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Dissertation Prospectus
Presented - 6 October 2008
Southern Art Communities and Regional Feelings, 1930-1945

In his preface to *The War Within: From Victorian to Modernist Thought in the South, 1919-1945*, historian Daniel Joseph Singal points to an intellectual shift that happened in the U.S. South between the two World Wars, arguing that to discuss broad changes in ideas, society, and culture, scholars should look not only to generational movements, but to the experiences of individuals. He writes, “the fact remains that ideas are not created by eras, or generations, or even schools of thought; they are generated by individuals through a complex interaction between the mind, intellectual influences, and personal encounters with the world.”¹ Considering the ways in which individuals collaboratively and personally negotiate cultural and intellectual exchanges that reflect the connections between cultural production and socio-political identity is central to my dissertation, in which I plan to examine three Southern artistic communities active during the Great Depression. I believe these communities can provide a framework for better understanding the role of the arts in constructions of Southern regional, political, and intellectual identities during the 1930s and early 1940s. The three groups I will consider are part of a larger regional development of arts collectives, communities, and schools throughout the Great Depression.² These community formations and organizations across the South developed into segregated artistic groups which produced a handful of highly accomplished artists and a large number of amateur artists, arts connoisseurs, and collectors.³ Throughout the 1930s and early 1940s, museums and cultural centers across the South, as well as in New York and Chicago, hosted exhibitions of Southern art, which ranged from small local events to extremely popular traveling shows of painting, printmaking, and sculpture.⁴

Why are these community formations important for art history and what do they offer to an analysis of contemporary Southern cultural and political life? How did artists, through their writing, speeches, exhibitions, and artistic production express feelings about

¹ Singal, Daniel Joseph. *The War Within: From Victorian to Modernist Thought in the South, 1919-1945*. (Chapel Hill: The University of North Carolina Press, 1982): xiii-xiv.

² Artistic communities were simultaneously developing across the country and certainly had specific relationships to the politics of their own regions. However, for the purposes of this dissertation, I am interested in considering the ways in which Southern artistic community formations can illuminate historical ideas about Southern distinctiveness by clarifying local ideas about art-making, community, race, gender, class, mythmaking and nostalgia.

³ I use the term “amateur artists” to denote artists who earn their primary income from a source other than art-making or teaching art. I do not intend this term to suggest an inferior quality or seriousness to their work. The economic situation of the South during the Great Depression made it nearly impossible for most artists to make their living through art alone.

⁴ While the organizers of these regional exhibitions strove to share them with a national audience, exhibitions of work by Southern artists were often shown in New York and Chicago only through connections with women’s literary/artistic clubs and colleges, rather than through museum connections. The annual Southern States Art League exhibition in New York, for example, was shown in 1931 and 1932 in the Women’s Graduate Club of Columbia University. In 1934, the Southern Women’s National Democratic Organization began sponsoring the exhibitions at a variety of locations, such as the Squibb Building, the MacDowell Gallery, and the Barnard Club on 57th Street.

Southern distinctiveness and regional identity? Additionally, what might these attitudes contribute to conceptions of Southern history? I am interested in examining the ways in which regionalism functions within local contexts while also operating as an ideological construction determined simultaneously from inside and outside the local. For example, during the 1930s and early 1940s, the Works Progress Administration and the Farm Security Administration worked extensively in the South to document stories, images, and information about the region during the economic crisis. These New Deal programs actively defined the South for the nation through a wide range of cultural products such as film, oral history, photography, radio, journalism, and sociological studies. Active at the same time, however, Southern art communities, both black and white, were engaged with questions of Southern identity, memory, history, and culture. Their engagement with these questions was located both in relation to their local contexts, institutions, and communities, as well as in relation to the concurrent exchange of ideas from outside the region about Southern experience and identity. By starting from within some of these local discourses, I argue that we can complicate the ways in which regionalism has been seen as an authentic construction of identity. Instead, the fluidity of feeling Southern, as evidenced in the works of the Southern artists I will consider and in their constructions of local and regional arts institutions and communities, destabilizes historical constructions of Regional art of the period (as exemplified by artists such as Thomas Hart Benton and Grant Wood) and its historical placement in relation to art produced in more urban and cosmopolitan centers at the same time. Finally, I consider this complication of regionalism relevant to contemporary Southern political debates and ideas about race, class, and gender. The regional identifications of Southerners within their specific local *and* ideological contexts remain compelling influences on the national political climate. As Southern historian Edward Ayers notes, the South “has dominated the nation’s politics for the last several generations, both in numbers and in values, and shows every sign of doing so for generations to come.”⁵ Southern artistic communities and their ideas about Southern history, memory, identity, and intellectual life as evidenced in their artistic work and the existing traces of their cultural relationships to regionalism (found in sources such as exhibitions, conferences, publications, meeting notes, and personal archives) offer previously untapped resources for the study of the politics of Southern regional identity from within the South, as constructed by individuals and their communities.

The first artistic group I will study is the Southern States Art League (1921-1950), which was the largest organization promoting the work of Southern artists throughout the 1930s and 1940s.⁶ The group began as an idea of the Sketch Club, a white women’s drawing club in Charleston, South Carolina. In 1923, the SSAL moved its headquarters to New Orleans under the direction of artist Ellsworth Woodward, president of the group from 1922 until 1939. The SSAL capped its membership at 500 artists who could prove that they were native Southerners, although a few Northern artists who vacationed in the South had connections to established Southern artists and were also allowed to join. The SSAL produced annual “All-Southern” traveling exhibitions featuring work by its

⁵ Edward L. Ayers. *What Caused the Civil War? Reflections on the South and Southern History*. (New York: W.W. Norton & Company, 2005): 9.

⁶ The SSAL’s archives are housed at Tulane University and include 32 linear feet of exhibition pamphlets, newsletters, conference proceedings, speeches, newspaper clippings, reviews, and membership records.

members, which drew thousands of visitors. While the majority of the group's exhibitions were held in Southern cities, such as Houston, Birmingham, Nashville, Atlanta, New Orleans, and Charleston, the group also exhibited its members' work in Chicago and New York. The league's leadership also had some successes in the national scene, establishing connections with art magazines and publishers and hosting annual conferences devoted to discussions of regional art and identity.

In their paintings, the artists of the SSAL developed a visual vocabulary premised on Southern identity and nostalgia for a Southern antebellum past. This identity was closely linked to work done by white women's social and literary clubs and by intellectuals such as the Vanderbilt Agrarians, all of whom were determined to construct a Southern history that valorized their Confederate ancestors, devalued the modern industrialization of the region, and ignored any critical understanding of contemporary black life in the South. Because the SSAL was thoroughly tied to conservative white Southern intellectual thought of the period, it therefore provides an important case study for considering how elite white Southern artists actively defined and used regionalism in their art and how this use related to political thought of the period. I will be studying the SSAL to ask questions about how white artists engaged in mythmaking about their region and activated regional nostalgia, by which I mean the wistful desire for an irrecoverable, sometimes nonexistent, and romanticized past, an emotion often at play in Southern politics of the 1930s and in Southern artists' representations of historical scenes.

The second group I will study, the New South Gallery and Art School, lasted only one year, from 1939 to 1940 in Montgomery, Alabama.⁷ Formed by seven white Alabama artists, the group's goal was to maintain an interdisciplinary arts space that was open 24 hours a day, year-round. They hosted exhibitions and discussion groups, sponsored mural-painting, and offered affordable poetry, literature, drawing, and painting classes.⁸ The New South's founders (many of whom had trained in New York) hoped to create a school for the arts in Alabama that would be as vibrant as any New York art school. The New South School allows me to consider how Southern artistic communities related to the New York modern art world. The School also complicates standard historical interpretations of Southern ideas about race during the 1930s: the group sponsored Bill Traylor, a former slave, and exhibited his work in the community. Additionally, founding members John Lapsley and Charles Shannon painted some of the most enigmatic and complex images of black Southerners of the decade. No scholarship to date has critically considered the role of race and regional identity in the formation of this group and its exhibitions, nor has there been any study of the group's interdisciplinary work within its local community.

Familiarity with contemporary art and literature was central to The New South School founders' intentions to create a modern art school on par with the Art Students League in New York. The New South School was also closely tied to Southern authors, including William Faulkner, who were simultaneously constructing a complex image of

⁷ The New South Gallery's archives are preserved by the Alabama State Council on the Arts.

⁸ It is unclear to me at this point whether these classes were open to white and black community members or whether the school and gallery were primarily segregated. A visit to the group's archives should help clarify the racial makeup of the school's participants; what I do know is that the group's founders were all white and they clearly had an interest in local black culture, especially as it related to then-current discussions about naïve and self-taught artists.

rural Southern characters in the shadow of Reconstruction. Shannon and Lapsley's paintings of black Southerners and their close relationship with Traylor, then, can be understood as not only racially paternalistic, but also intimately tied to the New South's intellectual culture and liberal interest in representing race within the visual and literary vocabularies of the modern art world, especially as these artists had experienced it in New York. After only one year, the school and gallery were closed; I suggest that the group's dissolution was partly due to burnout resulting from sustaining an urban arts center in a city that had no pre-existing community structures to maintain such a space. I hypothesize that the Montgomery artists attempted to stretch beyond their local context and create an art space that replicated New York models for artistic community and collaboration. This attempt is particularly interesting because it shows the ways in which artists in Montgomery related to their local contexts as well as to their experiences in New York. Their attempt to combine the two contexts and its resulting successes and failures may, therefore, illuminate some of the ways in which Southerners were actively engaged in issues of cultural exchange and local identity.

The third artistic community I plan to study consists of a married couple, Edwin and Elise Harleston, from Charleston, S.C. who were active participants in a number of African American political, intellectual, and community networks during the 1930s. The artistic and literary renaissance in Charleston, S.C. during the 1930s and early 1940s has been carefully catalogued and documented. Comprised of paintings and prints made by local white women and vacationing New York artists, Charleston's official artistic renaissance includes works that are often nostalgic for Charleston's antebellum social and cultural dynamics—structures defined by elite white memories and myths of plantations and their class and race-based hierarchies. These white artists were extremely influential in Charleston's close-knit social and political network and many of them were affiliated with the SSAL.⁹ However, Charleston was also the home of an elite African-American intelligentsia and artistic community. Elise and Edwin Harleston ran a painting and photography studio that documented and represented Charleston's black communities. Edwin Harleston was a nationally known portrait painter and worked with Aaron Douglas on his murals at Fisk University. He also served as the first president of Charleston's branch of the National Association for the Advancement of Colored People (NAACP). His wife, Elise Harleston studied at the E. Brunel School of Photography in New York and later at the Tuskegee Institute. The Harlestons' relationships to their Southern context are necessarily much different from the history and identity represented by the SSAL and the New South group. Considering black artists in Charleston and their institutional affiliations (I will be considering the history of black women's literary and political organizations in Charleston and looking at early Southern branches of the NAACP) allows me to contextualize Southern regional feelings visually represented from within black Southern historical and political contexts and specific historically black institutions. In addition to their work as artists and activists, the Harlestons' position within Charleston's African American communities was directly tied to their funeral business;

⁹ I use the term elite to signify the social status of these white Charlestonians, which was often premised on family connections and longstanding Charleston pedigree more than on wealth or land ownership. The loss of wealth and land is often tied by Charlestonians to the traumas of Reconstruction after the Civil War, an experience which leads many of Charleston's white artists to remember antebellum plantation life with fondness.

as a deeply segregated business with a constant clientele even during the economic crises of the Great Depression, the funeral parlor placed the Harlestons at the center of local community discourse. The nature of community-based political discourse in segregated spaces such as funeral parlors, beauty salons, and schools is an important consideration for the ways in which the Harlestons' visual production related to community identity and history.

By exploring these three communities, their intersections and differences, I seek to explore the ways in which memory, mythmaking, and nostalgia affect regional and national understandings of the ideas of "Southernness." These ideas were far from uniform throughout the region during the 1930s, and I am curious about differences between these three communities as they relate to broader national ideas of Southern distinctiveness. The roles of class, race, and gender-based politics, especially as they relate to Southern regional feelings, are central to my study. For the purposes of this project, I define regional feelings as the ways in which a person's lived experiences in a place condition their responses, conscious and unconscious, visceral and intellectual, to the situations in which they find themselves. These regional feelings vary among individuals and are often intangible impulses related to one's context and contextual ideologies. Regional feelings are inherently political; especially during periods of change, regional feelings adjoin political decision-making and are intimately tied to the normalizing factors within one's geographic place and local community. During the Great Depression, as the United States focused its political energies on improving and documenting the conditions in the region which President Roosevelt termed "the nation's number one economic problem" in his 1938 *Report on the Economic Conditions of the South*, I would argue that regional feelings were particularly important to Southerners and are very evident, even while being diverse and complex, in artistic production and debates within the region. I use the term regional feelings to denote the often intangible, yet mutually recognizable and shared impulses which define one as local. That is, I believe that regionalism is both a geographically-based structure, as well as an ideological structure which is recognizable through a complex and often indecipherable, always-changing set of signifiers for local experience.

Academics and historians during the 1930s and in the 80 years since have often considered Southern post-Civil War history and identity formation as secondary, and existing outside the intellectual development, modernization, and industry attributed to urban centers such as New York. Embedded within a national perception of Southern poverty and marginality during the 1930s and early 1940s (a perception fostered by film, news media, documentary books, and academics) was an assumption that the region lacked intellectual or cultural value. As early as 1917, essayist H.L. Mencken wrote a scathing essay titled "Sahara of the Bozart," (referencing the Beaux Arts) in which he charged that the South couldn't come up with one "single idea." He added: "when you come to critics, musical composers, painters, sculptors, architects, and the like, you will have to give it up, for there is not even a bad one between the Potomac mud-flats and the Gulf. ... the south is an awe-inspiring blank."¹⁰ Despite historical arguments that the South has lagged behind national cultural developments, historian C. Vann Woodward, in his book *The Burden of Southern History* (1960), argues that the South is especially

¹⁰ Mencken, H.L. "The Sahara of the Bozart." (1917). In *Prejudices: A Selection*. (Baltimore: The Johns Hopkins University Press, 1996): 69-82.

important because it undermines one commonly held assumption about history-writing: that history is written about success. Woodward urges his readers to reconsider the value of Southern experience precisely because it is *not* a history of success.

The artistic communities I am studying were not internationally successful or “avant-garde,” but, instead, were negotiating local artistic community formations, sometimes in relation to their varying levels of familiarity with the artistic worlds in New York and other urban centers. I do not suggest that studying these communities is a way to consider the “failed” artist and therefore broaden the art historical literature about “dominant” and “marginal” communities. The artists I study were almost entirely absent from the discourse surrounding the arts in New York during the 1930s. I suggest that these artists were working within a region that was being clearly defined within the rhetoric of failure, poverty, and backwardness in the 1930s. They were aware of this characterization and they were also aware of the models for international and urban artistic successes that defined their contemporaries in other artistic communities and cities. That is, the notion of artistic success and innovation is complex and fluid for the Southern artistic communities I am studying; they negotiated their local contexts and regional feelings while also attempting to present their work to broader audiences outside their region, audiences which had different models for artistic success (some of these different models have been the foundations upon which art history about the early 20th century has been written).

Southern artists’ active engagement with issues of regionalism, politics, history and nostalgia, literature, modernization, and community suggests important new models for art history and the history of American regionalism in the 20th century. The “othering” of the South that has happened throughout 1930s accounts and subsequent histories of the region detracts from a study of the ways in which Southerners have historically constructed complex intellectual and artistic communities. By considering some of the nuances of regional feelings in the artistic work of three groups, I argue that we can gain a fuller historical understanding of the ways in which Southerners understand and determine the categories of race, class, and gender from within their specific geographic place and from within mutually recognized and shared ideas and assumptions about regional identity and experience. Finally, their decisions, artistic productions, and communities offer historical models for how regional feelings in our contemporary world continue to affect the ways in which Americans structure and represent ideas about class, race, and gender, especially during times of extreme change.¹¹

Methodological Models & Evaluation of the Literature

Very little literature exists on Southern artistic communities and debates during the 1930s and early 1940s. As a result, I began researching these groups through sources which include photo-documentary books of the 1930s and research about them, Farm

¹¹ This study is useful, then, in illuminating some of the historical contexts for the regional feelings that are central to political debates of our own time; the South is currently the fastest growing region in the country, economically, industrially, and in population (especially Latino population). As normalized conditions in the South (that the region is racially black and white, geographically rural, and based on an agricultural economy) are destabilized, it is important to consider the effects of Southern regional feelings on the contemporary national political climate.

Security Administration archival sources (housed at the Library of Congress's Prints and Photographs Collection in Washington, D.C.), Southern studies texts about history, literature, race, sharecropping and the cotton tenancy system, and sociological and eugenics studies of Southern populations, especially those published during the 1930s and early 1940s. Literature by Southern authors William Faulkner, Carson McCullars, Eudora Welty, and Richard Wright inform my consideration of Southern experience and artistic representations of Southern experience during the 1930s.

One of the few scholarly approaches to Southern Art during the Great Depression, Mariea Caudill Dennison's dissertation, *Art of the American South, 1915-1945: Picturing the Past, Portending Regionalism* (2000), offers some preliminary information about the Southern States Art League and a handful of the artists who participated in it. Dennison also provides the most extensive available biographies about the artists she selected. However, her project considers only the most prominent and successful white Southern artists, largely removed from the nuances of their context: for example, she considers their interest in painting magnolias and plantation life without considering any of the surrounding artistic communities, racial implications, or influences of the post-World War I historical moment in the South on their work. To complicate this picture of the arts in the region, I look to literature, popular writing in newspapers and literary journals, and community archives as key sources for evaluations of Southern community structures and the arts within their regional contexts.

Curator Martha Severens of the Greenville Museum of Art has written several exhibition catalogues which discuss South Carolina's art communities of the early 20th century. Severens' 1998 exhibition catalogue, *The Charleston Renaissance*, is a comprehensive and thorough analysis of the white artistic renaissance in Charleston. Local white artists were central to the city's redevelopment after Reconstruction. Encouraging tourism, they marketed Charleston as a picturesque Southern town through their art, community organizations, and political maneuvering. Severens does not discuss local African American artists, nor does she consider the ways in which white and black art communities functioned in relation to each other in Charleston during the 1930s.

There are a small number of resources about Edwin Harleston, including the 1983 exhibition catalogue *Edwin A. Harleston: Painter of an Era, 1882-1931*. There are, conversely, extensive libraries about black cultural production during the 1930s, much of it centered on the Harlem Renaissance. The majority of my work on the Harlestons and Charleston's black communities will begin with the Harleston papers, housed at the South Carolina Historical Society in Charleston. To consider the role of black artistic and intellectual culture on the Harlestons and their local community, I am using Alain Locke's *The New Negro* (1925), Richard Wright's *12 Million Black Voices* (1941), and essays by W.E.B. DuBois, including those in *The Souls of Black Folk* (1903). Elizabeth McHenry's *Forgotten Readers: Recovering the Lost History of African American Literary Societies* (2002) is an excellent resource for considering black literary organizations and their political role in the lives of black artists and intellectuals in the South. Shawn Michelle Smith's *Photography on the Color Line: W.E.B. DuBois, Race, and Visual Culture* (2004) is another useful resource for my study of the Harlestons, especially when researching Elise Harleston's work as a photographer. Martha Jane Nadell's *Enter the New Negroes: Images of Race in American Culture* (2004) considers images of African Americans between the 1920s and 1940s and the impact these images had upon constructions of African American community and identity. W. Fitzhugh Brundage has edited a book titled *Booker T. Washington and*

Black Progress: Up from slavery 100 years later (2003) that offers important reconsiderations of the role of Booker T. Washington and the Tuskegee Institute on black intellectuals and communities.

It is important to consider these arts communities, especially the Southern States Art League, in relation to the influence of the Agrarians, a group of twelve Southern writers who published an anthology of essays in 1930 titled *I'll Take My Stand: The South and the Agrarian Tradition*. *I'll Take My Stand* was one of the earliest and most widely read attacks on modern American industrialism and it came out of Southern experiences of the 1920s. From a variety of disciplines (history, literature, the arts, education) the authors defended the agrarian South from its destruction at the hands of (Northern) industrialization. They encouraged a national movement against industrialization and applied sciences which, they argued, had left modern man aimless and without vocation. Religion, appreciation for nature, and an artistic sensibility, they feared, could not survive in an industrialized world. According to the Agrarians, the benefits of such an industrialized national society came at the cost of the local community, especially in the South, where conditions have always favored an agricultural model of community life. Coinciding with the beginning of the Depression, the book defined an idealized and crumbling South, in which local communities were seen as self-contained worlds that thrived on self-sufficiency, interdisciplinary education, and the natural resources of the region. The Agrarians' defense of Southern culture and intellectual life hinged upon a rejection of New York's modern art scene and its unfamiliarity with American rural and small-town life.¹² However, despite their rebuttal of the modern art scene in New York, many of the Agrarians were also artists and art critics who routinely wrote for publications such as *International Studio*, *The Print Collector's Quarterly*, *Art Work*, and *Arts of New York*. John Gould Fletcher published *The Crisis in the Film* in 1929 and was known for both his art and his poetry. Stark Young, who was a playwright, literary journalist, novelist, translator, and theater critic, had one-man exhibitions of his paintings in New York in 1943 and 1945 and his work was collected by the Art Institute of Chicago. The Agrarians' writings on Southern regional identity, nostalgia for the antebellum South, the value of Southern agricultural communities, and the modern humanities, were widely read and extremely influential for Southern artists and writers. Their models of community and their use of regional feelings are worth considering in relation to the artistic communities I will be studying. To date, nothing has been written about the Agrarians' influence upon local arts communities and organizations.

During the Great Depression, local arts clubs begun and run by middle and upper class white women in Southern towns such as New Orleans, Montgomery, and Charleston were central to the development of artistic discourse in and about the region. This discourse was also specific to the interests of women who often had no official political voice within a community, but were active in local organizations. As Karen J. Blair argues in her 1994 book *The Torchbearers: Women and Their Amateur Arts Associations in America, 1890-1930*, women's organizations were concerned with the

¹² See, for example, "The Stieglitz Spoof" by John Gould Fletcher.

moral value of an arts education and valued the work of amateur artists.¹³ Writing a history of organizations such as the Southern States Art League requires a consideration of the role of women in local and regional communities and considers how the arts were central to certain classes of women's experiences in the South.

While some recent scholars have analyzed the work of social and literary organizations for elite white Southern women during the Depression, virtually no scholarship exists on the artistic communities of the period and their relationships to elite white and black political and literary organizations or to their functions within local and regional contexts. Additionally, almost no attention has been paid to the relationships between women's organizations and artistic communities in the South; organizations run by local communities of women were often central spaces for conversations and exhibitions about regional experience and cultural production. As a result, all of the artistic communities I will study are closely tied to women's groups in the South.¹⁴ Ann Reynolds' essay "Circa 1970: Towards a Feminist Public," published in *Witness to Her Art* (2006) has been an important theoretical model for my own interest in the interactions of female publics and the structuring of communities. Lora Romero's book *Home Fronts: Domesticity and its Critics in the Antebellum United States* has also been particularly useful. In *Home Fronts*, Romero argues that rather than being an outsider and oppositional discourse, domestic ideology should be considered within its specific contexts, specifically within the norms of patriarchal power. She writes, "Anglo-American women's failure to overcome specific social hierarchies of race and class is not a symptom of capitulation to power in general; it should instead function as an incentive for thinking about power and resistance as operating within specific social domains and requiring different strategies and responses within those domains. The difference between 'dominant' and 'marginal' discourses needs to be conceived in terms other than opposition between passive and active" (112). Romero's book has a number of useful implications and ideas for my dissertation, including the idea that opposition is not necessarily constructed from one's autonomy, but rather from an entangled set of relationships between dominant and marginal (deconstructing this binary as a historical strategy) and her argument that domestic ideology and female experience can be used as political tools.

My work on regional feelings is reliant upon contemporary scholarship about the effects of sentiment, trauma, affect, and loss on concepts of history. Though not about the South specifically, texts such as Michael Baxandall's *Painting and Experience in Fifteenth-Century Italy* (1972), Lauren Berlant's *The Female Complaint: The Unfinished Business of Sentimentality in American Culture* (2008), Teresa Brennan's *The Transmission of Affect* (2004), Ann Cvetkovich's *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (2003), and Sally Munt's (ed.) *Cultural Studies and the Working Class* have helped me to conceptualize the ways in which regional feelings might function in relation to experience, affect, trauma, and class. Raymond

¹³ I am interested also in looking at didactic pamphlets about Southern arts and architecture printed and distributed to women's clubs by Southern libraries and university extension programs. These were a primary way that communities of women were structured around arts education.

¹⁴ It is perhaps no surprise, then, that my work on regional feelings pulls from a body of literature emerging from feminist and queer scholarship, which analyzes the historical impacts of emotion, sentimentality, trauma, loss, and experience.

Williams' book *The Country and the City* (1973) and his essay "Structures of Feelings" in *Marxism and Literature* (1978) are important sources for my ideas about urban and rural feelings, identifications, and community formations. Two recent books about Southern experience and nostalgia have also been particularly useful in my research: Edouard Glissant's *Faulkner, Mississippi* (1996) and Tony Horwitz's *Confederates in the Attic: Dispatches from the Unfinished Civil War* (1998), both of which are written as accounts of visiting the contemporary South from "the outside" and questioning Southern structures of race, class, and memory in relation to William Faulkner and the Civil War, respectively.

Like Woodward's history of the South, William Stott models his history of Depression-era documentary forms on a discussion of the significance of regional feelings (for Woodward, they are significant for alternate models of history-writing; Stott considers how they have been deployed politically). In his 1973 study *Documentary Expression and Thirties America*, Stott defines documentary types and the work they do. He categorizes these types as: 1) the document that informs the intellect and 2) the document that is felt, and which appeals to the viewer/audience's emotions. Stott discusses such cultural sites as *The March of Time* series on radio and film, the soap opera form (1932), newsreel movie houses, the "inside" books such as *Inside Europe* (1936), Americana films, books, and radio programs, photo magazines (*Life, Look, Time, Click, Focus, Foto, Photo, Picture, See*), and a movement in the social sciences to define American reality by collecting details and particulars. He uses these forms to argue that there was a particular belief in the 1930s that truth could be found by collecting and preserving specific details of human experience. The work done by these details as preserved in documentary forms, however, was often intended to elicit feelings toward a political end, as a type of propaganda that relied upon ethically "right" feelings about one's role within the world. Stott's work offers an early example of scholarship about the role of feeling in the visual arts and his work influences my own ideas about how artists can and do represent regional feelings.