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| **Character** | **Origins** | **Physical Attributes** | **Performative Attributes** | **Fig** |
| *El Son de Negro* | Folkloric dance from the Canal del Dique region on Colombia’s Atlantic Coast. Introduced to the Barranquilla carnival in 1996 by teacher and researcher, Manuel Antonio Herrera Perez. Attire said to originate from the clothing typical of the fisherman and farmers from the Canal del Dique region, who danced around campfires, imitating the movements of certain animals. | Dancer carries a red flag and a weapon such as a machete or club. They use a mixture of the pulp of a calabash, soot, and pan honey to present ‘the look of the savage black maroon of yore’ (Pérez 2006, 8, Translation of the author). | In street parades, performers act out what they believe to be ‘African violence.’ Choreography is playful and said to stage a ritual of defense and war accompanied by the theft of flags and love affairs with satirical, exotic, and gallant dances. Use of unintelligible  jargon | 2 |
| *Las Palenqueras* (also referred to as *Las Negras Bollongas*) | Depicts women from El Palenque de San Basilio, located 70 km from Cartagena, one of the known maroon villages established in the Atlantic region by formerly enslaved people of African descent who rebelled against slavery between the sixteenth and eighteenth centuries | Faces painted black using a mixture of oil and black charcoal; brightly colored outfits; sweet treats called “alegria” [Spanish for happiness] in a bowl atop women’s heads, which are typically wrapped in a scarf, employing head portage | Cheery subservience | 3,4 |
| *Las Negritas Puloy* [Little Black Puloy Women] | Barranquilla Carnival costume created by Isabel Muñoz in 1970. It has since been incorporated into Cartagena’s independence celebrations. The word “Puloy” is derived from a popular Argentinian detergent called Puloil (Gontovnik Hobrecht 2017). | Earliest version of the costume featured a basic dress, apron, and kerchief reminiscent of the attire associated with enslaved Black women; Today a red-and-white polka-dot dress and Afro wig, a matching scarf, high heels, large earrings, and bright red lipstick, at times a black body suit to represent ‘black skin, and fans or umbrellas | Throwing kisses to the audience, dancing with everyone, joy and flirtation, spinning an umbrella, and flashing thong underwear | 5 |

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| “No Le Pegue a La Negra” | Mural created during first Festival Internacional de Arte Urbano de Colombia [Colombian International Festival of Urban Art] in 2013 in Getsemaní | A caricatured scantily clad Afro-descendant woman with large breasts, drawn to display the crack of her equally large posterior above her skin-tight pants. The words “No Le Pegue a La Negra” [Don’t hit the Black woman], a reference to the song “La Rebelion [The Rebellion] (No Le Pegue a La Negra)” by the famous Afro-Colombian salsa artist originally from Cartagena, Joe Arroyo, are etched near a drawing of him and a couple of small bright pink naked women dancing with a fully-clothed dark brown-skinned man. | N/A | 6 |
| Beso de Negra | Package of a Nestlé candy described by Nestlé as cookies covered in marshmallows and delicious chocolate | Front of package features a brown-skinned female cartoon character of African descent, lips pursed, wearing a head scarf and matching strapless top, partially exposing her large breasts. | N/A |  |