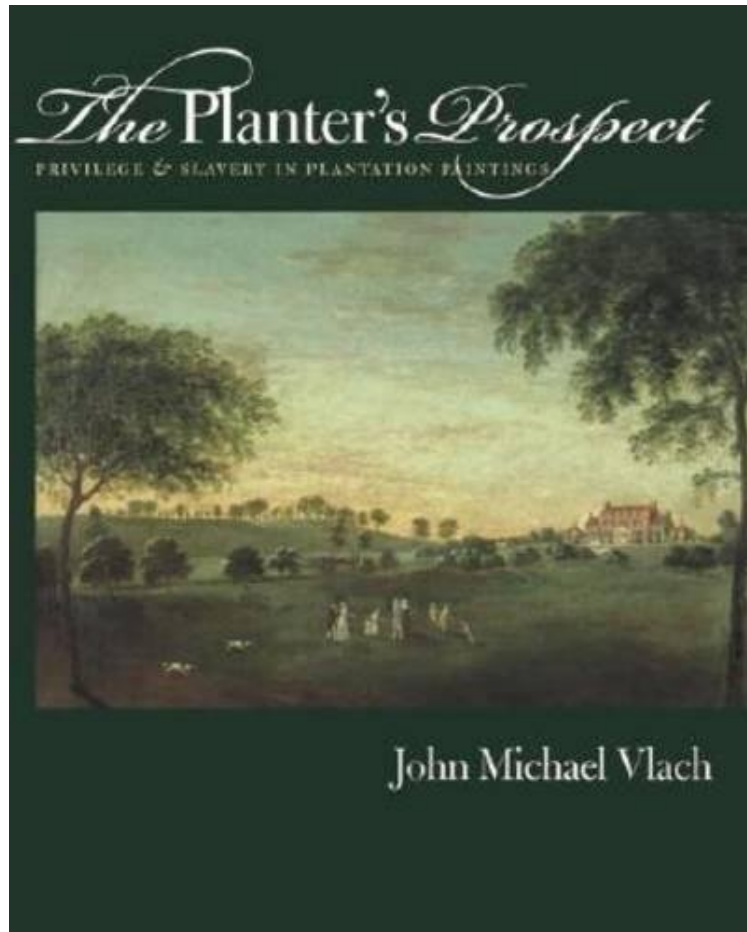


The Planter's Prospect: Privilege and Slavery in Plantation Paintings

John Michael Vlach

ebooks | Download PDF | *ePub | DOC | audiobook



 Download

 Read Online

#3234295 in Books 2002-03-25 Ingredients: Example Ingredients Original language: English PDF # 1 .92 x 8.30 x 10.291, 2.30 #File Name: 0807826863240 pages | File size: 75.Mb

John Michael Vlach : The Planter's Prospect: Privilege and Slavery in Plantation Paintings before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Planter's Prospect: Privilege and Slavery in Plantation Paintings:

0 of 0 people found the following review helpful. The Planter's Prospect: Privilege and Slavery in Plantation Paintings By Lesley Potter This is an excellent book regarding the genre of Southern plantation paintings as the perspective reflects the shared cultural knowledge and beliefs of the South. Important for any Southern decorative arts historian or appraiser. 0 of 0 people found the following review helpful. Great book By DB If you are interested in antebellum history, this book is a must. The photography is great and the content is very interesting.

Although nineteenth-century American landscapes typically were painted from a high vantage point, looking down

from above, southern landscapes that featured plantations diverged from this convention in telling ways. Portraits of planters' landholdings were often depicted from a point below the plantation house, a perspective that directs the viewer's gaze upward and, as John Vlach observes, echoes the deference and respect the planter class assumed was its due. Moreover, Vlach notes, slaves were rarely represented in plantation paintings made before the Civil War, although it was slave labor that powered the plantation system. After the war and the abolition of slavery, he argues, a wistful revisionism seems to have restored these people--still toiling in the service of the masters--to the landscapes they had created and on which they were so cruelly mistreated. This richly illustrated book explores the statements of power and ironic evasions encoded in plantation landscapes, focusing on six artists whose collective body of work spans the period between 1800 and 1935 and documents plantations across the South, from Maryland to Louisiana: Francis Guy, Charles Fraser, Adrien Persac, Currier Ives chief artist Fanny Palmer, William Aiken Walker, and Alice Ravenel Huger Smith.

"Vlach introduces us to half a dozen artists whose pictures reveal more than they could realize about how white Americans chose to misremember the plantation world." - Peter H. Wood, Duke University With the right momentum of insight and cultural preparation, this book addresses the quintessential issues of American plantation paintings. The chapter on Black figures alone should be required reading in African American studies. A gem.--Robert Farris Thompson, Yale University A remarkable assemblage of imagery almost never contemplated by mainstream art history. . . . An important catalog of a widely overlooked genre.--Journal of American History His work stands as an important caution for those who would use plantation paintings uncritically as accurate documents of particular places or as correct likenesses of the plantation landscape, revealing that what is conspicuously missing is as important as what is meticulously detailed.--Civil War History The Planter's Prospect is a valuable study of an overlooked genre that is also an important model for how to evaluate art's 'truth-telling' claims. As such, it should provoke considerable debate.--Mississippi Quarterly In their images of plantations, generations of white Americans chose to selectively represent, and then actively misremember, a world filled with profit and pain. This particular genre of painting--so striking for its denial of the lives of African Americans in the Southern Gulag--has long needed a focused study. We are indebted to John Michael Vlach, with his special interest in the housing of planters and slaves, for addressing this intriguing topic in such a clear and well-illustrated book.--Peter H. Wood, Duke University John Michael Vlach aptly looks beyond the prettiness of plantation landscapes and remembers those who made it possible for America to have an elite culture.--Journal of Southern History [An] insightful new study of the perspective of landscape illustrators [on] southern plantations between the years 1800 and 1950. . . . Like the works of the commercial and romantic illustrators, these are paintings by and for an elite whose wealth belied the cruelty and racism of the system that fashioned it. They are the products of the gaze of both northern and southern elites, equally uninterested in the perspective of the plantation workers or their material world.--Civil War Book This particular genre of painting--so striking for its denial of the lives of African Americans in the Southern Gulag--has long needed a focused study. John Michael Vlach is well equipped to provide it, for he has an interdisciplinary involvement in American Studies and a special interest in the housing of planters, slaves, and sharecroppers. He introduces us to half a dozen artists whose pictures reveal more than they could realize about how white Americans chose to misremember the plantation world.--Peter H. Wood, Duke University About the Author John Michael Vlach is professor of American studies and anthropology at the George Washington University in Washington, D.C. His previous books include *Back of the Big House: The Architecture of Plantation Slavery* and *Plain Painters: Making Sense of American Folk Art*.