

Addison Gallery of American Art

EXHIBITION GUIDE FOR EDUCATORS SPRING 2013

FOR ALL THE WORLD TO SEE: **VISUAL CULTURE AND THE STRUGGLE FOR CIVIL RIGHTS**

April 13–July 31, 2013



**Addison Gallery of American Art
Education Department:**

Katherine Ziskin,
Education Fellow for School & Community Collaborations
kziskin@andover.edu or 978.749.4198

Jamie Kaplowitz, Education Associate & Museum Learning Specialist

Rebecca Hayes, Curator of Education

FREE GROUP VISIT HOURS BY APPOINTMENT:
Tuesday–Friday, 8am–4pm

FREE PUBLIC MUSEUM HOURS:
Tuesday–Saturday, 10am–5pm & Sunday 1pm–5pm

TEACHER GUIDES, WORKSHOPS,
& EXHIBITION INFORMATION:
www.addisongallery.org/education

THE STRUGGLE FOR CIVIL RIGHTS

The American Civil Rights Movement of the mid–20th century worked to abolish political, institutional, and social racism against African Americans through protest, demonstration, and use of media outlets. Much of the Civil Rights movement focused on legislation stemming from the Reconstruction period of post–Civil War America, including the 1896 *Plessy v. Ferguson* Supreme Court trial upholding the constitutionality of laws requiring racial segregation, which came to be known as *separate but equal*.

In 1954, *Brown v. The Board of Education* overturned the *Plessy v. Ferguson* decision and defined segregation as unconstitutional. The Civil Rights movement continued to fight for true equality for African Americans, including enforced integration, education equality, media representation, and an end to hurtful and destructive racial stereotyping.



fig. 1

IMAGES & THE MEDIA

Visual Culture refers to the ways in which images are used in society. These include but are not limited to: advertisements, artworks, film, television, toys, magazines, newspapers, product packaging, postcards, sculptures, and signage. *For All the World to See* is a multi-media exhibition that explores the role of these materials made for mass consumption before and throughout the Civil Rights Movement. Some images were used to reiterate stereotypes while others were used to disrupt and reframe those same generalizations. During this time period, the perspectives and ideas of the nation were influenced with the use of carefully planned images along with text and rhetoric.

The exhibition explores the following themes and ideas:

Introduction: Weapon of Choice

In a 1968 CBS News Documentary, photographer Gordon Parks loads his camera with film, demonstrating the camera as a weapon in the war against racism and segregation.

It Just Keeps Rollin' Along: The Status Quo

Featuring visual culture materials from the pre-Civil Rights era, this section explores the stereotypes and subversive propaganda created by and for white audiences.

Hidden Assets: The Culture of Positive Images

This section explores, through objects, documents, and moving images, the ways in which African American leaders, organizers, and institutions, alongside supportive white Americans, made positive images of black culture available to African American audiences as well as the public at large.

"Let the World See What I have Seen": Evidence and Persuasion

Through photographs and motion pictures that were employed to report, document, or offer proof, organizers and participants underscored the reality of racism in America and brought national and worldwide attention to little-known events.

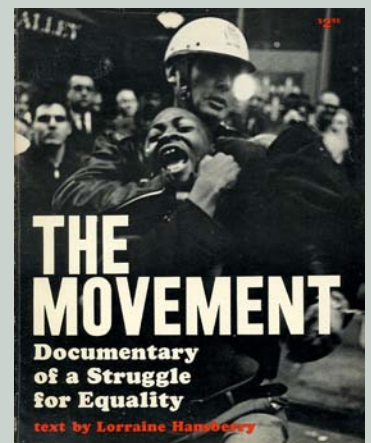


fig. 2



fig. 3

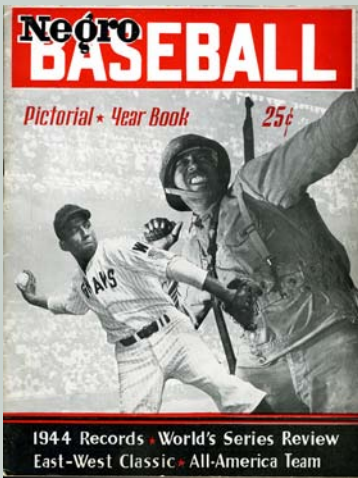


fig. 4



fig. 5

Broadcasting Race

In the mid-1960s, television and movie executives petitioned for more complex, humanistic African American characters. Featuring print and television media, the imagery in this section made in-roads in altering mainstream perception about African American culture.

In Our Lives We Are Whole

This section examines the function of visual culture in the waning years of the movement. As local segregation laws were struck down in the 1960s and 1970s, African American cultural figures and groups, including Malcolm X and the Black Panther Party, came to rethink the imagery of blackness and the use of print media.

ONLINE EXHIBITION

The online exhibition allows you and your students to preview each section of the exhibition and explore many of the images that will be on display in the galleries. Please visit: <http://foralltheworldtosee.org>

CURRICULUM CONNECTIONS

For All the World to See: Visual Culture and the Struggle for Civil Rights provides the opportunity to connect to a myriad of Massachusetts State Frameworks. For more information on which frameworks are addressed in the exhibition, please visit the Annotated States Frameworks section of the Addison's website: <http://www.andover.edu/Museums/Addison/Education/TeacherPrograms/Pages/AnnotatedFrameworks.aspx>

PRE-VISIT DISCUSSION IDEAS

For All the World to See is an exciting and rich exhibition with a strong focus on content and subject matter. Students will be able to more fully engage with the exhibition materials after studying and/or discussing topics and issues surrounding the American Civil Rights Movement of the 1950s–1970s.

Prior to visiting the exhibition, assess what your students do and don't know about the Civil Rights Movement. Engage students in discussion about the issues connected to the African American struggle for equal rights including some or all of the following:

- racism
- stereotyping
- Jim Crow laws
- civil disobedience
- sit-ins
- voter registration
- segregation/integration
- Brown v. Board of Education
- The March on Washington
- Freedom Rides
- separate but equal
- Martin Luther King, Jr.
- Malcolm X
- Rosa Parks
- W.E.B. DuBois

In addition, students may want to begin thinking about the following discussion questions:

- What impact do images have on your life?
- What kinds of images do you see used to persuade you or motivate you?
- What kinds of images do you see that stereotype or manipulate you or others?

RESOURCES

Websites

For All the World to See: Visual Culture and the Struggle for Civil Rights.

<http://foralltheworldtosee.org>

Online exhibition and educational resources

Smithsonian Center for Education and Museum Studies. *Smithsonian Source: Resources for Teaching American History.*

<http://www.smithsoniansource.org/display/topic/viewdetailshis.aspx?TopicId=1032>

Primary source documents and educational resources about the Civil Rights movement

John F. Kennedy Presidential Library and Museum. *Integrating Ole Miss: A Civil Rights Milestone.*

<http://microsites.jfklibrary.org/olemiss/home/>

Primary source documents including letters, recorded telephone conversations, and images.

PBS. *Race: The Power of an Illusion.*

<http://www.pbs.org/race>

An exploration of race in society, science, and history.

Library of Congress.

<http://www.loc.gov>

Catalogs, photographs, media and advertising, maps, manuscripts, newspapers, and much more, all available for free download and sorted by theme and topic. Collections can be browsed by topic, including "African American History."

Books

Berger, Maurice. *For All the World to See: Visual Culture and the Struggle for Civil Rights.* New Haven: Yale University Press, 2010. Explores through storytelling and analysis the crucial role that visual culture played in forever changing a nation.

DuBois Shaw, Gwendolyn. *Portraits of a People: Picturing African Americans in the Nineteenth Century.* Andover, MA: Addison Gallery of American Art, 2006.

Explores the ways in which historic portraits of African Americans demonstrate a search for identity as well as cultural stereotypes and practices.

Fellowship on Reconciliation. *Martin Luther King and the Montgomery Story.* 1958.

Available for download from <http://hamsaweb.org/comic/>

A PDF version of the comic book included in the exhibition.

IMAGE CREDITS

cover image: Ernest C. Withers, *Sanitation Workers Assemble in Front of Clayborn Temple for a Solidarity March, Memphis, TN, March 28, 1968*, gelatin silver print, 16 x 20 in., Smithsonian National Museum of African American History and Culture, Museum Purchase, © Ernest C. Withers, Courtesy DeCaneas Archive, Revere, MA; **fig. 1:** *I AM A MAN*, 1968, offset lithography on paper, copyright: Emerson Graphics, 28 x 22 in., Collection of Civil Rights Archive/CADVC-UMBC, Baltimore, MD; **fig. 2:** Lorraine Hansberry (author) & Danny Lyon (photographer), *The Movement: Documentary of a Struggle for Equality*, 1964 (First edition), 10 3/4 x 8 3/8 x 3/8 in., Collection of Civil Rights Archive/CADVC-UMBC, Baltimore, MD; **fig. 3:** *Sepia, November 1959*, 13 3/16 x 10 3/16, Collection of Civil Rights Archive/CADVC-UMBC, Baltimore, MD; **fig. 4:** *Negro Baseball Pictorial Yearbook*, 1945, 10 15/16 x 8 5/8 in., Collection of Civil Rights Archive/CADVC-UMBC, Baltimore, MD; **fig. 5:** *Fan, Evans Memorial Chapel, Saginaw, Michigan*, c. 1968, offset lithograph, 12 x 7 1/2 in., Collection of Civil Rights Archive/CADVC-UMBC, Baltimore, MD.