

Slave Portraiture *in the Atlantic World*



Edited by

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CAMBRIDGE

Slave Portraiture In The Atlantic World

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Slave Portraiture In The Atlantic World:

Slave Portraiture in the Atlantic World Agnes Lugo-Ortiz, Angela Rosenthal, 2013-09-30 *Slave Portraiture in the Atlantic World* is the first book to focus on the individualized portrayal of enslaved people from the time of Europe's full engagement with plantation slavery in the late sixteenth century to its final official abolition in Brazil in 1888. While this period saw the emergence of portraiture as a major field of representation in Western art, slave and portraiture as categories appear to be mutually exclusive. On the one hand, the logic of chattel slavery sought to render the slave's body as an instrument for production as the site of a non-subject. Portraiture, on the contrary, privileged the face as the primary visual matrix for the representation of a distinct individuality. Essays address this apparent paradox of slave portraits from a variety of interdisciplinary perspectives, probing the historical conditions that made the creation of such rare and enigmatic objects possible and exploring their implications for a more complex understanding of power relations under slavery. [Slave Portraiture in the Atlantic World](#) Agnes I. Lugo-Ortiz, Angela Rosenthal, 2014-05-14 The first book to focus on the individualized portrayal of enslaved people from the late sixteenth century to abolition in 1888. **Slave Portraiture in the Atlantic World** Agnes I. Lugo-Ortiz, Angela Rosenthal, 2012 *Slave Portraiture in the Atlantic World* is the first book to focus on the individualized portrayal of enslaved people from the time of Europe's full engagement with plantation slavery in the late sixteenth century to its final official abolition in Brazil in 1888. While this period saw the emergence of portraiture as a major field of representation in Western art, slave and portraiture as categories appear to be mutually exclusive. On the one hand, the logic of chattel slavery sought to render the slave's body as an instrument for production as the site of a non-subject. Portraiture, on the other hand, privileged the face as the primary visual matrix for the representation of a distinct individuality. *The Routledge Companion to Race in Early Modern Artistic, Material, and Visual Production* Nicholas R. Jones, Christina H. Lee, Dominique E. Polanco, 2025-05-30 This companion analyzes frames and provokes race in insightful ways that center non-white communities' artistic and visual expression in the early modern period rather than presenting the bias of European artistic and visual depictions of the colonization, enslavement, and subordination of People of Color. The organization of the book moves chronologically, taking a conceptual and thematic framework. This collection provides a spectrum of object-based case studies of artistic production, objects, and object types from six continents between the 1400s and 1800s. Contributions take an art historical approach characterized by a close analysis of form, function, and meaning, with a particular focus on questions of cross-cultural dialog and provenance. Additionally, there is an emphasis on material culture. The book will interest scholars working in African diaspora studies, art history, visual culture, material culture, Indigenous studies, Renaissance studies, musicology, early modern studies, decolonial studies, and race and racism studies. [Portraits of Resistance](#) Jennifer Van Horn, 2022-01-01 A highly original history of American portraiture that places the experiences of enslaved people at its center. This timely and eloquent book tells a new history of American art: how enslaved people mobilized portraiture for acts of defiance. Revisiting the origins of portrait painting in the United States. Jennifer Van Horn

reveals how mythologies of whiteness and of nation building erased the aesthetic production of enslaved Americans of African descent and obscured the portrait's importance as a site of resistance. Moving from the wharves of colonial Rhode Island to antebellum Louisiana plantations to South Carolina townhouses during the Civil War, the book illuminates how enslaved people's relationships with portraits also shaped the trajectory of African American art post-emancipation. Van Horn asserts that Black creativity, subjecthood, viewership, and iconoclasm constituted instances of everyday rebellion against systemic oppression. *Portraits of Resistance* is not only a significant intervention in the fields of American art and history but also an important contribution to the reexamination of racial constructs on which American culture was built. **The Visual**

Worlds of Life Writing Kerstin Maria Pahl, 2025-01-04. An Open Access edition is available. *The Visual Worlds of Life Writing* brings into conversation the two most popular genres in long eighteenth-century England: portraits and biographies. As key instruments of social formation when Britain was forging the nation, Linda Colley argues, they were wielded alike by Whigs and Tories, the aristocracy and the commercial middle classes, high-class artists and grubby street writers. They were most persuasive, however, when used jointly: portrait prints ideally accompanied by *Brief Lives*, sold by the thousands. National histories were reissued to include pictures. Portraitists were required to stage their sitters as though taken from real-life situations. Embedded into such interplay between texts and images was an aesthetic claim: doing biography was a multimedia enterprise. Far from being just words on a page, eighteenth-century life writing came with frontispiece portraits, illustrations, or elaborate title pages. Biographers directed their readers to existing portraits of their subjects to enhance the reading experience. Portraits made of calligraphic writing blurred the boundaries between text and image. As a thorough reassessment of visual culture's role in producing biographies, this book offers an in-depth analysis of the rhetorics of portraiture and life writing, an historical account of their sister-arts tradition, and an inquiry into the social function of profiling people. **Coral Lives**

Michele Currie Navakas, 2023-07-11. In the eighteenth and nineteenth centuries, coral specimens featured prominently in cabinets of curiosity and in literary work by writers from Herman Melville to Lydia Huntley Sigourney. Children sang of coral in popular songs. Women, both free and enslaved, wore coral beads. Reef samples drew crowds to galleries and museums. And coral's unique qualities as animal, vegetable, and mineral inspired countless Americans to praise the coral insect for creating what one author called "the most wonder provoking of all natural objects." In this account of coral's history as material and metaphor, Michele Navakas argues that coral shaped the nation's thinking and became deeply entwined with the histories of slavery, wage labor, and women's reproductive and domestic work. European slave traders used red coral to purchase persons along the coast of West Africa from the fifteenth through the eighteenth centuries, while enslaved people performed the labor that brought raw coral from Caribbean, Mediterranean, and Pacific waters to European naturalists and coral traders. In the nineteenth century, U.S. Black and white women frequently compared their bodies to reef-building polyps that silently and continually produced new beings and forged intergenerational bonds. The

book traces the global flows of labor production manufacture and trade that brought coral into the daily lives of nineteenth century Americans and discusses the cultural traditions surrounding coral in four major geographic regions Africa the Pacific the Caribbean and Europe that shaped early American understandings of coral It then examines works of literature and of natural history by a cross section of U S authors who used the analogy of coral to describe a system in which the labors of each individual enrich all but also as a body that grows only by silently entombing the living bodies of its most essential workers A coda addresses the value of historically oriented environmental humanities scholarship at a time of climate crisis

Fictions of Emancipation: Carpeaux's Why Born Enslaved! Reconsidered Elyse Nelson, Wendy S. Walters, Caitlin Meehye Beach, Adrienne L. Childs, Rachel Hunter Himes, Sarah E. Lawrence, Iris Moon, James Smalls, 2022-03-07 A critical reexamination of Jean Baptiste Carpeaux's bust *Why Born Enslaved* this book unpacks the sculpture's engagement with and defiance of an antislavery discourse In this clear-eyed look at the Black figure in nineteenth century sculpture noted art historians and writers discuss how emerging categories of racial difference propagated by the scientific field of ethnography grew in popularity alongside a crescendo in cultural production in France during the Second Empire By comparing Carpeaux's bust *Why Born Enslaved* to works by his contemporaries on both sides of the Atlantic as well as to objects by twenty first century artists Kara Walker and Kehinde Wiley the authors touch on such key themes as the portrayal of Black enslavement and emancipation the commodification of images of Black figures the role of sculpture in generating the sympathies of its audiences and the relevance of Carpeaux's sculpture to legacies of empire in the postcolonial present The book also provides a chronology of events central to the histories of transatlantic slavery abolition colonialism and empire *Elusive Archives* Martin Brückner, Sandy Isenstadt, 2021-08-27 The essays that comprise *Elusive Archives* raise a common question how do we study material culture when the objects of study are transient evanescent dispersed or subjective Such things resist the taxonomic protocols that institutions such as museums and archives rely on to channel their acquisitions into meaningful collections What holds these disparate things together here are the questions authors ask of them Each essay creates by means of its method a provisional collection of things an elusive archive Scattered matter then becomes fixed within each author's analytical framework rather than within the walls of an archive's reading room or in cases along a museum corridor This book follows the ways in which objects may be identified gathered arranged conceptualized and even displayed rather than by discovering artifacts in an archive and then asking how they came to be there The authors approach material culture outside the traditional bounds of learning about the past Their essays are varied not only in subject matter but also in narrative format and conceptual reach making the volume accessible and easy to navigate for a quick reference or if read straight through build toward a new way to think about material culture Temporary Monuments Rebecca Zorach, 2024-03-07 How art played a central role in the design of America's racial enterprise and how contemporary artists resist it Art has long played a key role in constructing how people understand and imagine America Starting with

contemporary controversies over public monuments in the United States Rebecca Zorach carefully examines the place of art in the occupation of land and the upholding of White power in the US arguing that it has been central to the design of America's racial enterprise Confronting closely held assumptions of art history Zorach looks to the intersections of art nature race and place working through a series of symbolic spaces the museum the wild islands gardens home and walls and borders to open and extend conversations on the political implications of art and design Against the backdrop of central moments in American art from the founding of early museums to the ascendancy of abstract expressionism Zorach shows how contemporary artists including Dawoud Bey Theaster Gates Maria Gaspar Kerry James Marshall Alan Michelson Dylan Miner Postcommodity Cauleen Smith and Amanda Williams have mined the relationship between environment and social justice creating works that investigate and interrupt White supremacist carceral and environmentally toxic worlds The book also draws on poetry creative nonfiction hip hop videos and Disney films to illuminate crucial topics in art history from the racial politics of abstraction to the origins of museums and the formation of canons

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Table of Contents Slave Portraiture In The Atlantic World

1. Understanding the eBook Slave Portraiture In The Atlantic World
 - The Rise of Digital Reading Slave Portraiture In The Atlantic World
 - Advantages of eBooks Over Traditional Books
2. Identifying Slave Portraiture In The Atlantic World
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Slave Portraiture In The Atlantic World
 - User-Friendly Interface
4. Exploring eBook Recommendations from Slave Portraiture In The Atlantic World
 - Personalized Recommendations
 - Slave Portraiture In The Atlantic World User Reviews and Ratings
 - Slave Portraiture In The Atlantic World and Bestseller Lists
5. Accessing Slave Portraiture In The Atlantic World Free and Paid eBooks
 - Slave Portraiture In The Atlantic World Public Domain eBooks
 - Slave Portraiture In The Atlantic World eBook Subscription Services
 - Slave Portraiture In The Atlantic World Budget-Friendly Options

6. Navigating Slave Portraiture In The Atlantic World eBook Formats
 - ePub, PDF, MOBI, and More
 - Slave Portraiture In The Atlantic World Compatibility with Devices
 - Slave Portraiture In The Atlantic World Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Slave Portraiture In The Atlantic World
 - Highlighting and Note-Taking Slave Portraiture In The Atlantic World
 - Interactive Elements Slave Portraiture In The Atlantic World
8. Staying Engaged with Slave Portraiture In The Atlantic World
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Slave Portraiture In The Atlantic World
9. Balancing eBooks and Physical Books Slave Portraiture In The Atlantic World
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Slave Portraiture In The Atlantic World
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Slave Portraiture In The Atlantic World
 - Setting Reading Goals Slave Portraiture In The Atlantic World
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Slave Portraiture In The Atlantic World
 - Fact-Checking eBook Content of Slave Portraiture In The Atlantic World
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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grease yönetmenliğini randal kleiser in yaptığı başrollerini john travolta olivia newton john ve stockard channing in paylaştığı 1978 abd yapımı 110 dakikalık film türü müzikal romantik komedidir aynı isimli broadway müzikalinden sinemaya uyarlanmıştır

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experience the friendships romances and adventures of a group of high school kids in the 1950s welcome to the singing and dancing world of grease the most successful movie musical of all time

grease 1978 imdb - Sep 23 2023

jun 16 1978 grease directed by randal kleiser with john travolta olivia newton john stockard channing jeff conaway good girl sandy olsson and greaser danny zuko fell in love over the summer when they unexpectedly discover they re now in the same high school will they be able to rekindle their romance