

Chapter 1 : Conference on Interpreting and Representing Slavery | Thomas Jefferson's Monticello

Representing slavery in children's literature Children in the U.S. are often introduced to America's troubled and cruel history through movies, television programs, and children's books. Historical fiction is frequently the means by which children learn about atrocities such as the enslavement of African Americans, racial segregation.

According to those proposing a change in terminology, "slave" perpetuates the crime of slavery in language, by reducing its victims to a nonhuman noun instead of, according to Andi Cumbo-Floyd, "carry[ing] them forward as people, not the property that they were". Other historians prefer "slave" because the term is familiar and shorter, or because it accurately reflects the inhumanity of slavery, with "person" implying a degree of autonomy that slavery does not allow for. A Meccan merchant right and his Circassian slave, between and Chattel slavery Chattel slavery, also called traditional slavery, is so named because people are treated as the chattel personal property of the owner and are bought and sold as commodities. Typically, under the chattel slave system, slave status was imposed on children of the enslaved at birth. Even when it can be said to survive, it is not upheld by the legal system of any internationally recognized government. Debt bondage Indenture, otherwise known as bonded labour or debt bondage, is a form of unfree labour under which a person pledges himself or herself against a loan. Human trafficking , Child labour , Military use of children , and Sexual slavery Thousands of children work as bonded labourers in Asia , particularly in the Indian subcontinent. While some unfree labourers, such as serfs , have substantive, de jure legal or traditional rights, they also have no ability to terminate the arrangements under which they work, and are frequently subject to forms of coercion, violence, and restrictions on their activities and movement outside their place of work. Human trafficking primarily involves women and children forced into prostitution and is the fastest growing form of forced labour, with Thailand , Cambodia , India , Brazil and Mexico having been identified as leading hotspots of commercial sexual exploitation of children. Forced marriage See also: Marriage by abduction and Child marriage Forced marriages or early marriages are often considered types of slavery. Forced marriage continues to be practiced in parts of the world including some parts of Asia and Africa and in immigrant communities in the West. One observation is that slavery becomes more desirable for landowners where land is abundant but labour is scarce, such that rent is depressed and paid workers can demand high wages. If the opposite holds true, then it becomes more costly for landowners to have guards for the slaves than to employ paid workers who can only demand low wages due to the amount of competition. This enables such systems of labor, such as the gang system in the United States, to become prominent on large plantations where field hands were monitored and worked with factory-like precision. For example, each work gang was based on an internal division of labour that not only assigned every member of the gang to a precise task, but also simultaneously made their own performance dependent on the actions of the others. The hoe hands chopped out the weeds that surrounded the cotton plants as well as excessive sprouts. The plow gangs followed behind, stirring the soil near the rows of cotton plants and tossing it back around the plants. Thus, the gang system worked like an assembly line. For example, it is sometime argued that, because of this narrow focus, theoretical knowledge and learning in Greece " and later in Rome " was not applied to ease physical labour or improve manufacturing. He further argued that slaves would be better able to gain their freedom when there was centralized government, or a central authority like a king or the church. As Smith stated in the Lectures on Jurisprudence , "The great power of the clergy thus concurring with that of the king set the slaves at liberty. But it was absolutely necessary both that the authority of the king and of the clergy should be great. Where ever any one of these was wanting, slavery still continues This is sometimes lower than the wage-cost of free laborers because free workers earn more than sustenance, resulting in slaves having a positive price. When the cost of sustenance and enforcement exceeds the wage rate, slave-owning would no longer be profitable, and owners would simply release their slaves. Slaves are thus a more attractive investment in high-wage, cheap-enforcement environments, and less attractive in low-wage-rate, expensive-enforcement environments. However, since neither sustenance nor enforcement costs rise with the unpleasantness of the work, the cost of slaves do not rise by the same amount. As such, slaves are more attractive for unpleasant

work, and less attractive for pleasant work. Because the unpleasantness of the work is not internalised, being borne by the slave rather than the owner, it is a negative externality and leads to over-use of slaves in these situations. That is second only to drug trafficking, in terms of global criminal enterprises. Wright has developed a model, based on economic conditions, that helps to predict when firms, individuals, companies will be more likely to use slaves rather than wage workers, indentured servants, family members, or other types of labourers. Throughout history, slaves were clothed in a distinctive fashion, particularly with respect to footwear, or rather the lack thereof. This was due to economic reasons, as well as a distinguishing feature, especially in South Africa and South America. For example, the Cape Town slave code stated that "Slaves must go barefoot and must carry passes. Slaves were forbidden to wear shoes. This was a prime mark of distinction between the free and the bonded and no exceptions were permitted. A barefoot person could therefore be clearly identified as a slave upon first sight. In certain societies this rule is valid to this day, as with the Tuareg slavery which is still unofficially practiced, and their slaves have to go barefoot. History of slavery Slaves working in a mine, Ancient Greece Evidence of slavery predates written records, and has existed in many cultures. Thus, although it has existed among unusually resource-rich hunter gatherers, such as the American Indian peoples of the salmon-rich rivers of the Pacific Northwest Coast, slavery became widespread only with the invention of agriculture during the Neolithic Revolution about 11,000 years ago. The Code of Hammurabi c.

Chapter 2 : Slavery - Wikipedia

REPRESENTING SLAVERY. art, artefacts and archives in the collections of the National Maritime Museum. by Editors) Hamilton, Douglas and Blyth, Robert J. and a great selection of similar Used, New and Collectible Books available now at calendrierdelascience.com

Subjects Description The year marked the bicentenary of the Act abolishing British participation in the slave trade. Politics and Policy 2. High Anxiety and Institutional Neuroses. Restoring the Pan African Perspective: Reversing the Institutionalization of Maafa Denial. Slavery and the Symbolic Politics of Memory in Jamaica: Wayne Modest Part II: Communities, Consultants and Curators 6. Community Consultation and the Bicentenary. Laurajane Smith and Kalliopi Fouseki 7. Science and Slavery, Public Consultation. Marking the Bicentenary of the Abolition of the Slave Trade. Exhibitions, Art and Personal Reflections 9. Terra Nova for the Royal Geographical Society: Cliff Pereira and Vandana Patel Art, Resistance and Remembrance: A Bicentenary at the British Museum. Maybe There Was Something to Celebrate. Raimi Gbadamosi Part IV: Trauma and Engagement Atrocity Materials and the Representation of Transatlantic Slavery: Problems, Strategies and Reactions. Affect and Registers of Engagement: Navigating Emotional Responses to Dissonant Heritages. She is editor of the International Journal of Heritage Studies.

Chapter 3 : what symbol can be used to represent slavery besides a chain? | Yahoo Answers

Representing Slavery draws on the extensive collections of the National Maritime Museum, Greenwich, to offer unique insights into the histories and legacies of slavery, the slave trade and abolition from the mid-17th until the early 20th centuries.

Ten specially commissioned essays by leading scholars set the collections in their historical context, demonstrating the scale and brutality of slavery, the nature and extent of African resistance, and the widespread efforts to achieve abolition and emancipation. *Representing Slavery* reveals the astonishing range, complexity and longevity of the impact of slavery on Africa, Europe and the Americas, and the importance of the often neglected East African and Indian Ocean slave trades. To coincide with Black History Month this February, we share a few of the catalogue entries from the book. This small collection of objects shows some of the goods of exchange employed along the West African coast and examples of the instruments of restraint and repression used on slave ships and the plantations. The log provides a detailed account of trading in slaves, as well as descriptions of the African interior, its peoples and its flora and fauna. Gamble, who travelled inland, illustrated his log with a series of colour sketches, one of which shows African slaves being brought to the coast at Sierra Leone by the Fulani people. After leaving Africa, Gamble set sail for Jamaica with a cargo of Africans. The voyage was beset by problems – disease was rife, and the Africans rose up against their enslavement. The *Sandown* eventually arrived in Jamaica where over slaves were disembarked and sold. During the eighteenth and nineteenth centuries, abolitionist imagery, especially the iconic figure of the kneeling African in chains, appeared on a bewildering range of items, both practical and ornamental. Africans, often shown wearing silver collars, were also depicted on many objects as a form of decorative motif. Handle with mounted abolitionist plaque, Britain, c. The Wedgwood plaque image of the kneeling slave was quickly adapted for use across a bewildering range of goods and media. Abolitionist households might have had prints, crockery, glassware, soft furnishings, etc. Here, a coloured enamel plaque, showing a pleading African with huts, trees and a ship in the distance, has been mounted into a drawer handle. The manifestation of abolitionist material in the domestic sphere is a further indication of the significant role played by women in promoting and advancing the cause. The sugar industry, although in decline in this period, did not end with the emancipation of slaves. Instead it continued, with black people becoming employees rather than slaves. As this image suggests, however, emancipation did not bring equality, nor did it end the rigours of working in the cane fields. This failure on the part of plantation owners and the colonial governments significantly to improve the day-to-day conditions and rights of ex-slaves and their descendents provoked resentment, and occasionally rebellion, among people in the Caribbean. She only sulks – go lash her to her toil. In this print, the exhausted woman was instructed to return to work by a slave driver who carries his whip and is clearly ready to use it. Strikingly, the slave driver is a black man. The complex hierarchies within enslaved society and the corrupting influence of slavery as an institution meant that it was not only white men who abused the enslaved. It purports to show a dinner held at the African Institution that became increasingly drunken and debauched as the evening progressed. Cruikshank employed many common nineteenth-century racist stereotypes of black people – drunkenness, aggressiveness and sexual promiscuity – and lampooned the idea that black people could aspire to behave like Europeans. In the print, the white abolitionists are portrayed as unsuspecting and bewildered innocents who find themselves entirely out of their depth. Meanwhile, the idea of relationships between races is ridiculed. Many familiar and important figures are represented. Around them, mayhem prevails. Cruikshank provided a challenge to the abolitionist cause and was influenced by Joseph Marryat MP, the agent for the island of Grenada. Cruikshank also took inspiration from a print by James Gillray – ‘The Union Club’ which showed a drunken dinner celebrating the Anglo-Irish Union of 1801. For Cruikshank, the targets of racist caricature and abuse were black people and the abolitionists. While there are clear political and social comments in this satirical print, it was also intended to be entertaining. For all its racial prejudices, it was meant to be funny, and thus tells us something about wider public attitudes to black people and racial difference. This print, and others like it, suggests the depth of racial

prejudice in nineteenth-century Britain.

Chapter 4 : Common-place: Representing Slavery: A Roundtable Discussion

A two-day conference on "Interpreting and Representing Slavery and its Legacies in Museums and Sites: International Perspectives" at the University of Virginia and at Thomas Jefferson's Monticello, March ,

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 *"*, an edited work of ten volumes treating the image of the black in Western art, is the go-to source for the subject. In *"*, 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 *"*, McElroy *"*, 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 *"*, 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,** *"* Includes forty color and eighty black-and-white illustrations. **The Black Image in American Art,** *"* 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, *"*, 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 5 : Representing Slavery: Art, Artefacts and Archives in the Collections of the - Google Books

REPRESENTING SLAVERY DOUGLAS HAMILTON & R. BLYTH Book Number: Product format: Hardback This magnificent pictorial history uses objects in the National Maritime museums to illustrate ten.

His book, *The Punished Self: How paintings make words look different* Alex Bontemps Straining to hear black voices in the records available to study slavery in early America, historians have rarely noted how difficult it is to see black faces. Even those figures who were written about relatively extensively at the time are more faceless than they are voiceless in surviving records. A case in point is Denmark Vesey, the leader in of the largest slave rebellion conspiracy in American history and arguably the most fully documented black person in the South prior to the explosive emergence of Nat Turner in The artist, however, soon discovered that there was absolutely no indication in extant records of what he looked like. Unlike the leaders of the Haitian Revolution, Toussaint Louverture and Henri Christophe, there were no portraits of Vesey, which is somewhat ironic in that Vesey may have been born in Haiti and had planned to escape to that island nation as part of his plan of rebellion. The solution the artist settled on was to draw Vesey from behind as he spoke to a large audience from a raised platform. As regrettable as dilemmas of this sort are we should not be surprised by them. The images that have come down to us from the colonial era, particularly the colonial South, almost uniformly reflect a slave-owning perspective. Their ethnographic value is minimal at best, whether viewed in terms of what they illustrate about slavery or slave life, but especially the latter. Even when black figures appear in a painting or drawing, as when someone like Vesey appeared in the written record, we feel as though some important part of their person is missing. In fact, what is absent is any sense of their individuality. The subjective presence of blacks is so uniformly missing from the visual record created by or for the slave-owning community that its absence could not have been unintended. Why is there not a more detailed visual record of slavery and even slave life in early America? Generally speaking the visual record is not as barren in other New World slave societies. Although exceptional, its ethnographic value is not unique in the pictorial record that has survived from the first two centuries of widespread European colonization in the Caribbean, starting in the early seventeenth century. However, nothing even remotely comparable to it survives from colonial America. Such everyday pleasantries may seem unremarkable. Yet when compared to the pictorial record we have of the earliest century and a half of our slave past, it is nothing less than extraordinary. Such regional disparities in the visual record of slavery pose more questions than they answer. Without trying to explain these variations I would like to explore why the pictorial record of colonial American slavery is so relatively barren and thus what the omissions tell us about the experience of being black in early America. I would then also like to suggest why the answer has eluded us, arguing, with the help of two very rare and anomalous paintings, that the reason has to do with how we have looked at the record and for what. Typical of the images of slavery that have survived from colonial and early national America primarily the eighteenth and early nineteenth centuries is the portrait by John-Baptiste Paon of the marquis de Lafayette, a work that was drawn to commemorate the Siege of Yorktown fig. This portrait by John-Bapiste Paon of the marquis de Lafayette to commemorate the Siege of Yorktown is typical of the portraiture that has come down to us from colonial America, especially the colonial South. Although both were Revolutionary heroes, Armistead was also the property of a Virginia planter named William Armistead. After the war Lafayette would praise his black orderly for his industrious and faithful service as a spy. No doubt that is why Armistead later added Lafayette to his name. General of the Continental Army, he is dressed appropriately in the painting. Ralph Ellison, writing in for a bicentennial project, noted that "the young French aristocrat" is shown pointing "with enigmatic expression" toward Yorktown. He is seen standing "hatless, his powdered wig showing white against a cloudy sky in which a slight rift promises sunny days ahead. Indeed, according to Ellison, "the Florentine splendor of his garb" was such that it added "glamour and mystery even to Lafayette. Similar images of blacks also survive in the much larger and more diverse written record left to history by the slave-owning community. Whether in plantation records, newspapers, court or legislative records, blacks appear almost exclusively as objects to be counted, contested, controlled, and in general kept

track of. Unless, of course, slaves managed to force their way into the records by rebelling or planning to or by some other equally threatening behavior. Thus, like the portrait of Lafayette in which James Armistead appears, blacks are frequently present in surviving documents but almost always as objects of concern rather than as self-reflecting subjects. But they do illustrate for us a pattern of representation that is so ubiquitous in surviving written documents that it is easy to overlook. On its own, such an image merely suggests yet another example of slave-owning conceit or planter-class self-indulgence. In order to survive in early America blacks had to accept the self-denying identity, Negro. Those who refused to do so did not survive. It was that simple and that terrifying. The process was often a brutal one, driven by physical violence and torture. Brutality was a means to an end, however, not the preferred way of achieving it. Slavery as an institution, representing the economic foundation upon which much of colonial antebellum America was grounded, could not be run as a prison camp, not day in, day out for more than two and a half centuries. Unintentionally, portrait painters like Paon provided us with a glimpse of that process as it was experienced by a few survivors. The fact that Armistead, through his own initiative, was a privileged survivor only heightens the effect. By striking contrast two very different paintings help reinforce our understanding of the process of self-enslavement by giving us a rare view of aspects of black life that are otherwise missing from the records kept by the slave-owning community. These two paintings reflect another pattern of representation that can be easily identified in the written record: Only visitors to the region left written descriptions of slavery and black life that could be termed ethnographically valuable. The same is true of the visual record that has survived. French architect and engineer Benjamin Henry Latrobe composed by far the most valuable collection of drawings of blacks in the American South up to the time of his visit during the late eighteenth and early nineteenth centuries. We do not know if the two anomalous paintings that stand out so glaringly among the other visual images that have survived from the colonial South were painted by visitors to the region like Latrobe because both are surrounded in mystery. Both appear to date from the early national period--that liminal moment in American history that both links and divides its colonial beginnings to and from its national future. Though neither is dated or signed, the clothing worn by the subjects in the two paintings seems to reflect a colonial rather than an antebellum setting. One of the two canvases captures, or attempts to capture, a social setting exclusive to black slaves. The other is divided into two scenes, one showing a white man kissing a black woman, apparently against her will, the other a white man whipping a black man fig. As if to mimic the tendency of most Americans, including the Founding Fathers, to say as little as possible about slavery, and either to deny or avoid discussing its brutality, the painting, *Virginian Luxuries* appears anonymously undated and unsigned on the back or unseen side of another painting. By contrast there is no hint of where the gathering depicted in the other painting takes place, nor is there any indication of what motivated the painting fig. Only visitors to America left descriptions comparable to the painting, *The Old Plantation*, an undated and unsigned picture found in Columbia, South Carolina. The paper on which it was drawn can be dated between and by the watermark of the paper maker, which tends to confirm speculation by historians that it reflects a late eighteenth- or early nineteenth-century scene. The scene itself is believed to have been observed on a plantation somewhere between Charleston and Orangeburg, South Carolina. And unlike *Virginian Luxuries* no title originally appeared on the other mysterious painting when it was found. It was subsequently named *The Old Plantation* rather than something more specific to its content. Both canvases are worth puzzling over because they are so rare. Both, in fact, are unique records of their kind, visually depicting experiences that invite the viewer to consider the self-reflective dimension of the life-worlds the artists attempted to portray. We can either lament that there are so few such paintings, reflecting a similar poverty in the written record, or we can learn from the perspective they reflect as much as from what they describe. Slavery was lived, not merely imposed and endured, accommodated and resisted. It was experienced, in ways these paintings and the others I will briefly discuss below compel us to explore. What forms did its expression take? What bases for self-affirmation were slaves able to establish and maintain, and how were they expressed? If they resisted becoming Negroes, as we know the vast majority of them did, what was their sense of themselves as individuals--or collectively as families and communities? And how, where and when, was this sense of self expressed? Of course asking such questions is one thing, answering them is quite another. But as daunting as

the challenge seems, it may not be beyond us. It would require considerable effort but it could be done. It is even possible that we could use written sources to flesh out the quotidian world sketched by Latrobe--including the atmospherics that his drawings evoke--even more fully than he was able to do. But in order to do so historians would have to be willing to think of the past more in terms of its experiential content than solely in terms of its social and material structure. Snapshots of black life can frequently be found in reports of events that are not directly related to blacks or slavery, events like natural disasters or other curious phenomena. These glimpses of slave life are rarely as detailed as in the two mysterious paintings but they are much more numerous and are occasionally susceptible to enlargement. Thus, if we look at the records that the slave-owning community kept especially its parenthetical and inadvertent references in the way that Latrobe and other visitors to the region observed the landscape they traveled through, perhaps we will begin to see more of what blacks experienced. Black subjects, even those that have been cast in shadow or objectified beyond recognition, can still be seen as subjects if we look closely and if we ask the questions that these paintings encourage us to pursue, even those that objectify the black presence. Perhaps nowhere are such questions and the myriad issues related to them more urgently felt than when we look at the few portraits of blacks, including black Southerners, that begin to appear in late Revolutionary and early national America, during a time marked by the emergence of a transatlantic antislavery movement. These images are of two sorts, those that might be termed heroic by emphasizing the dignity or status of the subject, and those that are perhaps best described as character studies, regardless of their intent. We strain to think what they are thinking and to know them better. We recognize that they are black and assume their association with slavery based on their color, but are quickly drawn beyond that recognition to an interest in their person, to the feelings and experiences that give character to their faces. The heroic portraits include those by Joshua Johnson, the free black limner who was in great demand as a portrait artist in and around his native Baltimore during the early national period. Most of his portraits were of whites, including family portraits, but a handful were of free blacks. His African American subjects no less than his Anglo-American ones reflect an inner dignity as a natural characteristic, reducing their color to an incidental feature, not insignificant but not determinant either. Martin in fig. Martin focuses in heroic terms on its black subject. He appears "with his highly individualized features forcefully drawn, a dark, ruggedly handsome man looking out at the viewer with quizzical expression. The portrait, Ellison concluded, portrayed a man "[a]sserting an individual identity. Yet it remains extremely rare to find historians of slavery in early America who look for those sorts of self-expressive or self-reflective attributes, or more generally who seek to study lived experience as such. It is possible that such an interest cannot be meaningfully realized, given the sources available to us, but how will we know until we try? Otherwise, to paraphrase James Baldwin, how will we ever manage to get beyond "questions of color" in order to engage those "graver questions of self" that were so important to the survival of blacks in early America? For studies that discuss a number of the representational issues raised in the text see Albert Boime, *The Art of Exclusion: My own study, The Punished Self*: Also see Douglas R. *A Documentary Portrayal* Columbia, Mo. On Martin, see L.

Chapter 6 : The unexpected connection between slavery, NFL protests and the national anthem - CNN

Slavery as an institution, representing the economic foundation upon which much of colonial antebellum America was grounded, could not be run as a prison camp, not day in, day out for more than two and a half centuries.

Featured Resource Featured Topic - The Art of Slavery Throughout the whole period of the Transatlantic Slave Trade “ and despite the horrors of the conditions “ enslaved Africans continued the artistic traditions exemplified by cave paintings in South Africa and Tanzania BC , Benin bronze carvings, Ife stone sculptures and Ashanti brass weights that date back to around AD Clearly, for slaves there was little opportunity for overt displays of creativity and, therefore, many African artistic traditions were destroyed in the West. However, because of the lack of skilled craftsmen in the colonies, there was, ironically, a demand for creative Africans working in the media of wood, metal, pottery and cloth. Indeed, some slave owners made money by hiring out their artisan slaves. Much of their work has disappeared with time, but recent archaeological excavations in the United States have revealed, for example, clay pipes engraved with traditional African designs. Much, though, was deliberately covert and subversive. Similarly, African women, used their skills to create patchwork quilts some with coded messages showing the route to freedom embroidered into their complex patterns. He commissioned a woodcut that became the famous Slave Medallion. Thousands were distributed in the UK and the USA and they became a contemporary fashion statement, worn as hair ornaments and bracelets and used to decorate snuff boxes. Thomas Clarkson, fellow anti-slavery campaigner wrote: Another common image of the African of the period is that of a servant. At the time, it was deemed fashionable to have a black servant. A fascinating example, though, of how fashion and attitudes change is the portrait of the Glassford family painted by Archibald McLauchland around It seems that the painting once contained the figure of a young black page, later painted over, possibly because of anti-slavery feelings. Less commonplace were the images of African men and women portrayed as more than dehumanised, soul-less objects. Many of those that do exist arise from interesting stories. The painting of Dido Elizabeth Belle, attributed to Zoffany, is evidence of the unusual tale of the illegitimate great-niece of the Lord Chief Justice, the Earl of Mansfield. The painting depicts Dido, who was brought up by Lord Mansfield and worked at Kenwood helping the Earl with his correspondence, together with her cousin, Lady Elizabeth Murray. There is currently an exhibition, Slavery and Justice: It is thought to be Francis Barber, servant to Dr Johnson. Clearly, Barber would have had to be reasonably well regarded by Johnson to be allowed to sit for such a portrait. Since contemporary documents show that there were two people on board HMS Victory who were born in Africa, it is likely that the portrayal is an accurate one. In contrast to the Wedgwood medallion and Blake images, the portrait of Joseph Cinque, leader of the revolt on board the Amistad slave ship, painted by the American abolitionist artist Nathaniel Jocelyn shows the subject standing proud, unbowed and defiant, dressed in a Roman toga and with an almost regal bearing. There are numerous images of the revolutionary, Toussaint Louverture , ranging from caricature to stately portrait, presumably depending on the political viewpoint of the artist. Today, descendants of Africans “ both enslaved and free “ are continuing the artistic tradition and reclaiming and reinterpreting the legacies of the slave trade. The shape of the installation is based on a famous print of the British slave ship, the Brooks, a model of which Wilberforce used in the campaign for abolition. As Hazoume describes his work: In times gone by, the slaves who set sail to Ouidah or Porto-Novo knew from whence they came, but knew nothing of where they were heading. Today, they still do not know where they are heading, but they have forgotten, and no longer know where they came from. I am not afraid of denouncing them. Today, many families are still forced to sell their children in order to survive.

Chapter 7 : Visual Representations of Slavery - African American Studies - Oxford Bibliographies

Representing Slavery draws on the extensive collections of the National Maritime Museum, Greenwich, and is published to mark the th anniversary of Parliament's abolition of the British slave trade in

Chapter 8 : The Real Histories Directory - Art

Representing Slavery: Art, Artefacts and Archives in the Collections of the National Maritime Museum, edited by Douglas Hamilton and Robert J. Blyth, draws on the extensive collections of the National Maritime Museum, Greenwich, and was published to mark the 200th anniversary of Parliament's abolition of the British slave trade in 1807.

Chapter 9 : What can I draw to represent slavery? | Yahoo Answers

An international Seminar was organized by UNESCO's "Slave Route Project: Resistance, Liberty, Heritage", in close collaboration with the University of Virginia, the US National Committee of the International Council on Monuments and Sites (US/ICOMOS), Thomas Jefferson Foundation and the National Endowment for the Humanities.