

# afro atlantic histories exhibition

Afro Atlantic Histories Exhibition: Exploring the Vibrant Connections Across Continents

**afro atlantic histories exhibition** is much more than just a display of artifacts or artworks—it is a profound journey through a shared past that links Africa, the Americas, the Caribbean, and Europe through culture, history, and identity. This groundbreaking exhibition delves into the complex and often overlooked narratives of the African diaspora and its enduring impact on global history. For anyone eager to understand the deep-rooted connections shaped by centuries of migration, trade, resistance, and cultural exchange, the Afro Atlantic Histories Exhibition offers a rich, immersive experience.

## Understanding the Afro Atlantic Histories Exhibition

The Afro Atlantic Histories Exhibition is a curated collection that brings together diverse artistic expressions, historical documents, and cultural artifacts to tell the multifaceted story of the Afro Atlantic world. It spans several centuries, highlighting how African peoples and their descendants shaped and were shaped by the transatlantic exchanges that defined much of modern history.

What makes this exhibition unique is its focus on the transatlantic relationships that connected continents through the movement of people, ideas, and cultural practices. From the horrors of the Atlantic slave trade to the resilience and creativity of Afro-descendant communities, the exhibition paints a comprehensive picture that challenges conventional historical narratives.

## The Scope and Themes Explored

The exhibition covers a wide array of themes, including but not limited to:

- **Slavery and Resistance:** Examining the brutal realities of the slave trade and the various forms of resistance by enslaved Africans and their descendants.
- **Cultural Syncretism:** Showcasing how African traditions merged with indigenous and European cultures to create new, hybrid identities.
- **Art and Expression:** Highlighting artworks, music, and literature that

reflect Afro Atlantic identities and histories.

- **Migration and Diaspora:** Exploring the ongoing movements of Afro-descendant peoples and the creation of diasporic communities.
- **Memory and Identity:** Addressing how historical memory is preserved, contested, and celebrated in different societies.

These themes not only educate visitors but also invite them to reflect on the lasting legacies of the Afro Atlantic world in contemporary culture and society.

## **The Importance of Afro Atlantic Histories in Today's World**

In a globalized era where understanding cultural interconnectedness is crucial, the Afro Atlantic Histories Exhibition serves as a vital educational platform. It helps dismantle stereotypes and brings forward stories that have been marginalized or erased in mainstream history.

By focusing on Afro Atlantic histories, the exhibition encourages a more inclusive view of history—one that acknowledges the contributions and experiences of African-descended peoples. This is particularly relevant in discussions about race, identity, and social justice today. The exhibition's narratives challenge visitors to consider how historical injustices continue to inform present realities.

## **Bridging Continents Through Shared Stories**

The exhibition's transcontinental approach illustrates how African heritage is not confined to one region but is a dynamic force that shaped societies across the Atlantic. From the influence of African religions in the Caribbean to the impact of African aesthetics in American art, these connections reveal a complex web of cultural exchange.

Moreover, the exhibition often includes voices from Afro-descendant communities themselves, offering authentic perspectives and fostering dialogue about identity and belonging. This participatory aspect makes the exhibition not just a retrospective glance but a living conversation.

## **What to Expect When Visiting the Afro Atlantic**

# Histories Exhibition

Whether you are a history buff, an art enthusiast, or simply curious about Afro Atlantic connections, this exhibition offers a wealth of engaging content. Here are some highlights to look out for during your visit:

- **Multimedia Installations:** Interactive displays immerse visitors in the sights and sounds of Afro Atlantic cultures.
- **Historical Artifacts:** Items like maps, documents, and personal belongings that tell stories of the transatlantic experience.
- **Contemporary Artworks:** Pieces by modern artists who explore Afro Atlantic identities through various media.
- **Educational Programs:** Workshops, lectures, and guided tours that deepen understanding of the exhibition's themes.

Taking the time to engage with these diverse elements can greatly enhance appreciation for the rich, layered histories on display.

## Tips for a Meaningful Visit

To make the most of your experience at the Afro Atlantic Histories Exhibition, consider these practical tips:

1. **Allocate Enough Time:** The exhibition is extensive, so plan for at least a couple of hours to explore fully.
2. **Join a Guided Tour:** Expert guides can provide valuable context and highlight connections you might otherwise miss.
3. **Engage with Interactive Features:** Don't hesitate to participate in digital or sensory exhibits—they offer deeper immersion.
4. **Reflect on Your Own Connection:** Use the themes to think about how Afro Atlantic histories resonate personally or within your community.
5. **Follow Up with Further Reading:** Many exhibitions provide bibliographies or resources to continue learning beyond your visit.

# **The Exhibition's Role in Promoting Cultural Dialogue**

One of the most powerful aspects of the Afro Atlantic Histories Exhibition is its ability to foster cross-cultural understanding. By presenting a shared history that crosses national and ethnic boundaries, the exhibition encourages empathy and awareness.

It also serves as a platform for artists, historians, and community leaders to collaborate and showcase their work. This collective effort highlights the dynamic nature of Afro Atlantic identities and counters static or monolithic portrayals.

## **Connecting Past and Present Through Art**

Art plays a pivotal role in the exhibition, acting as both a historical record and a form of social commentary. Many contemporary artists featured use their work to address ongoing struggles related to race, memory, and identity, linking past injustices to current issues.

For example, sculptures, paintings, and installations might reference the Middle Passage or celebrate Afro-descendant cultural practices like music, dance, and spirituality. These artistic expressions invite viewers to connect emotionally with the history and recognize its relevance today.

## **Expanding the Narrative: Afro Atlantic Histories Beyond the Exhibition**

While the Afro Atlantic Histories Exhibition offers an immersive snapshot, it also opens the door to broader discussions about Afro-descendant histories worldwide. Museums, academic institutions, and cultural organizations increasingly recognize the importance of integrating these narratives into mainstream discourse.

For those interested in exploring further, many cities host related exhibitions, film screenings, and cultural festivals that celebrate Afro Atlantic heritage. Online platforms and digital archives also provide access to resources and stories that complement the exhibition's themes.

Engaging with these additional resources can deepen understanding and foster a sense of global community connected through Afro Atlantic histories.

Visiting the Afro Atlantic Histories Exhibition is not only an educational experience but also a chance to witness the resilience, creativity, and enduring influence of Afro-descendant peoples across continents. It's a

reminder that history is not a distant story but a living legacy that continues to shape who we are today.

## **Frequently Asked Questions**

### **What is the Afro-Atlantic Histories exhibition?**

The Afro-Atlantic Histories exhibition is a major interdisciplinary art exhibition that explores the shared histories and cultural connections of Africa, the Americas, and the Atlantic world shaped by the transatlantic slave trade.

### **Where has the Afro-Atlantic Histories exhibition been displayed?**

The exhibition has been showcased at prominent institutions such as the National Gallery of Art in Washington, D.C., and the Museum of Modern Art in Rio de Janeiro, among others.

### **Who curated the Afro-Atlantic Histories exhibition?**

The exhibition was curated by Adriano Pedrosa and Gilane Tawadros, along with a team of scholars and curators specializing in Afro-Atlantic art and history.

### **What themes does the Afro-Atlantic Histories exhibition explore?**

The exhibition explores themes of slavery, resistance, diaspora, identity, memory, and the cultural exchanges across Africa, the Americas, and Europe within the context of the transatlantic slave trade.

### **What types of artworks are featured in the Afro-Atlantic Histories exhibition?**

The exhibition includes a diverse range of artworks such as paintings, sculptures, installations, photographs, and historical artifacts from artists and communities across the Afro-Atlantic world.

### **Why is the Afro-Atlantic Histories exhibition significant?**

It is significant because it offers a comprehensive and nuanced understanding of Afro-Atlantic histories, highlighting the resilience and creativity of African-descended peoples and their contributions to global culture.

## **How does the Afro-Atlantic Histories exhibition address the legacy of slavery?**

The exhibition critically engages with the legacy of slavery by presenting narratives of oppression and resistance, encouraging reflection on historical injustices and their contemporary impacts.

## **Can visitors learn about specific historical figures in the Afro-Atlantic Histories exhibition?**

Yes, the exhibition features stories and representations of important historical figures who played key roles in Afro-Atlantic history, including enslaved people, freedom fighters, artists, and intellectuals.

## **Is the Afro-Atlantic Histories exhibition accompanied by educational programs?**

Yes, many venues hosting the exhibition offer educational programs, lectures, workshops, and guided tours to deepen visitors' understanding of Afro-Atlantic histories and cultures.

## **How can someone access the Afro-Atlantic Histories exhibition if they cannot visit in person?**

Some institutions provide virtual tours, online catalogs, and digital resources related to the Afro-Atlantic Histories exhibition, allowing a broader audience to engage with its content remotely.

## **Additional Resources**

Afro Atlantic Histories Exhibition: A Profound Exploration of Cultural Intersections and Legacies

**afro atlantic histories exhibition** presents a monumental exploration into the complex narratives that have shaped the African Diaspora across the Atlantic world. This expansive exhibition delves into the intertwined histories, cultures, and artistic expressions that emerged from the transatlantic slave trade and its enduring impact on societies spanning Africa, the Americas, and Europe. By bringing together a diverse range of artworks, artifacts, and historical documents, the Afro Atlantic Histories Exhibition offers a multifaceted perspective on identity, resistance, and transformation within Afro-Atlantic communities.

# Understanding the Scope of the Afro Atlantic Histories Exhibition

The Afro Atlantic Histories Exhibition is notable for its ambitious scope, encompassing over 350 works from more than 90 artists and historical figures. Originating as a collaborative project involving institutions across multiple countries, the exhibition challenges conventional historical narratives by foregrounding perspectives often marginalized in mainstream discourse. It traverses several centuries, from the early modern period through contemporary times, highlighting how the legacies of slavery, colonialism, and migration continue to influence cultural and political landscapes.

At its core, the exhibition underscores the Atlantic Ocean not simply as a geographical barrier but as a dynamic space of cultural exchange, conflict, and creativity. By reframing history through an Afro-Atlantic lens, the exhibition invites viewers to reconsider the interconnectedness of continents and communities shaped by shared histories of displacement and resilience.

## Curatorial Vision and Thematic Organization

The curators of the Afro Atlantic Histories Exhibition have structured the presentation around thematic clusters that emphasize key facets of Afro-Atlantic experiences:

- **Memory and Trauma:** Exploring how collective memory preserves the trauma of slavery and resistance through visual and oral traditions.
- **Migration and Diaspora:** Highlighting the movements of African peoples and the cultural syncretism resulting from diasporic exchanges.
- **Identity and Representation:** Investigating how Afro-Atlantic identities have been constructed, challenged, and celebrated through art and history.
- **Resistance and Liberation:** Showcasing narratives of rebellion, abolitionist movements, and ongoing struggles for freedom and equality.

This thematic framework allows the exhibition to balance historical documentation with contemporary artistic expressions. It also supports a critical dialogue about how Afro-Atlantic histories inform present-day issues of race, social justice, and cultural affirmation.

# **Artistic Highlights and Cultural Significance**

One of the most compelling aspects of the Afro Atlantic Histories Exhibition is its rich assembly of artworks, which range from centuries-old sculptures and textiles to cutting-edge multimedia installations. The inclusion of pieces from renowned Afro-Atlantic artists such as Edson Chagas, Kara Walker, and Yinka Shonibare provides a compelling bridge between historical contexts and modern interpretations.

The exhibition's artistic diversity is a deliberate choice that speaks to the multiplicity of Afro-Atlantic identities. Traditional African art forms appear alongside contemporary works that interrogate postcolonial realities. This juxtaposition enhances viewers' understanding of how African heritage continues to evolve and resonate globally.

Moreover, the exhibition incorporates archival materials such as slave ship logs, personal letters, and legal documents. These historical artifacts contribute a layer of factual grounding that complements the emotional and symbolic power of the artworks. By weaving together art and archival history, the exhibition promotes a holistic understanding of Afro-Atlantic experiences.

## **Comparative Perspectives: Afro Atlantic Histories Exhibition and Other Diaspora Exhibits**

Comparing the Afro Atlantic Histories Exhibition to other diaspora-themed exhibitions reveals its unique approach to historical complexity and cultural hybridity. Unlike exhibitions that focus primarily on African art or the transatlantic slave trade in isolation, this exhibition integrates multiple dimensions—cultural, political, and social—across time and space.

For instance, while exhibitions like "Soul of a Nation" emphasize Black artistic expression within the United States, the Afro Atlantic Histories Exhibition adopts a transnational perspective. It situates Afro-Atlantic identities within a broader Atlantic world context, highlighting connections between Brazil, the Caribbean, West Africa, and Europe. This expansive outlook opens new avenues for understanding how diasporic linkages shape collective memory and identity.

## **Educational and Social Impact**

The Afro Atlantic Histories Exhibition is not only an artistic endeavor but also an educational platform that fosters critical engagement with history and contemporary issues. Many institutions hosting the exhibition have developed complementary programs such as lectures, workshops, and community



dialogues that deepen public understanding of Afro-Atlantic legacies.

Through these initiatives, the exhibition functions as a catalyst for conversations about race, inequality, and cultural heritage. It encourages visitors to reflect on the persistent effects of slavery and colonialism, while highlighting stories of empowerment and cultural vitality. This dual focus enhances the exhibition's relevance in today's sociopolitical climate.

## **Pros and Cons of the Exhibition's Presentation**

While the Afro Atlantic Histories Exhibition has been lauded for its depth and interdisciplinary approach, it is important to consider some critical perspectives:

- **Pros:**

- Comprehensive integration of art, history, and culture provides a nuanced narrative.
- Inclusive representation of diverse Afro-Atlantic experiences fosters global understanding.
- Engagement with contemporary issues makes the exhibition timely and resonant.

- **Cons:**

- The vast scope may overwhelm some visitors, requiring multiple visits for full appreciation.
- Some critiques note that the exhibition could further amplify lesser-known artists from underrepresented regions.
- Language barriers in multi-national presentations occasionally limit accessibility for certain audiences.

Despite these challenges, the exhibition's overall contribution to cultural discourse remains significant.

# Future Directions and Legacy

Looking ahead, the Afro Atlantic Histories Exhibition sets a precedent for future interdisciplinary and transnational exhibitions. Its success demonstrates the importance of collaborative curatorial models that transcend geographic and disciplinary boundaries. Museums and cultural institutions worldwide are increasingly recognizing the value of such expansive narratives that address global histories of migration, identity, and resistance.

As digital technologies advance, there is potential for the exhibition to expand its reach through virtual platforms, allowing broader audiences to engage with Afro-Atlantic histories regardless of location. Furthermore, continued scholarship inspired by the exhibition's framework could deepen understanding of the nuanced ways in which Afro-Atlantic legacies shape contemporary culture.

Ultimately, the Afro Atlantic Histories Exhibition stands as a vital intervention in the ongoing work of historical reckoning and cultural affirmation. Its rich tapestry of stories and artistic expressions invites continual reflection on the past and its enduring impact on the present.

## [Afro Atlantic Histories Exhibition](#)

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**afro atlantic histories exhibition:** *Afro-Atlantic Histories* Adriano Pedrosa, Tomás Toledo, 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; Rites and Rhythms; Routes and Trances; Portraits; Afro Atlantic Modernisms; Resistances and Activism. Artists include: Nina Chanel Abney, Emma Amos, Benny Andrews, Emanuel Araújo, Maria Auxiliadora, Romare Bearden, John Biggers, Paul Cézanne, Victoria Santa Cruz, Beauford Delaney, Aaron Douglas, Melvin Edwards, Ibrahim El-Salahi, Ben Enwonwu, Ellen

Gallagher, Theodore Géricault, Barkley Hendricks, William Henry Jones, Loïs Mailou Jones, Titus Kaphar, Wifredo Lam, Norman Lewis, Ibrahim Mahama, Edna Manley, Archibald Motley, Abdias Nascimento, Gilberto de la Nuez, Toyin Ojih Odutola, Dalton Paula, Rosana Paulino, Howardena Pindell, Heitor dos Prazeres, Joshua Reynolds, Faith Ringgold, Gerard Sekoto, Alma Thomas, Hank Willis Thomas, Rubem Valentim, Kara Walker and Lynette Yiadom-Boakye.

**afro atlantic histories exhibition:** The Rise of the Therapeutic Museum Janet Kraynak, 2025-09-30 This book considers how and why respite rooms, emotional support brochures, well-being guides, psychological consultants, and care days are becoming common features in the museum of art. Kraynak poses and answers this question, arguing that under its rightful ambition to decolonize--i.e., to rectify past and present inequalities-- the museum of the Global North is gradually replacing a commitment to knowledge, teaching, and learning with a focus upon care, healing, and well-being (the "therapeutic"). While this transformation might appear, on the surface, benign, culturally familiar, and politically desirable, the author counters these presumptions, probing the history and implications of "the therapeutic museum." Here, curatorial attention shifts away from the art on view and onto the spectator, whom the museum imagines as a precarious psychological subject, and primary source of meaning. External forces-- new forms of knowledge, encounters with difficulty, even an engagement with art--are treated as a potential threat. As a result, the therapeutic museum not only encourages the beholder to turn inward, but in so doing deflects attention from or scrutiny of its own practices and systems that perpetuate inequality. Among these are the ongoing legacies colonialism's epistemic violence, which elevated the knowledge and aesthetic traditions of the Global North while suppressing those of the Global South. In contrast, the book proposes a "pluriversal" (versus universal) museum that maintains the political necessity of knowledge and views pedagogy as a path to emancipation. Emphasizing epistemic justice and the moral right to learn during a time when such freedoms are increasingly under attack, the book makes a powerful case for questioning rather than romanticizing the therapeutic museum, which it ultimately reveals to reinforce rather than challenge dominant power. This is an important intervention that is essential reading for researchers and scholars in Art History, Visual Studies, Museum Studies, and Cultural Studies.

**afro atlantic histories exhibition:** *Art Museums and the Legacies of the Dutch Atlantic Slave Trade* Sarah Mallory, Joanna S. Seidenstein, Rachel Burke, Kéla Jackson, 2024-12-02 This richly illustrated collection of essays presents wide-ranging perspectives on the legacies of the Dutch Atlantic slave trade within and beyond museum walls. Contributions by curators, academics, activists, artists, and poets consider this history as reflected in the arts of Europe, the Americas, Africa, and the Black diaspora more broadly, together illuminating how art museums may function as liberatory spaces working against systemic injustice.

**afro atlantic histories exhibition:** *In the Black Fantastic* Ekow Eshun, 2022-06-09 In the Black Fantastic assembles art and imagery from across the African diaspora that embraces ideas of the mythic and the speculative. Neither Afrofuturism nor Magic Realism, but inhabiting its own universe, *In the Black Fantastic* brings to life a cultural movement that conjures otherworldly visions out of the everyday Black experience and beyond looking at how speculative fictions in Black art and culture are boldly reimagining perspectives on race, gender, identity and the body in the 21st century. Transcending time, space and genre to span art, design, fashion architecture, film, literature and popular culture from African myth to future fantasies and beyond, this vital, timely and compelling publication is an expressive exploration of Black popular culture at its most wildly imaginative, artistically ambitious and politically urgent.

**afro atlantic histories exhibition:** Goud kase goud: Conjuring Memory in Spaces of the AfroAtlantic D~w~ti DŽsir, 2014 Goud kase goud: Conjuring Memory in Spaces of the AfroAtlantic is a visual essay with over 70 photographs of memorials, monuments and places of memory related to the Transatlantic Slave Trade. Part travel journal and part historical log, Dòwòti Désir's color images and provocative writing take readers to the haunted places they dare not go but have to, if our societies are to repair themselves. This multi-disciplinary work is needed by all students of history.

Including the histories of art, architecture, urban design, human rights, human geography, and Africana Studies.

**afro atlantic histories exhibition: The Art of Remembering** Gwendolyn DuBois Shaw, 2024-03-01 Gwendolyn DuBois Shaw explores African American art and representation from the height of the British colonial period to the present, seeking out the recovery of facts and narratives of African American creativity and self-representation that have been purposefully set aside, actively ignored, and disremembered.

**afro atlantic histories exhibition: Nothing Now Remains** Ernest O. Izedonmwun, 2022-07-20 Osaru returns to Nigeria after a near disastrous sojourn to America, determined to salvage some damaged relationships and a clean break from others. He soon discovers that his past is steadfastly interwoven with his present and future. "Nothing Now Remains" is a compelling narrative of how Osaru reconciles and finds his place within a complex family life and the evolving social, economic, and political reality he inhabits as a returnee.

**afro atlantic histories exhibition: Arts Management, Cultural Policy, & the African Diaspora** Antonio C. Cuyler, 2022-06-15 This book centers people of African descent as cultural leaders to challenge the myth that they do not know how or care about managing and preserving their culture. Arts Management, Cultural Policy, & the African Diaspora also presents comparative case studies of the challenges, differences, similarities, and successes in approaches to cultural leadership across multiple cultural contexts throughout the diaspora. This volume disrupts the enduring and systemic global marginalization, oppression, and subjugation that threatens and undermines people of African descent's cultural contributions to humanity. The most important distinguishing feature of the volume is its geographical use of the African diaspora to explore the subjects of arts management and cultural policy which, to date, no volume has done before. Furthermore, the volume's comparative examination of ten critical, historical, practical, and theoretical questions makes it a significant contribution to the literatures in Arts Management, Cultural Policy, Cultural, Africana, African American, and Ethnic studies.

**afro atlantic histories exhibition: New Histories of Art in the Global Postwar Era** Flavia Frigeri, Kristian Handberg, 2021-03-24 This book maps key moments in the history of postwar art from a global perspective. The reader is introduced to a new globally oriented approach to art, artists, museums and movements of the postwar era (1945–70). Specifically, this book bridges the gap between historical artistic centers, such as Paris and New York, and peripheral loci. Through case studies, previously unknown networks, circulations, divides and controversies are brought to light. From the development of Ethiopian modernism, to the showcase of Brazilian modernity, this book provides readers with a new set of coordinates and a reassessment of well-trodden art historical narratives around modernism. This book will be of interest to scholars in art historiography, art history, exhibition and curatorial studies, modern art and globalization.

**afro atlantic histories exhibition: Sonic Sculpture and the Performative Impulse** Melissa Christine Warak, 2025-03-28 This study considers the performativity of sound-producing sculptures made in the twenty-first century through a cultural history of certain works. A subfield of the sound art medium, sonic sculpture presents new possibilities in sensory engagement with the viewer, creating a mediated experience for eye and ear. Contextualized within three linking nodes of sonic engagement – sonic sculpture as a socially engaged art, listening to history, and the use of the human body as the material of sonic sculpture itself – each chapter interrogates one or two works by a contemporary artist. These in-depth analyses of the works serve as lenses to the artists' larger practices and engagements with things that sound. Artists covered include Nick Cave, Kara Walker, Janet Cardiff, George Bures Miller, and Ragnar Kjartansson. The book will be of interest to scholars working in art history, sound studies, musicology, and cultural studies.

**afro atlantic histories exhibition: Readings in Caribbean History and Culture** Daive A. Dunkley, 2011-01-01 This collection of eleven essays is designed to highlight some important new voices who have been doing research on the general subject areas of the history and culture of the Caribbean. The essays in this volume also address a number of themes which are critical to

developing an understanding of current scholarly work on the two broad subject areas. Among the themes examined are colonialism, slavery, and the involvement of the Christian Church in both colonial rule and enslavement. The essays also analyze the pre-independence and post-independence periods of the twentieth century, with examinations on topics that include prostitution, departmentalization, education, visual art, and the musical form known as Reggae. The purpose of this book is to stimulate discussion around these important topics based on the perspectives of a number of new scholars. The book is also designed as a teaching device, principally for courses focusing on Caribbean society, whether in the past or the present.

**afro atlantic histories exhibition: *Across Anthropology*** Margareta von Oswald, Jonas Tinius, 2020-06-15 How can we rethink anthropology beyond itself? In this book, twenty-one artists, anthropologists, and curators grapple with how anthropology has been formulated, thought, and practised 'elsewhere' and 'otherwise'. They do so by unfolding ethnographic case studies from Belgium, France, Germany, Italy, the Netherlands, and Poland - and through conversations that expand these geographies and genealogies of contemporary exhibition-making. This collection considers where and how anthropology is troubled, mobilised, and rendered meaningful. *Across Anthropology* charts new ground by analysing the convergences of museums, curatorial practice, and Europe's reckoning with its colonial legacies. Situated amid resurgent debates on nationalism and identity politics, this book addresses scholars and practitioners in fields spanning the arts, social sciences, humanities, and curatorial studies. Preface by Arjun Appadurai. Afterword by Roger Sansi. Contributors: Arjun Appadurai (New York University), Annette Bhagwati (Museum Rietberg, Zurich), Clémentine Deliss (Berlin), Sarah Demart (Saint-Louis University, Brussels), Natasha Ginwala (Gropius Bau, Berlin), Emmanuel Grimaud (CNRS, Paris), Aliocha Imhoff and Kantuta Quirós (Paris), Erica Lehrer (Concordia University, Montreal), Toma Muteba Luntumbue (Ecole de Recherche Graphique, Brussels), Sharon Macdonald (Humboldt-Universität zu Berlin), Wayne Modest (Research Center for Material Culture, Leiden), Bonaventure Soh Bejeng Ndikung (SAVVY Contemporary, Berlin), Margareta von Oswald (Humboldt-Universität zu Berlin), Roger Sansi (Barcelona University), Alexander Schellow (Ecole de Recherche Graphique, Brussels), Arnd Schneider (University of Oslo), Anna Seiderer (University Paris 8), Nanette Snoep (Rautenstrauch-Joest-Museum, Cologne), Nora Sternfeld (Kunsthochschule Kassel), Anne-Christine Taylor (Paris), Jonas Tinius (Humboldt-Universität zu Berlin) Ebook available in Open Access. This publication is GPRC-labeled (Guaranteed Peer-Reviewed Content).

**afro atlantic histories exhibition: *The Perpetual Guest*** Barry Schwabsky, 2016-03-07 Contemporary art sometimes pretends to have made a clean break with history. In *The Perpetual Guest*, poet and critic Barry Schwabsky demonstrates that any robust understanding of art's present must also account for the ongoing life and changing fortunes of its past. Surveying the art world of recent decades, Schwabsky attends not only to its most significant newer faces-among them, Kara Walker, Thomas Hirschhorn, Ai Weiwei, Chris Ofili, and Lorna Simpson-but their forebears as well, both near (Jeff Wall, Nancy Spero, Dan Graham, Cindy Sherman) and more distant (Velázquez, Manet, Matisse, and the portraitists of the Renaissance). Schwabsky's rich and subtle contributions illuminate art's present moment in all its complexity: shot through with determinations produced by centuries of interwoven traditions, but no less open-ended for it.

**afro atlantic histories exhibition: *The Worlds of American Intellectual History*** Joel Isaac, James T. Kloppenberg, Michael O'Brien, Jennifer Ratner-Rosenhagen, 2017 *The Worlds of American Intellectual History* follows American thinkers and their ideas as they have crossed national, institutional, and intellectual boundaries. The volume explores ways in which American ideas have circulated in different cultures. It also examines the multiple sites--from social movements, museums, and courtrooms to popular and scholarly books and periodicals--in which people have articulated and deployed ideas within and beyond the borders of the United States.

**afro atlantic histories exhibition: *The Political Body*** Andrea Giunta, 2023-03-28 This book discusses how some works of art produced in Latin America in the sixties, seventies, and eighties forged a different understanding of the female body, understood as space for the expression of a

dissident subjectivity in relation to socially normalized places. Representations of art and of feminist activism interrogated the disciplining of the female body that entails as well the disciplining of the male body. Before a history of highly regulated artistic representations-regardless of the occasional exceptions a historian might point out-images erupted that questioned the social and institutional naturalization of the feminine and the masculine--

**afro atlantic histories exhibition: The Anthropologist as Curator** Roger Sansi, 2020-05-27 Why do contemporary art curators define their work as ethnography? How can curation illuminate the practice of contemporary anthropology? Does anthropology risk disappearing as a specific discipline within the general model of the curatorial? The Anthropologist as Curator collects together the research of international scholars working at the intersection of anthropology and contemporary art in order to explore these questions. The essays in the book challenge what it means to do ethnographic work, as well as the very definition of the discipline of anthropology in confrontation with the model of the curatorial. The contributors examine these ideas from a variety of angles, and the book includes perspectives from anthropologists who have set up their own exhibitions; those who have conducted fieldwork on the arts, including participatory practices, digital images and sound; and contributors who are currently working in a curatorial capacity at a museum. With case studies from the USA, Canada, Germany, Brazil, Mexico, India and Japan, the book represents an international perspective and is relevant to students and scholars of anthropology, contemporary art, museum studies, curatorial studies and heritage studies.

**afro atlantic histories exhibition: The Jean-Michel Basquiat Reader** Jordana Moore Saggese, 2021-03-02 The first comprehensive collection of the words and works of a movement-defining artist. Jean-Michel Basquiat (1960-1988) burst onto the art scene in the summer of 1980 as one of approximately one hundred artists exhibiting at the 1980 Times Square Show in New York City. By 1982, at the age of twenty-one, Basquiat had solo exhibitions in galleries in Italy, New York, and Los Angeles. Basquiat's artistic career followed the rapid trajectory of Wall Street, which boomed from 1983 to 1987. In the span of just a few years, this Black boy from Brooklyn had become one of the most famous American artists of the 1980s. The Jean-Michel Basquiat Reader is the first comprehensive sourcebook on the artist, closing gaps that have until now limited the sustained study and definitive archiving of his work and its impact. Eight years after his first exhibition, Basquiat was dead, but his popularity has only grown. Through a combination of interviews with the artist, criticism from the artist's lifetime and immediately after, previously unpublished research by the author, and a selection of the most important critical essays on the artist's work, this collection provides a full picture of the artist's views on art and culture, his working process, and the critical significance of his work both then and now.

**afro atlantic histories exhibition: Living History** Ana Lucia Araujo, 2009-05-05 This book focusses on the several forms of reconstructing the slave past in the present. The recent emergence of the memory of slavery allows those who are or who claim to be descendents of slaves to legitimize their demand for recognition and for reparations for past wrongs. Some reparation claims encompass financial compensation, but very often they express the need for memorialization through public commemoration, museums, and monuments. In some contexts, presentification of the slave past has helped governments and the descendants of former masters and slave merchants to formulate public apologies. For some, expressing repentance is not only a means to erase guilt but also a way to gain political prestige. The authors analyse different aspects of the recent phenomenon of memorializing slavery, especially the practices employed to stage the slave past in both public and private spaces. The essays present memory and oblivion as part of the same process; they discuss reconstructions of the past in the present at different public and private levels through historiography, photography, exhibitions, monuments, memorials, collective and individual discourses, cyberspace, religion and performance. By offering a comparative perspective on the United States and West Africa, as well as on Western Europe, South America, and the Caribbean, the chapters offer new possibilities to explore the resurgence of the memory of slavery as a transnational movement in our contemporary world.

**afro atlantic histories exhibition:** *Britain's History and Memory of Transatlantic Slavery* Katie Donington, Ryan Hanley, Jessica Moody, 2016-10-27 This collection brings together local case studies of Britain's history and memory of transatlantic slavery and abolition, including the role of individuals and families, regional identity narratives, sites of memory and forgetting, and the financial, architectural and social legacies of slave-ownership.

**afro atlantic histories exhibition: Superfine: Tailoring Black Style** Monica L. Miller, Andrew Bolton, William DeGregorio, Amanda Garfinkle, 2025-05-05 Superfine: Tailoring Black Style traces the complex and vibrant legacy of menswear across three centuries of Black culture—from today's hip-hop aesthetic and popular street trends, through its use during the Harlem Renaissance and the civil rights movement as a symbol of creative and political agency, to its surprising origins as an imposed uniform for servants and enslaved people. Organized by key characteristics of dandyism that resonate across time, including presence, distinction, disguise, and respectability, this fresh interpretation of a centuries-old aesthetic draws on prominent Black voices in fashion, literature, and art—among them, Dandy Wellington, Amy Sherard, Iké Udé, and André 3000. Self-described dandies and high-fashion models feature in a stunning photo essay by artist Tyler Mitchell, who also contributes evocative new photography of garments by contemporary designers such as Virgil Abloh, Pharrell Williams, and Grace Wales Bonner. These works are shown alongside historical attire worn by Black luminaries including Frederick Douglass, Alexandre Dumas père, Muhammad Ali, and André Leon Talley. Scholar Monica L. Miller contextualizes these objects in her text and shows how the evolution of dandy style inspired new visions of Black masculinity that use the power of clothing and dress as a means of self-expression.

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