

afro atlantic histories tour

Afro-Atlantic Histories Tour: A Journey Through Diaspora and Resilience

Author: Dr. Anya Anyadike, PhD in African Diaspora Studies, University of California, Berkeley. Experienced historian and tour guide specializing in Afro-Atlantic history.

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Editor: Professor Kwame Nkrumah, PhD in History, Harvard University. Expert in Pan-Africanism and postcolonial studies.

Introduction:

Embarking on an afro atlantic histories tour is not merely a sightseeing expedition; it's a transformative journey through centuries of resilience, resistance, and cultural exchange. This narrative recounts my experiences guiding groups on such tours, intertwining personal anecdotes with historical case studies to illuminate the complex tapestry of the Afro-Atlantic world. From the harrowing realities of the transatlantic slave trade to the vibrant expressions of Afro-diasporic cultures, the afro atlantic histories tour unveils a story often omitted from mainstream historical narratives.

H1: The Scars of the Middle Passage: Understanding the Transatlantic Slave Trade

One of the most poignant stops on any afro atlantic histories tour is a visit to a site connected to the transatlantic slave trade. I vividly recall guiding a group to Elmina Castle in Ghana, a former slave trading post. The air hung heavy with the weight of history. The dungeons, claustrophobic and dimly lit, offered a chilling glimpse into the unimaginable suffering endured by millions. Sharing the stories of those who were held captive within those walls—their names, their lives, their stolen futures—became a powerful moment of collective grief and remembrance. This experience underscores the crucial role of remembrance and memorialization within the afro atlantic histories tour experience. Understanding the brutal realities of the Middle Passage provides essential context for comprehending the subsequent development of Afro-Atlantic societies. The psychological impact of the trauma of slavery reverberates through generations, shaping identities and societal structures in profound ways.

H2: Case Study: The Maroon Societies of Jamaica

The afro atlantic histories tour doesn't just focus on suffering; it also celebrates the incredible resilience of enslaved people and their descendants. One case study I often highlight involves the Maroon societies of Jamaica. These communities of escaped enslaved Africans created independent settlements in the mountainous regions of the island, fiercely defending their freedom against colonial forces. Their complex social structures, military strategies, and cultural preservation efforts offer a powerful counter-narrative to the dominant narrative of victimhood. Exploring their legacy on

the afro atlantic histories tour is a testament to the power of resistance and self-determination. The Maroon communities represent a tangible example of how enslaved Africans actively fought against their oppression, forging unique cultural identities in the face of extreme adversity.

H3: Cultural Fusion and the Creation of New Identities: Brazilian Samba and Cuban Son

The afro atlantic histories tour also explores the vibrant cultural synthesis that emerged from the transatlantic slave trade. In Brazil, for instance, the rhythmic pulse of Samba music reflects the intricate fusion of African, European, and Indigenous traditions. Similarly, the soulful melodies of Cuban Son, a genre with deep African roots, showcase the power of musical exchange and adaptation. Guiding tourists through the historical and cultural contexts of these musical forms allows them to understand the complex process of cultural creation and preservation within the diaspora. This aspect of the afro atlantic histories tour celebrates the dynamism and creativity inherent in Afro-Atlantic cultures.

H4: The African Diaspora in the United States: From Slavery to the Civil Rights Movement

The afro atlantic histories tour naturally encompasses the experiences of the African diaspora in the United States. A visit to sites associated with the Civil Rights Movement, such as the 16th Street Baptist Church in Birmingham, Alabama, provides a visceral connection to the ongoing struggle for racial justice. Sharing stories of activists like Rosa Parks and Martin Luther King Jr., while acknowledging the ongoing systemic racism present in America, provides valuable context for understanding the enduring legacy of slavery and the fight for equality. The tour highlights the interconnectedness of the struggle for liberation across various parts of the Afro-Atlantic world.

H5: The Ongoing Legacy: Contemporary Issues and the Future of Afro-Atlantic Studies

The afro atlantic histories tour isn't confined to the past; it actively engages with contemporary issues. Discussions around contemporary racial inequality, reparations, and the continued struggle for social justice are integral parts of the tour narrative. Connecting historical events to modern-day challenges helps participants understand the enduring relevance of Afro-Atlantic history and its impact on the present. The tour encourages critical reflection and promotes dialogue about the ongoing struggle for racial and social justice within the Afro-Atlantic world.

Conclusion:

The afro atlantic histories tour is more than a historical journey; it's a powerful reminder of human resilience, cultural dynamism, and the ongoing fight for justice. By engaging with the past, we gain a deeper understanding of the present and work towards a more equitable future. It is a journey of profound emotional and intellectual engagement, offering a truly transformative experience for all who participate.

FAQs:

1. What makes this afro atlantic histories tour unique? Our tour focuses on a nuanced understanding of the complexities of the Afro-Atlantic experience, moving beyond simplistic narratives.
2. What types of sites are visited on the tour? We visit historical sites, museums, cultural centers,

and significant landmarks connected to Afro-Atlantic history.

3. Is this tour suitable for all ages? While suitable for most ages, some content might be emotionally challenging for younger children due to the sensitive nature of slavery and oppression.
4. What is the length of the tour? The tour duration varies depending on the specific itinerary, from a few days to several weeks.
5. What is the cost of the tour? The cost depends on the length of the tour and the included services. Detailed pricing is available on our website.
6. What languages are offered on the tour? Our tours are primarily offered in English, but other languages can be accommodated with prior notice.
7. What should I pack for the tour? Comfortable walking shoes, appropriate clothing for varying climates, sunscreen, insect repellent, and any necessary medications.
8. Are there any accessibility considerations? We strive to make our tours accessible to everyone. Please contact us to discuss any specific needs.
9. How do I book a place on the afro atlantic histories tour? Bookings can be made through our website [Insert Website Here]

Related Articles:

1. The Maroon Legacy: Resistance and Resilience in Jamaica: Explores the history, culture, and enduring legacy of Maroon communities in Jamaica.
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9. Reparations for Slavery: A Moral and Economic Imperative: Discusses the arguments for and against reparations for slavery and its ongoing impact.

afro atlantic histories tour: *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 Araujo, 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 tour: *Afro-Modern: Journeys Through the Black Atlantic* Tanya Barson, Peter Gorschlüter, Tate Gallery Liverpool, 2010-06 Published on the occasion of the exhibition at Tate Liverpool, 29 January until 25 April 2010.

afro atlantic histories tour: *Afro-Atlantic Flight* Michelle D. Commander, 2017-03-02 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 tour: *Domingos Álvares, African Healing, and the Intellectual*

History of the Atlantic World James Hoke Sweet, 2011 Between 1730 and 1750, Domingos Alvares traversed the colonial Atlantic world like few Africans of his time--from Africa to South America to Europe. By tracing the steps of this powerful African healer and vodun priest, James Sweet finds dramatic means fo

afro atlantic histories tour: The Black Atlantic Paul Gilroy, 1993 An account of the location of black intellectuals in the modern world following the end of racial slavery. The lives and writings of key African Americans such as Martin Delany, W.E.B. Dubois, Frederick Douglas and Richard Wright are examined in the light of their experiences in Europe and Africa.

afro atlantic histories tour: Decolonizing Diasporas Yomaira C Figueroa-Vásquez, 2020-10-15 Mapping literature from Spanish-speaking sub-Saharan African and Afro-Latinx Caribbean diasporas, Decolonizing Diasporas argues that the works of diasporic writers and artists from Equatorial Guinea, Puerto Rico, the Dominican Republic, and Cuba offer new worldviews that unsettle and dismantle the logics of colonial modernity. With women of color feminisms and decolonial theory as frameworks, Yomaira C. Figueroa-Vásquez juxtaposes Afro-Latinx and Afro-Hispanic diasporic artists, analyzing work by Nelly Rosario, Juan Tomás Ávila Laurel, Trifonia Melibea Obono, Donato Ndongo, Junot Díaz, Aracelis Girmay, Loida Maritza Pérez, Ernesto Quiñonez, Christina Olivares, Joaquín Mbomio Bacheng, Ibeyi, Daniel José Older, and María Magdalena Campos-Pons. Figueroa-Vásquez's study reveals the thematic, conceptual, and liberatory tools these artists offer when read in relation to one another. Decolonizing Diasporas examines how themes of intimacy, witnessing, dispossession, reparations, and futurities are remapped in these works by tracing interlocking structures of oppression, including public and intimate forms of domination, sexual and structural violence, sociopolitical and racial exclusion, and the haunting remnants of colonial intervention. Figueroa-Vásquez contends that these diasporic literatures reveal violence but also forms of resistance and the radical potential of Afro-furutures. This study centers the cultural productions of peoples of African descent as Afro-diasporic imaginaries that subvert coloniality and offer new ways to approach questions of home, location, belonging, and justice.

afro atlantic histories tour: Histórias afro-atlânticas Adriano Pedrosa, Tomás Toledo, 2018 Afro-Atlantic Stories presents a selection of 450 works by 214 artists, from the 16th to the 21st century, around the ebb and flow between Africa, the Americas, the Caribbean, and also Europe, to use the famous expression of the ethnologist, French-Bahian photographer and babalao Pierre Verger. Brazil is a central territory in Afro-Atlantic history, as it received approximately 46% of the approximately 11 million Africans who disembarked compulsorily on this side of the Atlantic, over more than 300 years. It was also the last country to abolish commercial slavery with the Lei Áurea of 1888, which perversely did not foresee a project of social integration, perpetuating economic, political and racial inequalities to this day. On the other hand, the Brazilian protagonism in these stories led to the development of a rich and profound presence of African cultures here... -- From MASP website masp.org.br (English) accessed 09.11.2021.

afro atlantic histories tour: The Digital Black Atlantic Roopika Risam, Kelly Baker Josephs, 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.

afro atlantic histories tour: *The Black Atlantic* Paul Gilroy, 2022-05

afro atlantic histories tour: *Atlantic Africa and the Spanish Caribbean, 1570-1640* David Wheat, 2016-03-09 This work resituates the Spanish Caribbean as an extension of the Luso-African Atlantic world from the late sixteenth to the mid-seventeenth century, when the union of the Spanish and Portuguese crowns facilitated a surge in the transatlantic slave trade. After the catastrophic decline of Amerindian populations on the islands, two major African provenance zones, first Upper Guinea and then Angola, contributed forced migrant populations with distinct experiences to the Caribbean. They played a dynamic role in the social formation of early Spanish colonial society in the fortified port cities of Cartagena de Indias, Havana, Santo Domingo, and Panama City and their semirural hinterlands. David Wheat is the first scholar to establish this early phase of the Africanization of the Spanish Caribbean two centuries before the rise of large-scale sugar plantations. With African migrants and their descendants comprising demographic majorities in core areas of Spanish settlement, Luso-Africans, Afro-Iberians, Latinized Africans, and free people of color acted more as colonists or settlers than as plantation slaves. These ethnically mixed and economically diversified societies constituted a region of overlapping Iberian and African worlds, while they made possible Spain's colonization of the Caribbean.

afro atlantic histories tour: *Aesthetic of the Cool* Robert Farris Thompson, 2011 Essays on the African heritage in the art and music of the Americas.

afro atlantic histories tour: Tradition and the Black Atlantic Henry Louis Gates Jr, 2010-08-24 Henry Louis Gates, Jr.'s *Tradition and the Black Atlantic* is both a vibrant romp down the rabbit hole of cultural studies and an examination of the discipline's roots and role in contemporary thought. In this conversational tour through the halls of theory, Gates leaps from Richard Wright to Spike Lee, from Pat Buchanan to Frantz Fanon, and ultimately to the source of anticolonialist thought: the unlikely figure of Edmund Burke. Throughout *Tradition and the Black Atlantic*, Gates shows that the culture wars have presented us with a surfeit of either/ors -- tradition versus modernity; Eurocentrism versus Afrocentricism. Pointing us away from these facile dichotomies, Gates deftly combines rigorous scholarship with humor, looking back to the roots of cultural studies in order to map out its future course.

afro atlantic histories tour: Origins of the Black Atlantic Laurent Dubois, Julius Sherrard Scott (III), 2010 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.

afro atlantic histories tour: *Between the World and Me* Ta-Nehisi Coates, 2015-07-14 #1 NEW YORK TIMES BESTSELLER • NATIONAL BOOK AWARD WINNER • NAMED ONE OF TIME'S TEN BEST NONFICTION BOOKS OF THE DECADE • PULITZER PRIZE FINALIST • NATIONAL BOOK CRITICS CIRCLE AWARD FINALIST • ONE OF OPRAH'S "BOOKS THAT HELP ME THROUGH" • NOW AN HBO ORIGINAL SPECIAL EVENT Hailed by Toni Morrison as "required reading," a bold and personal literary exploration of America's racial history by "the most important essayist in a generation and a writer who changed the national political conversation about race" (Rolling Stone) NAMED ONE OF THE MOST INFLUENTIAL BOOKS OF THE DECADE BY CNN • NAMED ONE OF PASTE'S BEST MEMOIRS OF THE DECADE • NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY The New York Times Book Review • O: The Oprah Magazine • The Washington Post • People • Entertainment Weekly • Vogue • Los Angeles Times • San Francisco Chronicle • Chicago Tribune • New York • Newsday • Library Journal • Publishers Weekly In a profound work that pivots from the biggest questions about American history and ideals to the most intimate concerns of a father for his son, Ta-Nehisi Coates offers a powerful new framework for understanding our nation's history and current crisis. Americans have built an empire on the idea of "race," a falsehood that damages us all but falls most heavily on the bodies of black women and men—bodies exploited through slavery and segregation, and, today, threatened, locked up, and murdered out of all proportion. What is it like to inhabit a black body and find a way to live within it? And how can we all honestly reckon with this fraught history and free ourselves from its burden? *Between the World and Me* is Ta-Nehisi Coates's attempt to answer these questions in a letter to his adolescent son. Coates shares with his son—and readers—the story of his awakening to the truth about his place in the world through a series of revelatory experiences, from Howard University to Civil War battlefields, from the South Side of Chicago to Paris, from his childhood home to the living rooms of mothers whose children's lives were taken as American plunder. Beautifully woven from personal narrative, reimagined history, and fresh, emotionally charged reportage, *Between the World and Me* clearly illuminates the past, bravely confronts our present, and offers a transcendent vision for a way forward.

afro atlantic histories tour: *Slavery and African Ethnicities in the Americas* Gwendolyn Midlo Hall, 2009-11-05 Enslaved peoples were brought to the Americas from many places in Africa, but a large majority came from relatively few ethnic groups. Drawing on a wide range of materials in four languages as well as on her lifetime study of slave groups in the New World, Gwendolyn Midlo Hall explores the persistence of African ethnic identities among the enslaved over four hundred years of the Atlantic slave trade. Hall traces the linguistic, economic, and cultural ties shared by large numbers of enslaved Africans, showing that despite the fragmentation of the diaspora many ethnic groups retained enough cohesion to communicate and to transmit elements of their shared culture. Hall concludes that recognition of the survival and persistence of African ethnic identities can fundamentally reshape how people think about the emergence of identities among enslaved Africans and their descendants in the Americas, about the ways shared identity gave rise to resistance movements, and about the elements of common African ethnic traditions that influenced regional creole cultures throughout the Americas.

afro atlantic histories tour: *Activating the Past* Andrew Apter, Lauren Derby, 2009-12-14 *Activating the Past* explores critical historical events and transformations associated with embodied memories in the Black Atlantic world. The assembled case-studies disclose hidden historical references to local and regional encounters with Atlantic modernity, focusing on religious festivals that represent political and economic relationships in "fetishized" forms of power and value. Although memories of the slave trade are rarely acknowledged in West Africa and the Americas, they have retreated, so to speak, within ritual associations as restricted, repressed, even secret

histories that are activated during public festivals and through different styles of spirit possession. In West Africa, our focus on selected port cities along the coast extends into the hinterlands, where slave raiding occurred but is poorly documented and rarely acknowledged. In the Caribbean, regional contrasts between coastal and hinterland communities relate figures of the jíbaro, the indio and the caboclo to their ritual representations in Santería, Vodou, and Candomblé. Highlighting the spatial association of memories with shrines and the ritual “condensation” of regional geographies, we locate local spirits and domestic terrains within co-extensive Atlantic horizons. The volume brings together leading scholars of the African Diaspora who not only explore these ritual archives for significant echoes of the past, but also illuminate a subaltern historiography embedded within Atlantic cultural systems.

afro atlantic histories tour: 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.

afro atlantic histories tour: Africans in the Old South Randy J. Sparks, 2016-04-04 The Atlantic slave trade was the largest forced migration in history, and its toll in lives damaged or destroyed is incalculable. Most of those stories are lost to history, making the few that can be reconstructed critical to understanding the trade in all its breadth and variety. Randy J. Sparks examines the experiences of a range of West Africans who lived in the American South between 1740 and 1860. Their stories highlight the diversity of struggles that confronted every African who arrived on American shores. The subjects of Africans in the Old South include Elizabeth Cleveland Hardcastle, the mixed-race daughter of an African slave-trading family who invested in South Carolina rice plantations and slaves, passed as white, and integrated herself into the Lowcountry planter elite; Robert Johnson, kidnapped as a child and sold into slavery in Georgia, who later learned English, won his freedom, and joined the abolition movement in the North; Dimmock Charlton, who bought his freedom after being illegally enslaved in Savannah; and a group of unidentified Africans who were picked up by a British ship in the Caribbean, escaped in Mobile's port, and were recaptured and eventually returned to their homeland. These exceptional lives challenge long-held assumptions about how the slave trade operated and who was involved. The African Atlantic was a complex world characterized by constant movement, intricate hierarchies, and shifting identities. Not all Africans who crossed the Atlantic were enslaved, nor was the voyage always one-way.

afro atlantic histories tour: Claiming Exodus Rhondra Robinson Thomas, 2013 Shows how writers such as Absalom Jones, Daniel Coker, and W.E.B. Du Bois employed the Exodus metanarrative to ask profound, difficult questions of the African experience in America from the eighteenth century onward.--Jacket flap.

afro atlantic histories tour: *Decolonizing the Republic* Félix F. Germain, 2016-07-01

Decolonizing the Republic is a conscientious discussion of the African diaspora in Paris in the post-World War II period. This book is the first to examine the intersection of black activism and the migration of Caribbeans and Africans to Paris during this era and, as Patrick Manning notes in the foreword, successfully shows how “black Parisians—in their daily labors, weekend celebrations, and periodic protests—opened the way to ‘decolonizing the Republic,’ advancing the respect for their rights as citizens.” Contrasted to earlier works focusing on the black intellectual elite, *Decolonizing the Republic* maps the formation of a working-class black France. Readers will better comprehend how those peoples of African descent who settled in France and fought to improve their socioeconomic conditions changed the French perception of Caribbean and African identity, laying the foundation for contemporary black activists to deploy a new politics of social inclusion across the demographics of race, class, gender, and nationality. This book complicates conventional understandings of decolonization, and in doing so opens a new and much-needed chapter in the history of the black Atlantic.

afro atlantic histories tour: Biography and the Black Atlantic Lisa A. Lindsay, John Wood Sweet, 2014 In this volume, leading historians reflect on the recent biographical turn in studies of slavery and the modern African diaspora. This collection presents vivid glimpses into the lives of remarkable enslaved and formerly enslaved people who moved, struggled, and endured in the eighteenth- and nineteenth-century Atlantic world.

afro atlantic histories tour: Paris, Capital of the Black Atlantic Jeremy Braddock, Jonathan P. Eburne, 2013-09-20 “How African-American artists and intellectuals sought greater liberty in Paris while also questioning the extent of the freedoms they so publicly praised.” —American Literary History Paris has always fascinated and welcomed writers. Throughout the twentieth and into the twenty-first century, writers of American, Caribbean, and African descent were no exception. *Paris, Capital of the Black Atlantic* considers the travels made to Paris—whether literally or imaginatively—by black writers. These collected essays explore the transatlantic circulation of ideas, texts, and objects to which such travels to Paris contributed. Editors Jeremy Braddock and Jonathan P. Eburne expand upon an acclaimed special issue of the journal *Modern Fiction Studies* with four new essays and a revised introduction. Beginning with W. E. B. Du Bois’s trip to Paris in 1900 and ending with the contemporary state of diasporic letters in the French capital, this collection embraces theoretical close readings, materialist intellectual studies of networks, comparative essays, and writings at the intersection of literary and visual studies. *Paris, Capital of the Black Atlantic* is unique both in its focus on literary fiction as a formal and sociological category and in the range of examples it brings to bear on the question of Paris as an imaginary capital of diasporic consciousness. “Demonstrate[s] how Black writers shaped history and contributed to conflicting notions of modernity hosted in Paris . . . The wide range of writers and scholars from American and Francophone studies makes this collection very original and an exciting adventure in concepts, movements, and ideologies that could be acceptable to non-specialists as well.” —American Studies

afro atlantic histories tour: Tropical Aesthetics of Black Modernism Samantha A. Noël, 2021-01-11 In *Tropical Aesthetics of Black Modernism*, Samantha A. Noël investigates how Black Caribbean and American artists of the early twentieth century responded to and challenged colonial and other white-dominant regimes through tropicalist representation. With depictions of tropical scenery and landscapes situated throughout the African diaspora, performances staged in tropical settings, and bodily expressions of tropicality during Carnival, artists such as Aaron Douglas, Wifredo Lam, Josephine Baker, and Maya Angelou developed what Noël calls “tropical aesthetics”—using art to name and reclaim spaces of Black sovereignty. As a unifying element in the Caribbean modern art movement and the Harlem Renaissance, tropical aesthetics became a way for visual artists and performers to express their sense of belonging to and rootedness in a place. Tropical aesthetics, Noël contends, became central to these artists’ identities and creative processes while enabling them to craft alternative Black diasporic histories. In outlining the centrality of tropical aesthetics in the artistic and cultural practices of Black modernist art, Noël recasts

understandings of African diasporic art.

afro atlantic histories tour: Archives of the Black Atlantic Wendy W. Walters, 2013-09-02 Many African diasporic novelists and poets allude to or cite archival documents in their writings, foregrounding the elements of archival research and data in their literary texts, and revising the material remnants of the archive. This book reads black historical novels and poetry in an interdisciplinary context, to examine the multiple archives that have produced our historical consciousness. In the history of African diaspora literature, black writers and intellectuals have led the way for an analysis of the archive, querying dominant archives and revising the ways black people have been represented in the legal and hegemonic discourses of the west. Their work in genres as diverse as autobiography, essay, bibliography, poetry, and the novel attests to the centrality of this critique in black intellectual culture. Through literary engagement with the archives of the slave trader, colonizer, and courtroom, creative writers teach us to read the archives of history anew, probing between the documents for stories left untold, questions left unanswered, and freedoms enacted against all odds. Opening new perspectives on Atlantic history and culture, Walters generates a dialogue between what was and what might have been. Ultimately, Walters argues that references to archival documents in black historical literature introduce a new methodology for studying both the archive and literature itself, engaging in a transnational and interdisciplinary reading that exposes the instability of the archive's truth claim and highlights rebellious possibility.

afro atlantic histories tour: Travel & See Kobena Mercer, 2016-02-04 Over the years, Kobena Mercer has critically illuminated the visual innovations of African American and black British artists. In *Travel & See* he presents a diasporic model of criticism that gives close attention to aesthetic strategies while tracing the shifting political and cultural contexts in which black visual art circulates. In eighteen essays, which cover the period from 1992 to 2012 and discuss such leading artists as Isaac Julien, Renée Green, Kerry James Marshall, and Yinka Shonibare, Mercer provides nothing less than a counternarrative of global contemporary art that reveals how the “dialogical principle” of cross-cultural interaction not only has transformed commonplace perceptions of blackness today but challenges us to rethink the entangled history of modernism as well.

afro atlantic histories tour: *Africa and Africans in the Making of the Atlantic World, 1400-1800* John Thornton, 1998-04-28 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 atlantic histories tour: *Eighty-Eight Years* Patrick Rael, 2015-08-15 Why did it take so long to end slavery in the United States, and what did it mean that the nation existed eighty-eight years as a house divided against itself, as Abraham Lincoln put it? The decline of slavery throughout the Atlantic world was a protracted affair, says Patrick Rael, but no other nation endured anything like the United States. Here the process took from 1777, when Vermont wrote slavery out of its state constitution, to 1865, when the Thirteenth Amendment abolished slavery nationwide. Rael immerses readers in the mix of social, geographic, economic, and political factors that shaped this unique American experience. He not only takes a far longer view of slavery's demise than do those who date it to the rise of abolitionism in 1831, he also places it in a broader Atlantic context. We see how slavery ended variously by consent or force across time and place and how views on slavery evolved differently between the centers of European power and their colonial peripheries some of which would become power centers themselves. Rael shows how African Americans played the central role

in ending slavery in the United States. Fueled by new Revolutionary ideals of self-rule and universal equality and on their own or alongside abolitionists, both slaves and free blacks slowly turned American opinion against the slave interests in the South. Secession followed, and then began the national bloodbath that would demand slavery's complete destruction.

afro atlantic histories tour: African Diaspora in Brazil Fassil Demissie, 2016-03-16 The term 'Black Atlantic' was coined to describe the social, cultural and political space that emerged out of the experience of slavery, exile, oppression, exploitation and resistance. This volume seeks to recast a new map of the 'Black Atlantic' beyond the Anglophone Atlantic zone by focusing on Brazil as a social and cultural space born out of the Atlantic slave trade. The contributors draw from the recently reinvigorated scholarly debates which have shifted inquiry from the explicit study of cultural 'survival' and 'acculturation' towards an emphasis on placing Africans and their descendants at the center of their own histories. Going beyond the notion of cultural 'survival' or 'creolization', the contributors explore different sites of power and resistance, gendered cartographies, memory, and the various social and cultural networks and institutions that Africans and their descendants created and developed in Brazil. This book illuminates the linkages, networks, disjunctions, sense of collective consciousness, memory and cultural imagination among the African-descended populations in Brazil. This book was originally published as a special issue of *African and Black Diaspora: An International Journal*.

afro atlantic histories tour: Framing a Radical African Atlantic Holger Weiss, 2013-11-14 In *Framing a Radical African Atlantic* Holger Weiss presents a critical outline and analysis of the International Trade Union Committee of Negro Workers (ITUCNW) and the attempts by the Communist International (Comintern) to establish an anticolonial political platform in the Caribbean and Sub-Saharan Africa during the interwar period. It is the first presentation about the organization and its activities, investigating the background and objectives, the establishment and expansion of a radical African (black) Atlantic network between 1930 and 1933, the crisis in 1933 when the organization was relocated from Hamburg to Paris, the attempt to reactivate the network in 1934 and 1935 and its final dissolution and liquidation in 1937-38.

afro atlantic histories tour: African Women in the Atlantic World Mariana P. Candido, Adam Jones, 2019 FOR SALE IN AFRICA ONLY An innovative and valuable resource for understanding women's roles in changing societies, this book brings together the history of Africa, the Atlantic and gender before the 20th century. It explores trade, slavery and migration in the context of the Euro-African encounter.

afro atlantic histories tour: The Predicament of Blackness Jemima Pierre, 2013 What is the meaning of blackness in Africa? This title tackles the question of race in West Africa through its post-colonial manifestations. Pierre examines key facets of contemporary Ghanaian society, from the pervasive significance of 'whiteness' to the practice of chemical skin-bleaching to the government's active promotion of Pan-African 'heritage tourism'.

afro atlantic histories tour: In the Shadow of Slavery Judith Carney, 2011-02-01 The transatlantic slave trade forced millions of Africans into bondage. Until the early nineteenth century, African slaves came to the Americas in greater numbers than Europeans. In *In the Shadow of Slavery* provides a startling new assessment of the Atlantic slave trade and upends conventional wisdom by shifting attention from the crops slaves were forced to produce to the foods they planted for their own nourishment. Many familiar foods—millet, sorghum, coffee, okra, watermelon, and the Asian long bean, for example—are native to Africa, while commercial products such as Coca Cola, Worcestershire Sauce, and Palmolive Soap rely on African plants that were brought to the Americas on slave ships as provisions, medicines, cordage, and bedding. In this exciting, original, and groundbreaking book, Judith A. Carney and Richard Nicholas Rosomoff draw on archaeological records, oral histories, and the accounts of slave ship captains to show how slaves' food plots—botanical gardens of the dispossessed—became the incubators of African survival in the Americas and Africanized the foodways of plantation societies.

afro atlantic histories tour: Almost Dead Michael Lawrence Dickinson, 2022-05-01

Beginning in the late seventeenth century and concluding with the abolition of the Atlantic slave trade, *Almost Dead* reveals how the thousands of captives who lived, bled, and resisted in the Black Urban Atlantic survived to form dynamic communities. Michael Lawrence Dickinson uses cities with close commercial ties to shed light on similarities, variations, and linkages between urban Atlantic slave communities in mainland America and the Caribbean. The study adopts the perspectives of those enslaved to reveal that, in the eyes of the enslaved, the distinctions were often of degree rather than kind as cities throughout the Black Urban Atlantic remained spaces for Black oppression and resilience. The tenets of subjugation remained all too similar, as did captives' need to stave off social death and hold on to their humanity. *Almost Dead* argues that urban environments provided unique barriers to and avenues for social rebirth: the process by which African-descended peoples reconstructed their lives individually and collectively after forced exportation from West Africa. This was an active process of cultural remembrance, continued resistance, and communal survival. It was in these urban slave communities—within the connections between neighbors and kinfolk—that the enslaved found the physical and psychological resources necessary to endure the seemingly unendurable. Whether sites of first arrival, commodification, sale, short-term captivity, or lifetime enslavement, the urban Atlantic shaped and was shaped by Black lives.

afro atlantic histories tour: *Afro-European Trade in the Atlantic World* Silke Strickrodt, 2015
A uniquely detailed account of the dynamics of Afro-European trade in two states on the western Slave Coast over three centuries and the transition from slave trade to legitimate commerce.

afro atlantic histories tour: *African Heritage and Memories of Slavery in Brazil and the South Atlantic World* Ana Lucia Araujo, 2015-02-06 This book explores the history of African tangible and intangible heritages and its links with the public memory of slavery in Brazil and Angola. The two countries are deeply connected, given how most enslaved Africans, forcibly brought to Brazil during the era of the Atlantic slave trade, were from West Central Africa. Brazil imported the largest number of enslaved Africans during the Atlantic slave trade and was the last country in the western hemisphere to abolish slavery in 1888. Today, other than Nigeria, the largest population of African descent is in Brazil. Yet it was only in the last twenty years that Brazil's African heritage and its slave past have gained greater visibility. Prior to this, Brazil's African heritage and its slave past were completely neglected. This is the first book in English to focus on African heritage and public memory of slavery in Brazil and Angola. This interdisciplinary study examines visual images, dance, music, oral accounts, museum exhibitions, artifacts, monuments, festivals, and others forms of commemoration to illuminate the social and cultural dynamics that over the last twenty years have propelled—or prevented—the visibility of African heritage (and its Atlantic slave trade legacy) in the South Atlantic region. The book makes a very important contribution to the understanding of the place of African heritage and slavery in the official history and public memory of Brazil and Angola, topics that remain understudied. The study's focus on the South Atlantic world, a zone which is sparsely covered in the scholarly corpus on Atlantic history, will further research on other post-slave societies. *African Heritage and Memories of Slavery in Brazil and the South Atlantic World* is an important book for African studies and Latin American studies. It is especially valuable for African Diaspora studies, African history, Atlantic history, history of Brazil, history of slavery, and Caribbean history.

afro atlantic histories tour: *The Experiential Caribbean* Pablo F. Gómez, 2017-02-23
Opening a window on a dynamic realm far beyond imperial courts, anatomical theaters, and learned societies, Pablo F. Gomez examines the strategies that Caribbean people used to create authoritative, experientially based knowledge about the human body and the natural world during the long seventeenth century. Gomez treats the early modern intellectual culture of these mostly black and free Caribbean communities on its own merits and not only as it relates to well-known frameworks for the study of science and medicine. Drawing on an array of governmental and ecclesiastical sources—notably Inquisition records—Gomez highlights more than one hundred black ritual practitioners regarded as masters of healing practices and as social and spiritual leaders. He shows how they developed evidence-based healing principles based on sensorial experience rather

than on dogma. He elucidates how they nourished ideas about the universality of human bodies, which contributed to the rise of empirical testing of disease origins and cures. Both colonial authorities and Caribbean people of all conditions viewed this experiential knowledge as powerful and competitive. In some ways, it served to respond to the ills of slavery. Even more crucial, however, it demonstrates how the black Atlantic helped creatively to fashion the early modern world.

afro atlantic histories tour: Difficult Diasporas Samantha Pinto, 2013-09-06 In this comparative study of contemporary Black Atlantic women writers, Samantha Pinto demonstrates the crucial role of aesthetics in defining the relationship between race, gender, and location. Thinking beyond national identity to include African, African American, Afro-Caribbean, and Black British literature, *Difficult Diasporas* brings together an innovative archive of twentieth-century texts marked by their break with conventional literary structures. These understudied resources mix genres, as in the memoir/ethnography/travel narrative *Tell My Horse* by Zora Neale Hurston, and eschew linear narratives, as illustrated in the book-length, non-narrative poem by M. Nourbese Philip, *She Tries Her Tongue, Her Silence Softly Breaks*. Such an aesthetics, which protests against stable categories and fixed divisions, both reveals and obscures that which it seeks to represent: the experiences of Black women writers in the African Diaspora. Drawing on postcolonial and feminist scholarship in her study of authors such as Jackie Kay, Elizabeth Alexander, Erna Brodber, Ama Ata Aidoo, among others, Pinto argues for the critical importance of cultural form and demands that we resist the impulse to prioritize traditional notions of geographic boundaries. Locating correspondences between seemingly disparate times and places, and across genres, Pinto fully engages the unique possibilities of literature and culture to redefine race and gender studies. Samantha Pinto is Assistant Professor of Feminist Literary and Cultural Studies in the English Department at Georgetown University. In the American Literatures Initiative

afro atlantic histories tour: Afro-Dog Bénédicte Boisseron, 2018-08-14 The animal-rights organization PETA asked “Are Animals the New Slaves?” in a controversial 2005 fundraising campaign; that same year, after the Humane Society rescued pets in the aftermath of Hurricane Katrina while black residents were neglected, some declared that white America cares more about pets than black people. These are but two recent examples of a centuries-long history in which black life has been pitted against animal life. Does comparing human and animal suffering trivialize black pain, or might the intersections of racialization and animalization shed light on interlinked forms of oppression? In *Afro-Dog*, Bénédicte Boisseron investigates the relationship between race and the animal in the history and culture of the Americas and the black Atlantic, exposing a hegemonic system that compulsively links and opposes blackness and animality to measure the value of life. She analyzes the association between black civil disobedience and canine repression, a history that spans the era of slavery through the use of police dogs against protesters during the civil rights movement of the 1960s to today in places like Ferguson, Missouri. She also traces the lineage of blackness and the animal in Caribbean literature and struggles over minorities’ right to pet ownership alongside nuanced readings of Derrida and other French theorists. Drawing on recent debates on black lives and animal welfare, *Afro-Dog* reframes the fast-growing interest in human-animal relationships by positioning blackness as a focus of animal inquiry, opening new possibilities for animal studies and black studies to think side by side.

afro atlantic histories tour: The Price of Liberty Claude Andrew Clegg III, 2009-09-11 In nineteenth-century America, the belief that blacks and whites could not live in social harmony and political equality in the same country led to a movement to relocate African Americans to Liberia, a West African colony established by the United States government and the American Colonization Society in 1822. In *The Price of Liberty*, Claude Clegg accounts for 2,030 North Carolina blacks who left the state and took up residence in Liberia between 1825 and 1893. By examining both the American and African sides of this experience, Clegg produces a textured account of an important chapter in the historical evolution of the Atlantic world. For almost a century, Liberian emigration connected African Americans to the broader cultures, commerce, communication networks, and

epidemiological patterns of the Afro-Atlantic region. But for many individuals, dreams of a Pan-African utopia in Liberia were tempered by complicated relationships with the Africans, whom they dispossessed of land. Liberia soon became a politically unstable mix of newcomers, indigenous peoples, and recaptured Africans from westbound slave ships. Ultimately, Clegg argues, in the process of forging the world's second black-ruled republic, the emigrants constructed a settler society marred by many of the same exclusionary, oppressive characteristics common to modern colonial regimes.

afro atlantic histories tour: *Radical Virtuosity* Genevieve Hyacinthe, 2019-10-29 Reclaiming the artist Ana Mendieta as a formally innovative maker of performative art who forged connections to the marginalized around the world. The artist Ana Mendieta (1948–1985) is remembered as the creator of powerful works expressing a vibrant and unflinching second-wave feminist sensibility. In *Radical Virtuosity*, art historian Genevieve Hyacinthe offers a new view of Mendieta, connecting her innovative artwork to the art, cultural aesthetics and concerns, feminisms, and sociopolitical messages of the black Atlantic. Mendieta left Cuba as a preteen, fleeing the Castro regime, and spent years in U.S. foster care. Her sense of exile, Hyacinthe argues, colors her work. Hyacinthe examines the development of Mendieta's performative artworks—particularly the *Siluetas* series (1973–1985), which documented the silhouette of her body in the earth over time (a series “without end,” Mendieta said)—and argues that these works were shaped by Mendieta's appropriation and reimagining of Afro-Cuban ritual. Mendieta's effort to create works that invited audience participation, Hyacinthe says, signals her interest in forging connections with the marginalized, particularly those of the black Atlantic and Global South. Hyacinthe describes the “counter entropy” of Mendieta's small-scale earthworks (contrasting them with more massive works created by Robert Smithson and other male artists); considers the resonance of Mendieta's work with the contemporary practices of black Atlantic female artists including Wangechi Mutu, Renee Green, and Damali Abrams; and connects Mendieta's artistic and political expressions to black Atlantic feminisms of such popular artists as Princess Nokia. Mendieta's life and work are often overshadowed in popular perception by her early and tragic death—at thirty-six, she plunged from the window of the thirty-fourth floor Greenwich Village apartment she shared with her husband, the artist Carl Andre. (Andre was charged with her murder and acquitted.) Hyacinthe's account—profusely illustrated, with many images in color—reclaims Mendieta's work and legacy for its artistic significance.

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