

Selections from the two texts:

C.L.R. James, *The Black Jacobins*, 1938

The slaves worked on the land, and, like revolutionary peasants everywhere, they aimed at the extermination of their oppressors. But working and living together in gangs of hundreds on the huge sugar-factories which covered the North Plain, they were closer to a modern proletariat than any group of workers in existence at the time, and the rising was, therefore, a thoroughly prepared and organized mass movement. [...] Voodoo was the medium of the conspiracy.

Michel-Rolph Trouillot, "Culture on the Edges: Creolization in the Plantation Context." *Plantation Society in the Americas* 5 (1998): 8-28.

Time used on the provision grounds was also slave-controlled time to a large extent. It was time to "create culture" knowingly or unknowingly. It was time to develop new practices of labor cooperation, reminiscent of—yet different from—African models of work. Time to talk across the fences to a passing neighbor or to cross the fences themselves and fish in the adjacent rivers. Time to mark the work tempo with old songs, to learn rhythm while working, and to enjoy both the rhythm and the work. Time to create new songs when the old ones faded away. Time to take care of the needs of the family, to meet a mate, to teach children how to climb a tree. Time indeed to develop modes of thought and codes of behavior that were to survive plantation slavery itself.

We invite you to join us in thinking about the role of reproductive or counter-productive practices – such as dance, climbing trees, vodou – in the creation of culture. We could start by asking how these thoughts might encourage thinking about dance as a kind of conspiracy of sociality that resists the logics of colonial dispossession and contemporary regimes of work?

And what might happen if such conspiracies – in the form of dance performance – are presented or represented on stage, in the theatres of Europe, for example?

We could think about this last question in relation to the international success of work by choreographers such as Lia Rodrigues and her work *Encantado*, (2021) – see video link for short clip <https://www.youtube.com/watch?v=b49y8I-zGhU>

Naturally, we are by no means limited to the above and very much looking forward to where things take us on the day.