Aesthetics II

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Monday, September 23, 2019
Giovanni Antonio Cavazzi, *After being denied a chair by the Portuguese governor, Queen Nzinga Mbundu sits on the back of her attendant*, 1690. Engraving.
Dirk Valkenburg, Slave “Play” on the Dombi Plantation (Suriname), 1707. Oil on canvas.
Beads for sale in a Botanica, Miami, Florida, 21st century.
Eshu-Elegba (Nigeria/ Benin), Exu (Brazil), Echu, Elegua (Cuba/ USA): Evocations of Commitment, Contingency

Shango (Nigeria/ Benin), Xango (Brazil), & Chango (Cuba/ USA): Evocations of thunder, lightning
Ogun (Nigeria/ Benin/ Cuba/ USA) & Ogum (Brazil): Evocations of war, iron

Osanyin (Nigeria/ Benin/ Brazil/ USA) & Osain (Cuba): Evocation of healing

Yemoja (Nigeria/Benin), Yemanja (Brazil) & Yemaya (Cuba/USA): Evocation of the ocean

Oshun (Nigeria/ Benin), Oxum (Brazil) & Ochun (Cuba/ USA): Evocations of sweet water, love.

Oya (Nigeria/ Benin) & Oya Yansan (Brazil/ Cuba/ USA): Evocation of whirlwind.

Left: Altar to Oxum, Recife, Brazil, 1980s; Left: Altar to Oya Yansan with Feast for the Dead, Havana, Cuba, 1992.