



Educators Guide

Landscape of Slavery: The Plantation in American Art

18th century to Present

Gibbes
GIBBES MUSEUM OF ART



About This Resource

Greetings from the Gibbes!

As partners with K-12 educators, the Gibbes is invested in creating resources that will help classroom teachers use the arts as a powerful tool for teaching, learning, and growing. The arts can generate discussion and challenge us to rethink the way we view ourselves, others, and the world surrounding us. Such is the goal of this resource: to encourage thought and discussion.

This Educators' Guide is designed to accompany the Gibbes Museum of Art's traveling exhibition entitled *Landscape of Slavery: The Plantation in American Art*. It is intended to help educators develop lesson plans, facilitate classroom discussions, and engage students with art. Activities and discussion questions relate to multiple disciplines including visual arts, language arts, and social studies. This resource may be used in conjunction with a visit to the exhibition or may be used independently. Digital images are available to aid classroom discussions of the works of art featured in this guide.

These materials are designed for middle to high school age students; however, the content can easily be adapted to suit audiences of all ages. Educators are encouraged to tailor the materials to suit the needs of their individual classroom.

Exhibition Overview

Landscape of Slavery: The Plantation in American Art examines works of art featuring plantations and related slave imagery from the eighteenth century through the present. Curated by Angela D. Mack, Deputy Director for Curatorial Affairs at the Gibbes Museum of Art, the exhibition features over 100 paintings, sculptures, works on paper, photographs, and installation works. Through this diverse range of art, *Landscape of Slavery* explores how and why artists from varied backgrounds and time periods chose to include plantations and ideas about slavery in their work. The work is considered in the context of the history of landscape painting in America, but also presented in a way that invites critical discussion. More than a history of plantation imagery, the show considers the social ramifications of such work, particularly how the imagery has impacted race relations for the past three centuries. Focusing on this aspect of our country's history can be difficult, but also is an opportunity to explore issues of wealth, power, identity, memory, and nostalgia. We hope this exhibition will help you think about American history, culture, and art in new ways.

Landscape of Slavery is traveling to the University of Virginia Art Museum in Charlottesville, Virginia (January 25 – April 20, 2008); the Gibbes Museum of Art in Charleston, South Carolina (May 9 – August 3, 2008); and the Morris Museum of Art in Augusta, Georgia (August 23 – October 19, 2008). A full-color, 240 page publication has been produced in conjunction with the exhibition. Edited by Angela D. Mack and Stephen G. Hoffius, the volume includes six thematic essays by scholars in the fields of art history and social history.

This exhibition was made possible by the generous support of Gibbes, etc., the National Endowment for the Arts, the Charleston Renaissance Gallery, The Henry and Sylvia Yaschik Foundation, The Humanities Council ^{SC}, Dr. and Mrs. George W. Williams, and *Charleston* magazine.

Introduction

The idea of the *plantation* has a powerful history and meaning in American culture. For some it represents *slavery* and cruelty; to others it represents cultural history and a sense of pride. Plantations have been represented by a wide variety of artists whose images are as divergent as the ideas surrounding the subject.

General Discussion Questions

1. When you think of the word "plantation," what image appears in your mind? Why do you imagine a plantation this way? Do you think this is an accurate depiction of life on a plantation? Explain why or why not.
2. How, if at all, has the image of plantations changed over time? Explain the reasons for these changes.
3. Slavery is very much a part of our collective conscious, as evident by the *contemporary* works of art included in this exhibition. Why do you think this is so? What is the legacy of slavery in American society today?

Themes for Discussion

Consider the following themes when discussing works of art or concepts related to this exhibition:

Identity: how individuals view themselves and others; how the art in the exhibition affects the way we see or understand subjects in their work

Memory: the way an individual recalls or connects with the past, and in this exhibition, ideas about slavery

Nostalgia: a romantic desire to relive the past; viewing plantations in a positive, romantic way; wishing for "the good old days"

Power: how artists use imagery to empower themselves or their subjects; the way in which the art in the exhibition expresses a plantation owner's power over slaves and the land, or African American's ability to resist the power of the plantation owner

Race: groups of people who are related by shared descent; this exhibition highlights the disparities between the rights and living conditions of individuals from different racial backgrounds

Resistance: challenging racial stereotypes; questioning history and the legacy of slavery

Wealth: a large quantity of money or resources; this exhibition explores how slavery contributed to building wealth; how the art displays the wealth of plantation owners

General Activities

The following activities are intended to help students explore broad themes related to *Landscape of Slavery*. These activities are appropriate to complete at any time during the unit.

Activity 1: Modern Servitude

Create a research paper, magazine, or presentation that explores a current event or issue related to slavery and forced labor in contemporary society. Possible research topics include:

Coffee plantations in Central America
Diamond industry in West Africa
Sweatshops in Asia
Migrant labor in the United States
Slave trade in Sudan

Activity 2: The Legacy of Slavery

Begin this activity with a class discussion about the history and legacy of slavery in America. Use the general discussion questions to guide the conversation. Following the conversation, scan the newspaper, online periodicals, and other media for one week looking for articles or images that relate to the legacy of slavery. Clip the items and share with your class. Explain how the articles and images relate to slavery. Were you surprised by your findings? Explain why or why not.

Activity 3: The Image of the Indentured

Select an object from the complete list of works included in this guide. Research the work of art, artist, or the subject of the work. Write five discussion questions. Use the questions to lead a classroom discussion about your topic.



View of Mulberry, House and Street, ca. 1800 By Thomas Coram (American, 1756-1811), Oil on paper 4 1/8 x 6 5/8 inches, Courtesy of the Gibbes Museum of Art, Charleston, S.C. 1968.018.0001

About the Work

The earliest known image depicting a plantation house with rows of single-room slave cabins, *View of Mulberry, House and Street* is a valuable visual source of eighteenth-century American plantation architecture and layout. The neatly arranged lines of cabins that lead to the main house suggest control over the land and people. The inclusion of the cabins in the painting also allows modern-day viewers to explore the proximity and disparity between early slave settlements and the plantation owner's living quarters.

Frequently reproduced in secondary school American history textbooks, *View of Mulberry, House and Street* often is the first plantation image encountered by students.

Discussion Questions

1. Describe what you see in the painting. How does the **composition** lead your eye to the most important part of the painting? What is most important? How do you know?
2. What does this painting communicate about life on a plantation in 1800? Do you think this is an accurate representation of plantation life? Why or why not?
3. Discuss the similarities and differences of the plantation house and the slave cabins.

4. How does the layout of the buildings communicate the social roles of the plantation residents? How does the composition of the painting reinforce these roles?
5. What did Thomas Coram leave out of the painting? Why? How else did Coram alter the appearance of the plantation in the painting?
6. How do the choices made by the artist affect your understanding of the painting? How do his choices affect your understanding of the plantation itself?

Activity: Landscape of Choices

Goal: To understand how choices made by an artist affect the meaning of their artwork.

When an artist draws or paints a *landscape*, they decide what to include. Many times they leave things out or even make things up! Sometimes a picture does not tell the whole story. We have to think about what is in the picture and what has been left out.

Materials:

paper
pencils
paint, markers, or crayons

Procedure:

1. In preparation to create a landscape drawing or painting, select the subject of your landscape. Suggested subjects include your home, school, or a place you have visited.
2. Create a list of objects you plan to include in your landscape. Why did you choose these objects? Why are they important? How would the meaning of your landscape change if you left out any of these objects?
3. Create a list of objects you decided to leave out of your landscape. Why did you decide not to include these objects? How would the meaning of your landscape change if you included them?
4. Based on your lists, draw or paint your landscape.
5. Share your landscape with your class. Explain why you chose to include each object in your landscape, and why you did not include other objects.



*"Dave belongs to Mr. Miles!/Where the oven
bakes-the pot biles/31st July, 1840,"* 1840
By Dave "The Potter" Drake (American, b. ca. 1800)
and Baddler, Lewis Miles Factory, Horse Creek Valley,
Edgefield District, S.C.
Alkaline-glazed stoneware jar
15 x 13 inches
Courtesy of the Charleston Museum, Charleston, S.C.

About the Work

Born into slavery around 1800, Dave "the Potter" Drake was given more privileges than an average field worker because of his skill at pottery making. Frequently he was hired out among different pottery-making families in the district of Edgefield, South Carolina. Since Drake was such a valuable worker, he avoided the threat of being sold to another owner.

Drake created large-scale clay vessels, which were unusually wide at the shoulder and required great strength and skill to create. His pottery is easily identified not only because of its large size but because he signed and dated most of his work. In addition to his signature, Drake frequently inscribed his pots with rhymed couplets. The couplets often described the purpose of the jar, "Great & Noble Jar/hold sheep, goat and bear," shared jokes, "Another trick is worse than this/ Dearest Miss, spare me a kiss," or in the case of this pot, stated his legal condition, "Dave belongs to Mr. Miles/Where the oven bakes-the pot biles."

Discussion Questions

1. Dave "The Potter" Drake was unique because he was a literate slave who often signed and inscribed his **pottery**. Why do you think Drake chose to include words with his pottery? How do the words impact your thoughts about the jar? Would you view the jar differently if it did not include words?
2. Describe the life of a slave. What was their role on the plantation? What jobs did slaves do? How was Dave "The Potter" Drake's life or role different from your understanding of slavery? How was it similar?
3. How does this jar relate to the theme of power? How is Drake powerful? How is Mr. Miles powerful? How is the jar powerful? Consider the jar's size, shape, and **symbolism**.
4. How does Drake's pottery relate to other African American art traditions such as basketry and quilting?

Activity: Express Yourself

Goal: To use poetry to explore personal expression and to respond to Dave “The Potter” Drake’s work.

Personal expression is something we take for granted. We are allowed to speak our minds, dress as we choose, and pursue the activities we find most interesting. As a slave, Dave “The Potter” Drake was not permitted the freedom of expression we enjoy today. However, as a literate and skilled potter, Drake was able to express himself through his pottery, particularly the rhyming verses written on many of his works.

Materials:
paper
pens or pencils

Procedure:

1. Use discussion questions #1 and #2 to think about Dave “The Potter” Drake. How would you describe him? How does his experience as a slave affect you? Write a rhyming verse to express your thoughts about Drake.
2. Imagine that poetry is the only way you are allowed to express yourself. What would you want the world to know about you? Write four sets of rhyming verses to describe yourself or to express your feelings.
3. Select your favorite verse and share it with your class.



A Visit from the Old Mistress,
1876, By Winslow Homer
(American, 1836-1910)
Oil on canvas
18 1/2 x 24 1/2 inches
Courtesy of the Smithsonian
American Art Museum,
Washington D.C.,
Gift of William T. Evans

About the Work

Exhibited at the National Academy of Design in 1880, Winslow Homer completed this painting as part of a series of works he produced during visits to Virginia between 1875 and 1877. One of the first artists to approach the difficult topic of race relations after the Civil War, Homer is known for his compassionate treatment of African Americans in his work. In this painting he captures the tension that existed between white plantation owners and their former slaves after the war.

Discussion Questions

1. How would you describe the mood of the painting? Why? How does the setting, color, and position of the figures affect the mood?
2. What do you imagine the figures are discussing? What makes you think this?
3. Which figure seems to hold the position of power in the group? Why do you think this?
4. How would you describe the relationship between the woman on the right and the other women in the painting?
5. The United States Civil War took place from 1861 to 1865. Consider the painting's title and the date of 1876. How does the post Civil War date effect your interpretation of the relationships between the women?

Activity: What's the Story?

Goal: To use creative writing to respond to *A Visit from the Old Mistress* by Winslow Homer.

Materials:
paper
pencils
markers or crayons

Procedure:

1. Spend a few minutes looking at the painting *A Visit from the Old Mistress*.
2. Use the discussion questions to explore the relationships between the figures in the painting. Why do you think the mistress is in the room? What do you think they are discussing? How do you think each woman feels? Why?
3. Using *A Visit from the Old Mistress* as a starting point, write a short story, comic book, or skit using the women depicted in the painting as main characters in your work.
4. Summarize your story and share it with the class. If you created a skit, work with a team of four or five students to perform the skit for the class. What is your work about? What moment are you presenting? Why? What affected your understanding of the image? What was your process?



Mending a Break in a Rice Field Bank from the series *A Carolina Rice Plantation of the Fifties*, ca. 1935
By Alice Ravenel Huger Smith (American, 1876-1958), Watercolor on paper, 17 x 22 inches, Courtesy of
the Gibbes Museum of Art, Charleston, S.C., Conservation courtesy of Ralph Blakely and Wilmer H. Welsh,
1937.009.0026

About the Work

Alice Ravenel Huger Smith was one of the main artists who brought about a cultural renaissance in Charleston, South Carolina between the two world wars. Born into a prominent planter family, Smith began studying at the Carolina Art Association (the governing body of the Gibbes Museum of Art) in the 1890s. Instead of formal training in New York or Europe, she learned from the informal instruction of artists visiting Charleston and from direct observation of nature.

Through her artwork, numerous writings, and civic activities, Smith shared with a national audience the history and mythology of her beloved *lowcountry* as she had learned it from her *cotton-factor* father and others. Produced in midcareer, *A Carolina Rice Plantation of the Fifties* was the most ambitious of her publications. The series of watercolors and the accompanying text, which includes an essay on rice cultivation, are meant to serve as first-hand accounts of life on a rice plantation during the *antebellum* period. Instead they offer a benign vision of plantation life from the planter's perspective.

Discussion Questions

1. Compare and contrast *Mending a Break in a Rice Field Bank* by Alice Smith with *A Visit from the Old Mistress* by Winslow Homer. Pay particular attention to the interaction between the African Americans and the white landowners. How are the paintings similar? How are they different?
2. Describe the colors used by Alice Smith. How do the colors affect the mood of the painting? How would different colors change the mood of the painting?
3. Alice Smith's paintings have been described as romanticized and nostalgic. What is romantic or nostalgic about this painting? What other works from this exhibition are romantic or nostalgic?
4. How would you describe the body language of the figures? What does their posture, arm position, and stance communicate? Compare and contrast the body language of the slavemaster with the body language of the slaves.

Activity: Creating History

Goal: To use critical thinking, writing, and art-making skills to explore how history is created.

Materials:

paper
pencils
paint, markers, or crayons

Procedure:

1. Alice Smith's painting *Mending a Break in a Rice Field Bank* was created to illustrate a book that records the history of the South Carolina rice culture. What do you think is important to record for history? Think about the community in which you live. How would you write the history of your community today? What should future generations know about present-day life in your community?
2. Divide into groups of four students. Brainstorm which current events, people, places, or stories should be included in the history of your community.
3. As a group, select the four most important subjects from your brainstorming session. Have each group member select one of the four subjects.
4. Create a drawing that describes your subject and write a short paragraph to explain your drawing. Imagine this drawing and paragraph will be included in a history book printed in the year 2075.
5. As a group, present your drawings to the class. Was it difficult to decide the subjects of your drawings? Why? Did any groups select the same subjects? If so, did the groups draw and write about them in the same or different ways? Why?



Sowing, ca. 1942
By William H. Johnson
(American, 1901-1970)
Screenprint/silkscreen
on paper
11 1/2 x 16 inches
Courtesy of the Gibbes
Museum of Art,
Charleston, S.C.
1959.020.0002

About the Work

A South Carolina native, William H. Johnson left the segregated South by 1918 and moved to Harlem, New York to pursue his artistic career. Admitted into the National Academy of Design, he excelled under the tutelage of Charles Webster Hawthorne. In spite of his achievements at the academy, he was passed over for a scholarship to study abroad. Hawthorne recognized the obstacles Johnson would continue to face as a black artist and privately raised funds for his travel to Europe. After several years of study in Paris, he met and eventually married Danish textile artist Holcha Krake. The Johnsons lived in Denmark from 1930 until 1938, when the threat of Nazi invasion brought them back to New York. A few months later Johnson joined the WPA Federal Art Project and was assigned a teaching position at the Harlem Community Art Center.

During this period in his career, Johnson combined his interests in modern and non-western art with his renewed interest in depicting African American life in Harlem and the rural South. Using a limited but vibrant *palette* he depicted simplified, flattened figures placed in spare settings. Johnson created intense images that focus on a specific action, from *sharecroppers* plowing a cotton field to New Yorkers dancing the jitterbug. *Sowing* is representative of Johnson's style during this period. "My aim is to express in natural way what I feel, what is in me, both rhythmically and spiritually, all that which in time has been saved up in my family of primitiveness and tradition, and which is now concentrated in me."

Discussion Questions

1. Describe the subject of the print. What activity is taking place? What does this print communicate about life in America in the early 1940s?
2. What is the social standing of the figures depicted by Johnson? What is their economic situation? How do you know this?
3. What do you notice about this print? How is it different from other works of art in the exhibition, or other art you have seen?
4. Describe the style of the print. How is it different from a traditional landscape?
5. How is the print *medium* different from other mediums such as painting, sculpture, and photography? Why do you think Johnson chose the print medium for this subject matter?
6. William H. Johnson is an African American artist. Is his interpretation of the plantation different than artists from other backgrounds? Explain why or why not.

Activity: What's the Difference?

Goal: To use visual and critical thinking skills to compare and contrast works of art by different artists from different time periods.

Materials:
paper
pens or pencils

Procedure:

1. Spend a few minutes comparing *Sowing* by William H. Johnson with *View of Mulberry, House and Street* by Thomas Coram and *Mending a Break in a Rice Field Bank* by Alice Smith.
2. Create a chart to record your observations about each work. Label the columns with the title of each work. Label the rows with the following terms: setting, figures, mood, color, and style.
3. Fill in the chart with your thoughts about each term as it relates to each work of art. What do you see? How does it make you feel? Why?
4. Use the chart to discuss your observations with the class. How are the works similar? How are they different? What do you conclude about the meaning of each work? Why?



Lots of slaves brought over from Africa could fly. There folks can fly even now. They tell me them people could do all kinda curious things. They could even make farm tools work for em just by talkin to em. And some of em could disappear at will. Wist! And they'd be gone!!

Ole man Waldburg own slaves, and worked them hard and one day they was hoein' in the field and the driver come over and two of em was up under the shade tree and the hoe was working by itself. The driver say "What's this?" and they say,

*Kum Buba Yali
Jum Bumba Tambe,
Kum Kunka Yali, Kum Kuma Tambe*

Quick like. Then they rize off the ground and flew back to Africa. Nobody ever see em no more. My grandmother see that with her own eyes. Anytime they wanted they would fly back to Africa, then come back again to the plantation. They'd come back cause they have chillun who didn't have the power to fly and had to stay on the plantation.

Untitled (Boone Hall plantation) from the *Sea Island Series*, 1992,
By Carrie Mae Weems (American, b. 1953)
Gelatin silver print and text panel, 30 x 30 inches, text panel 20 x 20 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C., 2003.001a-b

About the Work

Born in Portland, Oregon, Carrie Mae Weems received her education in both art and *folklore*, which is reflected in her black and white photography. While earning her Masters of Fine Arts degree from the University of San Diego, Weems became connected with a group of political artists who added meaning to their photography by pairing images with texts, a technique that Weems continues to use.

Working with photographs, text panels, and ceramic plates, Weems produces art that addresses political and social issues related to African American culture. In her untitled photograph of Boone Hall plantation from the *Sea Island Series*, Weems explores the *Gullah* language spoken on the Sea Islands off the coast of South Carolina and Georgia. The photographic component of this work shows the remains of two slave cabins, two cannonballs, and signs of a contemporary archaeological site. By compiling these elements, the photograph captures a story of enslavement, conflict, and rediscovery. The accompanying textual component of the work incorporates words from tape recordings of Weems's own relatives and recounts fragments of Gullah history and folklore.

Discussion Questions

1. What do you think of when you first view this work? Why? Describe what you see.
2. Why do you think Weems chose to photograph the plantation in black-and-white?
3. Discuss your knowledge of Gullah culture. How did the culture originate? Describe important Gullah traditions. Why are these traditions important? What do they mean to the Gullah community?
4. Why do you think Weems included text with the photograph? Why is the text important? Why is folklore such an important aspect of Gullah culture?
5. Compare and contrast the slave cabins in this work with those in the Thomas Coram painting *View of Mulberry, House and Street*. How are they similar? How are they different? How do you respond to each work?

Activity: The Power of Words

Goal: To explore the relationship between image and text in art.

Materials:
newspapers
magazines
photographs
glue
paper or poster board
markers, pens, or pencils

Procedure:

1. Select a photograph that relates to one of the themes of *Landscape of Slavery*. The themes include identity, memory, nostalgia, power, race, resistance, and wealth. The photograph can be from any source: photocopied from a book, clipped from a newspaper or magazine, printed from the internet, or an image photographed by you.
2. Paste the photograph on a piece of paper or poster board.
3. Add text to the paper or poster board that relates to the photograph and the theme. The text can come from any source, so be creative! Suggested sources include poems, song lyrics, movie quotes, newspaper clippings, or text written by you. Also be creative with the placement of the text.
4. Share your project with the class. Can your classmates guess the theme? Explain how the photograph and text relate to each other. How do they relate to the theme?



Untitled from the *Passage on the Underground Railroad Series*, 2002, By Stephen Marc (American, b. 1954), Archival pigment inkjet print, 18 x 52 inches, Courtesy of the artist

About the Work

A professor of photography at Arizona State University's Herberger College of Fine Arts, Stephen Marc creates photographic *montages* that combine personal memorabilia, antebellum plantation structures, documents, and artifacts with elements of contemporary culture. Inspired by his personal journey of discovery, since the 1990s Marc has investigated the trans-Atlantic slave trade and African American life in the Midwestern communities where he was raised.

In 2002 Marc began working on his *Passage on the Underground Railroad Series*, which grew out of a community-based project initiated by Mississippi State University. Ten montages comprise the series, which was first exhibited in 2003. All the objects reflect Marc's historical investigation as well as thousands of photographs he has taken of Underground Railroad sites across the United States and Canada.

Individually the works in the series are not titled, but Marc refers to this image as the "Double Tap Brand." In the foreground a young man with a brand on his arm walks along a wrought-iron fence with cotton fields, railroad tracks, and columned houses in the background. The man received the brand as a member of Phi Beta Sigma fraternity at Mississippi State, which encourages its members to brand themselves with the Greek letter for sigma. The hazy text in the sky was reproduced from a historical document in which a slave owner voices his opinion against the *abolition* of slavery.

Discussion Questions

1. Describe what you see. What do you think of when looking at this print?
2. This print is part of a series called *Passage on the Underground Railroad*. Why do you think Marc chose this title? How does the subject matter relate to the Underground Railroad?
3. Why do you think Marc chose to *crop* the figure's head out of the composition?
4. Discuss the gesture made with the figure's right hand. What do you think it means? Why?
5. How do you interpret the text in the sky? What does it mean? Why do you think Marc chose to include it?

6. In the exhibition, this object is included in the section titled "Protest." How does this print express protest?
7. How do you know this is a contemporary work of art created in 2002? How can you tell the figure is from the present day?
8. Think about the plow, the wrought iron fence, and the brand on the figure's arm. What does each object symbolize? What connections can you make between the objects? How do the objects relate to slavery?

Activity: The Road to Freedom

Goal: To develop research and writing skills while learning about the Underground Railroad.

Materials:
paper
pens or pencils

Procedure:

1. Research the Underground Railroad. Consider these key questions as you conduct your research:
What was the purpose of the Underground Railroad?
When was it active?
Where did it exist?
How did the Underground Railroad work?
Who are key figures in the Underground Railroad? What was their role?
What dangers were involved in traveling on the Underground Railroad?
2. Imagine you are a slave traveling on the Underground Railroad. Write three journal entries describing your journey. Be very descriptive of your experience. Include where you travel, what you see, who you meet, how you feel, and why you decided to travel on the Underground Railroad.
3. Summarize your journal and share it with your class.

**Complete List of Works
for the exhibition
*Landscape of Slavery: The
Plantation in American Art***

To view images and learn more about objects from the Gibbes collection included in the exhibition, search our online database in the Explore section of our Web site (http://www.gibbesmuseum.org/explore/explore_main.php). Click on "Search Collections" and use the title, artist, or **accession number** to find a specific object from the following list.

Section 1: Introduction

T. Radcliffe, Esquire, ca. 1800
The Seat of T. Radcliffe, Esquire, View of Cuckold's Creek from Cockfield and Distant View of Combahee, ca. 1800
The Seat of T. Radcliffe, Esquire, View from Hudders Field, ca. 1800
The Seat of T. Radcliffe, Esquire, View from Hudders Field, ca. 1800
The Seat of T. Radcliffe, Esquire, View from Hudders Field, ca. 1800
The Seat of T. Radcliffe, Esquire, ca. 1800
View from Fish Pond Bridge, The Seat of T. Radcliffe, Esquire, ca. 1800
By Thomas Coram (American, 1756-1811)
Oil on paper
All 4 1/8 x 6 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
1994.015.0001-0007

River Plantation, ca. 1855-1860
By T. Addison Richards (American, 1820-1900)
Oil on canvas
20 1/4 x 30 inches
Courtesy of the Morris Museum of Art, Augusta, Ga.

Study for Washington and Lafayette at Mount Vernon, 1784, ca. 1858
By Louis Rémy Mignot (American, 1831-1870)
Oil on canvas
25 1/2 x 37 1/2 inches
Courtesy of the Mount Vernon Ladies Association, Mt. Vernon, Va.

Old Kentucky Home, Life in the South (Negro Life at the South), 1859
By Eastman Johnson (American, 1824-

1906)
Oil on canvas
37 x 46 inches
Courtesy of the New-York Historical Society, the Robert L. Stuart Collection, on permanent loan from the New York Public Library, New York, N.Y.
(Gibbes Museum of Art only)

A Visit from the Old Mistress, 1876
By Winslow Homer (American, 1836-1910)
Oil on canvas
18 1/2 x 24 1/2 inches
Courtesy of the Smithsonian American Art Museum, Washington, D.C., Gift of William T. Evans

Untitled (Cotton Picker), ca. 1880s
By William Aiken Walker (American, 1838-1921)
Oil on board
12 3/4 x 6 7/8 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
1986.004.0004

Boone Hall Plantation, ca. 1925
By Edwin Harleston (American, 1882-1931)
Oil on canvas
14 x 16 7/8 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
1997.009

Sunday Morning at the Great House from the series *A Carolina Rice Plantation of the Fifties*, ca. 1935
By Alice Ravenel Huger Smith (American, 1876-1958)
Watercolor on paper
17 3/8 x 22 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C., Conservation courtesy of Ralph Blakely and Wilmer H. Welsh
1937.009.0002

Picking Cotton, ca. 1936
By Hale Woodruff (American, 1900-1980)
Oil on Masonite
36 x 72 inches
Courtesy of the High Museum of Art, Atlanta, Ga., Purchase with High Museum of Art Enhancement Fund

Picking Cotton from the series *This Our Land*, 1948
By Anna Heyward Taylor (American,

1879-1956)
Linoleum print on paper
8 x 6 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
1949.002.0015

Indigo from the series *This Our Land*, 1948
By Anna Heyward Taylor (American, 1879-1956)
Linoleum print on paper
8 x 6 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
1949.002.0012

Sowing Rice from the series *This Our Land*, 1948
By Anna Heyward Taylor (American, 1879-1956)
Linoleum print on paper
8 x 6 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
1949.002.0010

Mulberry Castle from the series *This Our Land*, 1948
By Anna Heyward Taylor (American, 1879-1956)
Linoleum print on paper
8 1/4 x 10 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
1949.002.0013

Untitled (Boone Hall plantation) from the *Sea Island Series*, 1992
By Carrie Mae Weems (American, b. 1953)
Photograph, 30 x 30 inches, text panel, 20 x 20 inches, 5/10
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
2003.001A-B

Tobacco Blues, 2000
By Radcliffe Bailey (American, b. 1968)
Color aquatint etching with photogravure and chine-collé on paper, 15/30
50 x 40 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
2001.017

Field, 2002
By Betye Saar (American, b. 1926)
Mixed media collage on paperboard
23 1/2 x 19 3/4 x 2 inches

Courtesy of Michael Rosenfeld Gallery, LLC, New York, N.Y.

Section 2: Protest

The Way They Live, 1879

By Thomas Anshutz (American, 1851-1912)

Oil on canvas

24 x 17 inches

Courtesy of the Metropolitan Museum of Art, New York, N.Y., Morris K. Jesup Fund, 1940 (40.40)

Ploughing It Under, 1934

By Thomas Hart Benton (American, 1889-1975)

Oil on canvas

20 1/8 x 24 1/4 inches

Courtesy of anonymous lender

Sowing, ca. 1942

By William H. Johnson (American, 1901-1970)

Screenprint/silkscreen on paper

11 1/2 x 16 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

1959.020.0002

Cotton Picker, 1940

By Seymour Lipton (American, 1903-1986)

Carved sabcu wood

23 x 19 1/2 x 17 inches

Courtesy of Mr. and Mrs. Hurdle Lea

Rose Hill, ca. 1820

By unidentified artist

Oil on canvas

35 1/2 x 51 1/2 inches

Courtesy of the Charleston Museum, Charleston, S.C.

Charles Heyward Diary, 1826-1835

Pen and ink on paper

5 7/8 x 5 1/8 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

A1988.007.0003

Freedom, a Fable (Southland Series), 1997

By Kara Walker (American, b. 1969)

Popup silhouette book

10 1/2 x 9 3/8 inches

Collection of Leslie King-Hammond, Ph.D.

James Gregorie, n.d.

By William Henry Brown (American, 1808-1883)

Silhouette on paper

13 3/8 x 9 5/8 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

1963.031

Ashley Hall, 1803

By Charles Fraser (American, 1782-1860)

Watercolor on paper

7 1/4 x 4 5/8 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

1938.036.0088

Another View of the Same, 1803

By Charles Fraser (American, 1782-1860)

Watercolor on paper

7 1/4 x 4 5/8 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

1938.036.0089

Untitled from the *Passage on the Underground Railroad Series*, 2002

By Stephen Marc (American, b. 1954)

Archival pigment inkjet print

18 x 52 inches

Courtesy of the artist

Untitled from the *Passage on the Underground Railroad Series*, 2002

By Stephen Marc (American, b. 1954)

Archival pigment inkjet print

18 x 52 inches

Courtesy of the artist

Untitled from the *Passage on the Underground Railroad Series*, 2002

By Stephen Marc (American, b. 1954)

Archival pigment inkjet print

18 x 52 inches

Courtesy of the artist

Untitled from the *Passage on the Underground Railroad Series*, 2002

By Stephen Marc (American, b. 1954)

Archival pigment inkjet print

18 x 52 inches

Courtesy of the artist

Cotton Pickers, 1947

By John Biggers (American, 1924-2001)
Conté crayon and *gouache* on paper-board

39 5/8 x 29 3/4 inches

Courtesy of the Los Angeles County

Museum of Art, Los Angeles, Calif., Purchased with funds provided by the American Art Deaccession Fund and the Black American Art Fund (Gibbes Museum of Art only)

The Blue and The Gray, ca. 1990

By Johnnie Lee Gray (American, 1941-2000)

Acrylic on wood panel

From the collection of Shirley Jean Gray, CEO of Art By J. Lee Gray, Inc., Spartanburg, S.C.

Foundation, 2004 (front and back study)

By Juan Logan (American, b. 1946)

Cast ductile iron

Each block 11 x 20 x 10 inches, total of 42 blocks

Courtesy of the artist

Section 3: Politics

The Plantation, ca. 1825

By unknown artist

Oil on wood

19 1/2 x 29 1/2 inches

Courtesy of the Metropolitan Museum of Art, New York, N.Y., Gift of Edgar William and Bernice Chrysler Garbisch, 1963.201.3

View of the West Front of Monticello and Garden, 1825

By Jane Pitford Braddick Peticolas

(American, 1791-1852)

Watercolor on paper

13 5/8 x 18 1/8 inches

Courtesy of Monticello, Thomas Jefferson Foundation, Inc., Charlottesville, Va.

St. John, St. Martin Parish, 1861

By Marie Adrien Persac

(French/American, 1823-1873)

Gouache and collage on French-made woven paper

22 5/8 x 27 3/8 inches

Courtesy of the LSU Museum of Art, Baton Rouge, La., Gift of Mrs. Ben Hamilton in memory of her mother, Mrs. Tela Meier, and the Friends of the LSU Museum of Art

The Old Westover Mansion, 1869

By Edward Lamson Henry (American, 1841-1919)

Oil on panel

11 1/4 x 14 5/8 inches

Courtesy of the Corcoran Gallery of Art,

Washington, D.C., Gift of the American Art Association

The Old Mt. Vernon, 1857

By Eastman Johnson, (American, 1824-1906)

Oil on canvas

23 1/2 x 34 inches

Courtesy of The Fraunces Tavern Museum, New York, N.Y.

Washington as a Farmer, at Mt. Vernon, 1851

By Junius Brutus Stearns (American, 1810-1885)

Oil on canvas

37 1/2 x 54 inches

Courtesy of the Virginia Museum of Fine Arts, Richmond, Va., Gift of Col. and Mrs. Edgar W. Garbisch

Kitchen at Mt. Vernon, 1857

By Eastman Johnson (American, 1824-1906)

Oil on canvas

14 x 21 inches

Courtesy of the Hevrdejs Collection, Houston, Tex.

The Cotton Pickers, 1876

By Winslow Homer (American, 1836-1910)

Oil on canvas

24 1/16 x 38 1/8 inches

Courtesy of the Los Angeles County Museum of Art, Los Angeles, Calif., Acquisition made possible through Museum Trustees: Robert O. Anderson, R. Staunton Avery, B. Gerald Cantor, Edward W. Carter, Justin Dart, Charles E. Ducommun, Camilla Chandler Frost, Julian Ganz, Jr., Dr. Armand Hammer, Harry Lenart, Dr. Franklin D. Murphy, Mrs. Joan Palevsky, Richard E. Sherwood, Maynard J. Toll, and Hal B. Wallis
(Gibbes Museum of Art only)

Cotton Picking, n.d.

By William Toliver (American, 1951-2000)

Oil on canvas

35 1/8 x 47 inches

Courtesy of the Morris Museum of Art, Augusta, Ga.

Old Church, Selections from the Atlanta Period, 1935, reprint 1996

By Hale Woodruff (American, 1900-1980)

Linocut on paper

19 x 15 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

2001.022.0002

Trusty on a Mule, Selections from the Atlanta Period, 1935, reprint 1996

By Hale Woodruff (American, 1900-1980)

Linocut on paper

19 x 15 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

2001.022.0007

Returning Home, Selections from the Atlanta Period, 1935, reprint 1996

By Hale Woodruff (American, 1900-1980)

Linocut on paper

19 x 15 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

2001.022.0003

Relics, Selections from the Atlanta Period, 1935, reprint 1996

By Hale Woodruff (American, 1900-1980)

Linocut on paper

19 x 15 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

2001.022.0004

Giddap, Selections from the Atlanta Period, 1935, reprint 1996

By Hale Woodruff (American, 1900-1980)

Linocut on paper

19 x 15 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

2001.022.0006

By Parties Unknown, Selections from the Atlanta Period, 1935, reprint 1996

By Hale Woodruff (American, 1900-1980)

Linocut on paper

19 x 15 inches

Courtesy of the Gibbes Museum of Art, Charleston, S.C.

2001.022.0005

Uncle Tom's cabin; or, Life among the Lowly, first edition, 1852

By Harriet Beecher Stowe (American, 1811-1896)

Published by John P. Jewett & Company, Boston, Mass.

Courtesy of the Clifton Waller Barrett Library of American Literature, Special Collections, University of Virginia Library, Charlottesville, Va.

"Dave belongs to Mr. Miles!/Where the oven bakes-the pot biles/31st July, 1840," 1840

By Dave "The Potter" Drake (American, b. ca. 1800) and Baddler, Lewis Miles Factory, Horse Creek Valley, Edgefield District, S.C.

Alkaline-glazed stoneware jar

15 x 13 inches

Courtesy of the Charleston Museum, Charleston, S.C.

Georgia Cotton Fields, 1934-1937

By Lamar Dodd (American, 1909-1996)

Oil on canvas

21 1/4 x 41 1/4 inches

Courtesy of the Georgia Museum of Art, University of Georgia, Athens, Ga.; extended loan from the University of Georgia Foundation, gift of Mary and Lamar Dodd

Mammy's Little Coal Black Rose (We Shall Overcome), 1973

By Betye Saar (American, b. 1926)

Mixed media collage on board

14 3/4 x 10 3/4 inches

Courtesy of Michael Rosenfeld Gallery, LLC, New York, N.Y.

Alabama Cotton Pickers, 1934

By Howard Cook (American, 1901-1980)

Conté crayon, charcoal, and colored chalk on wove paper

36 x 48 inches

Courtesy of the Georgia Museum of Art, University of Georgia, Athens, Ga.; gift of the artist and Friends of the Art Department and Museum

Section 4: Nostalgia

Mount Vernon, ca. 1839

By William Thompson Russell Smith (American, 1812-1896)

Oil on canvas

12 x 18 inches

Courtesy of the Morris Museum of Art, Augusta, Ga.

A Cotton Plantation on the Mississippi, 1883

By William Aiken Walker (American,

1838-1921)
Oil on canvas
20 x 30 inches
Courtesy of the Gilcrease Museum,
Tulsa, Okla.

Mending A Break in a Rice Field Bank
from the series *A Carolina Rice
Plantation of the Fifties*, ca. 1935
By Alice Ravenel Huger Smith
(American, 1876-1958)
Watercolor on paper
17 1/2 x 22 inches
Courtesy of the Gibbes Museum of Art,
Charleston, S.C., Conservation courtesy
of Ralph Blakely and Wilmer H. Welsh
1937.009.0026

Carting Rice from a Small Field from the
series *A Carolina Rice Plantation of the
Fifties*, ca. 1935
By Alice Ravenel Huger Smith
(American, 1876-1958)
Watercolor on paper
17 1/2 x 22 inches
Courtesy of the Gibbes Museum of Art,
Charleston, S.C., Conservation courtesy
of Ralph Blakely and Wilmer H. Welsh
1937.009.0018

*Tranquil Hill The Seat of Mrs. Ann
Waring, Near Dorchester*, ca. 1800
By unknown artist
Watercolor on paper
10 1/4 x 13 3/4 inches
Courtesy of the Gibbes Museum of Art,
Charleston, S.C.
1972.019

Picking Cotton, ca. 1935
By Rudolph Voelcker (American, b.
1873)
Oil on canvas
30 x 36 inches
Courtesy of Michael Rosenfeld Gallery,
LLC, New York, N.Y.

Field Workers, 1942
By William Gropper (American, 1897-
1977)
Oil on canvas
27 x 34 inches
Courtesy of the Johnson Collection

Pounding Rice, ca. 1932
By Alfred Hutt (American, 1877-1954)
Drypoint on paper
9 x 9 1/2 inches
Courtesy of the Gibbes Museum of Art,
Charleston, S.C.

1955.007.0063

Grinding Sugar Cane, ca. 1951
By Alfred Hutt (American, 1877-1954)
Drypoint on paper
7 1/2 x 10 inches
Courtesy of the Gibbes Museum of Art,
Charleston, S.C.
1955.007.0069

Rural South
By Alfred Hutt (American, 1877-1954)
Drypoint on paper
11 1/4 x 13 inches
Courtesy of the Gibbes Museum of Art,
Charleston, S.C.
1955.007.0083

*Landscape and Variable: Bounty and
Burden of History*, 1988
By William Dunlap (American, b. 1944)
Mixed media and polymer paint on can-
vas
66 x 94 inches
Courtesy of the Ogden Museum of
Southern Art, Roger Houston Ogden
Collection, New Orleans, La.

Document describing Wilbur G. Kurtz's
role as a consultant to the *Gone with
the Wind* production, n.d.
Prepared by Victor M. Shapiro
Selznick International Pictures
Culver City, California
Courtesy of the Kenan Research Center
at the Atlanta History Center, Atlanta,
Ga.

Telegram to Wilbur G. Kurtz, January 29,
1938
From David O. Selznick
Selznick International Pictures, Inc.
Culver City, California
Courtesy of the Kenan Research Center
at the Atlanta History Center, Atlanta,
Ga.

William Menzies with set sketches for
Gone with the Wind, n.d.
Publicity photograph
Selznick International Pictures, Inc.
Culver City, California
Courtesy of the Kenan Research Center
at the Atlanta History Center, Atlanta,
Ga.

The Tarleton Twins visit Tara, n.d.
Publicity photograph
Selznick International Pictures, Inc.
Culver City, California

Courtesy of the Kenan Research Center
at the Atlanta History Center, Atlanta,
Ga.

Trailer for *Gone with the Wind*, ca. 1939
By Wilbur G. Kurtz (American, 1882-
1967)
Watercolor on paper
Selznick International Pictures, Inc.
Culver City, California
Courtesy of the Kenan Research Center
at the Atlanta History Center, Atlanta,
Ga.

Trailer for *Gone with the Wind*, ca. 1939
By Wilbur G. Kurtz (American, 1882-
1967)
Watercolor on paper
Selznick International Pictures, Inc.
Culver City, California
Courtesy of the Kenan Research Center
at the Atlanta History Center, Atlanta,
Ga.

The Ruins of Windsor, ca. 1936
By Eudora Welty (American, 1909-2001)
Digital print from original negative
13 1/2 x 12 5/8 inches
Courtesy of Eudora Welty, LLC; Eudora
Welty Collection, Mississippi Department
of Archives and History, Jackson, Miss.

Ruins of a Louisiana Plantation, ca. 1885
By George David Coulon (American,
1822-1904)
Oil on canvas
25 x 30 inches
Courtesy of Stephen R. Reily, Louisville,
Ky.

Hampton Plantation, 1973
By John McWilliams (American, b. 1941)
Silver gelatin print
24 x 36 inches
Courtesy of the artist

Slave Tower, Murphy's Island, 1984
By John McWilliams (American, b. 1941)
Silver gelatin print
20 x 28 1/2 inches
Courtesy of the artist

Section 5: Identity

View of Mulberry, House and Street, ca.
1800
View of Cooper River at Mulberry, ca.
1800
View of Road Along River at Mulberry,
ca. 1800

View of Road at Mulberry, ca. 1800
View of Road at Mulberry, ca. 1800
View of Mulberry, ca. 1800
View of Mulberry, ca. 1800
By Thomas Coram (American, 1756-1811)
Oil on paper
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
1968.018.0001-0007

Blue Lightning, 1995
By Beverly Buchanan (American, b. 1940)
Oil pastel on paper
25 1/2 x 38 inches
Courtesy of the Bernice Steinbaum Gallery

Untitled, from the *Sea Island Series*, 1992
By Carrie Mae Weems (American, b. 1953)
Three tinted photographs, 1/10
20 inch diameter, 20 x 16 inches, 20 inch diameter
Courtesy of the artist

Untitled (Hubcaps) from the *Sea Island Series*, 1992
By Carrie Mae Weems (American, b. 1953)
Silver print
20 x 20 inches
Courtesy of the artist

Untitled, (Trees with mattress springs) from the *Sea Island Series*, 1992
By Carrie Mae Weems (American, b. 1953)
Silver print
20 x 20 inches
Courtesy of the artist

"*Mr. Miles Dave/February 7, 1840/L.Miles,*" 1840
By Dave "The Potter" Drake (American, b. ca. 1800) and
Baddler, Lewis Miles Factory, Horse Creek Valley, Edgefield
District, S.C.
Alkaline-glazed stoneware jar
14 3/4 x 8 inches
Courtesy of the Charleston Museum, Charleston, S.C.

Figural Vessels (or Face Jugs); Made at Miles Mill, Aiken
County, ca. 1850
Stoneware
5 3/4 x 5 1/4 inches and 5 x 4 1/4 inches
Courtesy of the Charleston Museum, Charleston, S.C.

Mecklenberg County: High Cotton Mother and Child, 1978
By Romare Bearden (American, 1912-1988)
Watercolor on paper
6 5/8 x 10 5/8 inches
Courtesy of the Hood Museum of Art, Dartmouth College,
Hanover, N.H.
(Gibbes Museum of Art only)

Reunion, 1975
By Romare Bearden (American, 1911-1988)
Multiple collage
20 1/4 x 15 inches

Courtesy of Jerald Melberg Gallery, Charlotte, N.C.

No Mommy Me I, 1991
By Joyce Scott (American, b. 1948)
Leather and beads
15 x 6 x 6 inches
Courtesy of the Hort Family Collection

Plantation Quilt, 1980
By Elizabeth Talford Scott (American, b. 1916)
Fabric with mixed media (beads, sequins, stones, shells, but-
tons, plastic netting, and found objects)
69 1/2 x 75 inches
Courtesy of the artist, Baltimore, Md.

Earth to Earth, 1998
By Jonathan Green (American, b. 1955)
Oil on linen
16 x 20 inches
Courtesy of the Morris Museum of Art, Augusta, Ga.

Cotton Pickers, n.d.
By Clementine Hunter (American, ca. 1886-1988)
Oil on canvas
18 x 24 inches
Courtesy of the Morris Museum of Art, Augusta, Ga.

48 Geinuel, Saint Helena's/Ike Plowman, ca. 1970
By Sam Doyle (American, 1906-1985)
Acrylic on metal siding
44 x 59 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
1983.002.0002

Weymouth Fanner Basket, ca. 1850
By unknown artist
Twisted cornshuck & straw
Diameter 21 3/4 inches, height 3 7/8 inches
Courtesy of Mr. and Mrs. Michael Prevost

Cobra with Handle, ca. 1980
By Mary Jackson (American, b. 1945)
Sweetgrass, bulrush, and palmetto
15 x 16 inches
Courtesy of the Gibbes Museum of Art, Charleston, S.C.
1984.026

Preacher Jug, 1855
By James Lee (American, n.d.)
Stoneware
12 1/4 x 7 x 5 1/2 inches
Courtesy of the Charleston Museum, Charleston, S.C.
(Gibbes Museum of Art only)

Glossary

abolition – the end of the institution of slavery

accession number – number used by a museum to identify objects in the museum collection; each object has a unique number

antebellum – prior to the Civil War

circa – approximately; often abbreviated to ca.

composition – the structure or arrangement of a work of art

contemporary art – art created from the 1970s to today

Conté crayon – a hard crayon, similar to chalk, made from compressed graphite or charcoal mixed with a wax or clay base. Conté crayon is named for Nicolas-Jacques Conté, who invented the material in 1795.

cotton factor – an individual who sells cotton for a planter

crop – to cut off the outer edges

emancipation – freedom from bondage

folklore – traditional beliefs, tales, and customs shared among a group of people

gelatin silver print – black-and-white photograph created with paper coated in an emulsion of gelatin and light-sensitive silver salts

genre – term used to identify different categories of art, music, or literature. Examples of genres of painting include landscape, portraiture, and still-life.

gouache – opaque (non-transparent) watercolor pigment

Gullah – people descended from slaves brought from West Africa to the Sea Islands and Lowcountry of South Carolina and Georgia. Gullah culture is characterized by a unique, melodic language and rich folklore traditions.

heritage – objects, customs, and beliefs passed down from one individual or group of people to another individual or group of people

iconography – images or symbols used to represent subjects or ideas in visual art

installation art – work of art created for a specific site or location, often created with a combination of materials such as video, sound, found objects, painting, sculpture, etc.

landscape – painting or photograph of a place or environment

Lowcountry – the low-lying coastal region of South Carolina and Georgia

medium – method or material used by an artist

montage – an image made by combining several different images into one

nostalgia – wistful or sentimental yearning for something from the past

palette – selection of colors used by an artist

plantation – farming estate on which crops are cultivated by resident laborers

postbellum – after the Civil War

pottery – object made from clay and fired in a kiln (a special oven) to make the object hard

screenprint – printing technique that involves forcing color through a fine mesh screen over a piece of paper, using stencils to control the design; also called silkscreen or serigraphy

segregation – the forced separation or isolation of a group of people

sharecropper – a laborer who works land owned by someone else for modest wages or is paid a percentage of the crop sales

slavery – the ownership of one person by another, where the owner views the slave as property and controls the slave's life and labor

symbolism – the meaning of an object; when an object stands for or represents something else

vernacular art – art produced by individuals with no formal art training

Definitions adapted from *The Oxford Dictionary of Art* and *The New Oxford American Dictionary*.

Online Resources

Archives of American Art: www.aaa.si.edu/home.cfm
Searchable site with archival material related to a number of the artists included in *Landscape of Slavery*

Charleston County Public Library: www.ccpl.org/content.asp?id=14676&action=detail&catID=5405&parentID=5402
Feature called *The Charleston Multimedia Project* that explores the heritage of Charleston including decorative and folk arts and Gullah culture

Drayton Hall: www.draytonhall.org
Includes a variety of materials about plantation life in the eighteenth and nineteenth centuries, and how plantations are preserved and interpreted today

Gibbes Museum of Art: www.gibbesmuseum.org
Includes interactive features and a searchable database of the museum's collection

Library of Congress:
<http://memory.loc.gov/ammem/snhtml/snhome.html>
Feature entitled *Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938*. The site includes searchable, full-text transcriptions of more than 2,300 first-person accounts of slavery and 500 black-and-white photographs of former slaves

Library of Congress:
<http://memory.loc.gov/ammem/ndlpedu/features/civilrights/fla sh.html>
From Slavery to Civil Rights: A Timeline of African-American History, a feature that includes numerous full-text versions of primary documents housed at the Library of Congress

The Metropolitan Museum of Art:
www.metmuseum.org/toah/
The Timeline of Art History, an extensive, searchable timeline with thematic essays and featured objects related to all time periods and geographic regions of the world

Monticello: www.monticello.org

Includes a multi-media virtual tour of the house and grounds of Monticello, the home of Thomas Jefferson in Charlottesville, Virginia

Mount Vernon: www.mountvernon.org
Extensive information regarding the life of George Washington and the history of his home

National Park Service: www.nps.gov/history/ethnography/aah/aaheritage
Program on African American Heritage and Ethnology, including teacher materials

National Park Service:
<http://www.nps.gov/nr/travel/underground/ugrrhome.htm>
Online feature entitled *Aboard the Underground Railroad: A National Register of Historic Places Travel Itinerary*

University of Virginia:
xroads.virginia.edu/~UG97/quilt/opening.html
Feature on Southern American quilting

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