

Afro Atlantic Histories Exhibition

Navigating the Tides of History: An Examination of the Afro-Atlantic Histories Exhibition

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Keywords: Afro-Atlantic Histories Exhibition, African Diaspora, Transatlantic Slave Trade, Cultural Heritage, Colonialism, Postcolonialism, Memory Studies, Diaspora Studies, Black History, Global History.

Abstract: This article provides a critical analysis of the challenges and opportunities presented by mounting an "Afro-Atlantic Histories Exhibition." It explores the complexities of representing a vast and multifaceted history, considering issues of representation, narrative construction, audience engagement, and the ethical responsibilities inherent in presenting such sensitive material. The article emphasizes the potential of such an exhibition to foster dialogue, promote understanding, and contribute to a more inclusive and nuanced understanding of global history.

Introduction:

The prospect of curating an "Afro-Atlantic Histories Exhibition" presents both a significant opportunity and a considerable challenge. The Afro-Atlantic world, shaped by the brutal realities of the transatlantic slave trade and its enduring legacies, demands a sensitive, nuanced, and intellectually rigorous approach. This article delves into the complexities of creating such an exhibition, examining its potential to reshape historical narratives, foster critical engagement, and promote a more inclusive understanding of global history.

H1: The Challenges of Representing Afro-Atlantic Histories:

One of the primary challenges lies in the sheer scale and complexity of the subject matter. The "Afro-Atlantic Histories Exhibition" must encompass centuries of history, encompassing diverse experiences across continents, cultures, and social classes. This necessitates careful selection and interpretation of materials, avoiding oversimplification or the imposition of a singular, monolithic narrative. The exhibition must grapple with the immense suffering inflicted by the transatlantic slave trade, acknowledging its profound and lasting impact on individuals, communities, and societies. Furthermore, representing the diverse experiences of enslaved Africans, their resistance, and their subsequent contributions to the cultural landscape of the Americas requires careful attention to detail and a commitment to inclusivity. The exhibition must avoid perpetuating harmful stereotypes and must center the voices and perspectives of those historically marginalized.

H2: Ethical Considerations and Narrative Construction:

The ethical responsibility of curators is paramount. An "Afro-Atlantic Histories Exhibition" must acknowledge the inherent power dynamics involved in representing such a sensitive history. The exhibition needs to avoid exploitation or the further marginalization of the communities whose stories are being presented. Careful collaboration with descendant communities is essential to ensure that the exhibition is both respectful and accurate. Moreover, the narrative must be constructed in a way that acknowledges the complexities of the past, avoids simple binaries (oppressor/oppressed), and allows for multiple perspectives and interpretations. The use of primary source materials, oral histories, and diverse artistic expressions can enrich the narrative and foster a more engaging and meaningful experience for visitors.

H3: Audience Engagement and Educational Potential:

An effective "Afro-Atlantic Histories Exhibition" must be engaging and accessible to a broad audience. This requires careful consideration of the design, layout, and presentation of materials. Interactive elements, multimedia displays, and engaging storytelling techniques can enhance the visitor experience and foster a deeper understanding of the subject matter. The exhibition should also be designed to facilitate critical reflection and dialogue, encouraging visitors to engage with complex historical questions and consider their own relationship to the past. Furthermore, educational programs and resources can extend the reach of the exhibition and contribute to a more widespread understanding of Afro-Atlantic histories.

H4: Opportunities for Reframing Global History:

Despite the considerable challenges, the "Afro-Atlantic Histories Exhibition" presents a unique opportunity to reframe global history. By centering the experiences of African peoples and their descendants, the exhibition can challenge Eurocentric narratives and offer a more inclusive and representative understanding of the past. This can contribute to a more accurate and nuanced understanding of globalization, highlighting the interconnectedness of different cultures and societies and demonstrating the significant contributions of African peoples to the shaping of the modern world. The exhibition can also serve as a platform for promoting dialogue, understanding, and reconciliation, fostering a more just and equitable future.

H5: Collaboration and Community Engagement:

Successful execution of the "Afro-Atlantic Histories Exhibition" hinges on collaboration. Consultations with scholars, community leaders, artists, and descendants of enslaved Africans are vital in ensuring an authentic, respectful, and accurate representation of the subject matter. This inclusive approach fosters trust and ensures the exhibition resonates with the communities it aims to serve. Community engagement should extend beyond the initial stages of planning, encompassing ongoing feedback and dialogue throughout the exhibition's development and lifespan.

Conclusion:

The creation of an "Afro-Atlantic Histories Exhibition" presents both substantial challenges and

remarkable opportunities. By carefully navigating the complexities of representation, narrative construction, and ethical considerations, curators can create a powerful and impactful exhibition that transforms our understanding of global history. Such an exhibition can serve as a crucial platform for fostering dialogue, promoting understanding, and contributing to a more inclusive and just world. The potential to reshape historical narratives, highlight the enduring legacies of the transatlantic slave trade, and celebrate the resilience and contributions of African peoples makes the undertaking essential for historical accuracy and social justice.

FAQs:

1. What is the scope of the Afro-Atlantic Histories Exhibition? The exhibition aims to cover the history of the African diaspora, focusing on the transatlantic slave trade, its impact, and the subsequent cultural, social, and political developments in the Americas and beyond.
2. How will the exhibition address the sensitive topic of slavery? The exhibition will treat the subject with sensitivity and respect, acknowledging the immense suffering inflicted by slavery while also highlighting the resilience and resistance of enslaved people.
3. How will the exhibition ensure inclusivity? The exhibition will actively collaborate with descendant communities and incorporate diverse perspectives, avoiding monolithic narratives and stereotypes.
4. What types of materials will be featured in the exhibition? The exhibition will utilize a range of materials, including primary source documents, artifacts, art, oral histories, and interactive displays.
5. How will the exhibition engage visitors? The exhibition will employ interactive elements, multimedia displays, and engaging storytelling techniques to enhance the visitor experience.
6. What is the educational purpose of the exhibition? The exhibition aims to educate the public about the history of the African diaspora, promote critical thinking, and foster dialogue.
7. How will the exhibition promote dialogue and reconciliation? The exhibition will provide opportunities for reflection and discussion, encouraging visitors to consider the lasting impact of the transatlantic slave trade.
8. Who are the key stakeholders involved in the exhibition? Key stakeholders include scholars, community leaders, artists, descendants of enslaved people, and museum professionals.
9. How will the exhibition's impact be measured? The exhibition's impact will be assessed through visitor feedback, educational outreach programs, and scholarly analysis.

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Curating the Diaspora: Challenges and Opportunities in Afro-Atlantic Histories Exhibitions

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Keywords: Afro-Atlantic histories exhibition, Afro-Diasporic history, transatlantic slave trade, Black history, cultural heritage, museum studies, exhibition design, decolonizing museums, representation, diaspora studies, historical memory

Abstract: This article explores the critical complexities and immense potential of Afro-Atlantic histories exhibitions. It examines the challenges inherent in representing such a vast and multifaceted historical experience, including issues of representation, narrative framing, and

audience engagement. Furthermore, it highlights the opportunities these exhibitions offer for promoting understanding, fostering dialogue, and challenging dominant historical narratives.

1. Introduction: The Imperative of the Afro-Atlantic Histories Exhibition

The creation of an effective Afro-Atlantic histories exhibition presents both a monumental challenge and a crucial opportunity. The Afro-Atlantic world, shaped by the brutal legacy of the transatlantic slave trade and subsequent patterns of migration and cultural exchange, encompasses an extraordinarily rich and diverse range of experiences. A successful exhibition must navigate the complexities of this history responsibly and ethically, avoiding simplistic narratives and ensuring the voices and perspectives of those most impacted are central. This article will delve into the key challenges and opportunities involved in curating such an exhibition, examining best practices and highlighting the potential for impactful historical storytelling.

2. Challenges in Curating an Afro-Atlantic Histories Exhibition

Several significant challenges impede the creation of a truly representative and engaging Afro-Atlantic histories exhibition.

2.1. The Scale and Complexity of the Subject Matter: The Afro-Atlantic world spans centuries and continents, encompassing a vast array of cultures, languages, and experiences. Choosing which aspects to highlight and how to connect them coherently requires careful consideration. Oversimplification risks reducing the multifaceted nature of this history to a single, reductive narrative.

2.2. Addressing the Legacy of Colonialism and the Transatlantic Slave Trade: The exhibition must confront the brutal reality of the transatlantic slave trade and its enduring consequences. This requires sensitivity, nuance, and a commitment to acknowledging the suffering and resilience of enslaved people and their descendants. The exhibition must avoid minimizing the trauma while simultaneously celebrating the strength and cultural contributions of African diaspora communities.

2.3. Representation and Voice: Ensuring diverse and authentic representation is paramount. The voices and perspectives of Afro-Atlantic communities must be central to the narrative. This requires collaboration with scholars, community members, and artists from across the diaspora. Ignoring these voices leads to biased and inaccurate historical accounts.

2.4. Ethical Considerations and Material Culture: The use of artifacts and objects from the past demands careful ethical considerations. Many objects in museums have problematic provenance, often stemming from colonial looting or the exploitation of enslaved peoples. Curators must address these ethical concerns transparently and engage in processes of repatriation or restitution where appropriate.

3. Opportunities in Curating an Afro-Atlantic Histories Exhibition

Despite the challenges, Afro-Atlantic histories exhibitions offer significant opportunities:

3.1. Reclaiming Narratives and Promoting Understanding: These exhibitions can challenge dominant historical narratives that often marginalize or erase the experiences of African diaspora communities. By centering these voices, they promote a more accurate and inclusive understanding of world history.

3.2. Fostering Dialogue and Reconciliation: The exhibition can become a platform for dialogue and reconciliation, encouraging conversations about historical injustices and their contemporary legacies. By creating a space for reflection and engagement, it can contribute to processes of healing and understanding.

3.3. Celebrating Cultural Resilience and Creativity: Afro-Atlantic histories are rich with examples of cultural resilience, creativity, and innovation. The exhibition can showcase these achievements, highlighting the enduring power of African cultures in the face of adversity.

3.4. Engaging Diverse Audiences: A well-designed exhibition can attract and engage diverse audiences, including those who may have limited prior knowledge of Afro-Atlantic history. By using innovative technologies and interactive displays, it can make the subject matter accessible and engaging to a wide range of visitors.

4. Best Practices for Curating an Afro-Atlantic Histories Exhibition

Successful Afro-Atlantic histories exhibitions require careful planning and execution. Key best practices include:

Collaborative Curatorial Approach: Involving scholars, community members, and artists from across the diaspora is essential to ensure diverse representation and authenticity.

Community Engagement: Actively involving community members in the design and interpretation of the exhibition ensures that the narrative resonates with the target audience.

Ethical Sourcing and Provenance: Transparency about the origin and history of artifacts is crucial to address ethical concerns.

Multi-Sensory and Interactive Displays: Utilizing a range of media, including visual arts, music, oral histories, and interactive technologies, can engage a wider audience.

Critical Framing and Contextualization: The historical narrative must be carefully framed within its broader social, political, and economic contexts.

5. Conclusion: Building Bridges Through History

The creation of an Afro-Atlantic histories exhibition is a complex but vital undertaking. By carefully

navigating the challenges and embracing the opportunities, curators can create impactful exhibitions that promote understanding, foster dialogue, and celebrate the rich cultural heritage of the African diaspora. Such exhibitions are not merely about presenting facts and figures; they are about building bridges across time and cultures, fostering empathy, and contributing to a more just and equitable world.

FAQs

1. What is the difference between African history and Afro-Atlantic history? African history focuses specifically on the continent of Africa, while Afro-Atlantic history encompasses the experiences and interactions of African peoples across the Atlantic world, including the Americas, Europe, and the Caribbean, particularly as shaped by the transatlantic slave trade and its aftermath.
2. How can I ensure the exhibition avoids perpetuating harmful stereotypes? Rigorous research, collaboration with community members, and careful selection of imagery and language are essential to avoid harmful stereotypes and promote accurate and nuanced representations.
3. What role do oral histories play in an Afro-Atlantic histories exhibition? Oral histories are invaluable, offering firsthand accounts and perspectives that often go unrecorded in traditional historical sources. They add depth, authenticity, and emotional resonance to the exhibition.
4. How can the exhibition address the issue of repatriation of artifacts? The exhibition should openly address the issue of provenance and potential repatriation of objects, acknowledging the ethical concerns and promoting ongoing dialogues about restitution.
5. What kinds of interactive elements can enhance an Afro-Atlantic histories exhibition? Interactive elements can include digital timelines, virtual tours of historical sites, multimedia presentations featuring oral histories, and opportunities for audience participation through writing prompts or discussion forums.
6. How can the exhibition appeal to a broad audience, including younger generations? The use of engaging visuals, interactive elements, and contemporary forms of storytelling, such as video and social media, can make the exhibition accessible and appealing to a wider audience, especially younger generations.
7. What is the role of art in an Afro-Atlantic histories exhibition? Art plays a crucial role in conveying emotions, experiences, and cultural expressions that might be difficult to communicate through text alone. It can showcase resilience, creativity, and the enduring power of African cultural traditions.
8. How can the exhibition promote ongoing dialogue and learning beyond its physical space? A robust online presence, educational resources, and partnerships with community organizations can extend the impact of the exhibition and continue the conversation beyond its physical location.
9. How can museums decolonize their approach to Afro-Atlantic histories? Museums can decolonize their approach by centering the voices and perspectives of Afro-Atlantic communities, re-evaluating their collections with an eye toward ethical provenance, and actively engaging in processes of repatriation and restitution.

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Editor: Dr. Chioma Nwosu, PhD, Associate Professor of African American Studies, Harvard University.

afro atlantic histories exhibition: Afro-Atlantic Histories Adriano Pedrosa, Tomás Toledo, 2021-10 A colossal, panoramic, much-needed appraisal of the visual cultures of Afro-Atlantic territories across six centuries Afro-Atlantic Histories brings together a selection of more than 400 works and documents by more than 200 artists from the 16th to the 21st centuries that express and analyze the ebbs and flows between Africa, the Americas, the Caribbean and Europe. The book is motivated by the desire and need to draw parallels, frictions and dialogues around the visual cultures of Afro-Atlantic territories--their experiences, creations, worshiping and philosophy. The so-called Black Atlantic, to use the term coined by Paul Gilroy, is geography lacking precise borders, a fluid field where African experiences invade and occupy other nations, territories and cultures. The

plural and polyphonic quality of histórias is also of note; unlike the English histories, the word in Portuguese carries a double meaning that encompasses both fiction and nonfiction, personal, political, economic and cultural, as well as mythological narratives. The book features more than 400 works from Africa, the Americas and the Caribbean, as well as Europe, from the 16th to the 21st century. These are organized in eight thematic groupings: Maps and Margins; Emancipations; Everyday Lives; Rites and Rhythms; Routes and Trances; Portraits; Afro Atlantic Modernisms; Resistances and Activism. Artists include: Nina Chanel Abney, Emma Amos, Benny Andrews, Emanuel Araujo, Maria Auxiliadora, Romare Bearden, John Biggers, Paul Cézanne, Victoria Santa Cruz, Beauford Delaney, Aaron Douglas, Melvin Edwards, Ibrahim El-Salahi, Ben Enwonwu, Ellen Gallagher, Theodore Géricault, Barkley Hendricks, William Henry Jones, Lois Mailou Jones, Titus Kaphar, Wifredo Lam, Norman Lewis, Ibrahim Mahama, Edna Manley, Archibald Motley, Abdias Nascimento, Gilberto de la Nuez, Toyin Ojih Odutola, Dalton Paula, Rosana Paulino, Howardena Pindell, Heitor dos Prazeres, Joshua Reynolds, Faith Ringgold, Gerard Sekoto, Alma Thomas, Hank Willis Thomas, Rubem Valentim, Kara Walker and Lynette Yiadom-Boakye.

afro atlantic histories exhibition: *Afro-Modern: Journeys Through the Black Atlantic* Tanya Barson, Peter Gorschlüter, Tate Gallery Liverpool, 2010-06 Published on the occasion of the exhibition at Tate Liverpool, 29 January until 25 April 2010.

afro atlantic histories exhibition: *Histórias afro-atlânticas* Adriano Pedrosa, Tomás Toledo, 2018 Afro-Atlantic Stories presents a selection of 450 works by 214 artists, from the 16th to the 21st century, around the ebb and flow between Africa, the Americas, the Caribbean, and also Europe, to use the famous expression of the ethnologist, French-Bahian photographer and babalao Pierre Verger. Brazil is a central territory in Afro-Atlantic history, as it received approximately 46% of the approximately 11 million Africans who disembarked compulsorily on this side of the Atlantic, over more than 300 years. It was also the last country to abolish commercial slavery with the Lei Áurea of 1888, which perversely did not foresee a project of social integration, perpetuating economic, political and racial inequalities to this day. On the other hand, the Brazilian protagonism in these stories led to the development of a rich and profound presence of African cultures here... -- From MASP website masp.org.br (English) accessed 09.11.2021.

afro atlantic histories exhibition: *Aesthetic of the Cool* Robert Farris Thompson, 2011 Essays on the African heritage in the art and music of the Americas.

afro atlantic histories exhibition: *Travel & See* Kobena Mercer, 2016-02-04 Over the years, Kobena Mercer has critically illuminated the visual innovations of African American and black British artists. In *Travel & See* he presents a diasporic model of criticism that gives close attention to aesthetic strategies while tracing the shifting political and cultural contexts in which black visual art circulates. In eighteen essays, which cover the period from 1992 to 2012 and discuss such leading artists as Isaac Julien, Renée Green, Kerry James Marshall, and Yinka Shonibare, Mercer provides nothing less than a counternarrative of global contemporary art that reveals how the “dialogical principle” of cross-cultural interaction not only has transformed commonplace perceptions of blackness today but challenges us to rethink the entangled history of modernism as well.

afro atlantic histories exhibition: *The Black Atlantic* Paul Gilroy, 2022-05

afro atlantic histories exhibition: *Rhapsodies in Black* Richard J. Powell, David A. Bailey, 1997 Published to accompany exhibition held at the Hayward Gallery, London, 19/6 - 17/8 1997.

afro atlantic histories exhibition: *The Digital Black Atlantic* Roopika Risam, Kelly Baker Josephs, 2021-03-16 Exploring the intersections of digital humanities and African diaspora studies How can scholars use digital tools to better understand the African diaspora across time, space, and disciplines? And how can African diaspora studies inform the practices of digital humanities? These questions are at the heart of this timely collection of essays about the relationship between digital humanities and Black Atlantic studies, offering critical insights into race, migration, media, and scholarly knowledge production. The Digital Black Atlantic spans the African diaspora’s range—from Africa to North America, Europe, and the Caribbean—while its essayists span academic fields—from

history and literary studies to musicology, game studies, and library and information studies. This transnational and interdisciplinary breadth is complemented by essays that focus on specific sites and digital humanities projects throughout the Black Atlantic. Covering key debates, *The Digital Black Atlantic* asks theoretical and practical questions about the ways that researchers and teachers of the African diaspora negotiate digital methods to explore a broad range of cultural forms including social media, open access libraries, digital music production, and video games. The volume further highlights contributions of African diaspora studies to digital humanities, such as politics and representation, power and authorship, the ephemerality of memory, and the vestiges of colonialist ideologies. Grounded in contemporary theory and praxis, *The Digital Black Atlantic* puts the digital humanities into conversation with African diaspora studies in crucial ways that advance both.

Contributors: Alexandrina Agloro, Arizona State U; Abdul Alkalimat; Suzan Alteri, U of Florida; Paul Barrett, U of Guelph; Sayan Bhattacharyya, Singapore U of Technology and Design; Agata Błoch, Institute of History of Polish Academy of Sciences; Michał Bojanowski, Kozminski U; Sonya Donaldson, New Jersey City U; Anne Donlon; Laurent Dubois, Duke U; Amy E. Earhart, Texas A&M U; Schuyler Esprit, U of the West Indies; Demival Vasques Filho, U of Auckland, New Zealand; David Kirkland Garner; Alex Gil, Columbia U; Kaiama L. Glover, Barnard College, Columbia U; D. Fox Harrell, MIT; Hélène Huet, U of Florida; Mary Caton Lingold, Virginia Commonwealth U; Angel David Nieves, San Diego State U; Danielle Olson, MIT; Tunde Opeibi (Ope-Davies), U of Lagos, Nigeria; Jamila Moore Pewu, California State U, Fullerton; Anne Rice, Lehman College, CUNY; Sercan Şengün, Northeastern U; Janneken Smucker, West Chester U; Laurie N. Taylor, U of Florida; Toniesha L. Taylor, Texas Southern U.

afro atlantic histories exhibition: *Liquor Store Theatre* Maya Stovall, 2020-10-09 For six years Maya Stovall staged *Liquor Store Theatre*, a conceptual art and anthropology video project---included in the Whitney Biennial in 2017---in which she danced near the liquor stores in her Detroit neighborhood as a way to start conversations with her neighbors. In this book of the same name, Stovall uses the project as a point of departure for understanding everyday life in Detroit and the possibilities for ethnographic research, art, and knowledge creation. Her conversations with her neighbors—which touch on everything from economics, aesthetics, and sex to the political and economic racism that undergirds Detroit's history—bring to light rarely acknowledged experiences of longtime Detroiters. In these exchanges, Stovall enacts an innovative form of ethnographic engagement that offers new modes of integrating the social sciences with the arts in ways that exceed what either approach can achieve alone.

afro atlantic histories exhibition: *Radical Virtuosity* Genevieve Hyacinthe, 2019-10-29 Reclaiming the artist Ana Mendieta as a formally innovative maker of performative art who forged connections to the marginalized around the world. The artist Ana Mendieta (1948-1985) is remembered as the creator of powerful works expressing a vibrant and unflinching second-wave feminist sensibility. In *Radical Virtuosity*, art historian Genevieve Hyacinthe offers a new view of Mendieta, connecting her innovative artwork to the art, cultural aesthetics and concerns, feminisms, and sociopolitical messages of the black Atlantic. Mendieta left Cuba as a preteen, fleeing the Castro regime, and spent years in U.S. foster care. Her sense of exile, Hyacinthe argues, colors her work. Hyacinthe examines the development of Mendieta's performative artworks—particularly the *Siluetas* series (1973-1985), which documented the silhouette of her body in the earth over time (a series “without end,” Mendieta said)—and argues that these works were shaped by Mendieta's appropriation and reimagining of Afro-Cuban ritual. Mendieta's effort to create works that invited audience participation, Hyacinthe says, signals her interest in forging connections with the marginalized, particularly those of the black Atlantic and Global South. Hyacinthe describes the “counter entropy” of Mendieta's small-scale earthworks (contrasting them with more massive works created by Robert Smithson and other male artists); considers the resonance of Mendieta's work with the contemporary practices of black Atlantic female artists including Wangechi Mutu, Renee Green, and Damali Abrams; and connects Mendieta's artistic and political expressions to black Atlantic feminisms of such popular artists as Princess Nokia. Mendieta's life and work are often

overshadowed in popular perception by her early and tragic death—at thirty-six, she plunged from the window of the thirty-fourth floor Greenwich Village apartment she shared with her husband, the artist Carl Andre. (Andre was charged with her murder and acquitted.) Hyacinthe's account—profusely illustrated, with many images in color—reclaims Mendieta's work and legacy for its artistic significance.

afro atlantic histories exhibition: African American Art Smithsonian American Art Museum, Richard J. Powell, Virginia McCord Mecklenburg, 2012 Drawn entirely from the Smithsonian American Art Museum's rich collection of African American art, the works include paintings by Benny Andrews, Jacob Lawrence, Thornton Dial Sr., Romare Bearden, Alma Thomas, and Lois Mailou Jones, and photographs by Roy DeCarava, Gordon Parks, Roland Freeman, Marilyn Nance, and James Van Der Zee. More than half of the artworks in the exhibition are being shown for the first time--Publisher's website.

afro atlantic histories exhibition: Reconstructions: Architecture and Blackness in America Sean Anderson, 2021-02-11 How American architecture can address systemic anti-Black racism: a creative challenge in 10 case studies Reconstructions: Architecture and Blackness in America is an urgent call for architects to accept the challenge of reconceiving and reconstructing our built environment rather than continue giving shape to buildings, infrastructure and urban plans that have, for generations, embodied and sustained anti-Black racism in the United States. The architects, designers, artists and writers who were invited to contribute to this book--and to the exhibition at the Museum of Modern Art for which it serves as a field guide--reimagine the legacies of race-based dispossession in 10 American cities (Atlanta; Brooklyn, New York; Kinloch, Missouri; Los Angeles; Miami; Nashville; New Orleans; Oakland; Pittsburgh; and Syracuse) and celebrate the ways individuals and communities across the country have mobilized Black cultural spaces, forms and practices as sites of imagination, liberation, resistance, care and refusal. A broad range of essays by the curators and prominent scholars from diverse fields, as well as a portfolio of new photographs by the artist David Hartt, complement this volume's richly illustrated presentations of the architectural projects at the heart of MoMA's groundbreaking exhibition.

afro atlantic histories exhibition: A Superb Baroque Jonathan Bober, Piero Boccardo, Franco Boggiero, 2020-04-28 Genoa completed its transformation from a faded maritime power into a thriving banking center for Europe in the seventeenth century. The wealth accumulated by its leading families spurred investment in the visual arts on an enormous scale. This volume explores how artists both foreign and native created a singularly rich and extravagant expression of the baroque in works of extraordinary variety, sumptuousness, and exuberance. This art, however, has remained largely hidden behind the facades of the city's palaces, with few works, apart from those by the school's great expatriates, found beyond its borders. As a result, the Genoese baroque has been insufficiently considered or appreciated. Lavishly illustrated, 'A Superb Baroque' is comprehensive, encompassing all the major media and participants. Presented are some 140 select works by the celebrated foreigners drawn to the city and its flourishing environment. Offering three levels of exploration--essays that frame and interpret, section introductions that characterize principal currents and stages, and texts that elucidate individual works--this volume is by far the most extensive study of the Genoese baroque in the English language. Exhibition: National Gallery of Art, Washington, DC, USA (03.05.-16.08.2020) / Scuderie del Quirinale, Rome, Italy (03.10.2020 - 10.01.2021).

afro atlantic histories exhibition: Mami Wata Henry John Drewal, 2008 This book traces the visual cultures and histories of Mami Wata and other African water divinities. Mami Wata, often portrayed with the head and torso of a woman and the tail of a fish, is at once beautiful, jealous, generous, seductive, and potentially deadly. A water spirit widely known across Africa and the African diaspora, her origins are said to lie overseas, although she has been thoroughly incorporated into local beliefs and practices. She can bring good fortune in the form of money, and her power increased between the fifteenth and twentieth centuries, the era of growing international trade between Africa and the rest of the world. Her name, which may be translated as Mother Water or

Mistress Water, is pidgin English, a language developed to lubricate trade. Africans forcibly carried across the Atlantic as part of that trade brought with them their beliefs and practices honoring Mami Wata and other ancestral deities. Henry John Drewal is the Evjue-Bascom Professor of African and African Diaspora Arts at the University of Wisconsin-Madison. Other contributors include Marilyn Houlberg, Bogumil Jewsiewicki, Amy L. Noell, John W. Nunley, and Jill Salmons.

afro atlantic histories exhibition: *As We Rise: Photography from the Black Atlantic Wedge Collection*, 2021 An exhibition accompanying this book will be on view September-November 2022 at the Art Museum, University of Toronto and at The Polygon Gallery, North Vancouver in Spring 2023--Colophon.

afro atlantic histories exhibition: *Caribbean Art* Veerle Poupeye, 2022-04-07 Caribbean Art presents and discusses the diverse, fascinating and highly accomplished work of Caribbean artists, whether indigenous or from the diaspora, popular or high culture, rural or urban based, politically radical or religious. This expanded edition has a new preface, and has been updated to reflect on recent challenges to the ideological premises and institutions of conventional art-historical practice and their connections to histories of colonialism, Eurocentricity and race. Two new chapters focus on public monuments linked to the history of the Caribbean, and the intersections between art and tourism, raising important questions about cultural representation. Featuring the work of internationally recognized artists such as Sonia Boyce, Christopher Cozier, Wifredo Lam, Ana Mendieta, Ebony G. Patterson, Hervé Télémaque, and more than 100 others working across a variety of media, this new edition makes an important contribution to the understanding of Caribbean art and its context, in ways that invite and encourage further explorations on the subject.

afro atlantic histories exhibition: *Romare Bearden* Romare Bearden, 2011 One of the undisputed masters of American collage, Romare Bearden (1911-1988) once described collage-making as improvisation, likening it to the creative spontaneity of jazz and blues. Highlighting this approach, *Idea to Realization* features a rare group of works that blend paint, photographic images and abstracted cut-paper elements. Created as maquettes for murals, mosaics, book jackets and other projects, most of these works have never before been reproduced. The publication includes the striking maquette for *Pittsburgh Recollections*, a bold modernist panorama tracing the city's development that was realized in 1984 as the famed 60-foot-long mosaic of ceramic tiles in downtown Pittsburgh. Bearden frequently collaborated with fellow artists, writers, musicians and choreographers, creating artworks for books and designing book covers, posters, costumes and stage sets, and *Idea to Realization* also draws attention to the important role of collaboration in Bearden's practice.

afro atlantic histories exhibition: *The Green Hat* Michael Arlen, 1924 With her quick thinking Liza Lou manages to outwit all the haunts, gobblygooks, witches, and devils in the Yeller Belly Swamp.

afro atlantic histories exhibition: *Beautiful Blackbird* Ashley Bryan, 2011-04-19 Coretta Scott King Award-winning creator Ashley Bryan's adaptation of a tale from the Ila-speaking people of Zambia is now available in board book format, featuring Bryan's cut-paper artwork. We'll see the difference a touch of black can make. Just remember, whatever I do, I'll be me and you'll be you. Explore the appreciation of one's own heritage and beauty. In this story, the colorful birds of Africa ask Blackbird, who they think is the most beautiful of birds, to color them black so they can be beautiful too, though Blackbird reminds them that true beauty comes from the inside.

afro atlantic histories exhibition: *Exhibiting Blackness* Bridget R. Cooks, 2011 In *Exhibiting Blackness*, art historian Bridget R. Cooks analyzes the curatorial strategies, challenges, and critical receptions of the most significant museum exhibitions of African American art. Tracing two dominant methodologies used to exhibit art by African Americans--an ethnographic approach that focuses more on artists than their art, and a recovery narrative aimed at correcting past omissions--Cooks exposes the issues involved in exhibiting cultural difference that continue to challenge art history, historiography, and American museum exhibition practices. By further examining the unequal and often contested relationship between African American artists, curators,

and visitors, she provides insight into the complex role of art museums and their accountability to the cultures they represent.--

afro atlantic histories exhibition: *Flash of the Spirit* Robert Farris Thompson, 2010-05-26 This landmark book shows how five African civilizations—Yoruba, Kongo, Ejagham, Mande and Cross River—have informed and are reflected in the aesthetic, social and metaphysical traditions (music, sculpture, textiles, architecture, religion, idiogrammatic writing) of black people in the United States, Cuba, Haiti, Trinidad, Mexico, Brazil and other places in the New World.

afro atlantic histories exhibition: *Relational Undercurrents* Tatiana Flores, Michelle Ann Stephens, 2017 *Relational Undercurrents* accompanies an exhibition by the same name that opens at the Museum of Latin American Art in Long Beach, California in September, 2017. The exhibition and edited volume call attention to the artistic production of the Caribbean islands and their diasporas, challenging the conventional geographic and conceptual boundaries of Latin America.

afro atlantic histories exhibition: *Environment and Object* Lisa Aronson, John S. Weber, 2012 This stunning catalog to an important exhibition presents the work of some of the most acclaimed contemporary African artists, examining their relationship with various aspects of the African environment. The definition of a new African artist is as broad and diverse as the continent itself; and the stories these artists tell are at once uplifting and devastating, as are their nations' histories. This book focuses on the impact of the environment on contemporary African life and the use of found objects and appropriated materials in current African art. Artists from the oil-rich Niger Delta create images of the region's ecological destruction, impoverishment, and despair. Works from the Congo and South Africa depict abandoned mines and convict labour. Also included are El Anatsui's constructs made from bottle caps and wire and Romuald Hazoumè's clever masks, pieced together from discarded cans and obsolete telephone parts. Together these artists have created a multidimensional portrait of a continent with rich cultures, multiple challenges, and a creative and resourceful population of inspiring artists. AUTHOR Lisa Aronson is Associate Professor in the Department of Art History at Skidmore College. John S. Weber is Dayton Director of the Tang Museum and Professor of Liberal Studies at Skidmore College. ILLUSTRATIONS: 85 colour

afro atlantic histories exhibition: *Day With(out) Art 2017* Visual AIDS, Mykki Blanco, Cheryl Dunye, Ellen Spiro, Thomas Allen Harris, Kia LaBeija, Tiona Nekkia McClodden, Brontez Purnell, Tacoma Action Collective, 2017-12 *ALTERNATE ENDINGS, RADICAL BEGINNINGS* was the 28th annual iteration of Visual AIDS' longstanding Day With(out) Art project. Curated by Erin Christovale and Vivian Crockett for Visual AIDS, the video program prioritized Black narratives within the ongoing AIDS epidemic, commissioning seven new and innovative short videos from artists Mykki Blanco, Cheryl Dunye & Ellen Spiro, Reina Gossett, Thomas Allen Harris, Kia LaBeija, Tiona Nekkia McClodden and Brontez Purnell. The 54 page soft cover publication includes film stills and artist statements from contributing filmmakers Mykki Blanco, Kia LaBeija, Cheryl Dunye and Ellen Spiro, Reina Gossett, Thomas Allen Harris, Tiona Nekkia McClodden, and Brontez Purnell; a statement by curators Erin Christovale and Vivian Crockett; and an essay by the Tacoma Action Collective.

afro atlantic histories exhibition: *Riffs and Relations* Adrienne L. Childs, 2020-03-03 A timely consideration of African-American artists' rich engagement with the history of art from the twentieth century, this book is the winner of the James A. Porter and David C. Driskell Book Award for African American Art History. *Riffs and Relations: African American Artists and the European Modernist Tradition* presents works by African American artists of the twentieth and twenty-first centuries together with works by the early-twentieth-century European artists with whom they engaged. Black artists have investigated, interrogated, invaded, entangled, annihilated, or immersed themselves in the aesthetics, symbolism, and ethos of European art for more than a century. The powerful push and pull of this relationship constitutes a distinct tradition for many African American artists who source the master narratives of art history to critique, embrace, or claim their own space. This groundbreaking catalog--accompanying a major exhibition at the Phillips Collection in Washington, D.C.--explores the connections and frictions around modernism in the works of artists such as

Romare Bearden, Pablo Picasso, Faith Ringgold, Renee Cox, Robert Colescott, Norman Lewis, Hank Willis Thomas, Carrie Mae Weems and Henri Matisse. The volume explores how blackness has often been conceived from the standpoint of these international and intergenerational connections and presents the divergent and complex works born of these important dialogues.

afro atlantic histories exhibition: The New Woman Behind the Camera Andrea Nelson, 2020-10-16 An in-depth look at the many ways women around the world helped shape modern photography from the 1920s to the 1950s as they captured images of a radically changing world. During the 1920s the New Woman was easy to recognize but hard to define. Hair bobbed and fashionably dressed, this iconic figure of modernity was everywhere, splashed across magazine pages or projected on the silver screen. A global phenomenon, she embodied an ideal of female empowerment based on real women making revolutionary changes in life and art--including photography. This groundbreaking, richly illustrated book looks at those new women who embraced the camera as a mode of expression and made a profound impact on the medium from the 1920s to the 1950s. Thematic chapters explore how women emerged as a driving force in modern photography, bringing their own perspective to artistic experimentation, studio portraiture, fashion and advertising work, scenes of urban life, ethnography and photojournalism. Featuring work by 120 photographers, this volume expands the history of photography by critically examining an international array of canonical and less well-known women photographers, from Berenice Abbott, Dorothea Lange and Lola Álvarez Bravo to Germaine Krull, Tsuneko Sasamoto and Homai Vyarawalla. Against the odds, these women produced invaluable visual testimony that reflects both their personal experiences and the extraordinary social and political transformations of the era.

afro atlantic histories exhibition: The African-American Mosaic Library of Congress, Beverly W. Brannan, 1993 This guide lists the numerous examples of government documents, manuscripts, books, photographs, recordings and films in the collections of the Library of Congress which examine African-American life. Works by and about African-Americans on the topics of slavery, music, art, literature, the military, sports, civil rights and other pertinent subjects are discussed--

afro atlantic histories exhibition: The Dirty South Valerie Cassel Oliver, 2021 Director's foreword / Alex Nyerges -- What you know about the Dirty South? / Valerie Cassel Oliver -- a poem for black art / Fred Moten -- Landscape : the politics and poetics of dirt. Cosmic encounter / Charlie R. Braxton ; Beverly Buchanan : forms of ruination / Andrea Barnwell Brownlee, Jennifer Burris, and Park MacArthur ; Quilted beats bound at the rut : a theorization of the Dirty South / Regina N. Bradley ; Plates -- Systems of thought : the vision of envisioning. Songs that are sacred and pure (for Toni Morrison) / Charlie R. Braxton ; Dreaming empire, conjuring freedom : Renée Stout, African American landscape representation, and the imperial South / Kirsten Pai Buick ; Bible Belt swag : Houston hip-hop and Black religion / Anthony B. Pinn ; Dreaming of the South in stereo : Black music's American journey / Guthrie P. Ramsey Jr. ; Plates -- The Black body : repository/site/agent. Bluesosophy (for Julius Thompson) / Charlie R. Braxton ; Picturing the South : how photographers have imaged the region / Rhea L. Combs ; Changing the rules, the practice of pleasure : the linguistic possibilities of dirt / Roger Reeves ; Plates -- Epilogue. Code Black : the Dirty South / Paul D. Miller ; The Dirty South playlist ; Plates -- Artist biographies -- Contributor biographies -- Exhibition checklist and image credits.

afro atlantic histories exhibition: Procession David Acton, Norman Lewis, 2015-11-13 This beautifully illustrated catalogue accompanies the first major museum retrospective of the painter Norman Lewis (1909-1979). Lewis was the sole African American artist of his generation who became committed to issues of abstraction at the start of his career and continued to explore them over its entire trajectory. His art derived inspiration from music (jazz and classical) and nature (seasonal change, plant forms, the sea). Also central to his work were the dramatic confrontations of the civil rights movement, in which he was an active participant among the New York art scene. Bridging the Harlem Renaissance, Abstract Expressionism, and beyond, Lewis is a crucial figure in American abstraction whose reinsertion into the discourse further opens the field for recognition of the contributions of artists of color. Bringing much-needed attention to Lewis's output and

significance in the history of American art, *Procession* is a milestone in Lewis scholarship and a vital resource for future study of the artist and abstraction in his period. Published in association with Pennsylvania Academy of the Fine Arts, Philadelphia. Exhibition dates: Pennsylvania Academy of the Fine Arts, Philadelphia: November 13, 2015–April 3, 2016 Amon Carter Museum of American Art, Fort Worth: June 4–August 21, 2016 Chicago Cultural Center: September 17, 2016–January 8, 2017

afro atlantic histories exhibition: Ellen Gallagher, 2017 *Accidental Records* includes new paintings and drawings by Ellen Gallagher (born 1965) that continue her exploration of the complex histories of the Black Atlantic and the afterlives of the Middle Passage. Widely associated with a resurgence in this diasporic critical space, Gallagher has developed her own genre of history painting which makes us question our geographies. The slowly layered surfaces of her work become a kind of reckoning, the way sailors mark their locations at sea, determined to return. Alongside views of Gallagher's artworks and portraits of the artist working in her studio, texts are included by Adrienne Edwards, curator at Performa and the Walker Art Center, and Philip Hoare, a writer whose books include *Leviathan or, The Whale* and *The Sea Inside*. The book accompanies Gallagher's solo show at Hauser & Wirth Los Angeles.

afro atlantic histories exhibition: African Art in Motion Robert Farris Thompson, 1979-01-01

afro atlantic histories exhibition: *Life Between Islands* Alex Farquharson, David A Bailey Mbe, David A. Bailey, 2021-11 The first major publication with a focus on contemporary art that reflects on a pre- and post-Windrush Caribbean/British movement This fascinating book traces the connection between Britain and the Caribbean in the visual arts from the 1950s to today, a social and cultural history more often told through literature or popular music. With its multi-generational perspective, it reveals that the Caribbean connection in British art is one of the richest facets of art in Britain since the Second World War, and is a lens through which to understand the Caribbean diasporic experience in all its social, cultural, psychological, and political complexities across generations. Features over 40 artists, including Aubrey Williams, Donald Locke, Horace Ové, Sonia Boyce, Claudette Johnson, Peter Doig, Hurvin Anderson, Grace Wales Bonner, and Alberta Whittle.

afro atlantic histories exhibition: Freedom Kara Elizabeth Walker, 1997-01-01 The future vision of a soon-to-be emancipated 19th century Negress.--Prelim. leaf.

afro atlantic histories exhibition: *Black Male* Thelma Golden, Whitney Museum of American Art, Elizabeth Alexander, 1994

afro atlantic histories exhibition: *By Her Hand* Eve Straussman-Pflanzer, Oliver Tostmann, 2021-09-28 A brand new look at the extraordinary accomplishments of early modern Italian women artists This generously illustrated volume surveys a sweeping range of early modern Italian women artists, exploring their practice and paths to success within the male-dominated art world of the period. New attention to archival documents and detailed technical analyses of the beautiful paintings featured here--ranging from historical subjects to portraits and still lifes--offer new insight into the ways these women worked and their accomplishments. Essays and catalogue entries by an international team of distinguished art historians examine the works of Artemisia Gentileschi, Sofonisba Anguissola, Lavinia Fontana, Fede Galizia, Elisabetta Sirani, Giovanna Garzoni, Rosalba Carriera, and other less known Italian women artists. Through these works of art in diverse media--from paintings to prints--the fascinating stories of early modern Italian women artists are revealed.

afro atlantic histories exhibition: Art Fair Story Melanie GERLIS, 2021-12 In just half a century of growth, the art fair industry has transformed the art market. Now, for the first time, art market journalist Melanie Gerlis tells the story of art fairs' rapid ascent and reflects on their uncertain future. From the first post-war European art fairs built on the imperial 19th-century model of the International Exhibitions, to the global art fairs of the 21st century and their new online manifestations, it's a tale of many twists and turns. The book brings to life the people, places and philosophies that enabled art fairs to take root, examines the pivotal market periods when they

flourished, and maps where they might go in a much-changed world.

afro atlantic histories exhibition: Rubem Valentim Adriano Pedrosa, Fernando Oliva, Construções afro-atlânticas [Afro-Atlantic Constructions] reproduces 99 artworks by the painter, sculptor and engraver Rubem Valentim's (Salvador, Brazil, 1922 - São Paulo, Brazil, 1991), a key figure in 20th century Brazilian art and Afro-Atlantic Histories. From the 1950s onward, Valentim incorporated the language of geometric abstraction to create complex compositions that redesigned and reconfigured Afro-Atlantic symbols, emblems and references. In this process, Valentim transformed the European artistic languages that dominated most of the art production in Brazil and worldwide during the 1950-60s (geometric abstraction, constructivism and concretism), blending them with African references, mostly through drawings and diagrams representing the deities of Afro-Brazilian religions-known as orishas-such as Shango's double-edged axe, Oshoosi's arrow and Osanyin's rods.

afro atlantic histories exhibition: *The Thin Black Line* Lubaina Himid, Brenda Agard, 1989-01-01 Brenda Agard, Chila Burman, Claudette Johnson, Ingrid Pollard, Jennifer Comrie, Lubaina Himid, Marlene Smith, Maud Sulter, Sonia Boyce, Sutapa Biswas, Veronica Ryan.

afro atlantic histories exhibition: *An Atlas of Rare & Familiar Colour* , 2018-01-16 The Straus Center for Conservation and Technical Studies at the Harvard Art Museums possesses over 2500 of the world's rarest pigments. Visually and anthropologically excavating the extraordinary collection, Atelier Editions's monograph examines the contained artefacts's providence, composition, symbology and application. Whilst simultaneously exploring the larger field of chromatics, utilising a variety of theoretical frameworks to interpret the collection anew. An introduction to the monograph is authored by Straus Center Director, Dr. Narayan Khandekar.

afro atlantic histories exhibition: *Carrie Mae Weems: Kitchen Table Series* , 2022-09-13 In book form, Kitchen Table is more intimate.... Unlike the experience of meandering through a museum, stepping back to appreciate the images and nearing the text panels to skim them, the pace of exploration is now in a person's hands. -Hilary Moss, New York Times This publication is dedicated solely to the early and canonical body of work by American artist Carrie Mae Weems (born 1953). The 20 photographs and 14 text panels that make up Kitchen Table Series tell a story of one woman's life, as conducted in the intimate setting of her kitchen. The kitchen, one of the primary spaces of domesticity and the traditional domain of women, frames her story, revealing to us her relationships--with lovers, children, friends--and her own sense of self, in her varying projections of strength, vulnerability, aloofness, tenderness and solitude. As Weems describes it, this work of art depicts the battle around the family ... monogamy ... and between the sexes. G6 Weems herself is the protagonist of the series, though the woman she depicts is an archetype. Kitchen Table Series seeks to reposition and reimagine the possibility of women and the possibility of people of color, and has to do with, in the artist's words, unrequited love.

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