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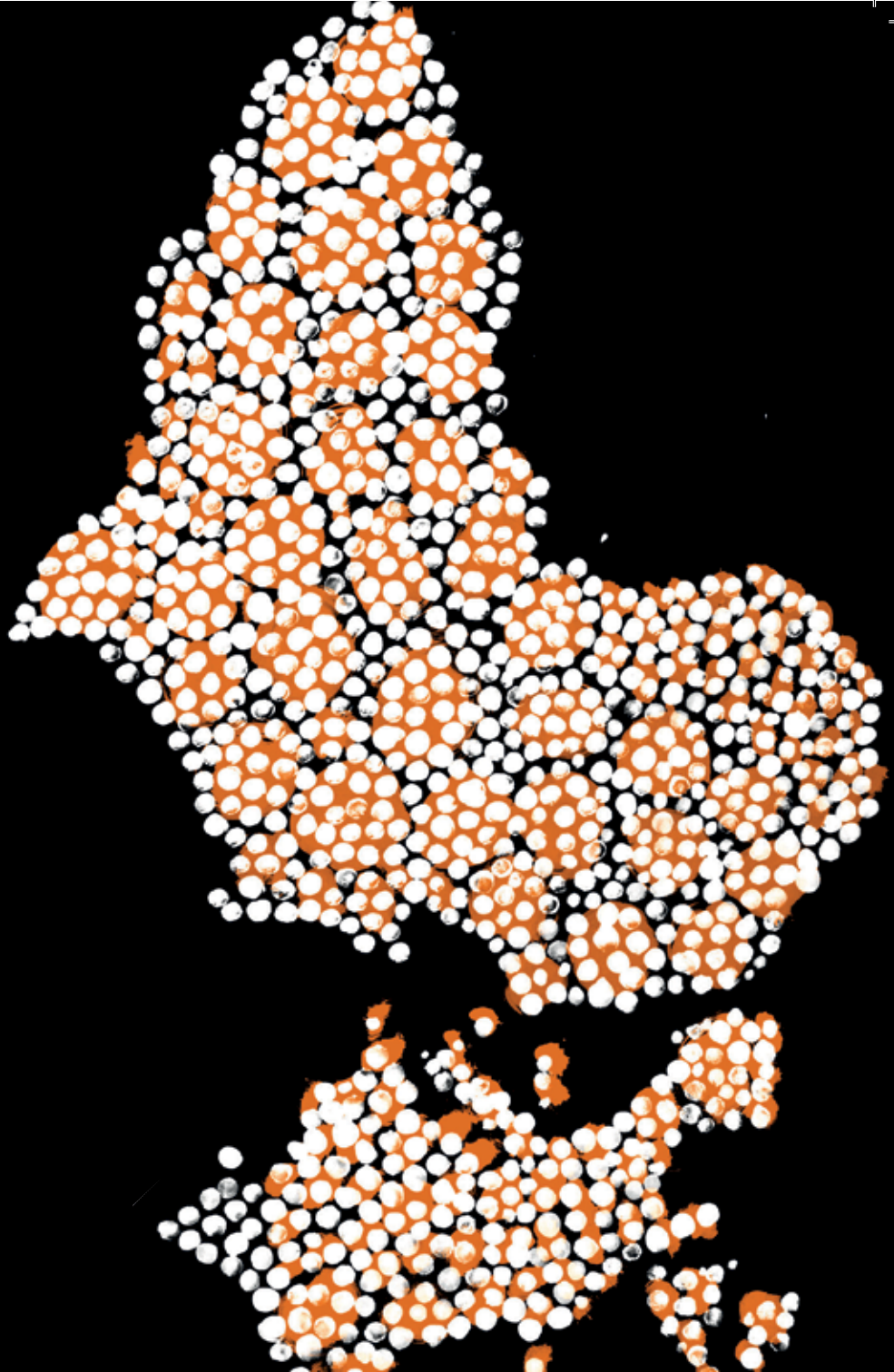
AFROEUROPEANS  
CONFERENCE  
4 – 6 JULY  
LISBON 2019

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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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BOOK OF ABSTRACTS  
OF THE 7th  
AFROEUROPEANS  
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@ Apolo de Carvalho, Cristina Roldão, Diego Candido,  
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of Africa as the racialisation of people of colour in Poland. I argue that such representation puts immigrants from sub-Saharan Africa and their children, either born or brought up in Poland, in a condition where their link to Polishness, if not disconnected, is fragmented through the process of racialisation. Hence, I situate the European migration crisis within the representation of those racialised as White, Black or Brown.

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**“In Portugal, it seems that they are waiting until our batteries run out” (lit. transl.) – reflexions regarding spatial exclusion, cultural identity and the discourses of integration through African descendants’ artistic practices**

Henrique Chaves

CICS.NOVA/FCSH and Lucas Augusto da Silva - Universidade de Coimbra (CES-UC)

DJ Marfox is an african descendant “Batida” DJ, a musical rhythm that combines Kizomba or Kuduro with House music and emerges from the outskirts of Lisbon. Marfox is, nowadays, the main figure of this type of music, not only in Portugal but around the world, being the author of the notorious sentence, which gave the motto to this paper. Our emphasis is centered on the role that black people have on the creation of the image of the city: a subordinated role that is comprehended both as inferior and undervalued. One of the spaces that carry these same stigmas within itself is “Quinta do Mocho”. This neighbourhood has been internationally known due to the great number of musicians that live in it and has also been publicized regarding its Public Art Gallery: a project of Loures city’s council based on full-size building facades graffities. But it has also been known due to the socio-

spatial exclusion that its residents suffer from, confined to a long history of assaults and crimes that happened inside its perimeters.

Here lies an overt contradiction: while African descendant’s artists are sent to the outskirts of the capital once it is denied their access to certain social rights, financial privileges and political influence – sometimes being victim of police repression - they are, at the same time, understood (through their artistic production) as fundamental actors that characterize the “multiculturality” of Lisbon. Theoretically supported by the post-colonialist Homi Bhabha’s conceptual constructions of identity and location of culture, mixed with the sociological approaches from Howard Becker in order to identify the connections between art worlds and social representations, this paper seeks to present some insights regarding the spacial exclusion and the integration discourses through artistic practices led by the artists who live in those neighbourhoods. Having as empirical data the interviews and ethnographic research carried inside “Quinta do Mocho”, it will also take into acquaintance the questions of representation that are associated with the peripheric communities and the political discussion towards the African and Portuguese African immigrant’s descendants.

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**The Politics and Poetics of Capoeira: Cultural Resistance and Oral Tradition from the Lusophone Black-Atlantic**

Elisa Serna-Martínez

Universidad Autónoma de Madrid

As a cultural manifestation rooted in the histories of the African Diaspora, Capoeira serves to articulate “subaltern interpretations of colonial history” (Aula 2017, 76). Furthermore, it is a fact that many practitioners of