

# ADDISON GALLERY OF AMERICAN ART

# CURRICULUM PACKET

A Teacher's Guide to Integrating the Museum and Classroom

## WINTER 2006 SPECIAL EXHIBITIONS



Ethan Allen Greenwood (1779 - 1856), *Portrait of Charles Jones, 1815*, oil on panel, 26 x 18 3/4 in., Addison Gallery of American Art, gift of William Varella



Southworth & Hawes, *Reverend Rollin Heber Meale*, ca. 1850-1855, Whole plate daguerreotype, George Eastman House Collection



©Beverly McIver, *Embrace*, 2005, Oil on canvas, 48 in. x 36 in., Courtesy of Kent Galleries, New York

**Portraits of a People:  
Picturing African Americans  
in the Nineteenth Century**  
January 14 – March 26

**Young America:  
The Daguerreotypes of  
Southworth & Hawes**  
January 28 – April 9

**Raising Renee:  
Paintings by Beverly McIver**  
January 14 – February 26

## ADDISON GALLERY OF AMERICAN ART EDUCATION DEPARTMENT

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FREE GROUP TOURS for up to 55 students are available on a first-come, first-served basis: TUESDAY-FRIDAY, 8AM-4PM

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Admission to the museum and all events is free!

# Exploring the Exhibitions

This winter the Addison Gallery presents three special exhibitions which each speak to the enduring powers of portraiture and identity in unique ways:

- *Portraits of a People: Picturing African Americans in the Nineteenth Century*
- *Young America: The Daguerreotypes of Southworth & Hawes*
- *Raising Renee: Paintings by Beverly Mclver*

Individually the exhibitions express the various ways that Americans have chosen to portray themselves over time. Together the exhibitions trace the important narrative of America's ever-changing identity and offer today's youth a valuable opportunity to recognize the diversity and importance of self-representation. This Curriculum Packet introduces the exhibitions and describes a variety of ways in which educators can relate them to their students.

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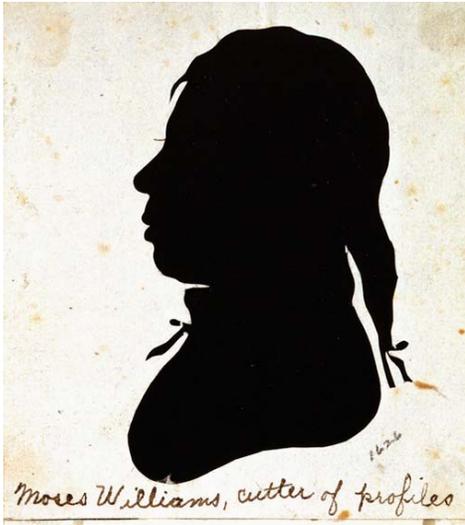
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# Portraits of a People: Picturing African Americans in the Nineteenth Century

## Introduction

At its heart, *Portraits of a People: Picturing African Americans in the Nineteenth Century* is about exploring the ways that freeborn and freed African Americans used portraiture to establish public and private identities during a time in United States history when their identity as a group was largely determined and misrepresented by others. This collection of



Attributed to Raphaelle Peale (1774–1825), *Moses Williams, Cutter of Profiles*, after 1802, hollow-cut profile, 3 3/8 x 3 1/4 in., The Library Company of Philadelphia

nearly 100 paintings, photographs, silhouettes, books, and prints features the faces of revolutionary figures such as Frederick Douglass and Sojourner Truth as well as those of less familiar individuals like Boston barber, John Moore, and the first noted African American scientist, Benjamin Banneker. These remarkable portraits reveal the creation of a visual space in which such people could compel an audience to recognize them as dynamic and ambitious individuals during a century of profound social change.

Together these portraits – many made by African American artists – serve as extraordinary primary resources for both the study of an important historical period (1773–1897) and the life stories of some of its luminaries, many of whom had connections to Boston. In addition, they can reveal the ways that people used imagery to further personal and group ambitions while also addressing the power of the portrait to shape perceptions of cultural and social groups, both in the past and today.

Ultimately, *Portraits of a People* has the ability to address the larger themes of identity and race as it connects the historical significance of the portrait in the United States with the power of images in contemporary culture. Just as in the arts and the media today, the artists and subjects in *Portraits of a People* take on the challenge of defining and portraying racial designations, family heritage, social status, individual personalities, and communal accomplishments.

## Why are these portraits important today?

Whether using the portraits as sources for historical study, as examples of personal narratives, or as representations of African American identity, they offer the opportunity to inspire conversations among students essential to fostering a socially and racially tolerant society in the twenty-first century. As positive, individualized portrayals the images present an alternative to popular perceptions of African Americans in the eighteenth and nineteenth centuries. Close study of the images can reveal how early studies of science and law were often manipulated to justify the dehumanization of African Americans and how imagery was employed to either construct or counter negative stereotypes of this group. *Portraits of a People* can prompt valuable dialogue concerning the definition of race, personal and public identity, and the nature of human perception, as these topics continue to relate to contemporary culture and to the lives of students.

Two approaches to the exhibition are outlined in the two sections that follow.

- **A People Represented** suggests use of the portraits as forms of biography, sources of personal and public memory, and as examples of historic material culture.
- **The Power of the Image** discusses the potential for using images in the construction of race and as a means to counter stereotypes in popular culture.

## Theme 1: A People Represented

Who are the individuals behind the faces pictured? What stories can they tell us? *Portraits of a People* traces the varied experiences of a number of free African Americans who were able to defy the restrictions imposed upon them in both the mid-Atlantic and northern states. American artists of both African and European descent carefully constructed these portraits to testify to the stories and achievements of a diverse group of individuals, from barbers and small business owners, to artists, writers, social activists, politicians, and religious leaders credited with laying critical foundations for African American society.

### Public Leaders and Social Activists

While many of the individuals represented in the exhibition were public leaders or social activists, particular faces are more recognizable than others because they utilized their public appearance and popularity as an instrument for affecting change. Reformers such as Frederick Douglass and Sojourner Truth promoted their causes through the mass-reproduction and distribution of their image while Liberian leaders took on the stature of American presidents in their formal portraits.

### Questions For Discussion

- Have you seen these faces before? Where?
- What does their appearance tell you about their character and accomplishments?
- Why was it important for public leaders and social activists to have their portraits made?
- Why were these portraits of noted individuals made in various mediums and formats – painting, photography, lithographs, engravings, etc.?

### Connection → Young America

While living and working in Boston, Frederick Douglass briefly collaborated with **William Lloyd Garrison** (1805-1879), an abolitionist who organized the newspaper, "The Liberator," and who was photographed by daguerreotypists Southworth and Hawes.

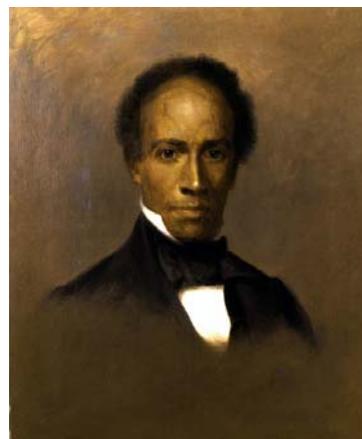
**Daniel Webster** (1782-1852), a New Hampshire statesman, lawyer, and orator, and one of the founders of the American Colonization Society which was responsible for the establishment of Liberia, was also photographed by Southworth and Hawes.



Frederick Douglass, frontispiece to *Narrative of the life of Frederick Douglass, an American slave, Written by Himself*, published 1845, Engraving, 6 ¾ x 4 ½ in., Manuscripts, Archives, and Rare Books Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox, and Tilden Foundations

### Frederick Douglass (1818-1895)

Self-emancipated and self-educated, Frederick Douglass used his skills as a journalist, orator, autobiographer, abolitionist, and social rights activist to promote equality for African Americans, establishing himself as one of the most influential reformers of his time.



Thomas Sully (1783-1872), *Edward James Roye*, 1864, Oil on canvas, 24 x 20 in., Atwater Kent Museum of Philadelphia, The Historical Society of Pennsylvania Collection, Gift of the Pennsylvania Colonization Society

### Edward James Roye (1815-1872)

The son of a former slave, Roye moved to Liberia from Ohio as a part of the popular cause supported by the American Colonization Society. A successful businessman, he rose through the ranks of government to serve as president of Liberia for two years.

**Writers and Artists**

Central to the focus of this exhibition is the influence of images and words on public perception. Both men and women used their abilities as skilled writers and artists to create positive depictions of African Americans. Phillis Wheatley and Frederick Douglass broke barriers by demonstrating their intelligence and talent through writing. Painters Henry Ossawa Tanner and Edward Mitchell Bannister, sculptor Edmonia Lewis, and daguerreotypist Augustus Washington not only constructed dignified likenesses of fellow African Americans, but earned a living from their art.

- How does Phillis Wheatley's portraitist express her intelligence and talent as a writer?
- What details in Wheatley's portrait signify her as a poet? as a woman? as an African American?
- Wheatley's was the first book by an African American to feature the author's portrait. Why do you think that the publisher wanted to have her picture on the frontispiece?
- How does Edmonia Lewis use her portrait to promote herself as an artist?
- Does Tanner consider his profession as an artist an important part of his portrait?
- How do these images speak to the unique challenges faced by African American writers and artists?
- What are these writers and artists doing to counteract negative imagery of their race?

**Connection → Beverly McIver** is a contemporary African American artist who paints self-portraits. How do African Americans today represent themselves differently than those in **Portraits of a People** such as Edmonia Lewis and Henry Ossawa Tanner?



Attributed to Scipio Moorhead (lived in Boston, c. 1750), *Phillis Wheatley, Negro Servant to Mr. John Wheatley, of Boston*, frontispiece to *Poems on Various Subjects, Religious and Moral*, published 1773, Engraving, 5 1/16 x 4 in., Special Collections, Margaret Clapp Library, Wellesley College

**Phillis Wheatley (1753-1784)**

While a slave in Boston, the first African American and female published poet in U.S. history, Phillis Wheatley, proved through her poetry and her portrait that both African Americans and women were capable of intelligent creativity.



Henry Rocher (b. 1824), *Edmonia Lewis*, c. 1870, Albumen print on card, 3 5/8 x 2 in., Courtesy of the Fogg Art Museum, Harvard University Art Museums, On loan from the Historical Photographs & Special Collections Department, Fine Arts Library, Bequest of Evert Jansen Wendell

**Edmonia Lewis (c. 1844-1911)**

Of mixed African American and Native American heritage, Edmonia Lewis began her career in 1863 as an artist in Boston. After 1866 she settled in Rome, along with other expatriates, where she became a well-established sculptor. While working primarily on historical and later, religious commissions, she also created unique interpretations of African American and Native American themes.



Thomas Cowperthwait Eakins (1844-1916), *Portrait of Henry O. Tanner*, 1897, Oil on canvas, 24 x 20 in., The Hyde Collection, Glens Falls, NY

**Henry Ossawa Tanner (1859-1937)**

Henry Ossawa Tanner formally trained at the Pennsylvania Academy of the Fine Arts with painter Thomas Eakins. Successful in his depictions of nature, American genre scenes, and religious paintings, Tanner exhibited his work at numerous American and European expositions and eventually settled in Paris.

### Religious Leaders

As emancipated slaves migrated north to settle in free, urban areas, swiftly-growing communities looked to the sanctuary of the church for worship, economic assistance, social life, entertainment, and as a place to share common beliefs and ideas. Spurred into action by the segregationist system of many white congregations, Philadelphians Absalom Jones and Richard Allen proved instrumental in the founding of the first African American churches, while many other religious leaders played important roles in their individual communities.

- How does Absalom Jones communicate his personality, feelings, and activist spirit to the viewer?
- How does the artist construct the portrait in order to convey the religious standing and leadership qualities of the subject?

### Quiet Successes

While public and religious leaders, social activists, writers, and artists were making progress for the larger African American population, lesser-known individuals were making headway in their own neighborhoods and professions. Both former slaves and free-born people achieved success as skilled laborers, soldiers, mariners, entrepreneurs, and investors, and were integrated into the white community.

- How do Moore and Mamout convey a sense of pride or success?
- What evidence in the portraits denotes the skills or attitudes of the sitters? and those of the artists?
- How do these portraits compare to those of more prominent figures?
- How did ordinary individuals contribute to the advancement of the African American identity?



Raphaelle Peale (1774–1825), *Absalom Jones*, 1810, Oil on paper mounted on board, 30 x 25 in., Delaware Art Museum, Gift of Absalom Jones School, Wilmington, 1971

### Absalom Jones (1746–1818)

After purchasing his wife's and his own freedom, Absalom Jones established the African Episcopal Church and became its first minister. With Richard Allen, he founded the Free African Society of Philadelphia – a religiously-based family aid organization – and spent his years orating against slavery.

### Richard Allen (1760–1830)

Former slave, businessman, writer, and itinerant preacher, Richard Allen fought against injustices towards blacks. He founded the African Methodist Episcopal Church in Philadelphia and became the first African American bishop in the United States. *No image available*



William P. Codman (1798–1831), *Portrait of John Moore, Jr.*, 1826, Oil on canvas, 26 x 21 3/4 in., American Antiquarian Society, Gift of Martha Jane Brown, Bernice Brown Goldsberry, John J. Goldsberry, Jr., 1974

### John Moore (dates unknown)

John Moore prospered in Boston in the 1820s as a barber, one of the skilled trades of the time, and one which provided Moore an opportunity to earn the respect of those in both the black and white communities. His confidence and affluence are reflected in his gold accessories and comfortable yet assured posture.



Charles Willson Peale (1741–1827), *Yarrow Mamout*, 1819, Oil on canvas, 24 x 20 in., Atwater Kent Museum of Philadelphia, The Historical Society of Pennsylvania Collection, Gift of Charles S. Ogden

### Yarrow Mamout (dates unknown)

Yarrow Mamout – despite being taken as a child from his native land of Guinea and enslaved until the age of 80 – was able to purchase his own property and home through successful business ventures. Believed to be 133 years old, Mamout intrigued famed artist Charles Willson Peale to paint his portrait on a trip to Washington, DC.

## Theme 2: The Power of the Image

A portrait is more than a visual representation of an individual; it is someone's vision of him or herself, an artist's expression and creative design, a story waiting to be read, or a memorial to the deceased. But who sees this image, and how will they interpret it? Who ultimately controls the effect this image will have?

When confronting a portrait, considering the following questions:

- **Who made this image?**
- **What was the artist's relationship to the subject?**
- **For what purpose was this image made?**
- **What message does this image send, and to whom?**
- **How has the meaning of the image changed over time?**

A portrait's construction depends entirely on a combination of forces: the subject's wishes, the artist's perspective, and the proposed audience, among others. The images in *Portraits of a People* were created for a variety of purposes, and were constructed to send positive messages about African Americans, unlike most popular imagery of the nineteenth century which was employed to do just the opposite. To counter predominate stereotypic portrayals, African Americans referenced traditional European forms of portraiture identifiable by their European American contemporaries in order to gain the respect of the larger community.

### Mass-Produced Imagery

During the mid-nineteenth century, small, inexpensive, mass-produced photographic portraits called *carte-de-visites* (much like modern-day business cards) became popular. Artists and actors dispensed *carte-de-visites* to increase their celebrity while abolitionists like Sojourner Truth, Frederick Douglass, and Robert Purvis used them to mobilize the service of their moral, social, and political goals. By spreading their images, they were not only voicing their messages and gaining notoriety across the country; they were establishing an alternative identity for the African American. Whereas popular imagery of African Americans such as slave auction tabloids, fugitive slave advertisements, and newspaper illustrations had previously identified them as dehumanized chattel, the portraits constructed by Sojourner Truth, for example, identify her as a dignified, intelligent individual. "Truth found that the photograph allowed her to control the sale of the representation of her body, a body that had at one time been bought and sold by others."<sup>1</sup>

- In many of the portraits she distributed, Truth inserted the phrase, "I sell the Shadow to Support the Substance." What does Truth mean by this?
- "Unlike more prevalent popular constructions of emancipated slaves, which often showed them partially unclothed in order to reveal the scars of past whippings to evidence of the horrors of slavery, Sojourner Truth was always careful to be portrayed as a well- and fully-dressed middle-class matron."<sup>2</sup> How does she use her photographic image to counter expectations of African Americans?
- In what ways does Truth demonstrate her strengths – both physical and moral?
- Compare Truth's *carte-de-visite* with Phillis Wheatley's book frontispiece: what do these women have in common? What distinguishes them?



Unknown, *Sojourner Truth*, 1864, Albumen print on card, 2 1/4 x 4 in., Gladstone Collection, Prints and Photographs Division, Library of Congress, Washington, D.C.

<sup>1,2</sup> Shaw, Gwendolyn DuBois. *Portraits of a People: Picturing African Americans in the Nineteenth Century*. (Andover: Addison Gallery of American Art, 2006. Page 168).

### Private Portraits as Sources of Memory

Portraiture has long been a means of capturing someone's image in order that they may be remembered. Affluent families commissioned portraits of their children, using props and clothing to communicate their status and hopes for their children's futures. While painted portraits were limited to those who could afford to commission an artist, the advent of photography in the 1830s opened this luxury to the middle classes. Volunteer soldiers for the 54<sup>th</sup> Massachusetts Regiment had their tintypes made to give to loved ones before going into battle.



Unknown, *Sergeant Henry Stewart, Company E, 54th Massachusetts Regiment*, 1863, Ambrotype, 7 1/16 x 5 1/8 in., The Massachusetts Historical Society, Boston

- Who did this soldier intend to see his portrait? Who or what is he posing for?
- How is his role in the Civil War projected in this photograph?
- Based on Stewart's facial expression and body posture, how do you think he feels at this moment?
- How does our reading today of this historically significant photograph differ from the way it was seen and understood soon after it was made?

- Who wanted to have this portrait made? What was its purpose?
- Where would this painting have been exhibited? Who did the maker intend to see it?
- What do the children's clothing and props indicate about their gender, age, family, and social status?
- What does the painting style tell you about the artist?
- What about this image makes it unsuitable for mass-reproduction?



William Matthew Prior (1806–1873), *Three Sisters of the Copeland Family*, 1854, Oil on canvas, 26 7/8 x 36 1/2 in., Museum of Fine Arts, Boston, Bequest of Martha C. Karolik for the M. and M. Karolik Collection of American Paintings, 1815–1865

**Connection** → Beverly Mclver paints self-portraits including her sister Renee. How do Mclver's paintings of sisterhood differ from Prior's portrait of the Copeland sisters above? How do Southworth and Hawes' photographic family portraits present an alternative view of nineteenth-century family life?

## The Artist's Influence



Jeremiah Pearson Hardy (1800–1887), *Abraham Hanson*, c. 1828, Oil on canvas, 24 1/2 x 21 9/16 in., Addison Gallery of American Art, Phillips Academy, museum purchase

A portrait is generally a collaboration between the artist, the subject, and the person commissioning the portrait. It is through the artist's understanding and unique interpretation of his or her sitter that we come to see and know the pictured individual. Questioning authorship is equally as important in interpreting images as is recognizing the identity of the subject.

- What does Abraham Hanson's clothing and posture communicate about him?
- What do you think is the subject's relationship to the artist?
- Which parts of the portrait represent the way Hanson sees himself and which parts represent the way the artist sees him?
- If a portrait of Abraham Hanson were being made today, how might the image be different?

## Acknowledgements

*Portraits of a People: Picturing African Americans in the Nineteenth Century* was organized for the Addison Gallery of American Art by Gwendolyn DuBois Shaw, Associate Professor of History of Art at the University of Pennsylvania. The exhibition will travel to the Delaware Art Museum (April 21 – July 17, 2006) and the Long Beach Museum of Art (August 25 – November 26, 2006). The exhibition is accompanied by a complete catalogue with essays and information about each work.

The exhibition and related educational programming is generously supported in part by Foley Hoag, LLP, Vivian and James Beard, Senator Edward W. and Mrs. Anne F. Brooke, Blue Cross Blue Shield of Massachusetts, John P. Axelrod, The Middlesex County Chapter of Links, Inc., Mark F. and Susan C. Clark, Dan and Alice Cunningham, Mark and Denise Johnson, David and Lisa Grain and other contributors in honor of Charles J. Beard II (Phillips Academy Class of 1962).

# *Young America: The Daguerreotypes of Southworth & Hawes*

## Introduction

When photography first arrived in Boston in 1839, both chemist Albert Sands Southworth (1811–1894) and artist Josiah Johnson Hawes (1808–1901) were quick to recognize the new medium’s artistic potential. Teaming together, Southworth and Hawes established one of the first prominent photographic portrait studios in the northeast. They combined their skills to develop a portrait business unsurpassed for its innovative approaches to photography, high standards for quality, and elite clientele, including New England luminaries such as author Harriet Beecher Stowe, abolitionist William Lloyd Garrison, and poet Henry Wadsworth Longfellow. At a time when the public considered photography to be a mere mechanical trade, Southworth and Hawes elevated the process to that of an art by embellishing portraits with picturesque backdrops, props, and sitter arrangements, by experimenting with natural and urban scenes, and by persistently employing new techniques and innovative materials, prizing the quality of their “art” above their financial gain.



Southworth & Hawes, *Harriet Beecher Stowe*, c. 1843–45, Quarter plate daguerreotype, Hallmark Photographic Collection

Using the *daguerreotype*, one of the earliest forms of photography, Southworth and Hawes created extraordinary images that are intriguing windows into antebellum America and speak to the changing role of portraiture and its significant effect on Americans in this era. The years of Southworth and Hawes’ partnership (1843–1861) represented a time when a permanent, exact likeness of the self was a radically new concept. The invention soon led to new philosophies about physical appearances, accurate representation, ownership of identity, and forms of memory. This collection of 150 daguerreotypes epitomizes Young America’s early fascination with photography’s enduring powers.

As with *Portraits of a People*, *Young America* can be approached in two ways that address both the historical and social implications of the images:

- **Photographs Tell the Story of Young America** addresses the abundance of historical narratives.
- **The Mystery and Impact of the Photograph** explores the profound impact of the invention of photography.

**Connection →** *Young America* can be paired with *Portraits of a People* to extend the dialogue about identity, race, class, and personal and group accomplishments.

In addition, specific political and social links between individuals in the exhibitions abound, especially among the intellectuals and abolitionists with Boston connections, such as: Frederick Douglass, William Lloyd Garrison, Harriet Beecher Stowe, Daniel Webster, Lemuel Haynes, and Charles Sumner.

## About Daguerreotypes

A daguerreotype is a unique photographic image produced on a metal plate. As “the first commercially practical system of photography,” daguerreotypes were named after their inventor, Louis Jacque Mandé Daguerre, and were announced in France in 1839. Southworth & Hawes and other American daguerreotypists developed the medium into a highly popular form of portraiture before daguerreotypes were replaced by more efficient photographic processes in the late 1850s.<sup>3</sup>

To make a daguerreotype, one first coats a silver-surfaced metallic plate with iodine and bromine – chemicals which make the plate photosensitive. The plate is then exposed to light and developed with fumes of mercury. The image, produced on a highly-reflective surface, is finally visible when holding the plate at a 45-degree angle. Early in its development, the entire process required over 60 minutes, with the subject’s exposure time taking as long as 15 minutes, making sittings long and uncomfortable for portrait commissioners. Innovative practitioners like Southworth and Hawes were quick to reduce exposure time. They reduced it to as little as eight to twelve seconds for adults and, by increasing the natural light, decreased exposure time to one to five seconds for children, who were likely to move in anything less.

<sup>3</sup> *Young America: The Daguerreotypes of Southworth and Hawes*. 2005. George Eastman House. 23 May 2005. <[www.eastmanhouse.org](http://www.eastmanhouse.org)>.

## Theme 1: Photographs Tell the Story of Young America

The years between 1830 and 1860 represented a period of intense growth and development for the United States. The nation was busy producing new leaders, social reformers, writers, and artists, not to mention exploring the western frontier, pioneering an industrial revolution, and tackling the challenge of integrating a mix of new Americans with the old. As forward-thinkers looked to the future of the United States as a progressively humanitarian country, they looked to Boston as the intellectual, literary, and artistic capital of this new nation.<sup>4</sup> When Southworth and Hawes opened their studio doors to the Boston community in 1843, they invited the faces of Young America to sit before their camera, ultimately producing a visual testament to the ingenuity which characterized mid-nineteenth century America.

### Portraying People

Among the Boston luminaries who patronized Southworth and Hawes were progressive personalities like New Hampshire statesman Daniel Webster, abolitionist leader William Lloyd Garrison, fireside poet Henry Wadsworth Longfellow, writer and abolitionist Harriet Beecher Stowe, and transcendentalist Ralph Waldo Emerson. Such figures selected Southworth and Hawes for the special task of capturing their likenesses because they recognized the team for their attention to excellence and ability to gracefully portray prominent citizens. The studio's reputation extended to the lesser-known middle class whose portraits also tell myriad stories leading beyond the image on the silver plate. Whether it was a public leader, "the newly beloved, the recently deceased, or the honored parent," the daguerreotypes reflect Bostonians' early fascination with the photographic portrait.<sup>5</sup>

### Questions for Discussion

- Why do you think that the patrons of Southworth & Hawes were so eager to have their photographic portraits made?
- For what reasons would one choose to commission a photographic portrait versus a painted portrait?
- How do the public portraits of noted subjects appear different from the ordinary citizens who were showing their portraits mostly in the home?
- Do you think that a photograph can reveal the "character" and "soul" of an individual as early proponents of photography believed?
- What are the limitations to what a photograph can communicate?
- Although photography was believed by some to "democratize" representation for Young America, who does *not* appear in the photographs by Southworth & Hawes? And why?



Southworth & Hawes, *Daniel Webster*, 1851, Whole plate daguerreotype, Museum of Fine Arts, Boston, Gift of Edward Southworth Hawes in memory of his father, Josiah Johnson Hawes

**Connection** → Compare and contrast the motivations and objectives of **Southworth & Hawes'** patrons with those of the subjects in **Portraits of a People**. Consider how the subjects in each exhibition understand themselves to be *American* and how they might have understood each other in relation to that designation.

<sup>4</sup> Trachtenberg, Alan. "The Daguerreotype and Antebellum America." *Young America: The Daguerreotypes of Southworth and Hawes*. (Eds. Romer, Grant B. and Brian Wallis. Germany: Steidl, 2005. Page 14).

<sup>5</sup> Reaves, Wendy Wick and Sally Pierce. "Translations from the Plate: Them Marketplace of Public Portraiture." *Young America: The Daguerreotypes of Southworth and Hawes*. (Eds. Romer, Grant B. and Brian Wallis. Steidl, Germany: 2005. Page 89).

### Experimenting with Other Subjects

Besides portraiture, Southworth and Hawes photographed natural and urban scenes such as Niagara Falls, Mount Auburn Cemetery, the historic Massachusetts General Hospital ether room, and the streets of downtown Boston. While creating some of the earliest photographic documents of such landmarks, Southworth and Hawes also experimented with still lifes and abstract images like frost on windowpanes and cloud studies – frontiers yet to be explored with the new medium.



Southworth & Hawes, *Lawrence Lot, Mount Auburn Cemetery*, c. 1853, Whole plate daguerreotype, George Eastman House Collection

- Why did Southworth & Hawes choose to photograph the things they did? What made their subjects important to them?
- How do you imagine the development of photography impacted scientific investigation and discoveries?
- How do the portraits and other subjects together illustrate the development of Young America?
- How do the Boston locations photographed in the 1840s and 1850s compare to what they look like today?
- If you were to photograph – or in some other way make record of – the year 2006, what subjects would you choose to represent life as you know it to people in the twenty-second century?

## Theme 2: The Mystery & Impact of the Photographic Portrait



Southworth & Hawes, *Unidentified Woman*, c. 1850, Half plate daguerreotype, Collection of W. Bruce Lundberg

How did the invention of photography change America? Before the photograph was introduced in 1839, having a painted portrait made of oneself was a luxury reserved only for the most affluent who could afford to commission an artist. Images of middle and lower class individuals were practically nonexistent and the concept of permanently preserving one's visual identity was rarely considered an option by most Americans. But, the new technology of the photograph extended a less costly form of portraiture to all classes and radically changed the nation's perception of identity.

Coinciding with photography's early years was "the widely held belief that character was physically manifest."<sup>6</sup> Photographic portraits were understood to be more than just representations of the physical self; they were depictions of one's inner nature. As such portraits were portable and allowed one's image – and inner self – to be accessible to more viewers, concerns quickly arose over who had power over one's image and how this image could be misused. This was especially poignant for women, whose physical being was traditionally reserved for and protected by their husbands. Nonetheless, photography's popularity grew, and Americans found additional uses for it; for example, criminals could now be more accurately identified, engineers could study the science of motion, and important events could be permanently documented. The United States instantly became entranced by the marvelous verisimilitude of the photograph.

**Connection** → How did the invention of photography affect the African American communities and individuals represented in **Portraits of a People**?

<sup>6</sup> Reaves, Wendy Wick and Sally Pierce. "Translations from the Plate: Them Marketplace of Public Portraiture." *Young America: The Daguerreotypes of Southworth and Hawes*. (Eds. Romer, Grant B. and Brian Wallis. Steidl, Germany: 2005. Page 93).

## Southworth & Hawes: The Mystery & Impact of the Photographic Portrait

- Can you imagine what it would have been like to see a photograph for the first time? What do you think your reaction would have been to see the first photographs ever made in the early 1840s?
- What do you imagine this boy's life and personality to be like from his picture?
- For most children in this period, having one photograph of themselves was a luxury. If you were to have only one photograph of yourself from your first 18 years of life, how would you want yourself pictured?
- What differences do you notice between the portraits of men and women? Between those of children and adults? Consider pose, hair, clothing, props, background, interactions, etc.
- Given the potential of the photograph to "democratize" American society, how would you compare the photographs in *Young America* to the portraits in *Portraits of a People*?
- From the perspective of the twenty-first century, how has the photograph been used to elevate – and diminish – the humanity of individuals from various aspects of American society?



Southworth & Hawes, *Boy with Rabbit*, c. 1850, Half plate daguerreotype with applied color, Collection of Albert Raborn Phillips, Jr.

### Acknowledgements

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# Raising Renee: Paintings by Beverly Mclver

## Introduction



©Beverly Mclver, *Me and Renee Dancing*, 2004, oil on canvas, 40 in. x 60 in., courtesy of the artist

Beverly Mclver (b.1962) chronicles her challenging relationship with her developmentally disabled sister, Renee through a series of deeply personal, expressive paintings. Spanning the course of twelve years, her self-portraits and portrayals of her sister and mother range from dark images revealing conflicted feelings toward Renee, to loving expressions of her new role as Renee's caretaker. Whether in her depictions of her resentment and jealousy towards her sister, or in her portrayals of love and acceptance of her family, one can find a range of familial experiences in Mclver's powerful, yet tenderly expressive paintings.

While Beverly Mclver's paintings relate intensely personal family history, they also address themes of identity, individuality, otherness, and acceptance. As an African American female, Mclver can relate to the marginalization felt by Renee, whose disability makes her seen as "other" in our society. The images also raise awareness of the continual struggle to establish one's individuality while being part of a family unit and identifying oneself as part of a cultural group or groups.

Mclver's use of "black face" in some of her paintings developed as a result of her move from her home state of North Carolina to Phoenix, Arizona, where she is acutely aware of the absence of African American culture and community. Fully conscious of the controversial nature of black face in American history and culture which started in the nineteenth century when white actors put black make-up on their faces to satirize African Americans, the artist uses this powerful reference to explore both her own and society's relationship between skin color and identity.

### Questions for Discussion

- How does Beverly Mclver identify herself?
- How does the artist distinguish her identity from that of her sister?
- How does she use paint and color to represent and express her feelings about her sister and mother?
- Why does the artist sometimes portray herself with black face?
- Beyond her own family relationships, what do you think Mclver is trying to express about families in general and about our society?

### Connections → Portraits of a People/Young America

By comparing Mclver's portraits to those in the other exhibitions, one can observe the ways portraiture has changed since the 1800s and discuss the differences in how people express personal and group identity in the twenty-first century.



©Beverly Mclver, *Me and Renee #3*, 1997, oil on canvas, 16 in. x 20 in., courtesy of Kent Gallery, New York

Funding for Beverly Mclver's exhibition has been provided by the LEF Foundation and the Edward E. Elson Artist-in-Residence Fund.

## **Art & Writing Activities** adaptable for all age levels in the museum or classroom

1. **Positive Self-Image** –What is your favorite part of you? Make a drawing, painting, or collage self-portrait that illustrates your most positive trait(s). Options: Your self-portrait could also include a poem or personal narrative, or act as a positive response to something negative someone has said about you.
2. **A Self-Portrait to Last a Lifetime** – Until the late nineteenth century, most people had only one portrait made of them throughout their lives. If you could have only photographic or painted portrait of you in your lifetime, what would you want it to look like? Write an essay describing how you would like to be pictured and why. Option: Create the self-portrait that you wrote about.
3. **Remembering People** – How will you remember the important people in your life? Will it be through their image, their words, or their accomplishments? Construct a portrait of someone you admire through writing or art – or a combination. Emphasize the qualities you feel most represent this individual in your depiction of him/her.
4. **Discovering Family Histories** – Who are your ancestors? What can portraits of your ancestors tell you about their lives and personalities? First, choose photographs of several family members and write about them based on their pictures. Then talk with your family about the ancestors and write more complete biographies about them. Share among the class the differences when writing from appearance versus oral history.
5. **Autobiographies & Book Frontispieces** – How will you use words and a portrait to represent your identity or life story? Write an autobiography, memoir, or personal narrative that you then make into a book complete with a frontispiece that illustrates something about you.
6. **Re-constructing the Media** – How can you create respectful images of people or groups using today's media – such as newspapers, magazines, television, music videos? With video, photography, drawing, or computer graphics re-create an ad that you feel sends negative messages about a person or group in order to change the message to a positive one.
7. **Create Your Own *Carte-de-Visite* (Photographic Business Card)** – Design a *carte-de-visite* to help you promote an issue that is important to you, just as abolitionist and women's rights activist Sojourner Truth did. Take a photograph of yourself and pair it with a personal slogan that speaks to your cause. Make copies of your card and share them with classmates, friends, and family with whom you would like to promote and discuss your message.
8. **In Other People's Eyes** – Is how you see yourself the same as how your family, friends, and teachers see you? Write a list of questions that you will ask a variety of people to discover the different ways in which they know you. Reflect on your "identities" in art or writing. Which is the real you?
9. **Sorting People: A Class Experiment** – How easy is it to sort people by race? Have a class discussion about what race is and then have each student write down 1) how they would identify their race, 2) what race people assume them to be, and 3) one racial experience they have had that reflects an attitude toward their race or that of others. Take each of the racial designations mentioned by the students (#1) and write them on the board. In groups or as a class, put each class member into one of these racial categories. Discuss why it is so difficult to guess how someone defines their own race when working only from appearance or a limited knowledge of their family or personal history. Option: Extend this activity with a reflective writing assignment on the definition and personal experience of race. [Modeled after the PBS interactive website, *Race – The Power of an Illusion* (see Resources for link).]

**Many additional discussions points, visual resources, and activities are available through websites and books mentioned in the Resources section that follows.**

## Resources to enrich your Addison visit and curriculum

### Book

#### African American Art & History

Bolden, Tanya. *Wake Up Our Souls: A Celebration of Black American Artists*. (New York, NY: Harry N. Abrams, 2004).

A book for young people with satisfying biographies and reproductions of work by nineteenth and twentieth century black artists working in a variety of mediums. Features Joshua Johnston, Edward Mitchell Bannister, Edmonia Lewis, and Henry Ossawa Tanner, who are all included in *Portraits of a People*.

Gates, Henry Louis, Jr. and Evelyn Brooks Higginbotham, Eds. *African-American Lives*. (Oxford, England: Oxford University Press, 2004). Offers a range of African American history through hundreds of poignant biographies.

Horton, James Oliver and Lois E. Horton. *Black Bostonians: Family Life and Community Struggle in the Antebellum North* (Teaneck, NJ: Holmes & Meier Publishers, 2000). A social history exploring the work, church, and family lives of Boston's African American community. Includes effective anecdotes of well- and lesser-known black Bostonians.

Painter, Nell Irvin. *Creating Black Americans: African-American History and Its Meaning, 1619 to the Present*. (Oxford, England: Oxford University Press, 2006). An exploration of the construction of African American identity accompanied by interpretations of African American artworks and images.

Primary Source, Inc., Ed. *Making Freedom: African Americans in U.S. History*. (Portsmouth, NH: Heinemann Books, 2004). Essays, lesson plans, and historic documents on CD geared specifically towards middle and high school teachers provide a concise and accurate understanding of African American history. This comprehensive 5-volume set covers the beginnings of slavery in the colonies through 1970.

Salzman, Jack, Ed. *The African-American Experience*. (New York: MacMillan, 1998). An encyclopedia presenting the most necessary, detailed information about major people and events from African American history.

Shaw, Gwendolyn DuBois. *Portraits of a People: Picturing African Americans in the Nineteenth Century*. (Andover, MA: Addison Gallery of American Art, 2006). The catalogue for the Addison exhibition including introductory essays and comprehensive images accompanied by biographical information each of the subjects and artists.

Stoskopf, Alan. *Race and Membership in American History: The Eugenics Movement*. (New York, NY: Facing History and Ourselves, 2002). Excellent book designed for educators with lesson ideas, poems, and first-person narratives that help pave the way for important conversations about race and identity in the classroom.

#### Southworth & Hawes and The Daguerreotype

Romer, Grant & Brian Wallis, Eds. *Young America: The Daguerreotypes of Southworth & Hawes* (Germany: Steidl Publishing; NY, NY: International Center for Photography; and Rochester, NY: George Eastman House, 2005). The exhibition catalogue and complete catalogue of Southworth and Hawes photographs, this enormous volume contains scholarly essays, thousands of images, and chapters relating the details of the daguerreotype process, the portrait business, and the lives of the artists.

Wood, John. *America and the Daguerreotype* (Iowa: University of Iowa Press, 1999). This well-illustrated book commemorates America's fascination with the daguerreotype during the 1840s-50s and discusses daguerreotypes as social and historical documents.

## Web

### African American History & Race

*Africans in America* <[www.pbs.org/wgbh/aia/home.html](http://www.pbs.org/wgbh/aia/home.html)>

A concise, comprehensive history of the African American experience from 1450 to 1865, clearly organized and accessible for both teachers and students. Offers explanatory text, primary source images and documents, historical narratives, interviews, and a complete teacher's guide with lesson plans.

*Encyclopedia Britannica's Guide to Black History* <<http://search.eb.com/Blackhistory/home.do>>

A vast array of articles, images, video and sound clips, and activities. Includes a timeline tracing two millennia of black history and entries pinpointing central people, places, topics, and events.

*Matters of Race* <<http://www.pbs.org/mattersofrace/index.shtml>>

Thought-provoking essays and narratives addressing the past, present, and future of race in America and in our personal lives. Includes a teacher's guide, video and sound clips, statistics, and an online discussion board.

*Race – The Power of an Illusion* <[http://www.pbs.org/race/000\\_General/000\\_00-Home.htm](http://www.pbs.org/race/000_General/000_00-Home.htm)>

An enlightening, interactive, and not-to-miss site investigates perceptions of race in society, science, and history. Includes lessons in identifying others and oneself and in deciphering the origins of racism, class discussion guide, resources, and perspectives on addressing issues of race in any setting.

*The African American Mosaic* <<http://www.loc.gov/exhibits/african/intro.html>>

Digitized primary-source documents from the Library of Congress, including books, advertisements, broadsides, and sheet music.

*Uncle Tom's Cabin and American Culture* <<http://jefferson.village.virginia.edu/utc/index2f.html>>

Comprehensive exploration of the impact of Harriet Beecher Stowe's controversial novel on American culture, past and present, from literature and film to popular culture and media.

### Southworth & Hawes

*Young America* website <[http://museum.icp.org/museum/exhibitions/southworth\\_hawes/](http://museum.icp.org/museum/exhibitions/southworth_hawes/)>

Comprehensive website of the exhibition featuring information on Southworth & Hawes, photographic portraiture, and the technique of daguerreotypy.

*The Daguerreian Society – Process of the Daguerreotype* <<http://www.daguerre.org/resource/process/remin.html>>

An illustrated description of the process of making daguerreotypes.

### Beverly Mclver

*Beverly Mclver at Tyndall Galleries* <[http://www.tyndallgalleries.com/pages/beverlymciver\\_1.php](http://www.tyndallgalleries.com/pages/beverlymciver_1.php)>

Learn more about artist Beverly Mclver through her biography and an extended online gallery of her artwork from previous exhibitions.

## Video & Television

*Africans in America: America's Journey through Slavery*. (WGBH Boston. 1998).

Four 90-minute, narrative films tracing the history of the African-American experience from 1450 to 1865.

*RACE -- The Power of an Illusion*. (California Newsreel. 2003).

What is race? This series examines perceptions of race in society, science, and history.

*Telling Our Stories: African American Lives*. Narrated by Henry Louis Gates, Jr. (WGBH Boston. February 2006).

Television series uses genealogy, oral history, and DNA analysis to trace the ancestral lineage of a diverse group of African Americans.

## Local Organizations, Museums, and Historic Sites

Boston African-American National Historic Site <<http://www.nps.gov/boaf/home.htm>>

Oversees Museum of Afro-American History sites (see below) and website offers information, biographies, and timeline of African Americans in Boston, and a map of the Black Heritage Trail.

14 Beacon Street, Suite 506, Boston, MA 02108, (617) 742-5415

Facing History and Ourselves <[www.facinghistory.org](http://www.facinghistory.org)>

Facing History is a national organization (with a Boston office) which directs students and teachers to examine racism, prejudice, and antisemitism throughout history in order "to promote the development of a more humane, informed citizenry." Facing History offers comprehensive curriculum resources and professional development for educators.

16 Hurd Road, Brookline, MA 02445, (617) 232-1595

Massachusetts Historical Society (MHS) <<http://www.masshist.org>>

In addition to being a "major research library and manuscript repository holding millions of rare and unique documents and artifacts vital to the study of American history," MHS offers teacher and student resources, teacher seminars, academic programs, and a searchable database.

1154 Boylston Street, Boston, MA 02215-3695, (617) 536-1608

Mount Auburn Cemetery <[www.mountauburn.org](http://www.mountauburn.org)>

Once photographed by Southworth and Hawes, Mount Auburn Cemetery offers education programs, tours, and events celebrating those buried there, as well as the history, art, architecture, horticulture, and birds which compose this National Historic Landmark's extraordinary character.

580 Mount Auburn Street, Cambridge, MA 01238, (617) 547-7105

Museum of Afro-American History <[www.afroammuseum.org](http://www.afroammuseum.org)>

The Beacon Hill site includes the historic African Meeting House, Abiel Smith School, and two Black Heritage Trails which tell the history of African Americans in Boston and beyond. The exhibition space currently features *Words of Thunder: William Lloyd Garrison and the Ambassadors of Abolition*.

46 Joy Street, Beacon Hill, Boston (and Nantucket) (617) 725-0022

The Museum of the National Center of Afro-American Artists <[www.ncaaa.org](http://www.ncaaa.org)>

The museum celebrates the extraordinary artistic, philosophical, and intellectual contributions of African and diasporic cultures to the world's rich heritage of creativity through exhibitions, performances, and educational programs.

300 Walnut Street, Boston, MA 02119, (617) 442-8614

Primary Source <[www.primarysource.org](http://www.primarysource.org)>

Primary Source seeks "to promote accurate history and humanities education through explicit inclusion of peoples who have been misrepresented or excluded in mainstream history" through extensive professional development opportunities and curriculum resources for K-12 educators.

101 Walnut St., Watertown, MA 02472, (617) 923-9933

# Arranging a Museum Visit

The Addison Education Department designs museum visits to match exhibitions with the **Massachusetts Department of Education's Curriculum Frameworks** in most subject areas.

## How to Arrange a Class Visit

- Decide which exhibition(s) is/are most relevant for your class or group to see based on this packet, viewing the exhibitions, and/or talking with education department staff.
- Select several possible dates and times to bring your class to the gallery. (Tuesdays through Fridays, 8 AM - 4 PM). Visits, ranging from 45 -90 minutes, may be accompanied by an art making or creative writing activity. Up to 55 students can be accommodated in the museum at one time.
- At least two weeks in advance, and preferably more, contact **Rebecca Spolarich** at **(978) 749-4037** or **rspolarich@andover.edu** to schedule the visit and discuss ideas for guided tours and related activities that are particularly suited to your group.

## How to prepare your class for a visit to the Addison

- Discuss the visit with your class before you come. This packet and a pre-visit to the museum can help you inform students about what they will see and do on their trip.
- Additional information about the artists and exhibitions is always available on request.
- In-class visits (usually including slide presentation and discussion) can sometimes be arranged.
- Mention that students will need to keep in mind: stay with the group, raise hands to ask or answer questions, no touching the artwork or the walls, no running, no food or gum.

## What to expect when you are at the museum

- When you come in the front door of the gallery, we will greet you and direct students where to hang their coats and gather.
- After a brief introduction in the lobby, we will bring your students through the exhibition(s) of your choice. Students will be asked to discuss, interact with, and raise questions about the artwork that they see. We strongly encourage teachers to engage in the discussion to strengthen the connection between classroom and museum learning.
- If arranged in advance, the visit can conclude with an art making or writing activity.

## Making the most of your visit

- Pre- and post-visit activities are the best way to get the most out of your museum visit.
- Project and discussion ideas provided in the **Art & Writing Activities** section of this packet will help you determine the best approach for the age level and subject of your class. (If this packet does not include information relevant to your class, we can help you make connections.)
- We are pleased to assist you in developing and executing extended projects that connect the classroom and the museum.