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Sonidos Negros traces how, between 1492—when Christian reconquest of the Iberian Peninsula coincided with Christopher Columbus’ s landing on Hispaniola—and 1933—when Andalusian poet Federico García Lorca published his “ Theory and Play of the Duende ” —the vanquished Moor became Black; and how the imagined Gitano (“ Gypsy, ” or Roma) embodies the warring images and sounds of this process.

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dances on a knife's edge delineating Christian and non-Christian, White and Black worlds.

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(2014). Sonidos Negros: On the Blackness of Flamenco. Dance Chronicle: Vol. 37, MUSIC AND DANCE: CONVERSATIONS AND CODES, PART II, pp. 85-113.

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K. Meira Goldberg, *Sonidos Negros: On the Blackness of ...*

Sonidos Negros: On the Blackness of Flamenco (Oxford University Press, 2018), traces how flamenco 's ostentatious rebelliousness, tumultuous sensuality, quixotic idealism, and fierce soulfulness embody resistance, the lament for what has been lost, and the values and aspirations of those rendered imperceptible by abjection, enslavement, and colonization.

Sonidos Negros: On the Blackness of Flamenco
What does flamenco dance tell us about the construction of race in the Atlantic world? *Sonidos*

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K. Meira Goldberg is a flamenco dancer, choreographer, scholar and author of the upcoming book *Sonidos Negros: On the Blackness of Flamenco*. In October 2018, she was a key organizer for a conference/festival in New York City called *The Body Questions: Celebrating Flamenco 's Tangled Roots* .

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