

CFP: Performance Cultures and the Early Black Atlantic

This panel seeks to highlight new and exciting interdisciplinary work in Black Atlantic performance cultures. When Paul Gilroy defined the Black Atlantic as a space of cultural interchange, of remix and remake, of improv and invention, he explicitly positioned performance as a crucial form in Black Atlantic culture. And while a generation of theorists and historians have elaborated on Gilroy's ideas about the fashion and function of Black Atlantic culture, there remains much to be said about the kinds of performances that shaped Black culture, performance's role in transporting and translating Black culture, and the connections between performance and other forms of expressive culture. This panel encourages submissions considering any aspect of Early Black Atlantic performance cultures, broadly defined. Submissions might consider, for example, topics such as the following:

- **Black theatre and performance histories**
- **Performance genealogies of Atlantic race**
- **Black Atlantic vernacular acts and social performance**
- **Black Atlantic sacred performance, music, and dance**
- **Literary representations of Black performance**
- **Performance histories and the digital Black Atlantic**
- **Archival revisions and recoveries of the Black Atlantic**
- **Performances of gender and sexuality in the Early Black Atlantic**
- **Performing the Early Black Atlantic today**

We particularly invite scholarship that explores the ways performance exceeds national, ethnic, linguistic, and other boundaries, connecting people and cultures across time and space. To submit, please send by October 21 a titled abstract of 150-250 words plus a short biography of 3-4 sentences to Peter Reed (University of Mississippi) at preed@olemiss.edu and Chinaza Amaeze Okoli, (Georgia Tech, Brittain Postdoctoral Fellow), at cokoli30@gatech.edu