AAAS 589S / VMS 555S
BLACK VISUAL THEORY: PORTRAITURE

"O ESCRAVIZADO E OS LIBERTOS"

THURSDAY, JANUARY 27, 2022

ROTAS E TRANSES

From left to right: Pierre Verger, *Candomble Joaozinho da Gomeia*, 1946. Photographs, 40 x 40 cm.
HISTÓRIA, FANTASIA, DESEJO, DISCIPLINA E PUNIÇÃO

Augustus Earle, *Gate and Slave market in Pernambuco*, c. 1821. Oil on canvas, 47 x 70 cm.
A front and profile view of an African's head, with the mouth-piece and neckchain, the hooks round which are placed to prevent an escape when pursued in the woods, and to hinder them from lying down the head to procure rest... AEA is a flat iron which goes into the mouth, and so effectually keeps down the tongue, that nothing can be swallowed, nor even the saliva; a passage for which is made through holes in the mouth-piece.

An enlarged view of the mouth-piece, which, when long, becomes so heavy, as frequently to bring off the skin along with it.

A view of the leg-batts or shackles, as put upon the legs of the slaves on shipboard, in the middle passage.

An enlarged view of the boots and spurs, as used on some plantations in Antigua.
Left: Runaway Black Man: Escaped on October 18, 1854. Name: Fortunato. RS 500,000, from Alvicaras, 1854. 25.5 x 16 cm. Right: A page from The Gallery of the Condemned Album, c. 1872. 27 x 19 cm.
Left: Paul Cezanne, *Scipio, the Black Man*, c. 1866-68. Oil on canvas, 107 x 83 cm.
Center: Antonio Parreiras, *Zumbi*, 1927. Oil on canvas, 45.3 x 34.4 inches (115.3 x 87.4 cm).