**ART H 400/525 B**

**Legacies of Slavery and the Civil War in American Art**

Winter 2019

Tuesdays & Thursdays 10:00–11:20 a.m.

312 Art Building

Professor Lacey Baradel

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Office: 365 Art Building

Office hours: Tuesdays 11:30 a.m.–12:30 p.m., or by appointment

**Course Description**

This seminar examines the impact of slavery and the U.S. Civil War on the development of American art from the 19th century through the present. Through a series of case studies, we will examine questions such as: How did anti-slavery and pro-slavery groups utilize images to further their political and social causes? In what ways did the experience of warfare during the U.S. Civil War challenge existing artistic hierarchies and encourage the development of new modes of picturing? How did artists give visual form to abstract concepts like emancipation? What was the impact of the Civil War on the memorial landscape in the United States, and how do those legacies continue to affect us today (as in the case of ongoing debates about public Confederate monuments)? How have contemporary artists responded to these historical themes and subjects in their work? We will examine a variety of visual media including painting, prints, sculpture, photography, film, and installation/performance, and we will also study original works of art held in UW's Special Collections and the Henry Art Gallery.

**Readings**

Copies of Harriet Beecher Stowe’s novel *Uncle Tom’s Cabin* are available at the UW University Book Store as well as through online retailers such as Amazon. I suggest you purchase the 3rd Norton Critical Edition of the text, edited by Elizabeth Ammons (ISBN: 9780393283785), but there are many other versions (including free versions) available online. All other required and recommended readings are available as PDFs on the course Canvas site.

**Canvas:** Additional readings, course material, assignments, and announcements will be posted to the ART H 400/525 B Canvas site. Please check Canvas regularly for important course information.

**Course Requirements**

*All scheduled readings are subject to change. You are responsible for any changes, which will be communicated in class and by email.*

*You must complete all required course assignments (including discussion posts, proposals, papers, presentations, and participation) to receive a passing grade in this course.*

Grades are based on 1) your participation and engagement in discussions and other classroom activities, 2) meeting deadlines for all assignments, and 3) the quality of the work you submit.

Class participation: Informed and consistent participation in class is expected. This requires completing assigned readings in advance of class and being prepared to discuss them in class (please bring the readings with you, either electronically or as printouts); active participation in in-class discussions; timely completion of all assignments, including Canvas discussions (see below); regular, punctual attendance; and helping to foster a respectful classroom environment. Electronic devices such as laptops should be used for classroom activities only. Please silence all phones and put them away during class. **30% of final grade**

Canvas discussions: As part of your participation in the course, submit a discussion post to the course Canvas website after our visits to Special Collections and the Henry on that connects the assigned readings with one or more objects seen during our class meetings on 1/31 and 2/21. Your post of approximately 300–350-words is due at 9pm on the following Sunday (2/3 and 2/24).

In-class reading presentations: Each student will sign up for one of the required readings and will serve as the discussion leader for that reading in-class on the day the reading is due. You should organize a presentation that facilitates discussion and close examination of the selected reading, emphasizing the author’s thesis or important themes, picking specific key passages in the text for the class to consider, raising questions prompted by the text, and bringing in relevant images to spur discussion. You will select readings in class on January 8th. **20% of final grade**

Research paper: Each student will write a final research paper about any topic relating to the themes of this course. The research paper assignment comprises the following four parts:

1. Research meeting: Each student must make an appointment to meet with me during office hours (or by appointment) to discuss possible research-paper topics and your research plan. These meetings will occur during the weeks of January 21st and 28th, and a sign-up sheet for appointments will be distributed January 17th.
2. Proposal: 2–3-pages, submitted via Canvas, due February 15th at 9 p.m. Your proposal will consist of the following two parts: 1) a 1–2-page double-spaced essay that outlines the topic and major research questions you will examine in your final paper and 2) a 1-page single-spaced annotated bibliography (in Chicago style) that reviews the most important research resources that you will use to support your argument (i.e., at least four scholarly, peer-reviewed sources such as books and journal articles, as well as any relevant primary-source documents). You should have begun the research process in order to write this proposal. Your argument in your final paper may change a bit from what you present in the proposal, and that is to be expected. As you continue your research, you will certainly uncover new evidence that changes your analysis. **10% of final grade**
3. Oral presentation: Each student will give a 10–15-minute oral presentation to the class about their research. There will be time at the end of each presentation for Q&A. Presentations will be March 5th, 12th, and 14th (the order of presentations will be determined on February 19th). **10% of final grade**
4. Final research paper: 9–12 pages (undergraduate) or 12–15 pages (graduate), submitted via Canvas, due March 17th at 9 p.m. A successful final paper must be organized around a thesis, which you will defend by visually analyzing the works of art you discuss as well as drawing on evidence presented in relevant primary and scholarly secondary sources (you will likely have identified additional sources beyond those listed in your proposal). Be sure to cite your sources in footnotes or endnotes using the Chicago Manual of Style’s citation style (I highly recommend using Kate L. Turabian’s *A Manual of Writers of Research Papers, Theses, and Dissertations* as a guide; there are several editions available through UW Libraries, including the most recent 2018 edition). The page count does not include illustrations, which must appear at the end with figure numbers and identifying captions. Your paper will be evaluated not only for content but also form and style, so please edit and proofread carefully!

**30% of final grade**

Key dates:

1/8: Sign up (during class) for reading presentation reading/date

1/17: Sign up (during class) for research appointment with Prof. Baradel (weeks of 1/21 & 1/28)

2/3: Discussion post #1 due (Canvas, 9 pm)

2/15: Research paper proposal with annotated bibliography due (Canvas, 9 pm)

2/24: Discussion post #2 due (Canvas, 9pm)

3/5: In-class student research presentations – group 1

3/12: In-class student research presentations – group 2

3/14: In-class student research presentations – group 3

3/17: Final research paper due (Canvas, 9 pm)

**Course Policies**

Submitting Assignments

All written assignments should be typed, double-spaced in 12-pt Times New Roman font (or similar style), with 1-inch margins, unless otherwise noted. You should cite sources using the [Chicago Notes & Bibliography style](http://guides.lib.uw.edu/c.php?g=341448&p=2820855).

Please submit your research proposal and final paper as a Microsoft Word or PDF document via Canvas by 9 p.m. on the due date. Due dates are firm so that all students have the same amount of time to complete assignments. For each day (including weekends) that an assignment is late, the assignment grade will be marked down 5% of the maximum possible points, except in cases of documented emergency or illness or if you have arranged in advance for an extension. Extensions (other than for documented emergencies/illnesses) will be granted sparingly—such as in cases when you have multiple major assignments due the same day—and must be requested at least 72 hours in advance of the deadline to be considered for approval.

Plagiarism will not be tolerated. Plagiarism is using the creations, ideas, words, inventions, or images of someone else in your own work without formally acknowledging them. All plagiarized assignments will automatically receive a grade of 0. Please see the UW [Statement on Academic Responsibility](https://depts.washington.edu/grading/pdf/AcademicResponsibility.pdf) for further guidance and/or consult with me if you have any questions.

Attendance

You are expected to attend class regularly in order to contribute to in-class conversations. Participation is a central component of this course. Frequent absences will prevent your participation in class and may, therefore, negatively impact grades.

Equal Opportunity

The School of Art reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, gender, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam-era veteran in accordance with UW policy and applicable federal and state statutes and regulations.

Accommodations

If you would like to request academic accommodations due to a disability and/or health condition, contact the [Disability Services Office](http://hr.uw.edu/dso/). During the first week of class, please provide me with a copy of your letter from Disability Services indicating you have a disability that requires assistance.

Communication

I will occasionally notify you of information related to the course (changes to the syllabus, relevant lectures and events, etc.) by email and through the conversations feature in Canvas. Please be professional in your electronic communications. For questions that require more than a brief “yes” or “no” answer or to discuss any assignments, issues, or concerns, please make an appointment for office hours.

**Reading Schedule, Special Events & Assignment Deadlines**

All readings and assignments are due on the dates listed

Jan 8 Introduction

Readings:

* Begin reading Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (including the Preface, vii-x)
* Watch Titus Kaphar’s TED talk “Can Art Amend History?” (13 minutes): <https://www.ted.com/talks/titus_kaphar_can_art_amend_history>

Assignment (in-class):

* Sign-up for in-class reading presentations

Jan 10 Antebellum Images of Slavery

Readings:

* Maurie D. McInnis, “Representing the Slave Trade,” in *Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade*, p. 27–54
* Continue reading Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (through Ch. VIII)
* *Recommended:* Philip Lapsansky, “Graphic Discord: Abolitionist and Antiabolitionist Images,” in *The Abolitionist Sisterhood: Women’s Political Culture in Antebellum America*,p. 201–234

Assignment:

* Read the entire course syllabus and write down any questions you have

Jan 15 “Documentary” Photography & Slavery

Readings:

* Brian Wallis, “Black Bodies, White Science: Louis Agassiz’s Slave Daguerreotypes,” *American Art*, p. 38–61
* Continue reading Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (through Ch. XVIII)

Jan 17 Photographic Portraiture & Selfhood

Readings:

* John Stauffer, “Frederick Douglass and the Aesthetics of Freedom,” *Raritan*, p. 114–136
* Augusta Rohrbach, “Shadow and Substance: Sojourner Truth in Black and White,” in *Pictures and Progress: Early Photography and the Making of African American Identity*, p. 83–101
* *Recommended*: Ginger Hill, “Rightly Viewed: Theorizations of Self in Frederick Douglass’s Lectures on Pictures,” in *Pictures and Progress*, p. 41–82

Assignment (in-class):

* Sign-up for research meeting with Prof. Baradel for weeks of Jan. 21st and Jan. 28th

Jan 22 Research Workshop (with Angela Weaver)

Readings:

* Continue reading Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (Ch. XIX-XXX or more)

Assignment:

* Brainstorm a list of possible research topics (at least three), and bring the list to class

Jan 24 The Civil War Illustrated

Readings:

* Alice Fahs, “The Humor of War,” in *The Imagined Civil War: Popular Literature of the North & South, 1861–1865*, p. 195–224
* Continue reading Harriet Beecher Stowe’s *Uncle Tom’s Cabin*

Jan 29 The Visual Culture of *Uncle Tom’s Cabin*

Readings:

* Finish reading Harriet Beecher Stowe’s *Uncle Tom’s Cabin*
* Rebecca Peabody, “The End of Uncle Tom,” in *Consuming Stories: Kara Walker and the Imagining of American Race*, p. 23–52 & 166–169

Jan 31 Visit to Special Collections – Books & Prints (with Sandra Kroupa)

Readings:

* Jo-Ann Morgan, “Picturing Uncle Tom with Little Eva: Reproduction as Legacy,” *The Journal of American Culture*, p. 1–24

Feb 3 **Discussion post #1 due** (Canvas, 9 p.m.)

Feb 5 Class Cancelled - Snow

Feb 7 Death & Memory

Readings:

* Kirk Savage, “The Unknowable Dead: The Civil War and the Origins of Modern Commemoration,” in *The Civil War in Art and Memory*, p. 82–101
* Shawn Michelle Smith, “Photographic Remains: Sally Mann at Antietam,” in *The Civil War in Art and Memory*, p. 104–124
* Watch George Eastman House YouTube videos on photographic processes (daguerreotype, collodion, and albumen print); links available on “Online Resources” page of Canvas site

Feb 12 Class Cancelled - Snow

Feb 14 No Class – Prof. Baradel at CAA Conference

Feb 15**Research proposal & annotated bibliography due** (Canvas, 9 p.m.)

Feb 19 Portraying Emancipation

Readings:

* Melissa Dabakis, “Antislavery Sermons in Stone” in *A Sisterhood of Sculptors: American Artists in Nineteenth-Century Rome*, p. 149–180 & 244–250
* Kirk Savage, “Molding Emancipation: John Quincy Adams Ward’s *The Freedman* and the Meaning of the Civil War,” *Art Institute of Chicago Museum Studies*, p. 26–39 & 101

Feb 21 Jacob Lawrence’s Historical Narratives & Visit to the Henry

*Class will meet from 10-10:35am in the Allen Center Computer Science Building to view the Jacob Lawrence series on the 2nd & 3rd level bridges of the atrium. We will then walk to the Henry to view artworks in the Study Center for the remainder of class (~10:40-11:20am)*.

Readings:

* Ellen Sharp, “The Legend of John Brown and the Series by Jacob Lawrence,” *Bulletin of the Detroit Institute of Arts*, p.14–35
* Alan Trachtenberg, “Albums of War: On Reading Civil War Photographs,” *Representations*, p. 1–32
* *Recommended*: Patricia Hills, “Jacob Lawrence as Pictorial Griot: The *Harriet Tubman* Series,” *American Art*, p. 40–59

Feb 24 **Discussion post #2 due** (Canvas, 9 p.m.)

Feb 26 Winslow Homer & the Post-Civil War South (with Dr. Sarah Burns)

Readings:

* Various primary-source texts reproduced in “Winslow Homer: Painting Race,” in *American Art to 1900*, p. 605–608

Feb 28 Contested Monuments & Contemporary Debates

Readings:

* Maurie McInnis, “‘To Strike Terror’: Equestrian Monuments and Southern Power,” in *The Civil War in Art and Memory*, p. 126–146
* Sarah Beetham, “From Spray Cans to Minivans: Contesting the Legacy of Confederate Soldier Monuments in the Era of ‘Black Lives Matter,’” *Public Art Dialogue*, p. 9–33
* *Recommended*: Renee Ater, “The Challenge of Memorializing Slavery in North Carolina: The Unsung Founders Memorial and the North Carolina Freedom Monument Project,” in *Politics of Memory: Making Slavery Visible in the Public Space*, p. 141–156

March 5 **Student Presentations – Group 1**

March 7 No Class – Prof. Baradel at NCSA Conference

March 12 **Student Presentations – Group 2**

March 14 **Student Presentations – Group 3**

March 17**Research paper due** (Canvas, 9 p.m.)