexico City: UNAM, 2011. 13-30.

"Bridging Literary Traditions in the Hispanic World: Equatorial Guinean Drama and the Dictatorial Cultural Political Order," *Critical Perspectives on Afro-Latin American Literature*, Ed. Antonio Tillis. London: Routledge, 2011. 142-161. To be REPRINTED, in *Theater and Dictatorship*. London: Routledge, 2017. Under contract.

"Políticas culturales, la formación de la identidad hispano-africana y *El hombre y la costumbre*" *Postcolonial Discourses and Renegotiations of Black Identities: Africas. Americas. Caribbeans. Europes*. Ed. by Clement Akassi and Victorien Lavou. Perpignan, France: Presses Universitaires de Perpignan, 2010. 201-213.

"Teatro guineoecuatorial contemporáneo: el mibili en *El fracaso de las sombras*." *Journal of Spanish Cultural Studies*, 7.3 (2006): 289-310.

"En torno a la obra de Juan Tomás Ávila Laurel." *Hispanic Research Journal* 6.2 (2005): 175-178.

"La carga: novela historiográfica poscolonial guineoecuatorial." *Arizona Journal of Hispanic Cultural Studies*, 8 (2004): 197-204.

"Juan Rulfo y la representación literaria del mestizaje." *Escritos: Revista del Centro del Lenguaje de la Universidad Autónoma de Puebla.*, 28 (2003): 125-148.

11:00 – 11:30 **Coffee/Tea break**

#### 11:30 - 13:00 **Session IV: Postcolonial uses of language**

**Chair:** Nuria Fernández

**11:30-12:00 Max DOPPELBAUER** (Universität Wien)

*Postcolonial Linguistic Policy in Equatorial Guinea and Spain*

#### **Abstract**

Equatorial Guinea has had very different language policies over the past 100 years. First, a Spanish colonial one with different intensities (intensified maybe

only by the Francoist regime). Through independence, Guinea first goes its own but also contradictory way in relation to languages. Since the regime of Teodoro Obiang, it seems that the Spanish language has regained the upper hand. However, French and Portuguese were added as official languages. With regard to Spanish, a special language academy has been set up (AEGLE), which has even been included in the noble circle of the International Association of Hispanic Academies. Looking closer at the behavior of this academy, we are faced with a policy that is very difficult to understand. In my presentation, I would like to discuss the role of the Spanish language today and the role of the AEGLE as an active (?) actor in language policy. It seems that a dictatorial regime presents a more or less contradictory policy, and maybe the relationship with the former colonial power influences this policy.

### Biographical note

Max Doppelbauer is a sociolinguist. He is a professor of Hispanic philology and culture at the Institut für Romanistik of the University of Vienna. His work is focused on linguistics in the peripheries. The relationship between linguistic inclusion and exclusion is also at the center of his studies. The focus of his scientific interest lies in the peripheral languages and cultures within the Hispanic world. He currently works on Spanish in Africa. Since 2012, he organizes the “Week of Equato-Guinean literature at the University of Vienna” every year. In 2016, he founded a publishing house, “Ediciones en auge”, which publishes African literature and disseminates it. Some of his books are: *La España Multilingüe* (2008), *El concepte dels Països Catalans* (2012), *Die Sprachen der Roma in der Romania* (2012), *Melilla-Viena. Un eje inédito en la investigación social. Perspectivas transculturales en torno a la percepción de la frontera sur de Europa* (2016).

**12:00-12:30 Araceli GONZÁLEZ VÁZQUEZ** (Institució Milà i Fontanals-CSIC)  
*Berber Language and Linguistics Now and Then: Revisiting Spanish Colonial Practices and Postcolonial Approaches*

### Abstract

This paper aims at providing a critical look at the Spanish colonial practices that generated knowledge on Berber languages and linguistics. We will explore how Berber was learnt and taught in Morocco, the colonized territory, and Spain, the metropole, in the times of the Spanish Protectorate (1912-1956), and we will examine the linguistic studies carried out in the Moroccan territories under Spanish rule and their (post-) colonial legacies. In this paper we will argue that recent scholarship on Berber language and linguistics –particularly, scholarship on variation within Berber- has clearly neglected the historical and

anthropological study of these Spanish colonial practices, and we will assess how they have informed post-colonial approaches to linguistic variation. As I have stated in a previously published work (González Vázquez, 2015), there was a strong link, yet to be assessed fully, between the colonial Spanish and French projects and actions in Morocco in colonial times, and the recognition of linguistic variation and linguistic diversity within both Berber and Arabic.

In the Northern Moroccan territories under Spanish colonial rule, three main varieties of Berber have been traditionally identified and described: Riffian – also called *Tarifit*-, Ghomara and Senhaja de Sraïr. The largely unwritten history which deals with the Spanish colonial recognition of linguistic diversity within its Protectorate's territory includes very interesting and illuminating episodes, such as the role of the Franciscans in the definition of varieties within Berber, the teaching activities of the Riffian leader Abdelkrim el-Khattabi (Axdir, Ait Waryaghar, Morocco, 1882-Cairo, Egypt, 1963), and the uncommon teaching of Berber in the Iberian peninsula, with courses in Madrid and Salamanca. We will provide a detailed account of all the aforementioned episodes and some others, and we will also reflect on the complex relationship that existed between the recognition, learning and teaching of Berber varieties, interpretation and translation, and colonial power dynamics.

### Biographical note

Araceli González Vázquez (PhD University of Cantabria 2010) holds a permanent research position as “Científica titular” at the CSIC (Consejo Superior de Investigaciones Científicas, the Spanish research high council), and she works at the Institución Milà i Fontanals (IMF), in Barcelona. She is a Social Anthropologist and Historian, specialised in the study of religious and social practices in Morocco. She has previously worked as a Postdoctoral researcher at the Laboratoire d'Anthropologie Sociale (LAS) of the Collège de France, in Paris; at the Universidad del País Vasco/Euskal Herriko Unibertsitatea (UPV-EHU), in Vitoria-Gasteiz; and at the Instituto de Lenguas y Culturas del Mediterráneo y Oriente Próximo (ILC) of the CSIC, in Madrid. Her main research interests include the anthropological study of Islam, Sufism, and Gender relations in Morocco, and the study of Human-Nonhuman relations from both an anthropological and historical perspective, particularly those relations that involve humans, *jnûn*, and animals. She has also published on the European interest in Moroccan Arabic and Berber in Early and Late Modern Europe (16th to 18th centuries); and on the colonial and postcolonial discourses on linguistic variation within Berber in Northern Morocco (Ghomara and Senhaja de Sraïr varieties). In the last twenty years, she has done extensive fieldwork both in Jbala and Ghomara, mainly in Northern Moroccan rural and urban areas of the provinces of Chefchaouen, Ouezzane and Tetouan, and also

in the North African city of Ceuta. She is the author of the book *Mujeres, Islam y alteridades en el norte de Marruecos* (Barcelona: Éditions Bellaterra, 2015).

12:30 - 12:45 Discussion on Session IV (15 minutes)

12:45 – 14:30 **Lunch**

14:30 - 16:30 **Guest panel: 'Interview as a Method for Qualitative Research on African and Afro-Descents Artistic Practices'**

**Convenors: Mar GARCÍA and Jessica FALCONI**

### **Abstract (panel)**

This panel focuses on a set of interviews carried out with African artists (writers, musicians, filmmakers, actors, painters, etc.) living in African countries or Afro-descendants living in Portugal and in Spain.

The paper aims at reflecting on the use of the interview as a response to the need for methodological approaches and positions that go beyond those of a literary nature and for greater openness to the integration of perspectives and contributions from supplementary sources.

The interview can be regarded as a trans-disciplinary practice and as a way of working that stakes itself on the construction of sources heavily marked by orality, by a narrative and dialogic mode, and by the autobiographical dimension of the interview itself. In particular, the dialogic and narrative mode offers a way to deconstruct the polarizing vision of Africa either as an undifferentiated homogenous body or as a complete alterity, impossible to grasp conceptually. Understood not simply as a methodological tool, but as a practice that is both personal and pedagogical, analytic and reflective, the interview opens up fertile ground for tearing apart homogenizing perspectives. The interviews carried out with African or Afro-descendant artists, many of them living in Portugal or in Spain, challenge such simple binaries as “Africa” vs “West” and call for much more diversified and locally grounded understandings of what it means to be African, both in Africa and elsewhere. The testimonies of the artists provide a platform for the recounting of personal lives as well as collective experiences, and they contain many diverse reflections on national and transnational identities, as well as they translate diverse territorial and cultural universes.

**14:30-15:00 Jessica FALCONI** (Centro de Estudos sobre África e Desenvolvimento, Universidade de Lisboa)

*Voices, languages, discourses: interviews with Lusophone African writers and filmmakers*



## Abstract

This paper focuses on a set of interviews carried out by a group of researchers with writers and filmmakers from Lusophone African countries, namely Angola, Mozambique, Cape Verde, São Tomé and Príncipe and Guinea Bissau. The interviews are the result of two projects funded by the Portuguese Foundation for Science and Technology and carried out in Portugal, at the Center for African and Development Studies.

The paper aims at reflecting on the use of the interview in the literary and cultural studies domain as a response to the need for methodological approaches and positions that go beyond those of a literary nature. The interview can be regarded as a trans-disciplinary practice that addresses the continuities and the fractures in the notion of "Africanness. The interviews carried out with Lusophone African writers and filmmakers, many of them living in Portugal, challenge simple binaries and call for a polyphony of voices, languages and discourses that invite us to question the unitary notion of Lusophone Africa itself.

## Biographical note

Jessica Falconi is assistant researcher at CEsa-Center for African and Development Studies of the University of Lisbon. She holds a PhD in Iberian Studies (University of Naples "L'Orientale"). In 2018 she was visiting lecturer at the Autonomous University of Barcelona and directed the Portuguese Language Center of the Camões Institute. In 2017 she concluded her post-doctoral fellowship on Lusophone African Literatures funded by FCT at the Center for African and Development Studies. Between 2007 and 2013 she was lecturer at the University of Naples. She co-edited several books and special issues, and authored journal articles and book chapters.

**15:00-15:30 Mar GARCÍA** (Universitat Autònoma de Barcelona)

*Validity and Reliability of Face-to-face Interviews. A Social Construction?*

## Abstract

Although the use of face-to-face interviews has become a common practice of qualitative research in human and social sciences, the protocols for preparing and conducting the interviews vary considerably from one field of study to another. But what happens when norms and parameters for example, statistics (population, sample, variables, etc.) are omitted ? Can we measure the reliability of the data obtained without a prior scientific and ethical protocol? Based on an investigation carried out on African and Afro-descendant artists

who live and work in Spain, we will raise some aspects that make it difficult to evaluate these types of interviews.

### Biographical note

Mar Garcia is professor of Francophone Literature and Cinema at the Autonomous University of Barcelona. Her research interests include: contemporary french literature, african literatures and cinemas, current forms of exoticism, voices and figures of creative dissent, and ethical issues in higher education. She is author of: *Inapropiados e inapropiables. Conversaciones con artistas africanos y afrodescendientes* (2018), and co-editor of several books and journal editions on postcolonial african literatures and arts.

**15:30-16:00 Yolanda AIXELÀ CABRÉ** (Institució Milà i Fontanals-CSIC)

*Anthropology of History as method to approach the lost African memories*

### Abstract

The objective of studying African memories in Iberian Peninsula is formulated based on Anthropology and History, in the theoretical framework of Postcolonial and Decolonial Studies and gender perspective, and in accordance with the plural realities of African memories in any social and cultural context. The main primary sources are: 1) Interviews (semi-structured and structured); 2) Participant observation; 3) Documental analysis.

The ethnographic method is the most fruitful tool of theoretical reflection of Anthropology, and Ethnography still centralizes reflection on Anthropological discourses and practices. Fieldwork is the period of experimentation through which anthropologists travel to the place of research to collect the data that will allow them to raise and test their working hypotheses. Fieldwork is constituted as a biographical experience of the ethnographer, characterized as an "exile", a "rite of passage", "an initiatory process", as it breaks with its culture to learn from another. This process is necessary given that the ethnographer must to understand the culture of those "others" with whom she/he has lived, and be able to transform the "exotic" into "familiar". The process is reversed, when the ethnographer enters his own culture and turns the "familiar" into "exotic". This last process is perceived in researchers of African origin working on African continent, offering a good example of Decolonial perspective.

Anthropologist group documentation in various types of records: the notes, the field notes, the thematic notes, the tape transcripts, or the diaries. To this system of document classification, the documents produced or delivered by the informants to the ethnographer would be added (handwritten notes, photographs, copies birth certificates). It needs to be said that for Anthropology

of History documentary sources constitute an important resource: the combination of oral history with the consultation of data in the press, archives, etc., presents an interesting way of approaching ethnographic research.

I classify the African experiences by means of recovering lived memories (data gathered from oral sources) and narrated memories (data gathered from written sources) (see Aixelà-Cabré. 2019. *Ciudades, Glocalización y Patrimonio contestado. Una historia de Bata y Al-Hoceima 1900-2019*. Barcelona: Bellaterra).

Finally, it is important to highlight the need to use methodologies from an ethical and gender perspective, given that the anthropologist must protect the personal data of their “informants”.

### **Biographical note**

Yolanda Aixelà-Cabré is Tenured Scientist at the Institution Milà i Fontanals-CSIC (Barcelona). PhD in Cultural Anthropology. Since 1999, she has participated in 17 Spanish research programmes and 1 Consolider project, 5 directed by Aixelà-Cabré regarding Arab, Imazighen, and sub-Saharan migrants in Europe, Muslims, Multiculturalism and Social Changes in Africa, and Colonialism and Postcoloniality in Europe-Africa. Her last project is “Enriching European Cultural Heritage from Cultural Diversity and Collaborative Participation” (EUIN2017-85108) (2017-2019). She is the author and/or co-editor of 12 books and 76 book chapters and articles in national and international journals. Her last book is *The management of ethnic, religious and cultural diversity in Europe in 21th century* (Edwin Mellen, USA, 2018, translated by Bellaterra 2019). Her last article is “Colonial Memories and Contemporary Narratives from the Rif. Spanishness, Amazighness and Moroccaness seen from Al-Hoceima and Spain” (*Interventions* 2019). Her last work as editor is *In the footsteps of Spanish Colonialism in Morocco and Equatorial Guinea* (Lit Verlag 2018, previously published by CSIC in 2015).

16:00 - 16:30 Discussion on the Guest Panel (30 minutes)

16:30 - 16:45 **Conference closing remarks**

\*Each paper presentation should be 20 minutes long, with 10 minutes for particular questions. All the papers are scheduled in sessions followed by a time of 15 minutes for discussion and debate. The time for debate in the guest panel is of 30 minutes.