

## Chapter 1 : African American History at Rhodes College: Representations of Slavery in Contemporary Art

*Representations of Slavery: Race and Ideology in Southern Plantation Museums [Jennifer L. Eichstedt, Stephen Small] on calendrieldelascience.com \*FREE\* shipping on qualifying offers. How is slavery presented at the public and private plantation museums in the American South, almost years after the Civil War?*

Art as a Representation of Resistance Many have described art as the guardian of our culture, a compass into our collective past, an avenue leading us to the attitude and ideals of people who lived centuries ago. This eloquent rhetoric creates a romantic idea of the creative process, yet one must question the validity of such statements. How can we evaluate the thought and reasoning of a great master when in actuality we have little to go on, but our own judgment and the stolid theory of classical art theorists? The context within which the art was painted, and the context in which it is now judged seem unrelated. The agenda of the contemporary viewer and the artist are similarly distanced. Yet, the evaluation of art as a historical source becomes a valid method of historiographical examination. There are several key methods and ideas behind this assertion. Firstly, art has to be understood within the context in which it was created. No matter how subtle, art contains elements of political, cultural, sociological influence and this in turn becomes a factor in interpretation. However, this assumes that art cannot stand alone, and provide its own meaning and view on history. What is important is the criteria or motive for the work; to understand why an artist has chosen to portray the subject in such a manner. Moreover, art, when interpreted under historical auspices, requires secondary evidence. Such is the case with William Blake. Through his romanticization of the slave figure to the idea of the noble savage, Blake illustrates his opposition to slavery. This interpretation, however, is in part based on the text of and conversations with Gabriel Stedman. Perhaps, then, art simply illustrates how certain power interests wanted to represent the world, and not what really happened. This in many ways is true, for centuries art was the privilege of those who had power, and thus artists became bound by the commission, only able to paint or reflect the views of their patrons. But, art opens views on society unimagined by, and to some extent uncontrolled by, the mighty and powerful. For instance, the portrayal of slaves as savages served to promote the acceptance of slavery among British society - yet, it also tells us about the importance of slavery within the colonial economic system and the lengths that plantation owners were prepared to go to protect and preserve this system. And in the end, art acted to dramatize and even praise the resistance of enslaved Africans. Undoubtedly, art does not contain the information found in established records, like parish registers for instance. However, art, on a very basic level, is able to tell us how people lived. In one visual image of a plantation, the artist is giving the viewer an idea of what people wore, what their daily activities were, and how they lived. Essentially, art gives the audience an emotional connection to a historical event in a way that records and registers cannot. The idea of art as a historical source forms the basis of investigation for our two essays. However, while both papers examine different aspects of art within the slavery years of the English and French colonies, we also sought to understand how important art became within the context of resistance. The role of bias and influence becomes vitally important in understanding what message the artists were trying to convey: The second essay look to understand the English attitude towards slavery, and to investigate whether there was any opposition to this institution and how was this opposition manifested. Both the artists examined are not classical abolitionists. They have not chosen to show their resistance to slavery through the classical images of a kneeling slave begging for freedom. Instead, Blake has sought to bring the slaves a humanistic touch - his portrayal of slaves in Surinam is similar to his portrayal of angelic or religious figures in his later works. He uses slaves to show the corrupt and corrupting force of wealth derived from sugar and tobacco, during the Augustan era. The resistance shown within the art of Blake, Rainsford, Hogarth and others marks a watershed moment in the art world. This era was the first time that artists were able to sell directly to the public through the increase of newspapers and cheap books; rather than the patron-commission system. Thus, the degree of expression, and even the subject matter was gradually undergoing a metamorphosis where by art became a personal manifestation. As a result of this, the art of resistance became a far more viable concept. Artists were now able to register their displeasure with colonialism, slavery and other current themes

and issues. Early art produced by or for white colonists does not seek to demonstrate resistance, perhaps due to its close proximity to the institutions it would normally seek to demonize and the underlying economic and social reliance upon these institutions. And very little art produced by slaves survives. However, while paintings and sculptures remain elusive, slave resistance is manifested through dance, song and religion, which have managed to survive. Through the 18th century, the abolitionists and pro-slavery camps battled out their ideological differences through art. Pamphlets containing art sought to educate the masses as to the pros or cons of slavery. However, once the declaration of emancipation was issued, depictions of blacks took on a different form. They ceased to be the focus of so much rhetoric and instead were now openly depicted in a racist manner - as lazy, ape like creatures. For as an essay one discusses, it is one thing to advocate the end of slavery yet quite another to accept former slaves as equals. This idea continued through to the early 20th century; but then black artists depicting blacks sought to counter years of racist imagery. The view of equality became less important as black artists sought to interpret their ethnicity differently from the ways in which they had been depicted by whites. The ideas and themes employed in art during the colonial period can give us a clear idea of the social, cultural and political traditions surrounding slavery and slaves. More specifically, illustrations, having become a tool of understanding for the illiterate masses, thus provide a wider cultural record. When used in conjunction with texts and records, the historian is able to match the attitude expressed in the parliamentary record with the creative process:

## Chapter 2 : Art as a Representation of Resistance

*Since the mids, issues of slave trades, slavery, and abolitions have been represented in museums and monuments and on film, television, radio, and countless websites. They have become central to developments in education curricula and pedagogical resources. This "breaking the silence" on.*

To work the mines and the land. African slaves were traded across continents since they were cheap; soon, they outnumbered the planters in the estates but were too scared for a rebellion. This leads to a raced-based system leading to commodification in the mines which was not present before their arrival. Slave trade was a profitable business and its target markets were well known in the West. And shall we render obedience to such a degenerate race, who have no human virtue left, to distinguish them from the vilest of creatures? They were multilingual though; but not colonized. Slaves were obtained through war and they were reduced and treated no less than animals. During the , Atlantic slave and African slavery in America were growing as a transnational economic system. Slavery was freely recognised to be a cruel business. Slavery has somehow existed in the Old Testament in the prestige cultures of Vidoushi 2 Greece and Rome, in Muslim and Christian countries and from the 15th century in Portuguese colonies. Surinam is also known for the established communities of those slaves who escaped and took refuge in the rain forests, got their freedom from the treaty and preserve their African heritage and oral tradition. The Red Indians of the Amazon area occupied Surinam; they were savage barbarians. She being a White wrote about the plight of the Black, putting forward her resentment against the mechanism of trading man to man business. Somehow, the love story between Oroonoko and Imoinda overshadows the slave trade. The plot is as such; Oroonoko and Imoinda falls in love, they get separated and finally meet upon the slave trade and their reunion revives and rekindles their love. Oroonoko stands as the representative of the natives; according to Aphra Behn, hence, these noble savages are emblematic of innocence. Their nakedness hints at Adam and Eve when they were in the Garden of Eden. The treatment of nature as well relates to Hobsian state of nature whereby nature is extolled and is presented in the idyllic innocent state as in the prelapsarian state. Oroonoko is a courageous and honourable man who fights all wrongs without easily giving up. Towards the end he accepts his doom with bravery and honour: Then they hacked off one of his arms, and still he bore up, and held his pipe. Long Live, O King! And kissing his Feet, paid him even Divine Homage. While on one hand she romanticises slavery on the other hand, by portraying Oroonoko as a political hero he underscores the seriousness of slavery. Aphra Behn does not criticise slavery directly and openly rather she does so through the character of Oroonoko. The slaves are ill- treated, they are abused, and are not deprived of many human identity. Aphra Behn succeeds in arousing our sympathy for these oppressed groups. Within this demarcation of already being labelled as slaves, women undergo a double marginalisation as they as rendered speechless and as treated as commodity and property to be owned by someone. Imoinda is thus viewed in terms of property to be possessed and consumed. Despite the fact that she is in love with Oroonoko she is taken away. She is subjected to the vile dominance of power. Being a slave, the slave owner has a right to own her body and the children she bear will automatically be his property. Imoinda believes that slavery is captivity and hence does not want her child to be born in such circumstances. Vidoushi 4 The slave culture has a lot to do with reproduction and familial relationships and structures which are disrupted as a matter of fact. The sole solution to restore back what has been done lies in the death of Imoinda. Oroonoko soon realises that his struggle for freedom of slavery is in vain, the life he is dreaming about cannot possibly happen. So he decides to kill Imoinda himself before embracing death than leaving her behind to suffer. Her existence poses problems in the patriarchal system. She has the power to destabilise power relations on patriarchy. Romantic love is nothing but problematic in slave culture. There is a kind of war which goes on between the White and Black for possessing Imoinda. Power lies in her speechlessness. Her body acts as the battlefield. Basically, Oroonoko would achieve a kind of superiority if he has Imoinda. This power would be equal to any power he could have had over the plantation owners. The excessive pain, violence and mutilations she endured are the height of atrocities. Her unborn child is murder, infanticide is committed which is pathetic and the ultimate horror of slavery. The need to have a family subsequently gives

rise to uproar and heinous consequences. Till the very end of their life they are captive natives, having no freewill, and if they dare rebel it is at the very detriment of their life. Though she holds an ambivalent position, she captured their sufferings and was able to portray them in the best way possible. The White Mistress and the Black Slave:

## Chapter 3 : Representation of slavery in European art - Wikipedia

*Introduction. From the first encounters of Africans and Europeans to the transatlantic slave trade to the abolition of slavery to emancipation and freedom, visual representations of slavery and enslaved persons proliferated in material culture, painting, print culture, sculpture, and photography.*

Art as a Representation of Resistance The role of art within society is complex, predominantly due to the many functions it serves, and through its very existence as a creative process. Yet the contradictions of art allow the historian an insight into a world often inaccessible through text alone. This principle applies to William Hogarth and William Blake, who sought to expose the cultural and social forces at work during their period. The 18th century in Great Britain saw a period of prosperity and exploration encouraged by the economic success of the colonies. However, this success came at a high price - the enslavement of a race, deemed and maintained morally and socially inferior. The acceleration of this enslavement and issues such as humanity and equality in turn generated a new style of interpretation of society and its moral obligation. One manifestation of this came through the work of Blake and Hogarth, who, while both holding very different agendas, encouraged the process of art as a representation of resistance. Hogarth primarily depicted the African slaves of Britain, who had first been imported in the 16th century, and used them to highlight the moral corruption which he believed existed in British society. However, in several of his works he makes references to the economic benefits of the slave system and the affect this has on British society. He went to Surinam as a soldier to suppress a group of rebellious slaves, yet, he fell in love with and had a relationship with a mulatto slave. While he was not the first white man to have a relationship with a slave, the very fact he was unable to liberate both his lover and son had a profound effect on him. However, both Stedman and Blake faced obstacles, which were to ensure that the first edition of the narrative, published in became decidedly less anti-slavery. Scholarship on the original manuscript has shown that the publisher attempted to censor the text and direct it in a pro-slavery manner; thus removing much of the horror of the slave reality. Similarly, Blake was restricted by the publisher in his engravings and also indirectly by his artistic style, which veered towards the romantic. As Richard Price shows, Blake often overstepped even the usual barriers between designer and engraver. The Execution of Breaking on the Rack allows the audience to understand the punishment of slaves, as manifested here through a style of execution. But, the placement of the axe and the severed hand in the foreground of the picture immediately allow the audience to understand the levels of barbarity employed. Blake may or may not intend to compare the slave to Christ, but he clearly asks the audience to question whether the products of the colonies are more valuable than a human life. The woman is placed in the foreground of picture and therefore provides a visually arresting image of anguish and pain. Her features are Europeanized, indicating her mixed heritage, but also allowing the audience a degree of connection. People are often more responsive to people and objects with which they feel most familiar. Her helplessness is clearly indicated through her bound hands and torn clothing. The presence of both slaves and soldiers in the background highlights the complicity between both parties in the punishment of female slaves. In this image, the slave has become the epitome of the noble savage, for any audience would be unlikely to condone such violence upon the fairer sex. Here Blake has depicted three equally sensual women, with Europe being supported by America and Africa. While Europe remains the superior of the three, Blake applied the same stylistic principles to all three portraits. The interdependence shows through the linking of arms amongst the three women and the braid, which perhaps represents tobacco, and binds them together. While he does not go so far as to denounce the institution, he does force the audience to question it. This can also be balanced with the idea that Blake sought to emphasize the humanity of the slaves. Thus the task of the historian becomes one of balancing his work with historical text surrounding both the subject matter itself and critiques of his work. In contrast, Hogarth approaches the issue of slaves in a very different manner, as he is essentially a social satirist. Hogarth believed that moral corruption, social mobility and self-satisfaction were two key contemporary social diseases, which needed addressing. Hogarth however, maintained a primarily ambivalent attitude towards slavery. In his art, he uses slaves as objects, to highlight the satire of a certain scene. But, if

one compares his work to that of his contemporaries, his depictions take on a far more radical air. Artists such as Daindrige in *Young Girl with Dog and Negro Boy* depicted blacks with animal like characteristics, who apart from basic physical form were virtually indistinguishable from the stance and position of pets. In contrast, Hogarth applied far more humanistic methods to his depiction of slaves. The narrative tells of Moll Hackabout, a country girl who comes to the city in search of work. Gradually the city begins to create a process of moral and physical demise, ending in her death. The predominant theme is one of slavery however, in this case, the enslavement of Moll into a life of prostitution. Hogarth uses the African houseboy in Plate 2 to symbolize this enslavement of Moll. He carries a teapot, which serves as a direct reference to the colonies, as does the presence of the monkey on the floor. Dabydeen claims that the presence of the African emphasizes the connection between the merchant who patronizes Moll using money he made from colonial trade, money that encourages the growth of prostitution in England. This cyclical nature creates an overall theme for the plate. Hogarth juxtaposes this enslavement with the presence of religious images on the walls and an overall atmosphere of finery and gentility. A black woman appears in the Plate 4, the scene in which Moll is in prison, and is again used in a similar cyclical manner. The exploitation seems continual, with each area feeding the sustention of another. A black beggar woman with her hand outstretched confronts the pious white woman on her way to church. The white woman here is seen to represent the civilized classes, those whose moral and religious tone is high. However, she makes a mockery of such Christian principles as she chooses to ignore the hand. In this Hogarth throws into question the very basis the hypocritical society that allowed the establishment of slavery. Christianity was used as a basis for slavery, with the conversion of the barbarians as the key element. The positioning of the figures is also important. Hogarth seems to be mocking the upright, aloof stance of the white by placing her next to the huddled masses around the fire. The African here is obviously cold, and Hogarth seeks to show what an alien environment it is for her. The key message seems to be an examination of the basis of slavery. He throws into question its justification, and points to the African beggar as an example of this question. She is repressed and an outsider, thus has little chance of social mobility. The superior position of the white woman highlights the perpetrator of such action. In conclusion, Hogarth used the African to call into question the foundation of British and colonial society. An increase in prostitution, lack of concern about a fellow man and the disrespect caused to Christianity through this basic hypocrisy were all secondary products of slavery. Hogarth called for his audience to find a sense of their moral obligation. Johnson, Price, Richard. Edited by Richard Price and Sally Price.

**Chapter 4 : Visual Representations of Slavery - African American Studies - Oxford Bibliographies**

*The ways in which slavery is still being portrayed in Southern Plantation Museums reflects, in many ways, the same indignities and inhumanities of slavery itself. These narratives both erase the presence and importance of African Americans while elevating white wealth, all the while reinforcing the American ideals of work ethic and individualism.*

They have become central to developments in education curricula and pedagogical resources. In part, this efflorescence has been inspired by developments since the 1990s in relation to restorative justice, reparations debates, and ideas of truth and reconciliation. This surge has been highly politicized, therefore, and many public representations of slavery remain in a national register and speak to local concerns. Scholarly studies often follow suit. In this national mode, representations remain highly controversial. In individual states, particularly in Europe, a series of important anniversaries prompted widespread commemorations, notably in France and Britain. Yet, it is important to recognize that the representation of slavery has not just been about commemorating abolitions, such as the bicentenary of the abolition of the British slave trade, but also about the importance of slavery in societies generally. In this context, monuments and memorials, such as Le Morne in Mauritius or the installation at Anse Cafard in Martinique, speak as loudly and movingly to the place of slavery in society as any major exhibition in Europe or North America. The scholarship outlined below has been inspired by the multifarious forms of representation and it attempts to explore and explain their many meanings. Across the world, representations of slavery have been motivated and appropriated by different groups intent on highlighting either brutal maltreatment and continuing injustice or timely attempts to eradicate it. Increasingly, however, scholars are trying to develop explanations for the global nature of this phenomenon; a number of volumes now seek to compare the experiences of different nations and continents. Comparative Perspectives and Overviews While many studies adopt national perspectives, increasingly scholars have worked collaboratively to produce broader studies. These multiauthored collections have attempted to grapple albeit still incompletely with both the vast geographical scale of the problem of slavery and the multifarious media through which it is represented. The purpose of a museum exhibition, for example, may be very different from aspirations of an education syllabus or the meaning of a slave memorial. Yet, they are all, as Araujo ; Araujo ; and Hamilton, et al. These volumes, along with the special edition of *Slavery and Abolition* Heuman and Oostindie , all attempt to move debates beyond Anglo-America, although they do remain firmly rooted in the North Atlantic, with Araujo and Hamilton, et al. Wood is a still relatively rare single-authored comparison of Britain and the United States. Araujo, Ana Lucia, ed. *Encountering the Memory of the Heirs of Slavery*. Newcastle upon Tyne, UK: This is an important collection of essays that considers the memorialization and consumption of heritage in North America, France, and the Dutch Caribbean. *Making Slavery Visible in the Public Space*. Araujo, Ana Lucia, Mariana P. Candido, and Paul E. *Slavery and the African Diaspora. Slavery, Memory and Identity: National Representations and Global Legacies*. Pickering and Chatto, They explore themes in history and education as well as in museums and memorials. They suggest that states often represent their experience of slavery in relation to those of other countries or peoples. *Remembering Slave Trade Abolitions: Reflections on in International Perspective*. Its interdisciplinary focus means that work on representations appears in its pages, notably in this special issue. *Facing Up to the Past: Essays* by well-known scholars consider the commemoration of slavery on the three continents touched by the so-called triangular trade. *Visual Representations of Slavery in England and America*, â€” Manchester University Press,

*Adopting collective memory as the conceptual framework, this study sought to explore dominant narratives of a publicly owned former slave plantation opened to tourists.*

Contemporary artists continue to explore the visual representation of slavery in multimedia and new media. These studies include images of Africans, of free persons in Europe and the Americas, and of the enslaved. More recently, scholars have engaged the photographic archive to understand the ways in which photography was used as both scientific and ethnographic with racist implications and self-fashioning tools in the visual representation of slavery and the individual black body. In the aftermath of the abolition of slavery, memorializing slavery in public space has preoccupied nations and communities as well as scholars in the 20th and 21st centuries. Contentious and difficult conversations have taken place on how to best visually represent slavery in the public sphere. Contemporary artists in the United States, such as Fred Wilson, Glen Ligon, Carrie Mae Weems, and Kara Walker, continue to engage the history and legacies of slavery and to wrestle with the meaning and representation of slavery for present-day audiences.

**General Overviews** A number of works have been published that survey the image of the black in Western art, including visual representations of slavery. Bindman provides a solid summary of the philosophical underpinnings of 18th-century aesthetic theory as it relates to race. Bindman and Gates *â€œ*, an edited work of ten volumes treating the image of the black in Western art, is the go-to source for the subject. In *â€œ*, Dominique de Menil conceived of the series. Du Bois Research Institute at the Hutchins Center for African and African American Research, which revised the original five volumes and added five new books to the series. Volume 5 covers the 20th century with attention to the African diaspora and the rise of contemporary black artists. During the early s, three important books carried forward the work of documenting the image of blacks in Western art: Boime *â€œ*, McElroy *â€œ*, and Pieterse. Boime points to how racial attitudes about African Americans infiltrated 19th-century art in the United States. McElroy surveys more than sixty artists working in the United States from to *â€œ*, investigating how art reflected changing social attitudes toward African Americans. Beginning with a historical survey of the representation of race in the medieval period, Pieterse concentrates on European and American attitudes to race through a close look at racist imagery and caricature in engravings and lithographs, advertisements, memorabilia, and comic strips. Kriz and Gikandi argue for the entwinement of 18th-century ideas on refinement and slavery. Both are concerned with how British identity and the culture of taste was created in relation to the West Indies, empire, and slavery. Eltis and Richardson provides a much-needed resource that reveals the dynamics of the transatlantic slave trade through maps. The volume of maps includes an excellent introduction to the complexity of the slave trade. Institute for the Public Understanding of the Past and Institute of Historical Research is another excellent online resource related to the commemoration of the abolition of slavery in Britain, which covers history to art.

**Aesthetics and the Idea of Race in the 18th Century.** Cornell University Press, Includes twelve color and sixty-five black-and-white illustrations. **The Image of the Black in Western Art.** Each book includes essays from noted specialists in art history and extensive color illustrations. **The Art of Exclusion: Representing Blacks in the Nineteenth Century.** Smithsonian Institution Press, Examines how stereotypes of African Americans in popular art and literature shaped generations of 19th-century American artists. Includes eight color and black-and-white illustrations. Eltis, David, and David Richardson. **Atlas of the Transatlantic Slave Trade.** Yale University Press, The themes of the maps range from nations transporting slaves from Africa to African coastal origins of slaves to the abolition and suppression of the transatlantic slave trade. **Slavery and the Culture of Taste.** Princeton University Press, Focusing on Britain, the antebellum South, and the West Indies; explores portraits, period paintings, personal narratives, and diaries. **Slavery, Sugar, and the Culture of Refinement: Picturing the British West Indies, â€œ** Includes forty color and eighty black-and-white illustrations. **The Black Image in American Art, â€œ** Traces the way in which white American artists portrayed African Americans, both enslaved and free. Includes an informative introduction by McElroy. Excellent color reproductions of every object included in the exhibition. Published in association with The Corcoran Gallery of Art. Koninklijk Instituut voor de Tropen, *â€œ*, surveys the visual history of European and

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American stereotypes of Africans and peoples of African descent in a range of media from the 18th century to the late 20th century. Illustrations are in black and white. *The Abolition of the Slave Trade*. University of York,

### Chapter 6 : Representations of Slavery by Jennifer L. Eichstedt, Stephen Small | calendrierdelascience.com

*The vast majority of slavery sites construct narratives of history that valorize a white elite of the pre-emancipation South and trivialize the experience of slavery for both enslaved people and their enslavers.*

### Chapter 7 : Representations of slavery – University of Illinois at Urbana-Champaign

*Altink examines how British abolitionists and pro-slavery activists represented the slave women to their audiences and explains not only the purposes that these representations served, but also their effects on slave women's lives.*

### Chapter 8 : Representations of Slavery - Atlantic History - Oxford Bibliographies

*Representations of slavery in European art date back to ancient times. They show slaves of varied ethnicity, white as well as black. In Europe, slavery became.*

### Chapter 9 : What is Behn's representation of slavery in the novel Oronoko? | eNotes

*Blind Memory: Visual Representations of Slavery in England and America [Marcus Wood] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. Throughout this important volume, the author underscores two vital themes: one, that visual presentation of slavery in England and America has been utterly dishonest to its subject.*