Afro Atlantic Histories

Historias Afro-atlanticas - vol. 02 - Antologia - Carneiro
Com um total de 44 textos escritos por pesquisadores, ativistas, teóricos, músicos, artistas e curadores, a Antologia, volume 2, pretende dar visibilidade e colocar em análise as questões em torno de uma noção afro-atlântica e de seus desdobramentos conceituais, políticos, sociais e artísticos. Esta publicação apresenta ensaios com traduções inéditas para o português e que fazem referência a tópicos como modernismo africano, feminismo negro, movimentos de emancipação e libertação nos séculos 19 e 20, religiosidades de matriz africana, afrofuturismo, arquitetura e cultura visual, além dos limites e os debates de projetos curatoriais em relação à raça e ao pensamento de colonial e pós-colonial.

Historias Afro-Atlanticas - Vol. 01 - Catalogo - Adriano Pedrosa
Organizada em parceria com o Instituto Tomie Ohtake, a mostra Histórias afro-atlânticas reúne extensa seleção de obras de arte e documentos relacionados aos “fluxos e refluxos” entre a África, as Américas, o Caribe e também a Europa, ao longo de cinco séculos. De maneira inédita, a exposição reúne mais de quatrocentas obras vindas da África, das Américas e do Caribe, bem como da Europa, do século 16 ao 21.

Afro-Atlantic Flight - Michelle D. Commander
2017-03-03
In Afro-Atlantic Flight Michelle D. Commander traces how post-civil rights Black American artists, intellectuals, and travelers envision literal and figurative flight back to Africa as a means by which to heal the dispossession caused by the slave trade. Through ethnographic, historical, literary, and filmic analyses, Commander shows the ways that cultural producers such as Octavia Butler, Thomas Allen Harris, and Saidiya Hartman engage with speculative thought about slavery, the spiritual realm, and Africa, thereby structuring the imaginary that propels future return flights. She goes on to examine Black Americans’ cultural heritage tourism in and migration to Ghana; Bahia, Brazil; and various sites of slavery in the US South to interrogate the ways that a cadre of actors produces “Africa” and contests master narratives. Compellingly, these material flights do not always satisfy Black Americans’ individualistic desires for homecoming and liberation, leading Commander to focus on the revolutionary possibilities inherent in psychic speculative returns and to argue for the development of a Pan-Africanist stance that works to more effectively address the contemporary resonances of slavery that exist across the Afro-Atlantic.

Afro-Atlantic Histories - Adriano Pedrosa
2021-10
A colossal, panoramic, much-needed appraisal of the visual cultures of Afro-Atlantic territories across six centuries Afro-Atlantic Histories brings together a selection of more than 400 works and documents by more than 200 artists from the 16th to the 21st centuries that express and analyze the ebbs and flows between Africa, the Americas, the Caribbean and Europe. The book is motivated by the desire and need to draw parallels, frictions and dialogues around the visual cultures of Afro-Atlantic territories—their experiences, creations, worshiping and philosophy. The so-called Black Atlantic, to use the term coined by Paul Gilroy, is geography lacking precise borders, a fluid field where African experiences invade and occupy other nations, territories and cultures. The plural and polyphonic quality of "histórias" is also of note; unlike the English "histories," the word in Portuguese carries a double meaning that encompasses both fiction and nonfiction, personal, political, economic and cultural, as well as mythological narratives. The book features more than 400 works from Africa, the Americas and the Caribbean, as well as Europe, from the 16th to the 21st century. These are organized in eight thematic groupings: Maps and Margins; Emancipations; Everyday Lives;

**Spirited Things** - Paul Christopher Johnson 2014-05-07
The word “possession” is anything but transparent, especially as it developed in the context of the African Americas. There it referred variously to spirits, material goods, and people. It served as a watershed term marking both transactions in which people were made into things—via slavery—and ritual events by which the thingification of people was revised. In Spirited Things, Paul Christopher Johnson gathers together essays by leading anthropologists in the Americas that reopen the concept of possession on these two fronts in order to examine the relationship between African religions in the Atlantic and the economies that have historically shaped—and continue to shape—the cultures that practice them. Exploring the way spirit possessions were framed both by material things—including plantations, the Catholic church, the sea, and the phonograph—as well as by the legacy of slavery, they offer a powerful new way of understanding the Atlantic world.

**Black Atlantic Religion** - J. Lorand Matory 2009-02-09
Black Atlantic Religion illuminates the mutual transformation of African and African-American cultures, highlighting the example of the Afro-Brazilian Candomblé religion. This book contests both the recent conviction that transnationalism is new and the long-held supposition that African culture endures in the Americas only among the poorest and most isolated of black populations. In fact, African culture in the Americas has most flourished among the urban and the prosperous, who, through travel, commerce, and literacy, were well exposed to other cultures. Their embrace of African religion is less a "survival," or inert residue of the African past, than a strategic choice in their circum-Atlantic, multicultural world. With counterparts in Nigeria, the Benin Republic, Haiti, Cuba, Trinidad, and the United States, Candomblé is a religion of spirit possession, dance, healing, and blood sacrifice. Most surprising to those who imagine Candomblé and other such religions as the products of anonymous folk memory is the fact that some of this religion’s towering leaders and priests have been either well-traveled writers or merchants, whose stake in African-inspired religion was as much commercial as spiritual. Moreover, they influenced Africa as much as Brazil. Thus, for centuries, Candomblé and its counterparts have stood at the crux of enormous transnational forces. Vividly combining history and ethnography, Matory spotlights a so-called "folk" religion defined not by its closure or internal homogeneity but by the diversity of its connections to classes and places often far away. Black Atlantic Religion sets a new standard for the study of transnationalism in its subaltern and often ancient manifestations.

**The Black Atlantic** - Paul Gilroy 2022-05
Contemporary African Artists - Studio Museum in Harlem 1990
Artists include: El Anatsui, Youssouf Bath, Ablade Glover, Tapfuma Gutsa, Rosemary Karuga, Souleymane Keita, Nicholas Mukomberanwa, Henry Munyaradzi, Bruce Onobrakpeya.

**Pioneers Of The Black Atlantic** - Henry Louis Gates Jr. 1998-11-06
In the 18th century a small group of black men defied the prohibition on learning and mastered the arts and sciences thereby writing themselves into history. Their autobiographies were published in the late 18th and early 19th centuries.

**The Digital Black Atlantic** - Roopika Risam 2021-03-16
Exploring the intersections of digital humanities
and African diaspora studies. How can scholars use digital tools to better understand the African diaspora across time, space, and disciplines? And how can African diaspora studies inform the practices of digital humanities? These questions are at the heart of this timely collection of essays about the relationship between digital humanities and Black Atlantic studies, offering critical insights into race, migration, media, and scholarly knowledge production. The Digital Black Atlantic spans the African diaspora’s range—from Africa to North America, Europe, and the Caribbean—while its essayists span academic fields—from history and literary studies to musicology, game studies, and library and information studies. This transnational and interdisciplinary breadth is complemented by essays that focus on specific sites and digital humanities projects throughout the Black Atlantic. Covering key debates, The Digital Black Atlantic asks theoretical and practical questions about the ways that researchers and teachers of the African diaspora negotiate digital methods to explore a broad range of cultural forms including social media, open access libraries, digital music production, and video games. The volume further highlights contributions of African diaspora studies to digital humanities, such as politics and representation, power and authorship, the ephemerality of memory, and the vestiges of colonialist ideologies. Grounded in contemporary theory and praxis, The Digital Black Atlantic puts the digital humanities into conversation with African diaspora studies in crucial ways that advance both. Contributors: Alexandrina Agloro, Arizona State U; Abdul Alkalimat; Suzan Alteri, U of Florida; Paul Barrett, U of Guelph; Sayan Bhattacharyya, Singapore U of Technology and Design; Agata Błoch, Institute of History of Polish Academy of Sciences; Michał Bojanowski, Kozminski U; Sonya Donaldson, New Jersey City U; Anne Donlon; Laurent Dubois, Duke U; Amy E. Earhart, Texas A&M U; Schuyler Esprit, U of the West Indies; Demival Vasques Filho, U of Auckland, New Zealand; David Kirkland Garner; Alex Gil, Columbia U; Kaiama L. Glover, Barnard College, Columbia U; D. Fox Harrell, MIT; Hélène Huet, U of Florida; Mary Caton Lingold, Virginia Commonwealth U; Angel David Nieves, San Diego State U; Danielle Olson, MIT; Tunde Opeibi (Ope-Davies), U of Lagos, Nigeria; Jamila Moore Pewu, California State U, Fullerton; Anne Rice, Lehman College, CUNY; Sercan Şengün, Northeastern U; Janneken Smucker, West Chester U; Laurie N.Taylor, U of Florida; Toniesha L. Taylor, Texas Southern U.

Rhythms of the Afro-Atlantic World - Ifeoma C.K. Nwankwo 2010-11-22

"Collecting essays by fourteen expert contributors into a trans-oceanic celebration and critique, Mamadou Diouf and Ifeoma Kiddoe Nwankwo show how music, dance, and popular culture turn ways of remembering Africa into African ways of remembering. With a mix of Nuyorican, Cuban, Haitian, Kenyan, Senegalese, Trinidagonian, and Brazilian beats, Rhythms of the Afro-Atlantic World proves that the pleasures of poly-rhythm belong to the realm of the discursive as well as the sonic and the kinesthetic." ---Joseph Roach, Sterling Professor of Theater, Yale University

"As necessary as it is brilliant, Rhythms of the Afro-Atlantic World dances across, beyond, and within the Black Atlantic Diaspora with the aplomb and skill befitting its editors and contributors." ---Mark Anthony Neal, author of Soul Babies: Black Popular Culture and the Post-Soul Aesthetic

Along with linked modes of religiosity, music and dance have long occupied a central position in the ways in which Atlantic peoples have enacted, made sense of, and responded to their encounters with each other. This unique collection of essays connects nations from across the Atlantic—Senegal, Kenya, Trinidad, Cuba, Brazil, and the United States, among others—highlighting contemporary popular, folkloric, and religious music and dance. By tracking the continuous reframing, revision, and erasure of aural, oral, and corporeal traces, the contributors to Rhythms of the Afro-Atlantic World collectively argue that music and dance are the living evidence of a constant (re)composition and (re)mixing of local sounds and gestures. Rhythms of the Afro-Atlantic World distinguishes itself as a collection focusing on the circulation of cultural forms across the Atlantic world, tracing the paths tord by a range of music and dance forms within, across, or beyond the variety of locales that constitute the Atlantic world. The editors and contributors do so, however, without assuming...
that these paths have been either always in line with national, regional, or continental boundaries or always transnational, transgressive, and perfectly hybrid/syncretic. This collection seeks to reorient the discourse on cultural forms moving in the Atlantic world by being attentive to the specifics of the forms— their specific geneses, the specific uses to which they are put by their creators and consumers, and the specific ways in which they travel or churn in place. Mamadou Diouf is Leitner Family Professor of African Studies, Director of the Institute of African Studies, and Professor of History at Columbia University. Ifeoma Kiddoe Nwankwo is Associate Professor of English at Vanderbilt University. Jacket photograph by Elias Irizarry

**Flash of the Spirit** - Robert Farris Thompson
2010-05-26
This landmark book shows how five African civilizations—Yoruba, Kongo, Ejagham, Mande and Cross River—have informed and are reflected in the aesthetic, social and metaphysical traditions (music, sculpture, textiles, architecture, religion, idiom grammatic writing) of black people in the United States, Cuba, Haiti, Trinidad, Mexico, Brazil and other places in the New World.

**Aesthetic of the Cool** - Robert Farris Thompson
2011
Essays on the African heritage in the art and music of the Americas.

**Origins of the Black Atlantic** - Laurent Dubois
2013-01-11
Between 1492 and 1820, about two-thirds of the people who crossed the Atlantic to the Americas were Africans. With the exception of the Spanish, all the European empires settled more Africans in the New World than they did Europeans. The vast majority of these enslaved men and women worked on plantations, and their labor was the foundation for the expansion of the Atlantic economy during the seventeenth and eighteenth centuries. Until relatively recently, comparatively little attention was paid to the perspectives, daily experiences, hopes, and especially the political ideas of the enslaved who played such a central role in the making of the Atlantic world. Over the past decades, however, huge strides have been made in the study of the history of slavery and emancipation in the Atlantic world. This collection brings together some of the key contributions to this growing body of scholarship, showing a range of methodological approaches, that can be used to understand and reconstruct the lives of these enslaved people.

**An Afro-Indigenous History of the United States** - Kyle T. Mays 2021-11-16
The first intersectional history of the Black and Native American struggle for freedom in our country that also reframes our understanding of who was Indigenous in early America. Beginning with pre-Revolutionary America and moving into the movement for Black lives and contemporary Indigenous activism, Afro-Indigenous historian Kyle T. Mays argues that the foundations of the US are rooted in antiblackness and settler colonialism, and that these parallel oppressions continue into the present. He explores how Black and Indigenous peoples have always resisted and struggled for freedom, sometimes together, and sometimes apart. Whether to end African enslavement and Indigenous removal or eradicate capitalism and colonialism, Mays show how the fervor of Black and Indigenous peoples calls for justice have consistently sought to uproot white supremacy. Mays uses a wide-array of historical activists and pop culture icons, “sacred” texts, and foundational texts like the Declaration of Independence and Democracy in America. He covers the civil rights movement and freedom struggles of the 1960s and 1970s, and explores current debates around the use of Native American imagery and the cultural appropriation of Black culture. Mays compels us to rethink both our history as well as contemporary debates and to imagine the powerful possibilities of Afro-Indigenous solidarity. Includes an 8-page photo insert featuring Kwame Ture with Dennis Banks and Russell Means at the Wounded Knee Trials; Angela Davis walking with Oren Lyons after he leaves Wounded Knee, SD; former South African president Nelson Mandela with Clyde Bellecourt; and more.

**Afro-Modern: Journeys Through the Black Atlantic** - Tanya Barson 2010-06
Published on the occasion of the exhibition at Tate Liverpool, 29 January until 25 April 2010.

**Africas of the Americas** - Stephan Palmié
2008-03-31
Until recently, African Americanist scholarship has been dominated by programmatic searches for African origins. This book aims to transcend this research agenda by exploring the ritual and discursive production and reproduction of conceptions of Africa and Africanity in the Americas.

The Common Wind - Julius S. Scott 2018-11-27
Winner of the 2019 Stone Book Award, Museum of African American History A remarkable intellectual history of the slave revolts that made the modern revolutionary era The Common Wind is a gripping and colorful account of the intercontinental networks that tied together the free and enslaved masses of the New World. Having delved deep into the gray obscurity of official eighteenth-century records in Spanish, English, and French, Julius S. Scott has written a powerful “history from below.” Scott follows the spread of “rumors of emancipation” and the people behind them, bringing to life the protagonists in the slave revolution. By tracking the colliding worlds of buccaneers, military deserters, and maroon communards from Venezuela to Virginia, Scott records the transmission of contagious mutinies and insurrections in unparalleled detail, providing readers with an intellectual history of the enslaved. Though The Common Wind is credited with having “opened up the Black Atlantic with a rigor and a commitment to the power of written words,” the manuscript remained unpublished for thirty-two years. Now, after receiving wide acclaim from leading historians of slavery and the New World, it has been published by Verso for the first time, with a foreword by the academic and author Marcus Rediker.

This book explores Africa’s involvement in the Atlantic world from the fifteenth century to the eighteenth century. It focuses especially on the causes and consequences of the slave trade, in Africa, in Europe, and in the New World. African institutions, political events, and economic structures shaped Africa’s voluntary involvement in the Atlantic arena before 1680. Africa’s economic and military strength gave African elites the capacity to determine how trade with Europe developed. Thornton examines the dynamics of colonization which made slaves so necessary to European colonizers, and he explains why African slaves were placed in roles of central significance. Estate structure and demography affected the capacity of slaves to form a self-sustaining society and behave as cultural actors, transferring and transforming African culture in the New World.

Afro-Catholic Festivals in the Americas - Cécile Fromont 2019-05-17
This volume demonstrates how, from the beginning of the Atlantic slave trade, enslaved and free Africans in the Americas used Catholicism and Christian-derived celebrations as spaces for autonomous cultural expression, social organization, and political empowerment. Their appropriation of Catholic-based celebrations calls into question the long-held idea that Africans and their descendants in the diaspora either resignedly accepted Christianity or else transformed its religious rituals into syncretic objects of stealthy resistance. In cities and on plantations throughout the Americas, men and women of African birth or descent staged mock battles against heathens, elected Christian queens and kings with great pageantry, and gathered in festive rituals to express their devotion to saints. Many of these traditions endure in the twenty-first century. The contributors to this volume draw connections between these Afro-Catholic festivals—observed from North America to South America and the Caribbean—and their precedents in the early modern kingdom of Kongo, one of the main regions of origin of men and women enslaved in the New World. This transatlantic perspective offers a useful counterpoint to the Yoruba focus prevailing in studies of African diasporic religions and reveals how Kongo-infused Catholicism constituted a site for the formation of black Atlantic tradition. Afro-Catholic Festivals in the Americas complicates the notion of Christianity as a European tool of domination and enhances our comprehension of the formation and trajectory of black religious culture on the American continent. It will be of great interest to scholars of African diaspora, religion, Christianity, and performance. In addition to the editor, the contributors include Kevin Dawson, Jeroen Dewulf, Junia Ferreira Furtado, Michael Iyanaga, Dianne M. Stewart,
Miguel A. Valerio, and Lisa Voigt.

Related with Afro Atlantic Histories:

# exercises to prepare for snowboarding: [click here]

# exercises for disc bulge: [click here]

# exercises for lazy eye: [click here]