

Negress and Her Heart combines portions of Margaret Mitchell's title *Gone with The Wind*, 1937, and Thomas Dixon, Jr.'s *The Clansman: An Historical Romance of the Ku Klux Klan*, 1905.⁴⁴ In her titles, Walker also wryly constructed a fictitious historical personality, what she called "the invented construct" for the artist/author—"Miss K. Walker, a Free Negress of Noteworthy Talent."⁴⁵ This persona appears in other works such as "Kara Elizabeth Walker" and "the Young, Self-Taught Genius of the South Kara E. Walker."⁴⁶ Although the "Negress" is not named as the artist in the title of *About the title*, she nevertheless is present in the form of the nearly life-size enslaved woman on the right who resembles Walker's persistent stock image whom she described as having "grotesquely large lips" and "dirty ribbons" in her braided hair. The "Negress" can also be found, for example, in *End of Uncle Tom*—who also appears as her proxy in those works.⁴⁷ The title, moreover, mimics the wordy and lengthy ones of nineteenth-century panoramas, imitating their awkward, much punctuated syntax with long phrases that directly address her audience.⁴⁸

Walker similarly included the mimetic authenticity of nineteenth-century panoramas, by calling "this "work, *About the title*, a "sketch after my Mississippi youth." In the accompanying booklet to James Presley Ball's *Splendid Mammoth Pictorial Tour of the United States*, 1855, for example, he claims the panorama was "taken by the artist upon the spots which they represent."⁴⁹ This statement provides, according to Jarenski, a sense of "evidentiary truth" just as Walker's ownership does.⁵⁰ Panoramas call on proof in two ways: suggesting that their authors (often through the conceit of a sketch) presented sights that they had authentically witnessed, and offering viewers the chance to see these scenes themselves. Experience, then, seems to be a principal vector of the visual/material rhetoric of panoramas: of the author and the viewers, resulting here not in rememory, but instead, in experience and re-experience.

Rather than naming herself as Miss K. Walker, Kara Elizabeth Walker, or Kara E. Walker as she did in other titles, she instead referred to herself through the possessive adjective, "my," assuming the viewer's familiarity with the artist, and/or bewilderment about who actually sketched the drawing. Walker's claim in the title that she created the work during her youth suggests that once again, she constructed a fictional artist, for she grew up not in Mississippi, but in Stockton, California, and later in Stone Mountain, Georgia, the site of the rebirth of the Ku Klux Klan in 1915, and of notorious lynchings. In the title of the history drawing, as on other typed note cards, she created what she referred to elsewhere as "a voice that seems to shift character in midsentence,"⁵¹ or in this case, amid sentence and phrases.

In her title, by using the first person and the possessive adjective both twice, Walker set in motion a series of paradoxes that encompass the state of both/and in terms of authorship. Both Walker and Egan, both an African American artist and a European American one, both a woman and a man, sketched this work in both the nineteenth and twentieth centuries respectively.

Walker's extensive and complex title includes words with specific meanings that elaborate upon the traumas the artist has reenacted. "I had wanted to title this . . . excavation" suggests a multitude of connotations. The word "excavation" means to "make hollow by removing the inside"; "the action or process of digging out a hollow in

the earth”; “to form or make (a hole . . .) by hollowing out”; “a cavity or hollow”; and “an unearthing.”⁵² It certainly refers to the actual digging away to uncover what had been buried, an excavation in the past that Walker has drawn. The activity of excavation itself becomes a metaphor for excavating or unearthing wrongs, but this takes place at the sacred burial site of another culture, signifying an additional violation—now against the indigenous body and culture. Here, however, African Americans, pictured as assisting in digging up native remains, must cooperate with the destruction of the culture of the indigenous peoples.

Her “dear viewer,” however, cannot imagine trauma as residing solely in the past, but instead witnesses it as relentlessly and continuously invading the present. Therefore the word “excavation” in the title also refers to the artist’s digging out egregious aspects of United States history—not to remove them, but to expose their haunting, ghostly, and shadowy presences in the present as a “rememory.” At the same time, her history drawing of an excavation appropriately describes the recovery of painful and repressed traumatic memories that Walker reenacted in her panorama and reveals what occurs to the psyche of a trauma victim, suggesting that this wounded psyche impacts more than the individual to become a cultural phenomenon.

Walker’s title includes other words with specific meanings within her oeuvre that help to further clarify the traumas represented. Consider “from which we suckle life.” The act of suckling—“to nurse (a child) at the breast” and “to nourish”⁵³—becomes complicated in her phrase, for she suggests that rather than providing nourishment, “we”—“the dear viewer” take away from “another place.” This certainly applies to the excavation in which the slaves and slave masters remove the native remains. At the same time, the enslaved woman’s seemingly swollen exposed breast could signify that she is in the process of nursing a baby, probably her own as well as that of the slave master and mistress; within this context, the white child now “suckle[s] life” by taking the enslaved mother’s milk intended for her own child. The drawing of the “panorama” indeed “remind[s] the dear viewer of another place altogether, from which we suckle life”: slavery and the nineteenth-century violence of indigenous peoples, a traumatic mistreatment that forms a connective tissue that adversely affects later generations.

Walker elaborated on the meanings of her nursing women in her various works:

My constant need or, in general, a constant need to suckle from history, as though history could be seen as a seemingly endless supply of mother’s milk represented by the big black mammy of old. For myself I have this constant battle—this fear of. It’s really a battle that I apply to the black community as well, because all of our progress is predicated on having a very tactile link to a brutal past.⁵⁴ For her, the nursing “big black mamm[ies] of old” signifies literally how the artist “suckle[s] life,” by appropriating images, titles, and ideas from a history filled with racialized and sexualized topos, all of which become source material for her visual and textual imagination that indicate her inability to sever the link to the brutal past of slavery. Within this context, the mound itself resembles a breast that could be seen as both nurturing and imprisoning the buried and living bodies. The mound-as-breast, a black protrusion from the earth, echoes the enslaved woman’s white projecting breast. Both exemplify the topos of women-as-nature to suggest fertility. A connective tissue

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exists between Walker's desire to "suckle from history" its "brutal past," one that also refers to the brutal past of indigenous peoples who are buried within the mound-as-breast.

Performing an Act of Remembrance

Significantly, Walker represented just one scene from Egan's panorama that originally contained twenty-five panels. In doing so, she deliberately disrupted Egan's linear narration, suggesting another type of traumatic rupture; in other words, she selected just one panel from a continuous whole to embody traumatic woundedness and disruption in her own "panorama to come" that she never fully realized. The artist's admitted inability to complete the panorama therefore exists as yet another signifier of trauma—the fragmented memories that can never be fully recovered. At the same time, this image from the past occurs, as Walker explained in an interview about her working method, at "a certain moment [when] a fissure and all the past comes flooding in."⁵⁵ The fissure of the past that floods into the present marks how trauma victims are, according to trauma theorist Ruth Leys, "haunted or possessed by intrusive traumatic memories represented as past, but . . . perpetually re-experienced in a painful, dissociated, traumatic present,"⁵⁶ which I argue, results in the present by way of transgenerational trauma. This is manifested in a blog, in which an individual expressed her anxiety in having viewed this drawing:

Kara Walker's art disturbs me. . . . This piece shook me out of my comfort level. I value Walker's ability to force a deeper conversation and confront extremely uncomfortable themes of race, sexuality, power, bias and violence in the context of our past while also reflecting the realities of our present.⁵⁷

Walker significantly ended her title in ellipses, suggesting an unfinished (and somewhat dismayed) thought that this viewer also articulated. These significant ellipsis marks in the title could indicate what the art historian Richard Meyer refers to within a different context as "secrets and structuring absences" that express "both ignorance and knowledge" and function as a kind of hole or wound in the text that cannot be filled in (or that Walker refuses to fill in).⁵⁸ It performs the kind of impasse that trauma often creates—the place that one cannot get around, the site that embodies the unspeakable or visually indescribable nature of trauma.

By not including living natives in her composition, her work may be interpreted as reinforcing the timeworn view that they have become extinct as the Vanishing American. Indeed the workers and the enslaved blacks, by desecrating the Indian mound and its remains, attempt to remove traces of their existence, their cultural practices, and their monuments. Walker's history drawing, however, clarifies that she refused to erase the past and accept the racial status quo; she instead "reminds the dear viewer of another

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place altogether,” a time during which whites attempted to desecrate and remove the existence of native peoples through the forced assistance of enslaved blacks. The drawing adds aggression against Native Americans to the artist’s many representations of historical violence, which suggests the transgenerational and intertwined histories of traumatic cultural displacement significantly suffered by both native peoples and enslaved African Americans. In other words, *About the title* indeed shares a connective tissue to her other works in its representation of transgenerational trauma and its disruption to the conventional United States histories that often romanticize the antebellum Southern plantation and, in this case, also the settlement of the West. In this work, she collapsed past and present, textual and visual, the fictional and actual to indicate that the past wrongs against African Americans *and* Native Americans still haunt “the dear viewer” as a “rememory.”

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NOTES

1. The work has been exhibited five times at the Museum of Contemporary Art, Los Angeles: “Recent Acquisitions,” MOCA Grand Avenue, November 20, 2005–January 9, 2006; “Collecting Collections, MOCA Grand Avenue, “February 10–May 19, 2008; “Highlights from the Permanent Collection, 1980–2005,” MOCA Grand Avenue, May 20–August 11, 2008; “Collection: MOCA’s First Thirty Years,” The Geffen Contemporary at MOCA, November 15, 2009–July 12, 2010; and “Selections from the Permanent Collection,” MOCA Grand Avenue, February 8, 2014–April 12, 2015. Details of the drawing can be found at “Artist a Day Challenge No. 17: The Kara Walker Challenge,” *Cultureshockart*, February 17, 2015, <https://cultureshockart.wordpress.com/2015/02/17/artist-a-day-challenge-no-17-the-kara-walker-challenge/>, accessed February 2, 2016.
2. Kara Walker to the author, November 24, 2010.
3. Public sex was common between sexual predators and black enslaved females as a means of oppression and humiliation; one example is the overseer Thomas Thislewood who raped/sexually coerced enslaved women under his care in Jamaica, often publically. See Trevor Burnard, “The

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- Sexual Life of an Eighteenth-Century Jamaican Slave Overseer,” in *Sex and Sexuality in Early America*, ed. Merrill D. Smith (New York: New York University Press, 1998).
4. As David Wall observes about some of the artist’s other works, Walker forces the viewer into “a similar traumatic confrontation with that violent and terrible space between life and death, being and non-being, black and white, slave and master, voyeur and object” where “we are made conscious of the surplus of meaning routinely hidden, the excess of desire, fear, trauma, and self-hatred that is the cornerstone of racial representation.” See his “Transgression, Excess, and the Violence of Looking in the Art of Kara Walker,” *Oxford Art Journal* 33 (October 2010): 292.
 5. Gwendolyn Dubois Shaw, *Seeing the Unspeakable: The Art of Kara Walker* (Durham, NC: Duke University Press, 2004), 7. For others who address sexual exploitation of black women in slavery, see, for example, Deborah Gray, *White Ar’n’t I a Woman?: Female Slaves in the Plantation South* (New York: W. W. Norton and Company, 1999); Hilary McD. Beckles, “White Women and Slavery in the Caribbean,” in *Caribbean Slavery in the Atlantic World: A Student Reader*, Verene Shepherd and Hilary McD. Beckles, eds., chapter 47 (Kingston, Jamaica: Ian Randle, 2000); Ann duCille, “‘Othered’ Matters: Reconceptualizing Dominance and Difference in the History of Sexuality in America,” *Journal of the History of Sexuality* 1 (July 1990): 102–27; and Burnard, “The Sexual Life of an Eighteenth-Century Jamaican Slave Overseer.”
 6. Shaw discusses trauma in *Seeing the Unspeakable*, especially within the context of Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, 42, Toni Morrison’s *Beloved*, 46, and particular figures in *The End of Uncle Tom*, 42, 46, 48–49, 52, 61, 65. She maintains that slavery “is arguably the most pervasively traumatic, guilt-ridden episode in U.S. history,” 39.
 7. E. Ann Kaplan, *Trauma Culture: The Politics of Terror and Loss in Media and Literature* (New Brunswick, NJ: Rutgers University Press, 2005), 19.
 8. For a neuropsychological study of how memories bypass the cortex to be situated instead in the amygdala, the “flight and flee” area of the brain, see Stephen D. Smith, Bassel Abou-Khalil, and David H. Zald. “Post Traumatic Stress Disorder in a Patient with No Left Amygdala.” *Journal of Abnormal Psychology* 117 (May 2008): 479–84. See also Susan Jarosi, “Traumatic Subjectivity and the Continuum of History: Hermann Nitsch’s Orgies Mysterries Theater,” *Art History* 36 (September 2013): 849.
 9. Kaplan, *Trauma Culture*, 106.
 10. Marianne Hirsch, “Maternity and Rememory: Toni Morrison’s *Beloved*,” in *Representations of Motherhood*, ed. Donna Bassin, Margaret Honey, and Meryle Mahrer Kaplan (New Haven CT: Yale University Press, 1994), 96. See also Caroline Rody, “Toni Morrison’s *Beloved*: History, ‘Rememory,’ and a ‘Clamor for a Kiss,’” *American Literary History* 7 (Spring 1995): 92–119. She interprets “rememory” as functioning in Morrison’s “‘history’ as a trope for the problem of reimagining one’s heritage,” 101–2.
 11. Ron Eyerman, “Cultural Trauma: Slavery and the Formation of African-American Identity,” in *Cultural Trauma and Collective Identity*, eds., Jeffrey C. Alexander, Ron Eyerman, Neil J. Smelser, and Piotr Sztompka (Berkeley: University of California Press, 2004), 60.
 12. The material on postcolonialism is vast, but for a discussion of it in relation to African American art and slavery, see for example Charmaine A. Nelson, *The Color of Stone: Sculpting the Black Female Subject in Nineteenth-Century America* (Minneapolis: University of Minnesota Press, 2007); and Charmaine A. Nelson, *Slavery, Geography and Empire in Nineteenth-Century Marine Landscapes of Montreal and Jamaica*, (London: Ashgate, 2016).
 13. Dominick LaCapra, *Writing History, Writing Trauma* (Baltimore: Johns Hopkins University Press, 2001), xi. For a discussion of Kara Walker’s film and video work and how she creates a repetitive traumatic site that surrounds, involves, and challenges the viewer to witness, acknowledge, and remember the individual and transgenerational trauma of slavery and contemporary racism in the United States, see Vivien Green Fryd, “Bearing Witness to the Trauma of Slavery in Kara Walker’s Videos: Testimony, Eight Possible Beginnings, and I was Transported,” *Continuum: Journal of Media & Cultural Studies* 24 (February 2010): 145–59.

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14. LaCapra explains that “working through . . . means coming to terms with the trauma, including its details, and critically engaging the tendency to act out the past and even to recognize why it may be necessary and even in certain respects desirable or at least compelling.” He distinguishes between acting out, a repetitive process “whereby the past . . . is repeated as if it were fully enacted, fully literalized,” and working through, which “involves repetition with a significant difference . . . (it) is not linear, teleological, or straightforward developmental . . . process It requires going back to problems, working them over and perhaps transforming the understanding of them. See La Capra, *Writing History*, 144–48.
15. Darby English, *How to See a Work of Art in Total Darkness* (Cambridge: MIT Press, 2007), 71–136.
16. *Ibid.*, 82. Also see Shelly Jarenski, “‘Delighted and Instructed’: Panoramic Aesthetics and African-American Challenges in J. P. Ball, Kara Walker, and Frederick Douglass,” *American Quarterly* 65 (March 2013): 139. Jarenski similarly argues that:

Much like an encounter with a panorama, the experience of being taken in by an image is equated with space; the critic imagines he is somewhere else, in a space and time separate from real space and time. His sensory perception and awareness of the outside world, of the natural horizon, are eliminated, and the image becomes the source of the real. However, the experience of the real space and time is not replaced with a comforting illusion that approximates reality, as it would be in a traditional panorama, nor are the troubling sensations of leaving the real placated by suturing linear narration.
17. Cathy Caruth, *Unclaimed Experience Unclaimed Experience: Trauma, Narrative, and History* (Baltimore: Johns Hopkins University Press, 1996), 204.
18. Avery F. Gordon, *Ghostly Matters: Haunting and the Sociological Imagination* (Minneapolis: University of Minnesota Press, 1997), 8, 15.
19. *Ibid.*, 21.
20. *Webster’s Seventh New Collegiate Dictionary*, 352 and 809. Carolyn Dever addresses the meaning of the noun and verb “trace” in Wilkie Collins’s *The Woman in White*, 1859–60, addressing Derrida’s discussion of this word as “a signifier of absent presence.” Quotations about the meaning of “trace” derive from her text. See Carolyn Dever, *Death and the Mother: From Dickens To Freud Victorian Fiction and Anxiety of Origins* (Cambridge: Cambridge University Press, 1998), 117–21. See also Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore, MD.: Johns Hopkins University Press, 1976), 61, 65, 145.
21. “The Melodrama of ‘Gone with the Wind,’” *Kara Walker: Art in the Twenty-First Century*, <http://www.art21.org/texts/kara-walker/interview-kara-walker-the-melodrama-of-gone-with-the-wind>, accessed June 3, 2005; and Jerry Saltz, “Kara Walker: Ill-Will and Desire,” *Flash Art* 29 (November–December 1996): 82.
22. Sidney Jenkins, “Interview with Kara Walker,” in *Look Away! Look Away! Look Away!* (Annandale-on-Hudson, NY: Center for Curatorial Studies, Bard College, 1995), 11.
23. “Projecting Fictions: Insurrection! Our Tools Were Rudimentary, Yet We Pressed On,” *Art in the Twenty-First Century*, <http://www.art21.org/texts/kara-walker/interview-kara-walker-projecting-fictions-insurrection-our-tools-were-rudimentary-> accessed May 12, 2005.
24. Walker claimed she “probably” saw a reproduction of Egan’s image “minutes before I drew the drawing,” Walker to the author, November 24, 2010. For history texts that illustrate this particular vignette, see Robert Silverberg, *Mound Builders of Ancient America* (Greenwich, CT: New York Graphic Society, 1968), 99; George E. and Gene S. Stuart, *Discovering Man’s Past in the Americas* (Washington, DC: Washington National Geographic Society, rev. ed. (1969; repr., Washington DC: Washington National Geographic Society, 1973), 15; C. W. Ceram, *The First American: A Story of North American Archaeology* (New York: Harcourt Brace Jovanovich, 1971), 186–87; Brian Fagen, *The Adventure of Archaeology* (Washington, DC: National Geographic Society, 1985), 138–39; Philip Kopper, *The Smithsonian Book of North American Indians: Before the Coming of the Europeans* (Washington, DC: Smithsonian Books, 1986), 70; Jennifer Westwood, ed., *The Atlas of Mysterious Places* (London: Weidenfeld and Nicolson, 1987), 117;

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- David Calhoun, ed., *1993 Yearbook of Science and the Future* (Chicago: Encyclopedia Britannica, 1992), 13; *The First Americans* (Alexandria, VA: Time-Life Books, 1992), 115; Duane Champagne, ed., *Chronology of Native North American History* (New York: Gale Research, 1994), 178; Sally A. Kitt Chappell, *Cahokia: Mirror of the Cosmos* (Chicago: University of Chicago Press, 2002), 94; and Peter N. Peregrine, *World Prehistory: Two Million Years of Human Life* (Upper Saddle River, NJ: Prentice Hall, 2003), 11.
25. For a discussion of Egan's panorama, see Angela Miller, "The Soil of an Unknown America': New World Lost Empires and the Debate Over Cultural Origins," *American Art* 8, nos. 3/4 (Summer/Autumn 1994): 8–27.
 26. The Minnesota Historical Society contains a panorama by Egan that documents Dickeson's excavations. See "Notes and Documents: A Mississippi Panorama," *Minnesota History* 30 (December 1942): 349–54. This quote derives from a broadside, a large sheet of paper printed on one side that functions as a poster or advertisement. See also Patti Carr Black, *Art in Mississippi, 1790–1980*, vol. 1 (Jackson, MS: University Press of Mississippi, 1998), 89, and Thomas Ruys Smith, *River of Dreams: Imagining the Mississippi Before Mark Twain* (Baton Rouge, LA: Louisiana State University Press, 2007), 133–34.
 27. "Notes and Documents," 350–51.
 28. E. H. Davis, a contemporary of Egan and Dickeson, co-authored a book about the mounds of the Ohio and Mississippi valleys, and criticized Dickeson's excavation methods as unscientific and more akin to a picnic than an "accurate investigation," although modern archaeologists consider him "an innovator in terms of archaeological techniques" and a leader in the field. See E. H. Davis and Ephraim G. Squier, *Ancient Monuments of the Mississippi Valley: Comprising the Results of Extensive Original Surveys and Explorations* (London: Putnam's American Literary Agency, 1848), 301–3 and Robert E. Bieder, *Science Encounters the Indian, 1820–1880: The Early Years of American Ethnology* (Norman: University of Oklahoma Press, 1986), 116. See also Richard Veit, "A Case of Archaeological Amnesia: A Contextual Biography of Montroville Wilson Dickeson (1810–1882), Early American Archaeologist," *Archaeology of Eastern North America* 25 (Fall 1997): 110, for Egan's use of Dickeson's field sketches for his composition and for being an innovator in the field, 104. Davis condemned Dickeson's use of African slaves to dig while he sketched.
 29. For information about the moundbuilders, see Lynda Norene Shaffer, *Native Americans Before 1492: The Moundbuilding Centers of the Eastern Woodlands* (New York: M. E. Sharpe, 1992). For the citation of Feriday's plantation, see Veit, "Case," 97.
 30. Caruth, *Unclaimed Experience*, 63.
 31. Gene Zechmeister, "Jefferson's Excavation of an Indian Burial Mound," *Thomas Jefferson Monticello*, <https://www.monticello.org/site/research-and-collections/jeffersons-excavation-indian-burial-mound>, accessed July 17, 2015.
 32. The composition conveys this dominant ideology in its progression from a peaceful native family on the right in front of tepees, to white nineteenth-century American men and women dressed in their finery and appreciating the vast wilderness in which other mounds exist, to the labor of African Americans who hold spades and the intellectual white men who hold paper or pencil to sketch, to the dead native peoples' remains. For an examination of the chronological progression of the panorama, observation of the spade/paper dichotomy, and illustration of the vignette, see Michael A. Chaney, *Fugitive Vision: Slave Image and Black Identity in Antebellum Narrative* (Bloomington: Indiana University Press, 2009), 117–18.
 33. Jarenski, "Delighted and Instructed," 127, 136.
 34. For information about the relationship between Cherokees and black slaves, see Celia Naylor, *African Cherokees in Indian Territory: From Chattel to Citizens* (Chapel Hill: University of North Carolina Press, 2008).
 35. For a discussion of Peale's painting, see Roger B. Stein, "Charles Willson Peale's Expressive Design: *The Artist in His Museum*," in Marianne Doezema and Elizabeth Milroy, ed., *Reading American Art* (New Haven: Yale University Press, 1998), especially 68–70.

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36. Veit, "Case," 103, 110. Veit suggests that Egan derived his composition from Peale's *Exhumation of the Mastodon*, 1806.
37. For an analysis of Walker's deconstruction of nineteenth-century panoramas and an analysis of their "imperialist pedagogy," see Jarenski, "'Delighted and Instructed,'" 55.
38. Kenneth Fletcher, "James Luna," *Smithsonian Magazine* (April 2008), <http://www.smithsonianmag.com/arts-culture/james-luna-30545878/?no-ist>, accessed 16 December, 2015. I would like to thank the anonymous reader of this essay for the suggestion that I consider his work in relation to Walker's drawing.
39. Ibid. See also Jennifer A. Gonzalez, "James Luna: Artifacts and Fictions," in *Subject to Display: Reframing Race in Contemporary Installation Art* (Cambridge, MA: MIT Press, 2008), 22–62. Ibid. See also Jennifer A. Gonzalez, "James Luna: Artifacts and Fictions," in *Subject to Display: Reframing Race in Contemporary Installation Art* (Cambridge, MA: MIT Press, 2008), 22–62.
40. Walker again used the word "subtle" in her project of spring 2014 with its massive, sugar-coated sphinx-like woman: *At the behest of Creative Time Kara E. Walker has confected: A Subtlety or the Marvelous Sugar Baby an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant*. See "Creative Time/Presents," <http://creativetime.org/projects/karawalker/>, accessed July 27, 2015.
41. Matthea Harvey, "Kara Walker: An Interview," *Bomb* 100 (Summer 2007): 82.
42. Ibid.
43. Ibid.
44. Yasmil Raymond and Rachel Hooper, "Kara Walker: My Complement, My Enemy, My Oppressor, My Love," gallery guide (New York: Whitney Museum of American Art, 2008), 6.
45. Harvey, "Kara Walker: An Interview," 81. Walker elaborated:
Over the years, the persona has shifted here and there to reflect and hold onto this imaginary self of the past and reflect changes in my present circumstances. Like, at one point I added a "B" for my married, hyphenated last name. Then I got rid of the "B." I am less interested in reinventing that character, because she has to position herself against and side up next to white or institutional power in this seductive and cagey way, and I can only do that so often without feeling a little queasy.
46. "Kara Elizabeth Walker, an Emancipated Negress and leader in her Cause" appears in the title of *Slavery! Slavery! Presenting a GRAND and LIFELIKE Panoramic Journey into Picturesque Southern Slavery or 'Life at 'Ol' Virginy's Hole' (sketches from Plantation Life) See the Peculiar Institution as never before!*, 1997. "The Young, Self-Taught Genius of the South Kara E. Walker" created the video, *Eight Possible Beginnings; or the Creation of Africa-America. A Moving Picture*, 2005.
47. "The Melodrama of 'Gone with the Wind,'" and Saltz, "Kara Walker: Ill-Will and Desire," 82.
48. Consider, for example, the full and equally wordy title of an 1849 panorama: *American Panorama of The Nile: Its ancient monuments, its modern scenery, and the varied characteristics of its life on the river, alluvium, and desserts; exhibited in a Grand Panoramic Picture explained in oral lectures and illustrated by a gallery of Egyptian antiquities, mummies, etc. with splendid tableaux of hieroglyphical writing, paintings and sculpture*. It too contains nineteenth-century capitalizations, long phrases, awkward punctuated syntax, and abbreviations.
49. James Presley Ball's title is equally wordy: *Splendid Mammoth Pictorial Tour of the United States. Comprising Views of the African Slave Trade; of Northern and Southern Cities; of Cotton and Sugar Plantations; of the Mississippi, Ohio and Susquehanna Rivers, Niagara Falls, & C.*
50. Jarenski, "'Delighted and Instructed,'" 134.
51. Harvey, "Kara Walker," 79.
52. *The Compact Edition of the Oxford English Dictionary*, vol. 1 (Oxford: Oxford University Press, 1971), 915.
53. Ibid., vol. 2 (Oxford, England: Oxford University Press, 1971), 2, 3139.

Fryd, Vivien Green. "Kara Walker's About the title: The Ghostly Presence of Transgenerational Trauma as a "Connective Tissue" Between the Past and Present." *Panorama: Journal of the Association of Historians of American Art* 2 no. 1 (Summer, 2016). <https://doi.org/10.24926/24716839.1537>.

54. Liz Armstrong, "Kara Walker Interviewed by Liz Armstrong," *No Place (Like Home)* (Minneapolis: Walker Art Center, 1997), 113. She also wrote in her notes about "the big black mammy" who is "sucked and fucked" as "the ultimate 'earth mother' wholly submissive yet defiant." Kara Walker, *Kara Walker* (Chicago: Renaissance Society of the University of Chicago, 1997), n.p.
55. Harvey, "Kara Walker," 78.
56. Ruth Leys, *Trauma: A Genealogy* (Chicago: University of Chicago Press, 2000), 2.
57. "Artist a Day Challenge No. 17: The Kara Walker Challenge."
58. Richard Meyer uses the phrase about "secrets and structuring absences" that express "both ignorance and knowledge" to address the erasure of homosexuality in twentieth-century American art in *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (Boston: Beacon Press, 2002), 26.