The Black Atlantic
AAAS 329/ARTHIST 383
Aesthetics

Monday, February 27, 2023

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, Paramaribo, Suriname, 2000s.
Upper left: Lorenzo Dow Turner, Filmstill of rural African Americans performing a traditional "Ring Dance," Sea Islands, GA, circa 1930s. Lower left: Pedro Figari, Candombe, 1921. Oil on canvas.
Dirk Valkenburg. Slave “Play” on the Dornbi Plantation (Surinam), 1707. Oil on canvas.
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 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

Left: Altar to Eleggua, 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

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