

Afro-Brazilian Studies

This double issue of *Brasiliانا* gathers recent scholarship on a key area of Brazilian studies. In the sections 'Dossier', 'Varia', and 'Book Reviews' readers will find a sample of recent works focusing on diverse aspects of Afro-Brazilian culture and history from the early twentieth century to the First Afro-Brazilian Congress (Recife, 1934) to the development of the black movement in Brazil to more contemporary researches that have contributed to the strength of this field. With eleven articles, the dossier brings together articles on topics such as the history of racism and black activism in Brazil; the intellectual networks between Brazil and the USA in the 1930s; the critical Afro-Brazilian stance of Mário de Andrade towards race and the colour line; the works of the contemporary artist Rosana Paulino and her emphasis on the black female body; the musical tradition still alive in Brazilian quilombos; the cultural aspects of the Brazilian foreign policy towards African countries since the 1960s, and the criminalization of Afro-Indigenous religiosity in the Amazon region. The dossier also features analyses of questions related to Afro-Brazilian history in specific works of prose fiction such as Ana Maria Gonçalves's *Um Defeito de Cor* and Clarice Lispector's *A paixão segundo G.H.*; as well as in films (*Cidade de Deus* and *Praça Paris*).

The numerous excellent materials submitted to the journal are also reflected in the section 'Varia', which is dedicated to essays, interviews and creative works. The writer Joel Rufino dos Santos (1941-2015) is the focus of an essay and an interview; the poet Ricardo Aleixo and the rapper Diamondog talk about their experiences as black artists in a conversation that took place at the notorious Cabaret Voltaire in Zürich (famous for being key to the emergence of the Dada art movement); the key themes of the works of Edimilson de Almeida Pereira, who has just published *Poesia +* (2019) gathering poems published throughout his 35-year career, are here described as part of a chance encounter with the works of the Barbadian poet Kamau Brathwaite; while the poet Carlos Orfeu explores images of slavery sugarcane plantations. Last but not least, here we publish the first translation into English of a play by the Afro-Brazilian activist and dramaturge Solano Trindade (1908-1974), who conceived the First Afro-Brazilian Congress alongside Gilberto Freyre (1900-1987) in 1934. Discovered in the Black Archives of Mid-America, the play *Zumbi dos Palmares Malungo* is new evidence for understanding Afro-descendent performance in the Americas and its relationship to questions of identity and heritage.

The four articles published in our section 'General' explore a diverse range of topics relevant to Brazilian studies: the role of society's active participation in water governance (as well as the value of story, narrative and memories as emerging components of resilience); the contrast between international perceptions about Brazil (often on the lines that it is not a "serious country") and the ambitious foreign policy agenda that aims to project the country as an emerging power in global affairs; the cultural policies regarding folklore during the military dictatorship the 1960s and 1970s; and the use of popular songs as didactic tools for teaching and learning the Portuguese language in schools in the Amazon region.

In this double issue we are also introducing audio versions of most texts we publish in this journal hosted by the King's Brazil Institute at King's College London. We hope this new feature will expand the accessibility to these materials, helping to realise the mission of *Brasiliانا* to be a free, open access academic forum focused on the interdisciplinary field of Brazilian studies.

Finally, I would like to thank the outgoing editor, Dr Vinicius de Carvalho, who has not only bravely created this journal but also cleverly developed the reputation it has acquired throughout these past seven years. I hope this change of editorship will not be like the one described by Mark Twain in [a piece about editing an academic journal](#).

This double issue of *Brasiliانا* is dedicated to Ecio Salles (1969-2019), a great star who has left us too soon.

Felipe Botelho Correa
Editor-in-Chief