

Crossing the orbit into a new sea:

Xênia França and the Afrofuturism in Nave's music video

Cruzando a órbita prum novo mar:

Xênia França e o afrofuturismo no videoclipe de Nave

Rafael Pinto Ferreira de Queiroz

PhD in Communication / UFPE.

Universidade Federal de Pernambuco, Programa de Pós-Graduação em Comunicação, Recife (PE), Brasil.

Xênia França was born in Candeias and was raised in Camaçari, cities in the interior of Bahia. In 2004, when she was 18 years old, she moved to São Paulo to try her hand at modeling, a profession she followed until 2008, when she started flirting with music. Due to the meetings with her guitar-playing friends that took place in her apartment, where she had been encouraged to start singing, she began performing in bars and met Emicida, who invited her to record his EP *Sua Mina Ouve Meu Rep Tamém* and the album *Emicídio*, both in 2010. From then on, she began to receive more and more invitations to participate in *feats of* national rap artists and in the following year she joined the band Aláfia, with whom she recorded three albums.

In 2017, she released her first solo album, *Xenia*, where she sang three compositions — one of them in partnership with Lucas Cirillo — and reinterpreted other authors. The album features a *futuristic* jazzy R&B, other afrosonorities with beats, electric piano, and synthesizers combined with the ancestral drums of rum, rumpi, and le, the atabaques used in xirês — a ritual/circular dance to evoke the Orishas —

<https://doi.org/10.46391/ALCEU.v21.ed43.2021.211>

ALCEU (Rio de Janeiro, online), V. 21, Nº 43, p.106-126, jan./abr. 2021

of *candomblé*. Among the songs on the album is *Nave*, which was chosen as one of the singles and became a music video. Already an enthusiast of the transnational black artistic movement, Afrofuturism, with its visual and musical aesthetic choices, the video clip comes to consolidate this place claimed by the artist. There is a certain sense of connection between the ancestral past and the fictional future in a utopian sense, which is being antagonized by a dystopian present, which we will come back to later. It is important to interweave the narrative of the Bahian singer with concepts thought about Afrofuturism.

The term was coined in 1994 by the cultural critic Mark Dery (1994, p. 180), in the famous text *Black to the Future*, in which he interviews black authors about the relationship between science fiction and blackness: writer Samuel R. Delany, cultural critic Greg Tate, and researcher and professor Tricia Rose. For the author, the term is about:

Speculative fiction that treats African-American themes and addresses African-American concerns in the context of twentieth century technoculture—and, more generally, African-American signification that appropriates images of technology and a prosthetically enhanced future—might, for want of a better term, be called “Afrofuturism.”

The definition has already been duly expanded for crossing over and expanding into the 21st century and being present in artistic expressions from the diaspora and the African continent, not only in the US. Xênia is considered one of the representatives of this cultural form in Brazil, and perhaps in *Pra que me chamas?*, a previous video clip, she already gives some clues of this tendency. Her red dress, evokes Oya, but her style reminds us of futurism, while the mysterious light emanating from the mouth of the characters may indicate what Dery defines as “technology of the sacred”, a term borrowed from Jerome Rothenberg. On the occasion, Greg Tate states that many black visual artistic expressions refer to a “visionary landscape” (p. 209-210):

So if you look at the work of black visual artists, from graffiti artists to Jean-Michel Basquiat, there is always this insertion of black figures into a visionary landscape, if not a science fiction or fantasy landscape. The imaginative leap that we associate with science fiction, in terms of putting the human into an alien and alienating environment, is a gesture that repeatedly appears in the work of black writers and visual artists.

Tate extended this imaginative leap by commenting through the work of Ishmael Reed, another Afrofuturist writer, indicating that this impulse was already present in Afrodiasporic spirituality, as in voodoo, macumba and santeria. Thus, Dery makes a suggestive connection between technology and ancestry, placing artifacts of the African matrix rites as means to manipulate a virtual reality:

It's worth pointing out, in the context of what I've chosen to call "Afrofuturism," that the mojos and goofer dust of Delta blues, together with the lucky charms, fetishes, effigies, and other devices employed in syncretic belief systems, such as voodoo, hoodoo, santeria, mambo, and macumba, function very much like the joysticks, Datagloves, Waldos, and Spaceballs used to control virtual realities. Jerome Rothenberg would call them technologies of the sacred. (p. 210)

Certain imagery and philosophies engendered by Afrofuturism would always have been present in the imagery created by black men and women, such as space travel and alien encounters. The traumatizing experience of slavery itself would have already been that of an alien abduction, in which Africans were taken to a strange land of alien condition, where all traces of culture, customs, histories, names, languages, and family relations were forcefully and intentionally eradicated.

Xênia França expands Afrofuturist iconography in the music video for the song *Nave*, from the same album *Xenia* (2017), but released in 2019. The clip was directed by the duo DIABA (Camila Maluhy and Octávio Tavares) and was scripted by them and Xênia. With *sci-fi* aesthetics, the video tells the story of the character Xaniqua, a lonely astronaut who wanders the universe in search of life forms. The singer says that the character was inspired by Mae Carol Jemison, the first black woman to go into space, and the choice was made because, although it is already a fact, black women are rarely represented this way in pop culture. It is interesting to think that Jemison herself comments that one of her inspirations for becoming an astronaut was the character from the TV Sci-fi series *Star Trek*, Nyota Uhura, played by African-American actress Nichelle Nichols.

The song by Clarice Peluso and Veronica Ferriani talks about disagreements and the lack of bonding that generates hatred, judgments, lynchings, and persecutions, and that have been happening and increasing in the world of social networks. In face of this, leaving planet Earth would be a solution, taking a space trip to find a place where "only love will grow". Thinking about the dissatisfaction of this life on earth, through Xênia and her music, one can make a parallel with the situation of black populations and the hostility of racism, making interplanetary trips an imaginary that connects to escape from this suffering. The refrain is:

It can come / When the ship sparks I will / Crossing the orbit to a new sea / That our moon overflowed /
Leaked / You can run / That there will only grow love / O my mother, forgive me if I leave you / That this
planet is too crowded

In Xenia's version of the music video, the song begins by picking up different radio frequencies, while images of space appear. We hear the low notes of a keyboard or synthesizer, which is accompanied by sounds that are reminiscent of a sonar, bringing a sense of mystery and a *sci-fi* atmosphere. Then Xênia's voice comes in and other sounds are added with the synthesizer, helping to create a futuristic narrative, until the chorus, where her entrance is marked by a percussion groove similar to the samba-reggaes' ones from Bahia. To this percussion, distorted guitar and other "technological" sounds are added, simultaneously reinforcing the citation to science fiction and transmitting an idea of communication noise and chaos, something that connects to the feeling of the lyrics.

Nave (2019), by bringing a science fiction, space travel narrative, reflects the estrangement and sense of displacement common to Afrodiasporic subjectivities. This alienation leads Eshun (2003, p. 298) to state that "Black existence and science fiction are one and the same." Alienation, displacement, and estrangement: The same author reminds us that this had already been theorized by Du Bois and his double consciousness in *The Souls of Black People*, released in 1903.

It is interesting to make the connection with what Ytasha Womack (2013, p. 140-142) highlights, as Du Bois himself also got to write sci-fi: the short story *The Comet*, featured in the book *Darkwater* (1920). The author writes that he was one of the many activists who, starting in the 19th century, made use of *sci-fi* or speculative fiction and sci-fi to "hash out ideas about race, re-create futures with black societies, and make poignant commentary about those times" (p. 120). She cites several other authors and, one of them, is Martin Delany, an important abolitionist and one of the forerunners of the ideas of black nationalism.

Afrodiasporic art, being made from a subject struggling with power structures and using its psychosocial disadvantages as a narrative advantage, can encourage processes of disalienation (ESHUN, 2003, p. 298). We have already posited that the metaphor of extraterritoriality is used as part of feelings of displacement and abduction: the Europeans were the ETs who abducted the Africans by invading their lands with ships — or the spaceships from imagined futures. Here, they suffered several "scientific" experiments on their bodies: the rape that generated miscegenation, the amputations, lynchings, whippings that were applied and tested as the maximum limits of our bodies. And they continued with the measuring of our skulls, the forced sterilization of black women —practices in the service of eugenics of the the cientific racism—, the guns, the drones and helicopters that shoot to kill us.

This *sci-fi* nightmare is very real, and metaphors with space and distance can serve as reflections of this reality: "It should be understood not so much as escapism, but rather as an identification with the potentiality of space and distance within the high-pressure zone of perpetual racial hostility." (p. 299). In this way, Xênia França, in *Nave*, uses elements of science fiction to mirror the discontentment and the sense of non-belonging that has been carried since the abduction/alienation of slavery.

The clothes, the electronic devices, the laboratory materials refer to a futuristic technoculture, while symbols that refer to Egyptian hieroglyphics and candomblé cowrie connect the past to the future, as if they were already advanced technologies.

Figure 1 - "Hieroglyphs" - *Nave* (2019); Source YouTube

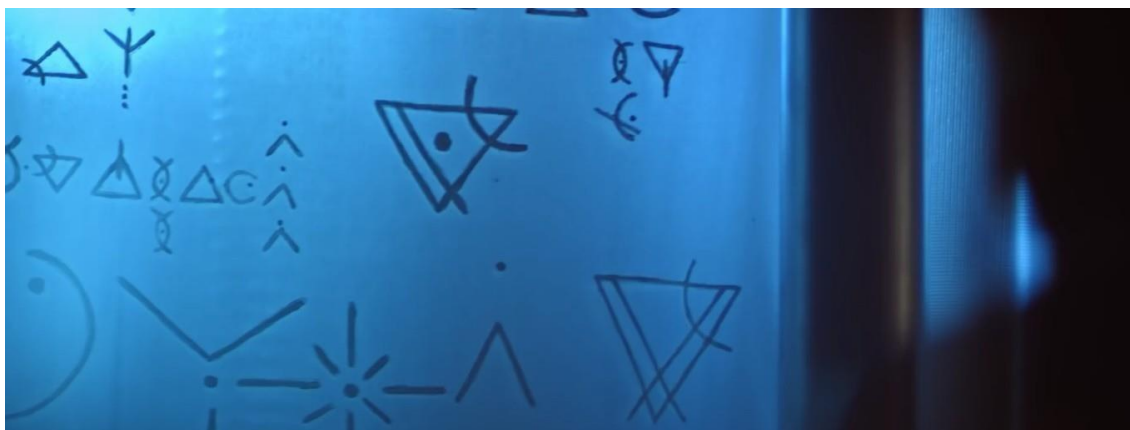


Figure 2 - Cowries - *Nave* (2019); Source YouTube



Figure 3 - *Lab - Nave* (2019); Source YouTube



In the interview conducted by Mark Dery (1994, p. 210), Greg Tate states that the impulse of the imaginative leap present in Afrofuturism can be found as far back as Kemet:

I see science fiction as continuing a vein of philosophical inquiry and technological speculation that begins with the Egyptians and their incredibly detailed meditations on life after death. SF represents a kind of rationalist, positivist, scientific codification of that impulse, but it's still coming from a basic human desire to know the unknowable, and for a lot of black writers, that desire to know the unknowable directs itself toward selfknowledge. Knowing yourself as a black person—historically, spiritually, and culturally—is not something that's given to you, institutionally; it's an arduous journey that must be undertaken by the individual.

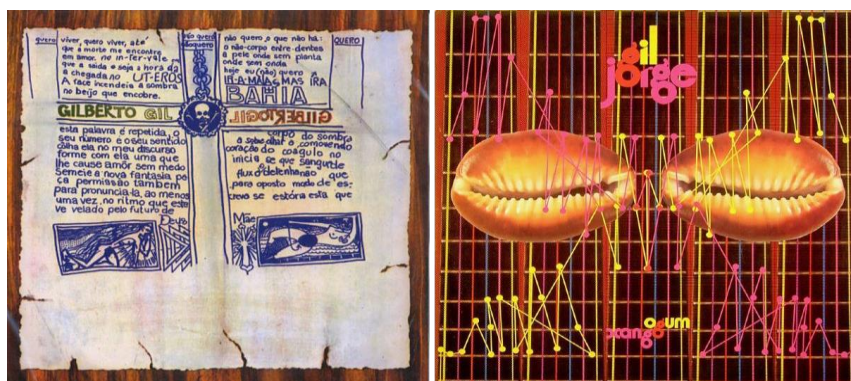
For Eshun (2003, p. 296), Afrofuturism is also an outcome and even a direct part of social and liberation movements. The author cites as examples "political-spiritual movements," such as Black Christian Eschatology and Black Power, to "politico-esoteric traditions," in which he includes the Nation of Islam, Egyptology, Dogon cosmology, and the *Stolen Legacy* theses:

The Nation of Islam's eschatology combined a racialized account of human origin with a catastrophic theory of time. Ogotomelli, the Dogon mystic, provided an astronomical knowledge of the "Sirius B" Dog Star, elaborated by French ethnographers Marcel Griaule and Germaine Dieterlen, that demonstrated a compensatory and superior African scientific knowledge. Egyptology's desire to recover the lost glories of a preindustrial African past was animated by a utopian authoritarianism. Before Martin Bernal's *Black Athena* (1988), George G. M. James's *Stolen Legacy* (1989) simultaneously emphasised the white conspiracies that covered up the stolen legacy of African science, reversing Hegelian thought by insisting upon the original African civilization.

References to Ancient Egypt, mystical and religious elaborations, as well as spaceships, interplanetary travels and visions of the future also appear in Brazilian black music in its most celebrated exponents, such as Gilberto Gil, Jorge Ben and Tim Maia. Perhaps one of the first Afrofuturist-themed albums in Brazil is *Gilberto Gil* (1969), also known as *Cérebro Eletrônico (Electronic Brain)*, a reference that

is even in *Nave's* lyrics. The album has a cover with a papyrus design containing enigmatic text and drawings. Many songs, most by Gil himself, contain lyrics about science fiction, future and the man/machine relationship, enhanced by Rogério Duprat's futuristic arrangements: the already mentioned *Cérebro Eletrônico* which opens the record, *A Voz do Vivo* (Caetano Veloso), followed by *Vitrines, 2001* (Rita Lee and Tom Zé), *Futurível* and the highly experimental *Objeto Semi Identificado* (in partnership with Duprat and Rogério Duarte).

Figure 4 - Gilberto Gil (1969) and Gilberto Gil and Jorge Ben - *Ogum Xangô* (1975) album covers; Source: Google Images



Another important artist to develop these themes is Jorge Ben. Along with Gil, he created the experimental music album *Gil and Jorge: Ogum - Xangô* (1975). In the album they talk about candomblé, a Catholic saint that is also venerated in umbanda, and an Indian monument, among other things. What becomes more latent is the disc's sense of experimentation that, as we will see later on, Corbett (1994) associates with the exploration of the unknown. On the cover, they present cowries in a futuristic design, also looking like a technology of the sacred, as we see in Xênia's video clip. A year earlier, Ben also anticipated this mystical-space issue with his album *Tábua de Esmeralda* (1974), speaking of a half-space, esoteric and technological narrative, with alchemy as a theme, which was developed by the Egyptian pharaoh Hermes Trismegisto, as explained in the liner notes. He also makes music for other alchemists such as Flamel and Paracelsus, and asks whether the gods were actually astronauts from other galaxies, inspired by the book of Erich von Däniken.

Figure 5 - Covers of the 1974 albums: Jorgen Ben - *A tábua de esmeralda*; and TimMaia - *Racional*; Source: Google Images



In this speculative line about Brazilian musical Afrofuturism, since it was music that helped consolidate this black aesthetic, starting with the jazzman Sun Ra, as we shall see, I can not fail to mention another record, also from 1974, Tim Maia's *Racional*. He had joined the sect Universo em Desencanto (Universe in Disenchantment) or Cultura Racional (Rational Culture), which had been created by Manuel Jacinto Coelho, a black man who had also been a musician, and spoke abundantly about life on other planets, space travel, and about reaching the rational phase in order to leave planet Earth and live fully in the Rational World. Strong elements of science fiction and mysticism, as Eshun (2003) were identified as influencers of Afrofuturism. Here the parallel is musical, in black Brazilian music, without emphasizing the political, historical and social content, which the author connects, but raising the possibility that the binomial black experience/science fiction is something identifiable beyond the African-American surroundings.

Eshun (2003) will continue his analysis of links between racial movements, religion, and theories about the historical recovery of an African scientific-technological past, while anticipating that Afrofuturism and its antecedents are not "naively celebratory". These "vernacular futurologies," he says, are other ways of interpreting the world and will challenge established dominant views and thus produce a temporal disruption in the narrative of the winners.

By creating temporal complications and anachronistic episodes that disturb the linear time of progress, these futurisms adjust the temporal logics that condemned black subjects to prehistory. Chronopolitically speaking, these revisionist historicities may be understood as a series of powerful competing futures that infiltrate the present at different rates.

The author will also support the thesis that this revisionist quality is also present in other spheres of black culture, such as in music and in contemporary intellectuals. He does so, by recalling that in the interview granted to Paul Gilroy, the writer Toni Morrison will destroy the standard conception of modernity, usually linked to philosophy and knowledge and disarticulated from notions such as brutality and violence. By constructing the slavery/modernity binomial and placing those who suffered experiences of "capture, robbery, abduction, and mutilation" as the first moderns, the author also caused ruptures in the dominant space-time narrative.

This rupture in Western space-time linearity is present in the space mission narrated in *Nave*. There, Xaniqua analyzes the earth, minerals and liquids looking for traces that metaphorize the search for knowledge. In fact, the black space traveler is seeking self-knowledge, searching for a past, an origin, an ancestry that can explain where she came from and restructure a Being from a black centrality. First she does an excavation and finds a fossil of a plant, which demonstrates an advance in her research. Continuing her search on the planet that has an almost desert-like geography, a dystopian aridity, with no trace of fertility, life or abundance, Xaniqua uses the techno-sacred device of the cowries, equipped with an infrared light at its tip, which had been buried in the ground and now indicates a discovery. In the later scene, a lilac-tinted crystal has a golden clip and, like a *bluetooth* headset, Xaniqua puts it in her ear.

Figure 6 - Dystopian Desert - *Nave* (2019); Source: YouTube



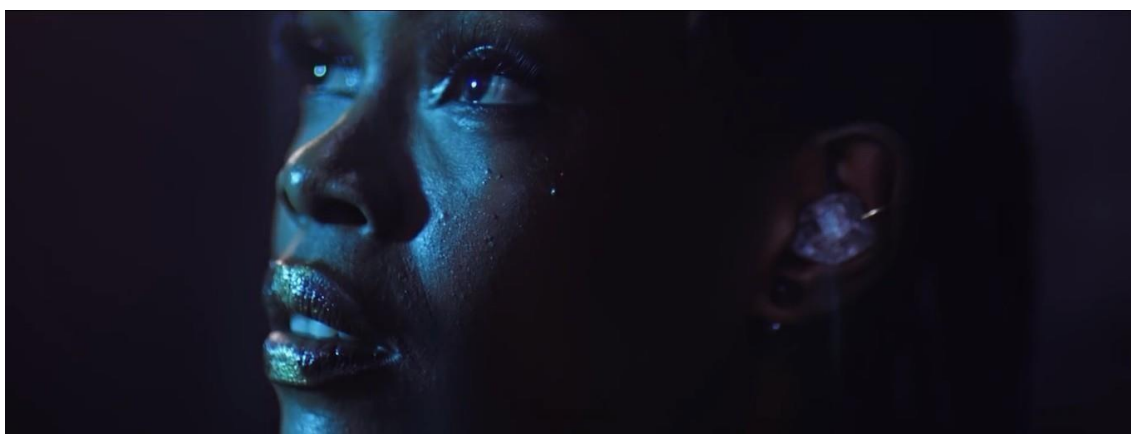
Figure 7 - *Techno-fossil* - Nave (2019); Source: YouTube



Figure 8 - *Technologies of the Sacred* - Nave (2019); Source: YouTube



Figure 9 - *Bluetooth* - Nave (2019); Source: YouTube



At this moment the music stops and she begins to hear the sounds of drums and ambient sounds of a forest - of crickets and birds - and images from Geraldo Sarno's documentary *Espaço Sagrado* (1975), about a candomblé ceremony in Cachoeira (BA), appear. In the images, a candomblecist community, dressed in the white garments of the cult, walks through an idyllic place, and actual images of a forest merge with the archive images. After listening, Xaniqua nods her head: she understood what she was supposed to be looking for.

Figure 10 - *Candomblé - Nave* (2019); Source: YouTube



She continues her search until the moment she meet a guaranazeiro and then transports herself to a place in the forest, full of trees and vegetation. The image of a place in the forest invokes directly its importance for the rite, after all, the Orishas are forces of nature; and the guaraná gives clues about Xênia's ancestry, since she comes from the Recôncavo, an important region for the production of the almond. Xaniqua is happy and at peace, touching the plants and trees, curiously looking at everything around her, feeling and seeing the presence of her ancestors.

Figure 11 - Guaranazeiro - Nave (2019); Source: YouTube



Figure 12 - Utopian Nature - Nave (2019); Source: YouTube



The use of images from the past, the revisionist quality of African history or the ancestral connection, which are important references in Afrofuturist art, could be seen as a paradox or as if it carried contradiction at its core. This was an observation made by Mark Dery, but which Greg Tate soon dismissed, using hip-hop culture as an example, when he was asked if, in fact, Afrofuturism is contradictory in this respect:

No, because you can be backward-looking and forwardthinking at the same time. The approach to everything in hip-hop is always with a sense of play, so that even ancestor worship is subject to irreverence. Ironically, one of the things that's allowed black culture to survive is its ability to operate in an iconoclastic way in regard to the past; the trappings of tradition are never allowed to stand in the way of innovation and improvisation. You have to remember, too, that black reverence for the past is a reverence for a paradise lost. It's not a past that anyone knows from experience, but a past gleaned from discussions, from books by scholars like Dr. Ben Yochanan who have dedicated their lives to researching the scientific glories of black civilizations. (TATE in DERY,1994, p. 210)

<https://doi.org/10.46391/ALCEU.v21.ed43.2021.211>

ALCEU (Rio de Janeiro, online), V. 21, Nº 43, p.106-126, jan./abr. 2021

There is no irreverence in Xênia's approach to ancestry, this being just one example of reference used by the critic, but "tradition" is not an impediment to futuristic experiments and reinvention of black cultural expressions in Xênia's case. Throughout the album there is the construction of a sound that mixes atabaques with *beats* and arrangements of an innovative R&B. I am reminded of the "shamelessly hybrid" character (GILROY, 2001, p. 204) that necessarily makes up Afrodiasporic cultural forms.

Tate (1994) evokes improvisation as a strong black aesthetic marker, a fact defended also by Gilroy (2001). There is improvisation in the creation of vocal techniques, instrumental or verbal: jazz, embolada, samba de breque, blues phrasing, rap, *scat singing*, or the melismas used by gospel choirs or in soul, all have their share of creation due to improvisation. There is also improvisation in the way of operating the technical apparatuses that serve the brand new black genres from Africa and its diaspora, from the first record players as instruments to the manipulation of software and samples for the construction of the afrosonic narrative in contemporary times. Improvisation serves, both the instrumental and the thematic, to provide vent to creative ways of exercising black subjectivity in a racialized world.

This conclusion serves as a reminder that although today there are many references to Afrofuturism in fiction books, comics, fashion, and the visual arts, the first to structure what is really called Afrofuturist art, according to Eshun (2003), was the jazzman Sun Ra. He comments that Ra had helped establish this foundation as early as the 1950s, by balancing visions of a pre-industrial and a scientific Africa, where the jazzman created his own cosmology. The composer and bandleader of the Arkestra used to say that he was from Saturn, wearing clothes with Egyptian and space references, and playing *avant-garde* jazz, an experimental music that united references from ragtime, swing, and bebop to free jazz and fusion. He was also one of the first to use synthesizers in jazz, a fact that corroborates with the innovative content in his art.

Figure 13 - Poster for the movie *Space is the Place* (1974); Source: Filmow



In his essay *Brothers from Another Planet*, John Corbett (1994, p. 17-18) makes an interesting metaphor: he relates black music's own characteristic of innovation to outer space, madness, and the extraterrestrial quality; while Earth would be the tradition, something of the order of the normal, the unchanging, and therefore, conservative. Corbett uses the metaphor of exploration, of meeting the unknown, to talk about the jazz of Sun Ra, the funk of George Clinton - the mastermind behind the groups Parliament and Funkadelic - and the reggae-dub of Jamaican Lee "Scratch" Perry. For him, blunt examples of innovation within black diasporic music and that although independent from each other — they played different genres, had different audiences, and each related in a different way to the cultural industry— had developed similar experiments in spatial iconography and sonic experimentation (p. 11).

Figure 14 - *Mothership Connection* (1975) album cover by Parliament. Source: Google Images



Following the lead by Corbett, comes the documentary *The Last Angel of History* (1995), made by the London-based Black Audio Film Collective. For Eshun (2003, p. 295), the "essay-film" directed by the Ghanaian John Akomfrah "remains the most elaborate exposition on the convergence of ideas which is Afrofuturism. The works of Ra, Clinton and Perry and their similarities are addressed through the character Data Thief, a time traveler in search of a secret black technology. From this narrative, the film

[...] created a network of links between music, space, futurology, and diaspora. African sonic processes are here reconceived as telecommunication, as the distributed components of a code to a black secret technology that is the key to diasporic future. The notion of a black secret technology allows Afrofuturism to reach a point of speculative acceleration.

Before introducing the protagonist, the film begins by quoting the legend of the *bluesman* Robert Johnson, who allegedly sold his soul to the devil at a crossroads in the southern U.S., in exchange for being able to play the guitar like no other. This story, which is still told to exhaustion, should be questioned for being a white colonial narrative, because the crossroads is an extremely important place in diverse African philosophies and cosmologies. As, for example, the role of the crossroads for the Yoruba and Fons, being the primordial place of Eshu and Legba, powerful Orisha/vodun who had been demonized by Christianity. On the other hand, the crossroads is also a very important place for the peoples of the Bantu linguistic

trunk, such as the ovimbundos, ambundos and bakongo, extremely influential in the formation of the Afro-Brazilian culture with their cosmovisions. They also have an Nkisi that lived in crossroads, called Pambu Njila. In *Last Angel*, the blues is referred to as a secret black technology and that jazz, soul, hip-hop, and R&B came from it. So if Data Thief, who is 200 years in the future, can find these crossroads and do an archaeological dig, he can find these "techno-fossils" and break the code of secrecy and secure his future.

Figure 15 - Still from the movie *The Last Angel of History* (1995). Personal File



The techno-fossils could also be the technologies of the sacred of the Yoruba rites, or the conchs and hieroglyphs in *Nave*; and the pursue through a scientific research for these artifacts in the film refers to Xaniqua's search for the secret object that would bring answers: first she finds a fossil of a plant, and then, the guaranazeiro. Once again, the chronotope of the crossroads appears in a black narrative: an imbrication of exchanges, communications and refertilizations of the African diaspora and, therefore, more significant than the idea of path or road.

Eshu, as it has already been seen, is the major representation of communication, of transits and exchanges, he is the lord of the crossroads. Without the Orisha there would be no sound (SANTOS, 2008, p. 48-49)¹, and music would once again be at the core of these stereomodernist (JAJI, 2014)² connections that narrate blackened subjectivities and enjoin sympathetic aesthetic-political affiliations. The non-linear space-time, because it is circular in black-African cultures, and so well represented by the *oriki*³ of this Orisha, connects with the temporal journeys of Afrofuturist narratives, after all, "Eshu killed a bird yesterday with a stone that he only threw today".

As separate in the West, the conjunction of temporalities — read past, present and future—, would not make much sense for the linear timeline of Eurocentrism. On the contrary, this linearity makes no sense to many African cultures, as the archetype of Eshu shows. So it is not surprising that contemporary Afrofuturist expressions makes so many mentions of time travel narratives: to the African scientific past and the reconnection with ancestry; to go back in time to correct some mistake, or to act there as a way of repairing historical injustices; to seek another planet or a future free of racism, or to prepare a better future.

Rafael Pinto Ferreira de Queiroz

ORCID: <https://orcid.org/0000-0003-1258-5934>

Universidade Federal de Pernambuco, Programa de Pós-Graduação em Comunicação, Recife (PE), Brasil

PhD in Communication / UFPE

E-mail: rafaeldequeiroz@gmail.com

Received on: March 17, 2021.

Approved on: April 22, 2021.

References

CORBETT, John. Brothers from Another Planet. In: **Extended Play**: Sounding off from John Cage to Dr. Funkenstein. Durham: Duke University Press, 1994.

DENISE, Flávia. Xenia França parte em uma jornada de autoconhecimento no videoclipe de “Nave”. **OPovo**, 21/03/2019. Disponível em: <<https://orbezero.com.br/xenia-franca-parte-em-uma-jornada-de-autoconhecimentono-videoclipe-de-nave/>>. Acesso em: 04/05/2020.

DERY, Mark. “Black to the future: interviews with Samuel R. Delany, Greg Tate and Tricia Rose”. In: **Flame Wars: the discourse of cyberculture**. Durham: Duke University Press, 1994.

ESHUN, Kodwo. Further considerations of Afrofuturism. **CR: The New Centennial Review**, v. 3, n. 2, 2003, p. 287-302.

GILROY, Paul. **O Atlântico Negro**: modernidade e dupla consciência. São Paulo: Ed.

<https://doi.org/10.46391/ALCEU.v21.ed43.2021.211>

ALCEU (Rio de Janeiro, online), V. 21, Nº 43, p.106-126, jan./abr. 2021

34; Rio de Janeiro: Universidade Candido Mendes, Centro de Estudos Afro-Asiáticos, 2001.

JAJI, Tsitsi Ella. **Africa in Stereo: Modernism, Music, and Pan-African Solidarity.** New York: Oxford University Press, 2014.

QUEIROZ, Rafael Pinto Ferreira de. *Mo pèé ìba méta làá b' okán: "Eu invoco vezes três são como uma" – o sistema Exu-Estéreo para ouvir e ver a Diasporadical Trilogia de Blitz The Ambassador.* **ARTEFILOSOFIA**, v. 15, n. 28, abr. 2020, p. 108-128.

REIS NETO, João Augusto dos. **Exu e a descolonização da docência:** religiosidade afro-brasileira, cinema e a formação de professores(as). Dissertação (Mestrado - Programa de Pós-Graduação em Processos Socioeducativos e Práticas Escolares) -- Universidade Federal de São João del-Rei, 250 p., 2019.

RUFINO, Luiz. **Histórias e saberes de jongueiros.** Rio de Janeiro: Multifoco, 2014.

SANTOS, Juana Elbein dos. **Os Nagô e a morte.** Petrópolis: Vozes, 2008.

THE LAST Angel of History. Direção: John Akomfrah. 45 min, cor, 1996.

WOMACK, Ytasha. **Afrofuturism: The world of black sci-fi and fantasy culture.** Chicago: Lawrence Hill Books, 2013.

XENIA França – Nave. Direção: DIABA. 4min34s, cor, 2019. Disponível em: <https://www.youtube.com/watch?v=FoWCoELm57c>. Acesso em: 03/07/2020.

Abstract

The article aims to analyze the use of afrofuturism by the Bahian singer Xênia França, through the analysis of her video clip Nave (2019). Trying to understand various meanings that emerge from the meaning of the black and transnational political-aesthetic movement from authors such as Dery and Tate (1994), Corbett (1994) and Eshun (2003), Womack (2013), we try to cross these references as possible continuities and audiovisual interpretations of the song. There is the understanding of Afrofuturism as a critical tool to racism and the perception of its manifestation in black arts as not only something of the contemporary. Also there is a concern about the suggestion that the singer follows a spatio-temporal connection woven by the crossroads of the black Atlantic, especially in the African Diaspora music.

Keywords: Afrofuturism. Xênia França. Black Atlantic. Utopian and dystopia. Racism.

Resumo

O artigo visa analisar o uso do afrofuturismo pela cantora baiana Xênia França, através da análise de seu videoclipe *Nave* (2019). Tentando entender vários sentidos que emergem do significado do movimento político-estético negro e transnacional a partir de autores como Dery e Tate (1994), Corbett (1994) e Eshun (2003), Womack (2013), procura-se cruzar essas referências como possíveis continuidades e interpretações audiovisuais da canção. Há o entendimento do afrofuturismo enquanto instrumento crítico ao racismo e a percepção de sua manifestação em artes negras como não algo somente da contemporaneidade. Também interessa a sugestão de que a cantora segue uma ligação espaço-temporal tecida pelas encruzilhadas do Atlântico negro, especialmente na música afrodiaspórica.

Palavras-chave: Afrofuturismo. Xênia França. Atlântico Negro. Utopia e distopia. Racismo.

Resumen

El artículo tiene como objetivo analizar el uso del afrofuturismo por parte de la cantante bahiana Xênia França, a través del análisis de su videoclip *Nave* (2019). Tratando de comprender los diversos sentidos que surgen del significado del movimiento político-estético negro y transnacional de autores como Dery y Tate (1994), Corbett (1994), Eshun (2003) y Womack (2013), intentamos cruzar estas referencias como posibles continuidades e interpretaciones audiovisuales de la canción. Existe la comprensión del afrofuturismo como un instrumento crítico para el racismo y la percepción de su manifestación en las artes negras como algo no solo de lo contemporáneo. También es interesante la sugerencia de que el cantante sigue una conexión espacio-temporal tejida por la encrucijada del Atlántico negro, especialmente en la música afrodiaspórica.

Palabras clave: Afrofuturismo. Xênia França. Atlántico Negro. Utopía y distopia. Racismo.

Este artigo é publicado em acesso aberto (Open Access) sob a licença Creative Commons Attribution Non-Commercial (CC-BY-NC 4.0), que permite que outros remixem, adaptem e criem a partir do seu trabalho para fins não comerciais, e embora os novos trabalhos tenham de lhe atribuir o devido crédito e não possam ser usados para fins comerciais, os usuários não têm de licenciar esses trabalhos derivados sob os mesmos termos.