

AAAS 589S / VMS 555S

BLACK VISUAL THEORY: PORTRAITURE

## HISTÓRIAS AFRO-ATLÂNTICAS: AN INTRODUCTION

Thursday, January 13, 2022

Adriano Pedrosa, Ayrson Heracito, Helio Menezes, Lilia Moritz Schwarcz, & Tomas Toledo, *Histórias Afro-Atlânticas* (featuring Unknown artist, *Don Miguel de Castro, emissary of Kongo*, 1643) (Sao Paulo: Museu de Arte de Sao Paulo, 2018).

A protester in Sao Goncalo, Brazil wearing a mask and holding a sign that reads in portuguese "Black Lives Matter" during a protest amidst the coronavirus (COVID-19) pandemic, June 5, 2020.





Left: Albert Eckhout, *Akan (Ghana) Man from the Fetu Kingdom*, 1641. Oil on panel, 273 x 167 cm. Nationalmuseet, Copenhagen. Right: Hank Willis Thomas, *A Place to Call Home (Africa-America)*, 2009. Polished aluminum, 223.5 x 167.5 cm. Private collection.





Left: Jair Bolsonaro, Brazilian politician and retired military officer and the 38th president of Brazil since January 2019. Right: Installation view of *Picture Gallery in Transformation*, a long-term exhibition of MASP's collection.





Left: Map of Brazil. Above: Diego Gutiérrez and Hieronymus Cock, *Americae sive qvartae orbis partis nova et exactissima description*, 1562.



National Congress Building, Brasília, 1958. Architect: Oscar Niemeyer.





Left: Aerial view of the Favelas, Rio de Janeiro, c. 2020. Above: Police in the favelas, Rio de Janeiro, 2019.

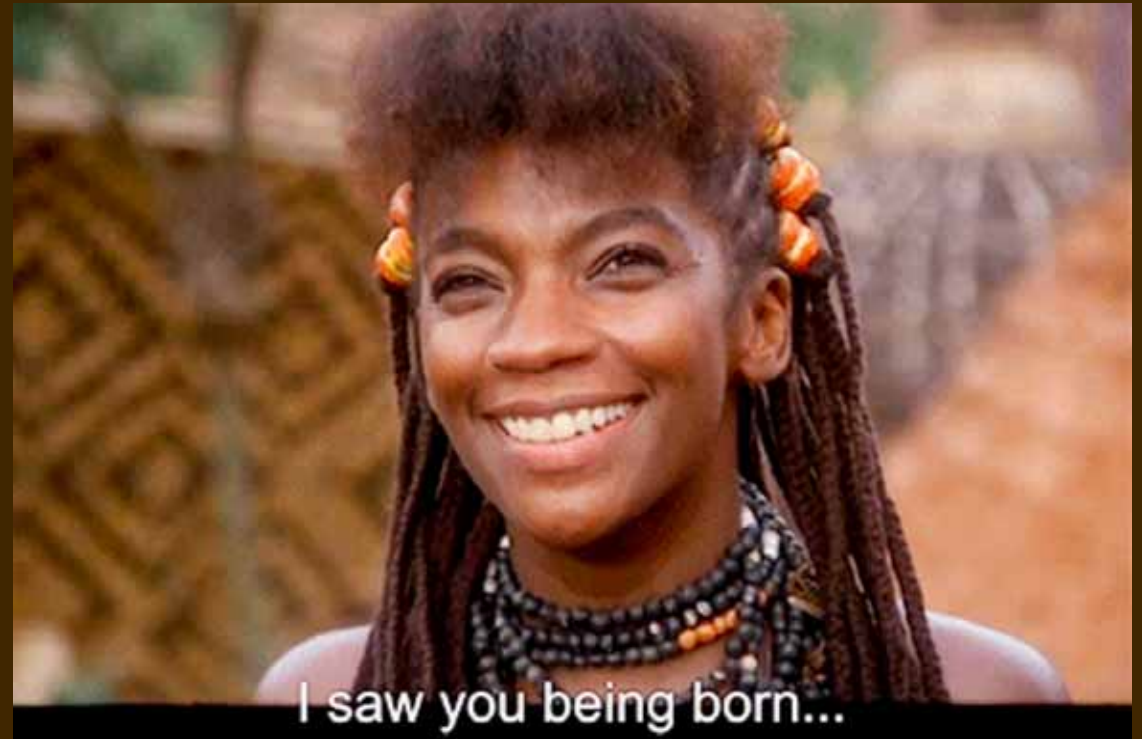
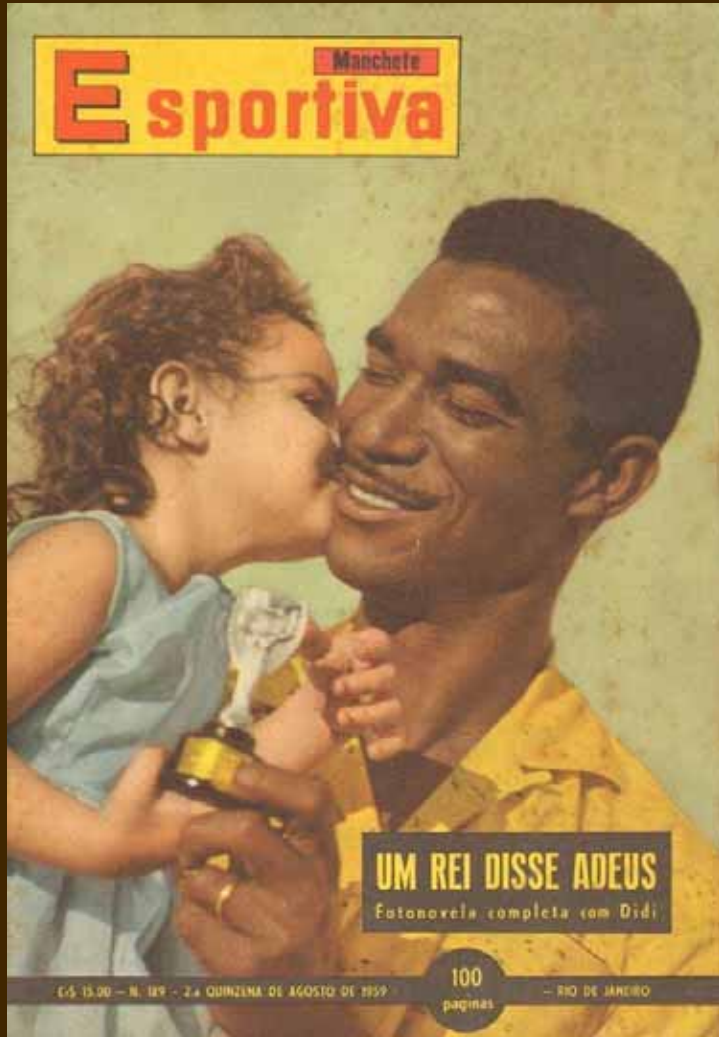


Modesto Brocos, *Ham's Redemption*, 1895. Oil on panel, 78 x 65 inches (199 x 166 cm).  
Museu Nacional de Belas Artes, Rio de Janeiro.



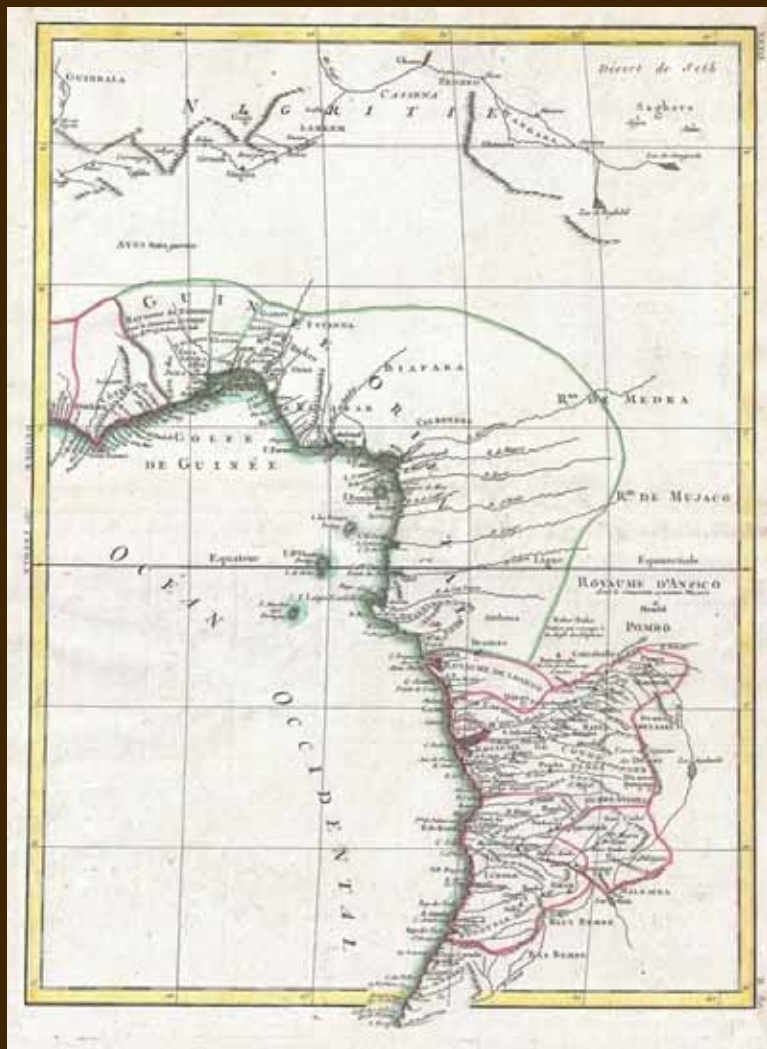


Clockwise from near left: Louis Agassiz, *Indigenous girl*, 1850s. (Next 4 photos) Alberto Henschel, *Studio portraits of Black people and one caçula woman, Pernambuco*, 1860s. Christiano Junior, *Two men greeting one another, Rio de Janeiro*, c. 1865. Hermann Kummel, *Portrait of a Brazilian woman*, 1861-1862.

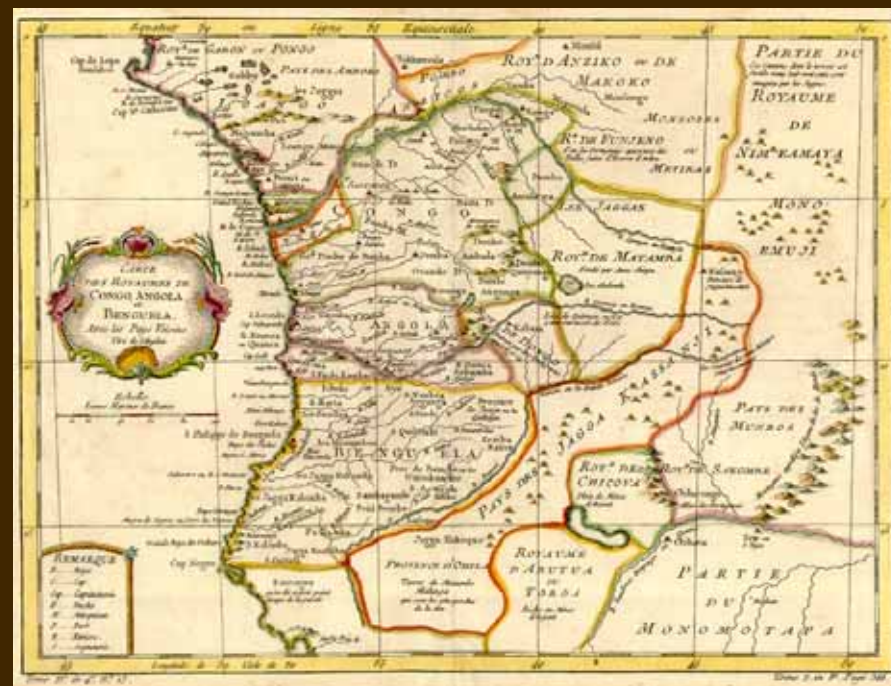


Left: Didi (Valdir Pereira), Brazilian midfielder soccer champion (1928-2001). Above: Zeze Motta (Maria Jose Motta de Oliveira), Brazilian actress and singer (b. 1944).

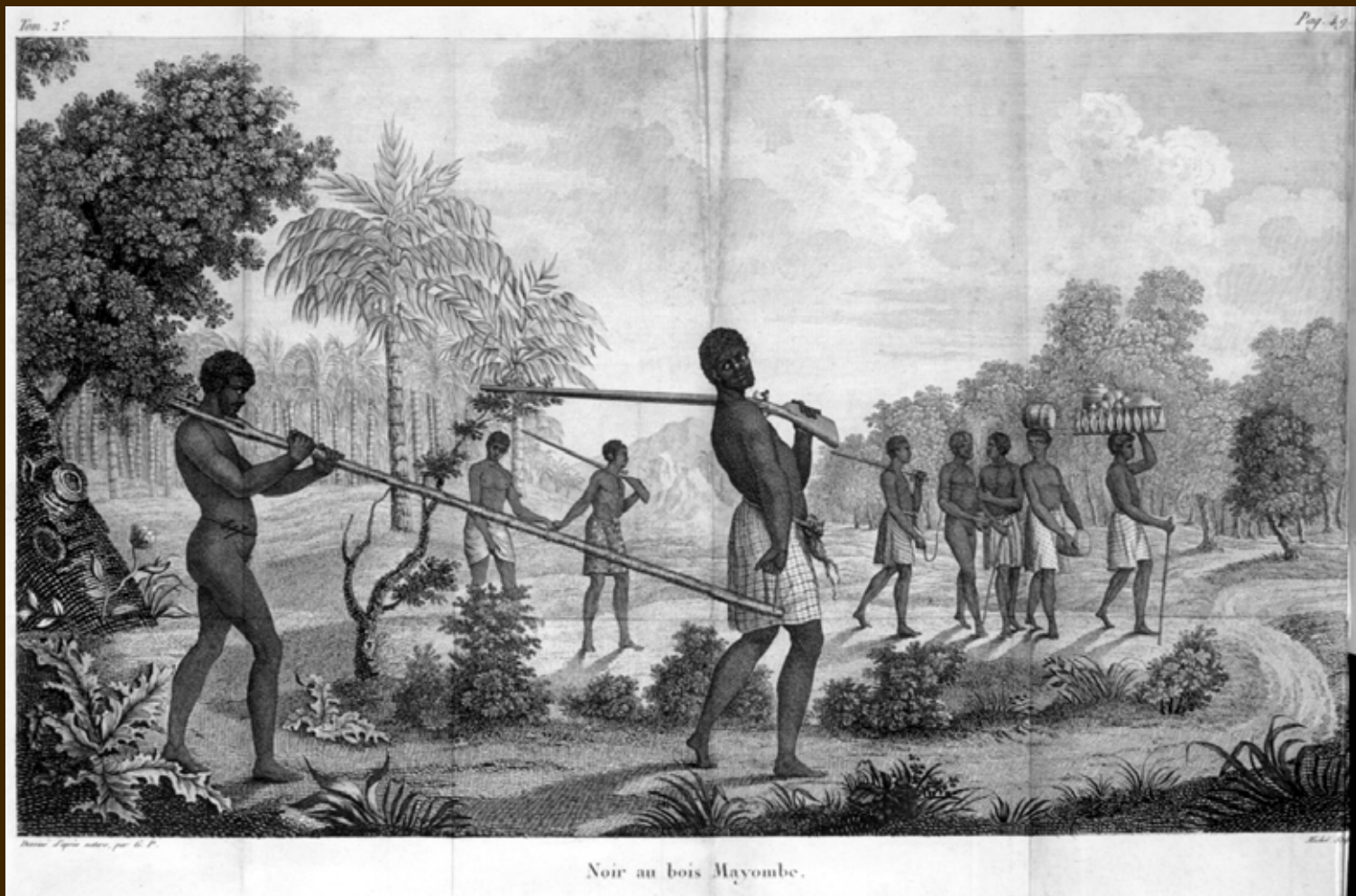




Left: Rigobert Bonne, *Map of West Africa (Guinea, the Bight of Benin, Congo)*, 1770. Jacques Nicolas Bellin, *Map of the Kingdoms of Congo, Angola, and Benguela*, 1757.







G.P., *Blacks from the Mayombe forest*, 1801. Engraving.



UN EMPLOYÉ DU GOUVERNEMENT PARTANT DE CHEZ LUI AVEC SA FAMILLE.



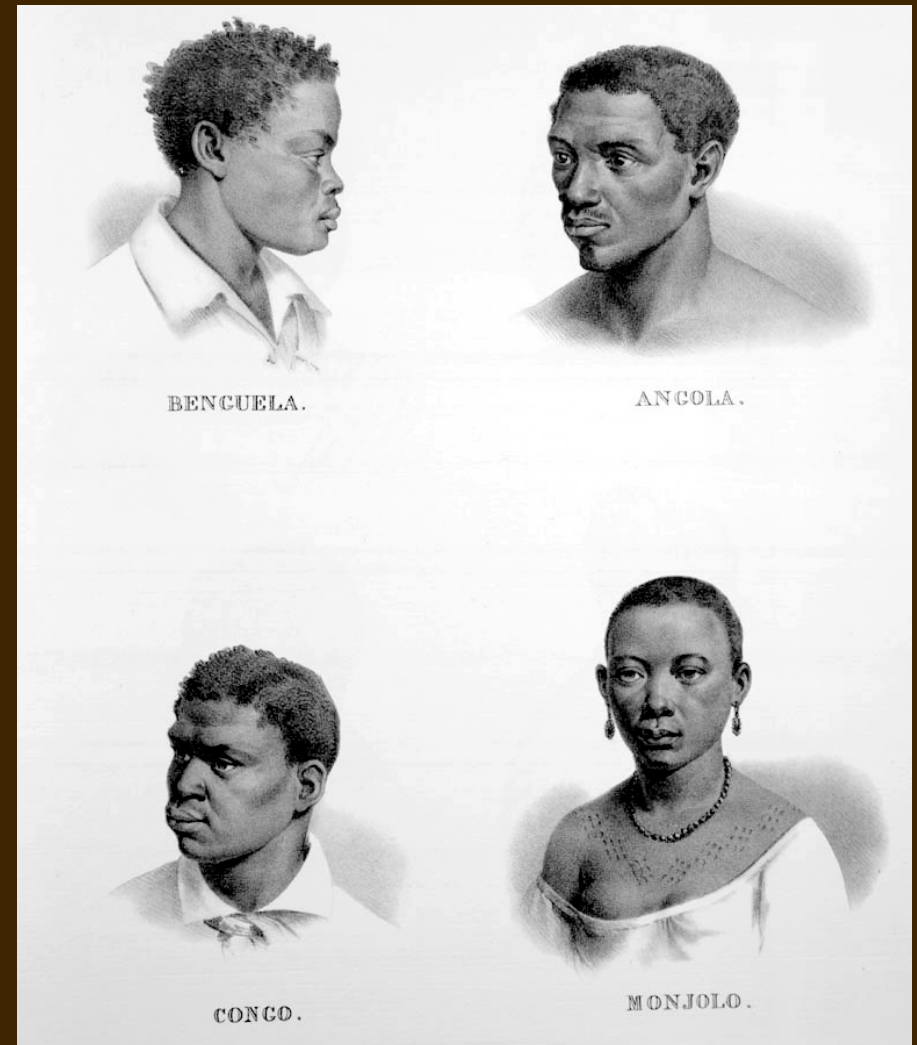
UNE DAME BRÉSILIENNE DANS SON INTÉRIEUR.



Left: Jean Baptiste Debret, A government employee leaving home with his family and A *Brazilian lady in her interior*, 1834-39. Lithograph. Above: Charles Landseer, *The punishment of a slave, Rio de Janeiro*, 1825-26. Pen and ink on paper.



Above: Jean Baptiste Debret, *Enslaved black women from various tribes (reflecting different styles of dress and adornment)*, c. 1834-39. Hand-colored lithograph. Right: Johann Moritz Rugendas, *Brazilian Slaves from Central Africa*, 1830s. Lithograph.







Left: Antonio Parreiras, *Zumbi*, 1927. Oil on canvas, 45.3 x 34.4 inches (115.3 x 87.4 cm). Above: Brazilian propaganda print commemorating Brazil's abolition of slavery in 1888. "Agora sim!" means "Finally! Now we're good!".



Left: Marcel Gautherot, *Fat Monday in Ribeira, Salvador*, 1955. Photograph. Right: Anon., *Capoeira in Honolulu*, 2017. Photograph.





Left: Photograph of a Baiana carrying flower-scented water to wash the steps of the Church of Nosso Senhor do BomFim, Salvador, 1990s. Right: Photograph of a Baiana street vendor preparing a classic Brazilian black bean stew (feijoad), Salvador, 1980s.







Phyllis Galembo, *Altar for Oxum, Recife*, 1980s. Photograph.



Left: Umbanda Altar, Rio de Janeiro, Brazil, 2000s. Right: Film still from *Black Orpheus* (*Orfeu Negro*) (France/Italy, 1959. directed by Breno Mello).





Left: Umbanda devotees drawing a ponto riscado with charcoal and gunpowder, Rio de Janeiro, 1950s. Right: Anon., Anastacia figure bust, 1900s. Ceramic. Lower right: Anastacia figure set within a display of *preto velho* figures, Rio de Janeiro, Brazil. 2000s.









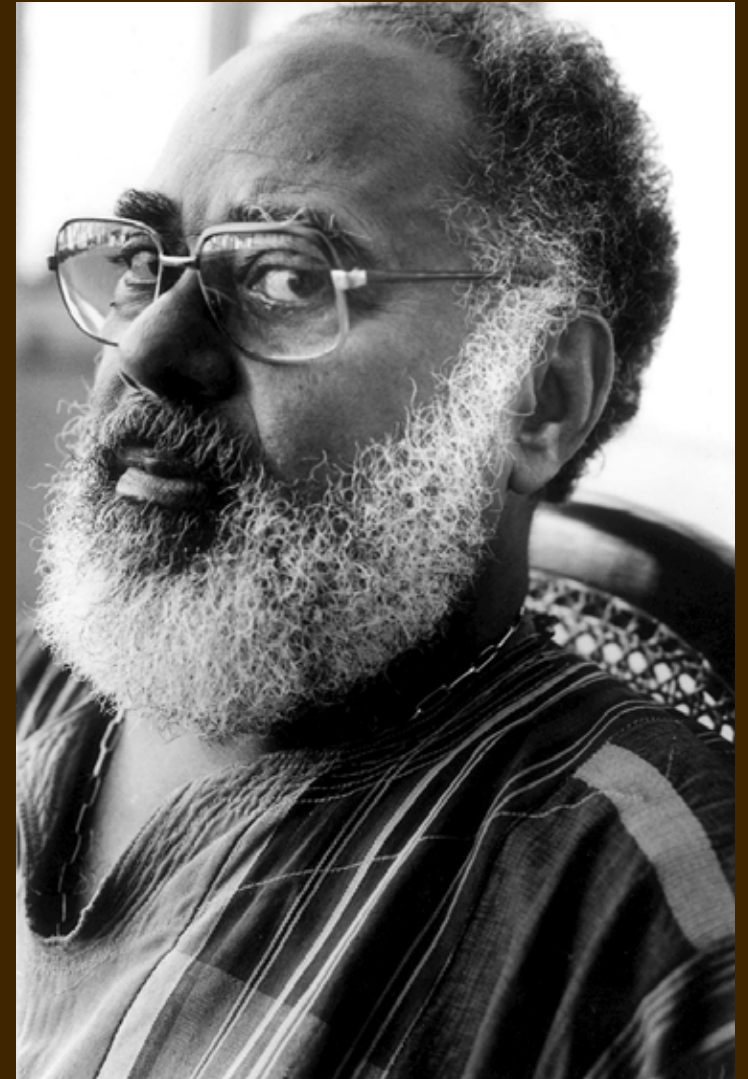
Clockwise from lower left: Marcel Gautherot, Members of the Filhos do Morro group at Carnival, Rio de Janeiro, 1964. Marcel Gautherot, Men dressed as women at Carnival, Rio de Janeiro, c. 1951. Marcel Gautherot, Carnival participants, Rio de Janeiro, 1954. Film still from Black Orpheus (Orfeu Negro) (France/Italy, 1959, directed by Marcel Camus), featuring actress Lea Garcia (b. 1933). At a screening of Black Orpheus (Orfeu Negro), with Lourdes de Oliveira, Sidney Poitier, and Lea Garcia, Paris, c. 1959.







Above: Lea Garcia with her children and husband Abdias do Nascimento (1914-2011). Right: Abdias do Nascimento, artist, political activist.



## 1. MAPAS E MARGENS/MAPS AND MARGINS

Gobelins Tapestry Manufacturer, *The Two Bulls*, from the *Small Indies* series, 1723-30. Dyed wool. MASP.







## 2.EMANCIPACOES/EMANCIPATIONS

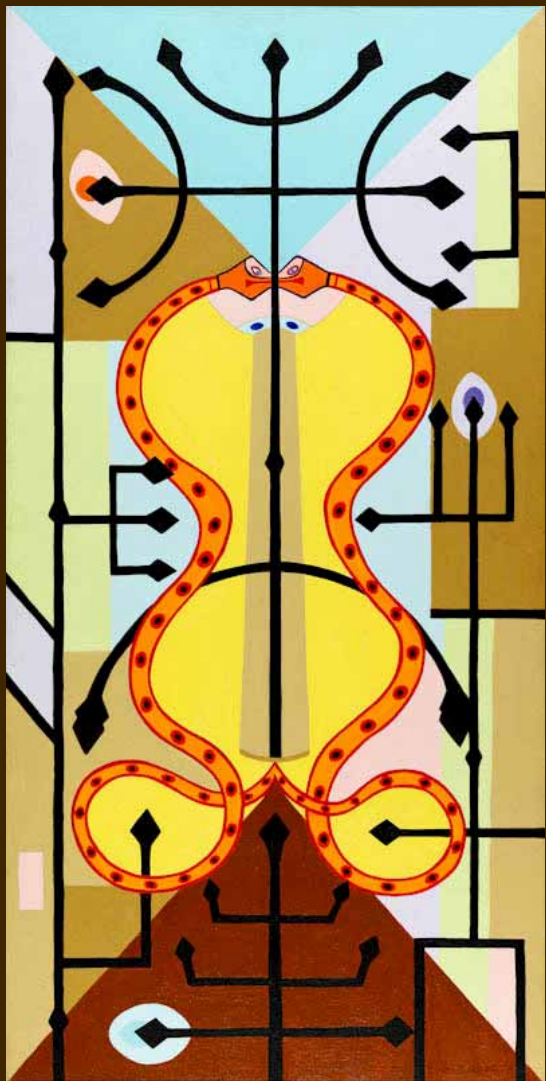
Edouard Antoine Renard, *A Slave Rebellion on a Slave Ship*, 1833. Oil on canvas, 99 x 83 cm). Musee du Nouveau-Monde, La Rochelle.

### 3.COTIDIANOS/EVERYDAY LIVES

Frans Post, *Landscape with Anteater*, c. 1660. Oil on wood, 56 x 79 cm). MASP.







## 4.RITOS E RITMOS

Abdias do Nascimento, *Exu Dambalah*, 1973. Acrylic on canvas, 102 x 51 cm. Instituto de Pesquisas e Estudos Afro-Brasileiros, Rio de Janeiro.

**5.ROTAS E TRNSES: AFRICAS, JAMAICA,  
BAHIA/ROUTES AND TRANCES: AFRICAS,  
JAMAICA, BAHIA**

Joao Candido da Silva, *Zumbi*, 1976. Wood, 97 x 48 x 34 cm). Private collection.







## 6. RETRATOS/PORTRAITS

Anonymous, *Baiana*, c. 1850. Oil on canvas, 96 x 77.5 cm). Museu Paulista de Universidade de São Paulo.

## 7. MODERNISMOS AFRO-ATLANTICOS/AFRO-ATLANTIC MODERNISMS

Ernest Mancoba, *Untitled*, 1958. Oil on canvas, 42 x 33 cm). Fundacao Sindika Dokolo, Luanda.







## 8. RESISTENCIAS E ATIVISMOS/RESISTANCES AND ACTIVISMS

Sidney Amaral, *Black Mother, or the Fury of Iansa*, 2014. Acrylic on canvas, 140 x 211 cm). Pinacoteca do Estado de Sao Paulo.



**MARTINHO DA VILA  
NA MINHA VEIA  
(LAMBENDO A CRIA)**