

A look through her photographs: The case of Vanessa, a young Afro-Mexican woman

Una mirada a través de sus fotografías: El caso de Vanessa, una joven afromexicana

Um olhar através de suas fotografias: O caso de Vanessa, uma jovem afro-mexicana

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Abstract: The article presents some results of the Master's thesis "Young Afro-Mexicans in the Face of racialization: photography on Instagram as a form of resistance." On this occasion, we delve into the experience of Vanessa, a young Afro-Mexican woman who uses the social network Instagram to show her position on her experiences in the face of racialization.

The photographs created by Vanessa included a virtual ethnography exercise, which was selected and analyzed based on Corona Berkin's model (2011), with the denotative, connotative, and dialogic levels. These integrated the research categories formulated under self-representation and resistance against racialization. The work was complemented with the development of in-depth interviews.

The results emphasize the connotative and dialogic levels, through which Vanessa's position is evident to re-signify her corporality and establish a position against the stereotype of the sexualized black woman. This reflects the construction of a discourse of self-representation reflected in her photographs, where this practice becomes a means to make various forms of resistance to racialization visible.

Keywords:

Afro-Mexican youth, self-representation, resistance, photography, racialization

Resumen: El artículo expone algunos de los resultados de la tesis de Maestría “Jóvenes afromexicanos ante la racialización: la fotografía en *Instagram* como forma de resistencia”. En

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esta oportunidad, se profundiza en la experiencia de Vanessa, joven afromexicana que utiliza la red social *Instagram* para mostrar su posición sobre sus experiencias frente a la racialización.

La elección de las fotografías creadas por Vanessa incluyó un ejercicio de etnografía virtual, que fueron seleccionadas y analizadas a partir del modelo de Corona Berkin (2011), con los niveles denotativo, connotativo y dialógico. Estos integraron las categorías de investigación, formuladas bajo los conceptos de autorrepresentación y resistencia frente a la racialización. El trabajo fue complementado con la elaboración de entrevistas a profundidad.

Los resultados enfatizan en los niveles connotativo y dialógico, a través de los que se evidencia la postura de Vanessa para resignificar su corporalidad y fijar una postura frente al estereotipo de la mujer negra sexualizada. Con esto se refleja la construcción de un discurso de autorrepresentación que se plasma en sus fotografías, donde esta práctica se transforma en un medio para visibilizar diversas formas de resistencia ante la racialización.

Palabras claves:

Jóvenes afromexicanos, autorrepresentación, resistencia, fotografía, racialización

Resumo: O artigo apresenta alguns resultados da dissertação de mestrado “Jovens afro-mexicanos diante da racialização: a fotografia no Instagram como forma de resistência”. Nesta ocasião, aprofundamos a experiência de Vanessa, uma jovem afro-mexicana que utiliza a rede social Instagram para mostrar o seu posicionamento sobre as suas experiências em relação à racialização.

A seleção das fotografias criadas por Vanessa incluiu um exercício de etnografia virtual, que foram selecionadas e analisadas com base no modelo de Corona Berkin (2011), com os níveis denotativo, conotativo e dialógico. Estas integraram as categorias de pesquisa, formuladas sob os conceitos de autorrepresentação e resistência à racialização. O trabalho foi complementado com o desenvolvimento de entrevistas em profundidade.

Os resultados enfatizam os níveis conotativo e dialógico, por meio dos quais fica evidente o posicionamento de Vanessa para resignificar sua corporeidade e estabelecer um posicionamento frente ao estereótipo da mulher negra sexualizada. Isto reflete a construção de

um discurso de autorrepresentação que se reflete nas suas fotografias, onde esta prática se torna um meio de tornar visíveis diversas formas de resistência à racialização.

Palavras-chave:

Juventude afro-mexicana, autorrepresentação, resistência, fotografia, racialização

1. Introduction

This article arises from the research underway to obtain the Master's degree in Communication and Social Change at the Universidad Iberoamericana Puebla. The general purpose of this research is to understand how young Afro-Mexicans resist the racialization to which they are subjected through photographs published on social networks, particularly Instagram. With a qualitative approach and using virtual ethnography techniques, in-depth interviews, and the photograph analysis procedure proposed by Sarah Corona, the research focuses on the images published by three young people (two women and one man) on the social network Instagram during the summer of 2022. In this work, we present some preliminary results derived from the analysis of the photographs of one of the participants: Vanessa (fictitious name), 23 years old, Afro-descendant born in the state of Veracruz and resident in Puebla since 2020 to attend the Degree in History. She has been part of the group for four years.

In the first part, we present a general overview of the current situation of Afro-descendant populations in our country, derived from centuries of complex mechanisms of invisibility, racialization, and discrimination. Subsequently, we address a conception of corporality and blackness constructed from the perspective of the colony and the main theoretical currents that support this work related to the mechanisms of self-representation as a form of resistance. After describing the research methodology, we present the analysis of Vanessa's photographs and some conclusions that this research points to.

2. The Afro-descendant population in Mexico

Latin America and the Caribbean have been regions characterized by historical processes of struggles over territory, colonialism, and exploitation of indigenous and Afro-descendant people. All these processes account for different groups and people marked by strong

asymmetries of power and resources, generating substantial social inequality and ethnic-racial conflicts characterized by intolerance, racism, and misogyny (NU. CEPAL, 2020).

Over the centuries, power structures and social norms have perpetuated discrimination against indigenous and Afro-descendant populations. Although progress has been made in the fight against racism, such as constitutional recognition of indigenous rights, significant challenges remain. Entrenched stereotypes and lack of equitable opportunities continue to impact marginalized communities.

According to the National Survey on Discrimination (Barba Ramírez, 2021), people of African descent are the population group that suffers the most significant discrimination in Mexico. Despite this fact, the existence of racism continues to be denied in Mexico, a fundamental piece of thinking about miscegenation as a racial project that was reflected in the denial of "blackness" (Moreno Figueroa, 2022). This conception of miscegenation did nothing more than make Afro-Mexican peoples invisible, giving rise to "racial mixtures" that occurred between indigenous people and Spaniards in Latin America (Moreno cited in Cunin, 2010), which replicated racial discourses. During the colonial period and after Independence, the mestizo was seen as a stereotypical "bastard." only within the caste system (p. 152). Social categories and "categorical differences" such as black/white, male/female, citizen/foreigner, or Muslim/Jew are vital factors in understanding inequalities' existence and continuity (Tilly, cited in Caggiano, 2015).

These differences were reflected in the existence of mestizaje, which is essential to situate from a historical dimension, which has its origins in colonialism, giving continuity to the hierarchization and discrimination based on race as a construction made to have control and classify the population as black, white, Indian, indigenous and subject it in this way to a racialized population, which are strongly linked to ideas of the inferiority of the black and indigenous, both inscribed in aspects such as low status, backwardness, and poverty, focusing on whiteness as a synonym for wealth and modernity, but also as defined by (Echeverría cited in Navarrete Linares, 2020) whiteness is not a racial quality in itself. Still, it is a way of behaving, and according to the author, it is about the ethos of capitalism, a way in which identity is seen in an individualistic way, in behaviors that only favor capital accumulation.

In Mexico, racism is experienced every day through our attitudes, thoughts, and actions. However, since we were children, we have been instilled with the idea that "we are not racists,"

but this is not the case since the idea still prevails. To mix, to continue having a homogeneous society, with the idea of "improving the race," causing the invisibility of Afro-Mexican communities and not recognizing the variety of cultures, traditions, and languages that exist in our country.

Pineda G (2017) emphasizes that a racist ideology still exists, which causes even more class inequality and discriminatory practices, being generational and thus normalizing these inequalities. It is from this ideology that the economic interests of the dominant class start, and that translates into exclusion, relegating them from productive spaces, making this difference of inferiority originating from ethnic-racial differences.

Related to the above, Pineda G (2017) emphasizes the body "instead of making corporeality an effect of the social condition of man," this thought makes the social condition the product of his body; It is about subjecting social and cultural differences to the importance of the biological (or, rather, of a biological imaginary), of naturalizing inequalities of conditions by justifying them through "scientific" observations (pp. 29-30).

3. The black body is seen from the colonial perspective

Historically, it has been seen that the black body has suffered from abuse, discrimination, dehumanization, and racialization. Given this, Quijano (2019) uses the term coloniality of power to account for colonial domination and classification based on the idea of race made up of Europe-center and colony-periphery, structuring all social hierarchies, causing the dehumanization of the racialized other, thus creating an imaginary of black bodies, where the black woman is objectified; building a solid eroticization and exoticization of the sexuality of both black men and women as well (Meneses Copete, 2014).

Because we live in a capitalist system where what is not within the established parameters is relegated and excluded from a hegemonic gaze. This is how blonde hair, white skin, and delicate features were the criteria imposed by a Western beauty model, where beauty responds to a Eurocentric colonial heritage (Pineda G, 2017).

In the face of this domination, language was a significant element in a construction process in which a hierarchical society was formed, creating legitimation and institutionalization of inequalities. In this way, the term "black" was used to refer to African people who were kidnapped and used as slaves. Thus, black was associated with silence, invisibility, and

ignorance; night was a consequence of darkness, everything opposite to white. For this reason, it is not surprising that our language and the representation of "black" are frequently associated with evil, misfortune, and harm (Pineda G, 2017).

In the colonial view, the black body was also used to justify slavery and racial discrimination. It was believed that black bodies were inferior in physical and biological terms and, therefore, should be used as work tools and not as human beings with rights and freedoms. This racist and discriminatory view of the black body was used to justify the slave trade and oppression of black people for centuries.

It is essential to highlight that different movements and groups have fostered various spaces to share their experiences regarding the manifestations of racism suffered by the members of this community. Although some are related to institutional invisibility and discrimination (Ramírez López, 2019), the truth is that certain stereotypes permeate society with which the black population is perceived, promoting, among other things, its exoticization.

The above can be distinguished from the concept of racialization. This term entails a series of practices and ideas present in the social imagination over time that grants similar characteristics, and arbitrarily, to the members of groups that share certain common traits (Campos, 2012).

While racism places approved populations below the line of what is human, that is, it not only involves actions of inferiority but also dehumanization (Fanon, 2010), racialization can be conceived as a "subtle" manifestation of racism, where black people are characterized and described based on stereotypes that have permeated society. This racialization is manifested colloquially and, in several cases, has been normalized in such a way that its racist undertones end up being ignored.

From this perspective, although racialization does not involve the dehumanization of a social group, it can lead to different forms of violence by relating phenotypic, cultural, and origin aspects with behaviors and particularities of people. Regarding the black population, racialization is also presented as a way of marking human differences based on dominant discourses and colonial legacies (Restrepo and Arias, 2010).

4. Self-representation as a form of resistance

Hall (2010) delves into representation by describing it as an essential part of the process through which meaning is produced and exchanged between members of a culture. This representation works through language, and according to Hall (2010), individuals cannot fix the importance of speech but instead give it their meanings through pre-established representational systems regulated by social conventions. The above accounts for structural processes that influence the interpretations of these codes and are subject to dominance and subordination dynamics.

In contrast, self-representation implies searching for other meanings involving subaltern groups and subjects (Leuthold, 1998), among which is the pretension of political and cultural representativeness within the dominant society. This exchange is linked to the idea of shaking up the establishment (Hall, cited in Caloca Lafont, 2010), where subordinate groups of culture come into contact with its representations, developing expressions and practices that transform meanings.

This process is distinguished from indigenous forms of self-representation (Pratt, 1991) by being conceived as how marginalized groups confront the representations others have made of them. This clash entails the consideration of the dominant views, with the difference that individuals in positions of subordination carry out various resignifications based on these, adapting them and giving them meanings that contrast with the hegemonic connotation (Pratt, 1991).

Pratt (1991) develops a conception of self-representation based on various cultural practices. One is the exercise of autoethnography, where people reflect that they are aware of their position in a culture. Still, through different artistic and vernacular resources, they develop discourses that resist the representations of others. From this perspective, the evidence shows that cultural products can reveal exercises of self-representation, which ultimately allow them to develop modes of resistance. This is because resistance is not limited to obtaining political or material resources but involves the constant struggle for meanings in the field of culture, thus giving rise to The creation of identities based on dignity and autonomy among subordinates (Scott, cited in Tarrés, 2001).

In line with the above, Ruíz de Almirón (2022) refers to autobiography and self-portrait as two of the most used strategies to illustrate self-representation. This link is established through

experience by mentioning that exposing something that involves the author's experiences adds an intimate meaning to the narrative, mainly due to how he can "confess" things through his construction site.

Regarding the self-portrait, Ruíz de Almirón (2022) adds the relationship established between the person portrayed and the context in which they operate, influencing how they are represented. To do this, he relies on Aritza (cited in Ruíz de Almirón, 2022) when mentioning that the artist develops a process of self-awareness determined by external realities and that he adapts to his own affirmation. With this, he expands the idea of self-representation, which he considers:

Any artistic production incorporating the creator's body or personal experiences as a starting point declares the creator's existence and conveys their experiences, ideas, or feelings related to the explored topic. In this way, we can understand self-representation through autobiography or self-portrait classically and through works in which the artist refers to himself or his life. However, he does not narrate or portray it. (Ruíz de Almirón, 2022, p. 83)

In this sense, self-representation reveals the positions that the person adopts regarding their way of existing in the world and that they can express through different expressions, such as artistic and cultural expressions. For example, Blasco Caño (2017) shows a self-representation perspective based on documentary and feminist videos developed during the second half of the 20th century, with which women managed to represent their subjectivity.

Blasco Caño (2017) is based on the link that autobiography has with feminist film genres, where narratives about women's experiences stand out. This way of telling stories turns their processes of self-representation into spaces of resistance, where the authors "affirm their right to speak and have their voice heard, becoming political subjects with their agency who abandon their subordinate position of being narrated by other voices." (Blasco Caño, 2017, p. 22).

In addition to written narratives, self-representation can use the image to express the subject's position regarding other people's perspectives. In a similar way to Ruíz de Almirón's (2022) analysis of the self-portrait and the artist's awareness of himself and his external reality, photography has been linked to exercises of self-representation as spaces of resistance, mainly due to the possibility that it offers people to create an image in line with the conception they have of themselves and that contrasts with other views.

Regarding this, what was mentioned by Hall (2010) is taken up about the purpose of the resistance of social groups, which entails the positioning of concepts with a particular symbolic load that favors the creation of different representations. From a perspective of resistance and decolonialism, photography can be conceived from otherness through visual and cultural conditions, contributing to making other realities visible (Rodríguez Puerto, 2022). In this turn, photographic practice:

It participates in the decolonization of thought and outlines another visual universe, representative of difference, otherness, and the invisible areas of official discourses. Its artistic projection is expressed in that path of displacements and aesthetic connections that leads to the expansion of the margins of the artistic to define a new field of art. (Rodríguez Puerto, 2022, p. 158)

The recognition of otherness allows us to visualize the resistance processes printed in the photographs from their recurring elements. For Rodríguez Puerto (2022), one of these is the body, which becomes an interpretive resource to account for the culture and identity of the subjects. Thus, corporality becomes the "object" that articulates the relationship between the individual and their context, revealing postures of cultural resistance through which the dominant discourses about what is popular are reversed (Rodríguez Puerto, 2022).

5. Methodology

Virtual ethnography was applied as a starting point for selecting and analyzing photographs. These new interaction technologies allow informants to appear within the ethnography and at the same time be absent, in the same way that the ethnographer may be an away entity or present with their informants. This is how technology facilitates these relationships to move or be maintained through different spatial/temporal divisions. These forms of interaction are ethnographically permitted, not only those that imply a face-to-face relationship (Hine, 2000). An in-depth interview was also conducted, allowing us to know the context and their experience by delving deeper into the phenomenon addressed.

The paradigm used in this research was phenomenology, where the research actors occupy a central place where their ideas, emotions, perceptions, and interpretations are captured in texts, photographs, or stories. This standard phenomenological orientation in this qualitative research proposes as alternatives for its analysis the categories of subject, subjectivity, and

significance, whose choice will be found in the concepts of interiority and experience (Sautu et al., 2005), and also focuses on personal experience, in instead of presenting the facts from interactional or group approaches (Álvarez-Gayou Jurgenson, 2003).

The decolonial perspective is considered, which is based on a more horizontal and inclusive view. The decolonial perspective proposed by Walsh (2013) seeks to dismantle the power structures and their knowledge imposed by colonialism present in the contemporary world. It is also aware that a colonial past cannot be reversed from one moment to the next. Another intention is to highlight a "continuous posture and attitude of transgressing, intervening, in-emerging and influencing. The decolonial denotes, then, a path of continuous struggle in which we can identify, make visible, and encourage "places" of exteriority and alternative constructions" (p. 25).

The project methodology integrated Corona Berkin's (2011) model for the selection and analysis of photographs. This is based on the contributions of Mikhail Bakhtin and Roland Barthes, which, from a discursive perspective, allows the study of photos on three levels: denotative, connotative, and dialogic. The above is explained in Figure 1:



Figure 1. Levels of Photography Analysis. Source: Own elaboration.

It is also observed that at the different levels, these concepts were accompanied in the first level, the denotative with photography. From the second level, the categories of analysis are presented: self-representation in the connotative and the dialogic, the resistance to racialization.

At the denotative level, the technical aspects of photography are presented, and the linguistic message makes sense by relating it to the text image, which encompasses the concepts of anchoring and narrative. The first limits the possible interpretations that may exist in the photograph. The second gives it meaning by relating history to Photography (Corona Berkin, 2011). Later on, the second level is connotative with the first category, self-representation. In this study, young Afro-Mexicans, through their photographs, are constructing their self-representation based on a resignification of their body and the appearance of various cultural elements that make up the image.

According to Corona Berkin (2011), the syntagm and the paradigm are present at this level in which the first constitutes all the elements present in the photograph and that together they express something, while the paradigm is current as an opportunity to choose Photography; In this case, young people decide which pictures to upload to their profiles, how they want to be seen, how they want to represent themselves.

Finally, we arrive at the dialogic level in which a discourse is established. In addition to integrating the connotative issue, they are producers of their photographs: "They assume certain social discourses in the formation of the photo" (Corona Berkin, 2011).

Photography does not reflect reality, so these young people are dialogically collaborating in creating their photos, as mentioned (Corona Berkin, 2011). In such a way, their testimonies are then considered, influencing the dialogue between them and the audience. At this level, young people try to express through their photos and testimonies their experiences of resistance, particularly racialization.



Photo 1. Screenshot of Vanessa's Instagram account. Source: Instagram.

At the denotative level, Vanessa is in the foreground, which allows her face to be in focus. That is, the context in which the photograph was taken is not taken. She is wearing a light

blue sweater. Her hair is short and straight. It reaches a little above her shoulders. Her shoulders and lips are lined and glossy, and both hands hold her chin.

On a connotative level, she comments that she takes references from otaku² culture, hence the type of light sweater and makeup, because generally, in photos of her, she uses darker colors. In her words, the posture she adopts in the photograph tries to convey an angelic attitude. Hence, the position of her hands, which frame her face so that her gesture represents the idea of tenderness.

On a dialogic level, Vanessa explains that her intention is, through photography, to generate perceptions about her physique that are not allowed to her since she has been made aware that her features do not match those of others. A tender person: Even so, I felt beautiful, very delicate, charming, and so, I mean, I wasn't specifically looking to look sensual, and I even remember that I once had this photo on Tinder, and I had repulsive comments, which wow I wasn't looking for. Be genuinely sexualized that is, my face is like that because (that's how) it is natural. (Personal communication, June 2022)

With her testimony, Vanessa re-signifies her corporality and establishes a position against the stereotype of the black woman who is sexualized. The experience around this photograph involves the dating social network called Tinder. Ocoró (2010) suggests that it is through their sexuality that they were seen as hot women and objects of pleasure, epithets that became naturalized so that they began to be features of identification and characterization. That is, the bodies are racialized. They are marked.

In this way, Vanessa, on a dialogic level, begins to construct a discourse through her photographs, making her corporality evident as a form of resistance—a way of narrating oneself through the image (Ruíz de Almirón, 2022).

² Otaku comes from a Japanese term for another person's house or family (お宅, otaku). In Japan the term otaku can be used by a person as an obsessive interest in any particular topic.



Photo 2. Screenshot of Vanessa's Instagram account. Source: Instagram.

In this photograph, the shot is general. You can see all the elements that make up the photograph. In the background, you can see a part of the sea and the sand. At the denotative level, Vanessa is sitting on a tree bark in the middle of the ocean. She is wearing a green swimsuit and red shorts on top. On a connotative level, Vanessa chooses this photograph as an opportunity to recognize and accept herself through her body because, according to her words, she had not taken photographs for a long time for fear of showing it because she did not "meet" the standard of a slender woman. And he even comments he started to hate him.

If I have always been, I have always been overweight, I could always have enjoyed this body that I have, that works, that is another thing, and well that day I said, you know what, take those photos of me, I told my sister, and I am going to take them." upload. I saw them, and I liked them, and I uploaded them. It was like everything was very hot, and I never regretted it. It was something like I realized that, wow! It was good, and it was also good. I had feedback that was not what I was looking for, but like many friends who are also overweight, for example, they also told me that you are right. I have hated myself for so long that I also want to love myself, and yes, the truth is I felt important. (Personal communication, June 2022)

Dialogically, with this testimony, Vanessa, although she is also aware of her corporality, is showing resistance towards her body that is racialized, in which specific characteristics imposed by a Western model, the stereotype of the woman with blonde hair, white complexion, and delicate features, a model set by the colonial heritage Pulgarón (2021). From this

perspective, her body becomes a bridge, a link to think about resistance from there and to account for her culture and identity (Rodríguez Puerto, 2022).



Photo 3. Screenshot of Vanessa's Instagram account. Source: Instagram.

This photograph of Vanessa shows a close-up at a denotative level, that is, the priority of the frame is on the person, no preference is given to the place or context where she is, she is wearing a blue t-shirt, and her dreadlocks,³ her hand touches her head which is slightly turned, her nails are long painted black and have a red edge. On a connotative level, Vanessa comments that in this photograph, she not only wants to be recognized as a person of African descent because she has her dreadlocks. Throughout her life, she has dressed in different ways. She says that on one occasion, she was a goth, in which she was wearing giant boots, and her makeup was very pale, but by dressing and putting on makeup like that, she was still less of African descent. Additionally, she comments that she has her dreads in this photo because she wanted her hair to grow and not because there was a conference.

I used to have a time when I was goth, and I dressed like that with my giant boots, and I wore pale makeup, but I was still Afro-descendant, that's something we have to have... for example, in this photo, I have my dreads because in "At that time I wanted my hair to grow and I didn't want to be mistreated and that's why I had my dreads, not because right now there is going to be a congress and I want to look very African-descended, because no, that's not the case. (Personal communication, June 2022)

At a dialogic level, Vanessa, with this photograph, turns this struggle into a search for her identity and resistance to stereotypes towards Afro-Mexican people in which, if you do not carry

³ Dreadlocks or dreads are a type of hairstyle made up of tangled and woven hair. It is also related to the defense of their culture and the breaking of the Western beauty ideal (Pulgarón, 2021).

certain cultural elements and physical traits that "identify" you as people of African descent then you will not. Are you? She also comments that textbooks teach you the history of Mexico. Still, they do not tell you about the Afro-descendant population in Mexico, thus causing an invisibility of this population. In addition to presenting miscegenation as a racial project, in which she did nothing more than erase the history of this population (Moreno, in Cunin 2010).

6. Conclusions

The purpose of this research, which involved analyzing how young Afro-Mexicans, through their photographs on Instagram, resist the racialization to which they are subjected, allowed us to reflect on these publications as forms of self-representation. Through Vanessa's experience, it was possible to delve deeper into the resources that these young people use to position themselves against the dominant representations made of them, specifically those that include forms of racialization.

Corona Berkin's model (2011), adapted to the categories of self-representation and resistance to racialization, favored the selection of photographs in which Vanessa exposes her experiences linked to these topics and connects the above with the connotative and dialogic elements that were glimpsed in their testimonies.

Among the main findings, Vanessa's publications at a connotative level make evident her position to redefine her corporality in the face of the stereotypes of the sexualized black woman, in addition to a constant struggle to reinforce her identity as an Afro-Mexican person and that, from a dialogic point of view, photography is a bridge to show her different discourses of resistance based on this recognition of being a black woman who resists the racialization of which she is the object.

Given the tendency to think of social networks as spaces that contribute to subjectivization, different social movements and groups have found in these environments possibilities to make social and cultural problems visible, such as the discrimination and racism experienced by Afro-Mexican youth.

In cases like Vanessa's, digital spaces have opened a window where, through their photographs published on the social network Instagram, young Afro-Mexicans have found a place where they can represent themselves as a way of resisting a world that does not accept diversity, both culturally and linguistically.

This vision of photography opens the possibility of looking at it from diversity, in which different ways of representing oneself come together since the gaze has always been limited to a purely Western model, where identity is constantly tense for not adhering to the norms. Hegemonic, the "other" who does not fit into the ideal stereotype of the white, modern, Western man.

The research aims to contribute to studies of the Afro population, emphasizing the dynamics that various young people carry out on the Internet, including photography and social network use. Through these practices, Vanessa has found a means of expression to manifest pride in their blackness and their roots, contributing to the purpose of making visible this population that was excluded for many years.

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