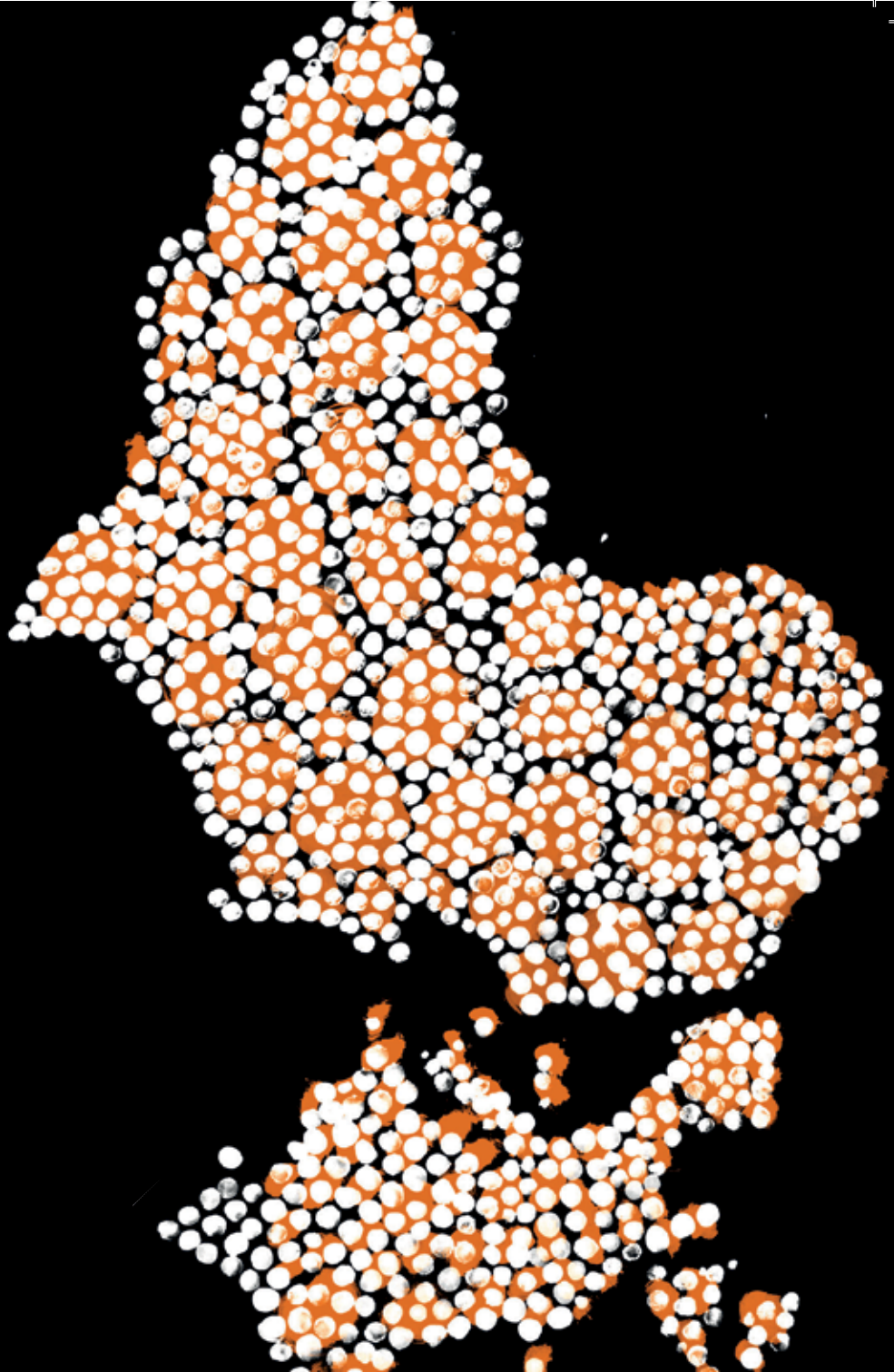

AFROEUROPEANS
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4 – 6 JULY
LISBON 2019

BOOK OF ABSTRACTS
PROGRAMME

Black In/Visibilities Contested

Apolo de Carvalho,
Cristina Roldão,
Diego Candido,
Otávio Raposo,
Pedro Varela,
Raquel Lima and
Raquel Matias (eds.)



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artistas de semba foi particularmente sentida nos clubes de Luanda, nos anos finais da ditadura.

Sugere-se, então, que o cosmopolitismo evocado no semba que se ouvia em Luanda – e já não apenas nos musseques – a partir do final da década de 60 poderá ser melhor compreendido se observarmos a natureza do cosmopolitismo estava a ser engendrado na(s) (ex-) metrópole(s) através das redes de sociabilidade da diáspora africana: um que não excluía uma dimensão ‘nacionalista’ (independentista); e um no qual músicos/animadores musicais foram agentes centrais, rejeitando, pelo caminho, as categorizações impostas pelo paradigma binário da ‘cultura africana’ (Barber 1997) o ‘tradicional’ por oposição ao ‘moderno’. São portanto essas dinâmicas que se pretende reconstituir, averiguando, por fim, a sua inscrição no célebre slogan ‘No hay revolución sin canciones’.

Containing Black Bodies through Carceral Spaces

Ana Rita Alves

CES-UC, Universidade de Coimbra

The wind had finally stop blowing and quietness prevailed. We set together in silence, while, behind us, the last group of teenage boys climbed the stairs. Therefore, it was just me and Dona Antonieta at the edge of dawn, illuminated by several campfires and street lamps which outlined the straight-line architecture of the social housing quarter of Casal da Mira (Amadora, Lisbon). Before us, not so faraway, lied the ancient self-produced neighborhood of Azinhaga dos Besouros, where many of the persons that, today, inhabit Casal da Mira used to live in. Nowadays, Azinhaga dos Besouros it is a land full of memory and loss, which evokes histories of migration, racialized precariousnesses and institutional racism. Set together, we talked, and Dona Antonieta retold me the memories

of a place that doesn't exist anymore, where solidarity and autonomy where kin. Despite the fact that she have seen her material housing conditions improved through the process of rehousing, in Casal da Mira, she feels, somehow, displaced. In fact, many of the inhabitants do. This neighborhood is often equated to a prison, a desert or a cemetery, a remote and abandoned space from where it is not possible to escape, and where “racialization processes are directly experienced as spatial” (Razack, 2002). To be sure, through a process of ghettoization, the inhabitants were put under unpaired institutional surveillance through a sophisticated racialized apparatus of governance. This apparatus is reflected in the configuration of the space, as well as in everyday relations with institutions, such as the city council, the police or the media. In a context where the Portuguese State is simultaneously hyper-present and hyper-absent, their lives seem to be, somehow, constantly subjected to racialized carceral forces and power (e.g. their minds, bodies, houses, neighborhoods, legal status). In this context, I argue that the transference of people from self-produced neighborhoods to social housing quarters is part of a broader and historical project that constantly displaces and contains racialized bodies through carceral geographies, hence, constantly retracing the color line (Douglas, 1981; Du Bois, 1904). Nonetheless, in the face of this racialized violence, people have been struggling and resisting in a continuous quest for emancipation and dignity (Nimako & Willemsen, 2011).

Pan-Africanism and the African Diaspora in Europe

Michael McEachrane

Raoul Wallenberg Institute of Human Rights

What does Pan-Africanism mean to Europe? Although the first Pan-African conferences all took place in Europe (be-