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**On the Viability of the "Brown Atlantic" as a Methodological Tool**

I would like to workshop the viability of the term "Black Atlantic" I seek to re-invoke and re-work. I borrow the latter term deliberately from Paul Gilroy who was unsatisfied with what he called the "ethnic absolutism" of both Afrocentric and Eurocentric models. He believed that the "Black Atlantic" would allow for an explicitly transnational and intercultural approach to studying the African Diaspora. The "Brown Atlantic," then, represents an actual and imaginary space that recognizes the specific colonial and postcolonial legacies that the United Kingdom and North America share. Critics of the "Black Atlantic" as a methodological tool feel that it is too theoretical for practical use, is largely configured through a patriarchy that is both sexist and heteronormative, and has become increasingly unuseful as we recognize that the metaphorical currents of a "Black/Brown Atlantic" criss-cross intra- and inter-racially. This framework and the queer South Asian Diasporic subjectivity I employ to analyze visual culture is rather specific and esoteric, but I believe addresses these concerns. My frames demand that sexuality, race, notions of "Diaspora"/home, gender, and class be considered together and therefore becomes incredibly useful to denaturalize or expose power structures by making them visible and allowing them to be seen in relation to each other more easily.