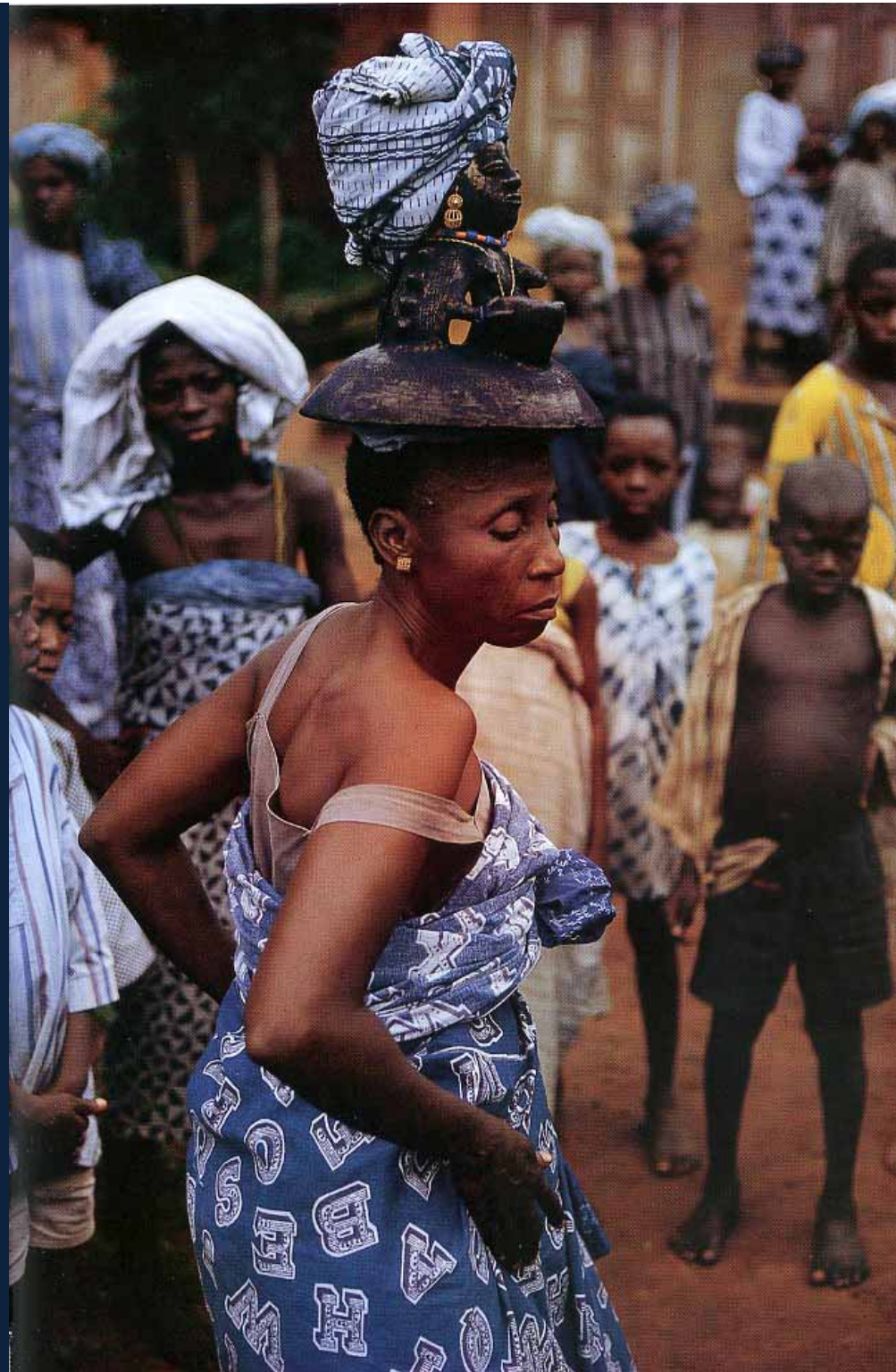


The Black Atlantic
AAAS 329/ARTHIST 383

Aesthetics

Monday, February 27, 2023

Left: Yoruba woman, Agbeke Asoko, dancing with crown of Erinye, Ajilete, Nigeria, 1965.





Detail of a Rada altar, Port-au-Prince, Haiti, 21st century.



Left: A gathering of Saramaka women, Suriname, 2000s. Right: Albert Aboikoni invested as a chief of the Piki Lio, Parimaribo, Suriname, 2000s.



Upper right: M. Puente, *Fiesta de Nanigos*, 1878. Oil on canvas. Lower right: Abakua Secret society with El Nanigo masquerader, Guanabacoa, Cuba, 2001.





Upper left: Lorenzo Dow Turner, Film still of rural African Americans performing a traditional "Ring Dance," Sea Islands, GA, circa 1930s. Lower left: Pedro Figari, Candombe, 1921. Oil on canvas.

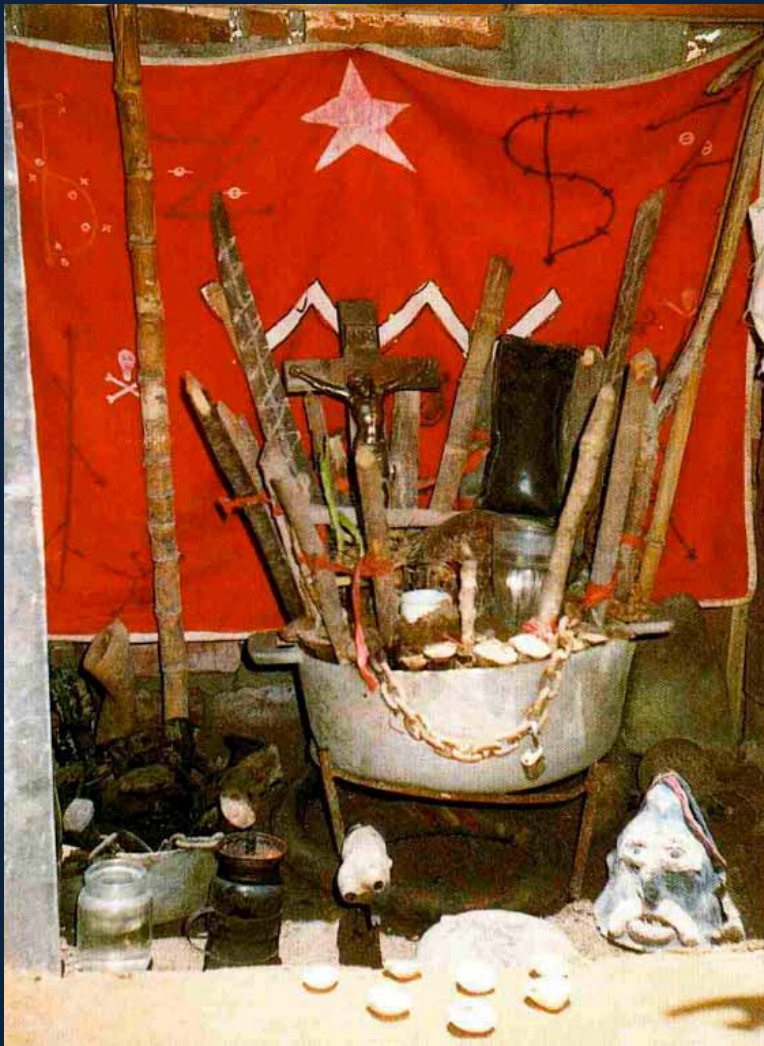




Anonymous, The "African House," Melrose Plantation, Natchitoches, Louisiana, originally built circa 1790s. Brick, wood, adobe, straw thatching.

Dirk Valkenburg, Slave "Play" on the
Dombi Plantation (Suriname), 1707.
Oil on canvas.





Left: Palo Monte Altar, Nganga of Sarabanda with a banner for Nsasi, Santiago de Cuba, 1988. Right: Umbanda Altar, Rio de Janeiro, Brazil, 2000s.



Left: David Butler posing with his Yard art, Patterson, Louisiana, 1980s. Above: Eudora Welty, House with Bottle Trees, Jackson, Mississippi, 1930s. Photograph.



Beads for sale in a Botánica, 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



Left: Altar to Elegua, Miami, FL, 2000s; Right: Throne/Altar for a drumming to Chango, New Jersey, 1983.

Ogun (Nigeria/Benin/Cuba/USA) & Ogum (Brazil): Evocations of war, iron

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



Left: Cauldron altar for Ogun (Caldero de Ogun), Miami, Florida, 1990s. Mixed media. Right: Altar for Osanyin, Rio de Janeiro, Brazil, 2000s.

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



Left: A woman wearing a patua (protective charm): a tusk in the shape of a new moon, Rio de Janeiro, Brazil, 1972. Right: Sand Altars to Yemanja, New Year's Eve, Rio de Janeiro, Brazil, 1985.

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.