



Recovering Black Performance in Early Modern Iberia

A COLLOQUIUM FUNDED BY A COLLABORATIVE RESEARCH GRANT
FROM THE NATIONAL ENDOWMENT FOR THE HUMANITIES

29 / 30 APRIL 2022



Encontro de Santa Úrsula e do Príncipe Conan (Retábulo de Santa Auta), circa 1520-25, Museu Nacional de Arte Antiga, Lisbon, Portugal, © Direção-Geral do Património Cultural / Arquivo de Documentação Fotográfica. Photographed by José Pessoa.

Recovering Black Performance in Early Modern Iberia

A SPECIAL COLLOQUIUM

This international colloquium recovers the voices and creations of Black performers whose talents nourished Iberia's Golden Age of theater, which unfolded from circa 1490 to circa 1800. The cultural contributions of Blacks in Portugal, Spain, and colonial Latin America—long concealed in the margins—will be front and center in four sessions of research papers, a roundtable on teaching, and a performance of music of the Hispanic baroque by La Boz Galana.

The colloquium is free for all attendees who preregister. All visitors need to comply with Yale University's visitor policies in effect on the dates of the colloquium (covid19.yale.edu/).

Host

Yale University: Iberian Connections /
Department of Spanish and Portuguese

Funded by

National Endowment for the Humanities,
Collaborative Research Grant

Meeting place

Humanities Quadrangle, Rm. 276 /
320 York Street, New Haven, Connecticut

Partner Institutions /cosponsors:

University of California, Davis
University of Georgia
Bulletin of the Comediantes

Respondents

Esteban Crespo Jaramillo, Yale
University

Brais Lamela Gómez, Yale University

Yelsy Hernández Zamora, Yale
University

Registration and information

editor@comediantes.org

Web

www.comediantes.org

Conference Program

FRIDAY, APRIL 29

Opening remarks

2:00–2:30

Jesús Velasco, Yale University

Nicholas Jones, University of California, Davis

Elizabeth Wright, University of Georgia / *Bulletin of the Comediantes*

Teaching and Studying Black Performance: Roundtable

2:45–4:15

Manuel Olmedo Gobante, University of Arkansas

Cornesha Tweede, University of Oregon

Seth Kimmel, Columbia University

Julia Hernández, Washington and Lee University

Nicholas Jones, University of California, Davis, MODERATOR

Performing Colonial Identities

4:30–6:30

Sebastián León, Universidad de Barcelona / Digital Música Poética | **“¡A ver la comeria nueva / que la negra representa!”: Villancicos de negros en la Bogotá virreinal.**

Silvia Ruiz-Tresgallo, Universidad Autónoma de Querétaro | **La caracterización cómica del afrodescendiente en el teatro de la Villa Imperial de Potosí: Gracioso del convento de Santa Teresa.**

Nicole D. Legnani, Princeton University | **Accounting for Black Insurgencies in *Los empeños de una casa* by Sor Juana Inés de la Cruz.**

Mariana Soutto Mayor, University of São Paulo, | **Black and mestizo performers in Portuguese-American Festivities (18th Century).**

Christina H. Lee, Princeton University, MODERATOR

A echar la copla primera: Recital of early music and poetry by La Boz Galana

7:00

Camila Parias, SOPRANO

Sebastián León, BARITONE

Brian Kay, BAROQUE GUITAR

SATURDAY, APRIL 30

Theaters of (Black) Devotion

9:00–10:30

Miguel A. Valerio, Washington University in St. Louis | **Princes, Pirates, and Saints: Black Hagiography on the Spanish Stage.**

Erin Kathleen Rowe, Johns Hopkins University | **Playing the Black Saint: Race, Sanctity, and Audience in Seventeenth-Century Comedias de santos.**

Manuel Delgado, Bucknell University | **Comedia, hagiografía, y magia en *El negro del mejor amo de Mira de Amescua.***

Alexandra Cook, Columbia University | **The Mandinga Experience: *Mandinguero as Farsante in the Legal Theater of the Holy Office.***

John Slater, Colorado State University, MODERATOR

Envisioning Black Rule

10:45–12:15

Diana Berrueto-Sánchez, Universitat de Barcelona / University of Oxford | **“El negro mejor que hay en la corte”: Un negro esgrimidor y poeta en el inédito *Entremés segundo del negro.***

Víctor Sierra Matute, New York University | **Early Modern Whitewashing: from *La Academia de los Nocturnos* to *El negro del cuerpo blanco.***

Julio Vélez-Sainz, Universidad Complutense de Madrid | **Silencio de reyes negros: *La Comedia Trofea de Torres Naharro* y la cartografía de la colonización africana.**

Alani Hicks-Bartlett, Brown University | **Idealized Governance and “La Verdad de la Estampa”: The Performance of Race, Exemplarity, and Maternal Imagination in *Virtudes vencen señales.***

Lisa Voigt, The Ohio State University, MODERATOR

Sex and Black Citizenship (Auditorium)

2:00–3:30

Eduardo Paredes Ocampo, University of Oxford | **Redeeming Black Bodies: The Subversive Performance of “Gente Plieta” in Sor Juana’s *Villancico a San Pedro Nolasco.***

John Slater, Colorado State University | **Lope’s Taste for Bondage: “Fingidos hierros” and the Eroticism of Feigned Slavery.**

Baltasar Fra-Molinero, Bates College | **Queering *El valiente negro en Flandes.***

Esteban Crespo Jaramillo, Yale University, MODERATOR

Dinner

7:00