



NETWORK *of* MUTUALITY

50 YEARS POST-BIRMINGHAM

THINK. WRITE. DRAW.



Michael Booker

“Mississippi: Since 1894”, 2011

Oil on collaged wallpaper, cut door, shutter, base board, bricks and chairs

75” x 60” x 18”

BACKGROUND:

The confederate flag is associated with slavery, segregation, and the KKK, yet many southern states still fly it proudly. In fact, the Mississippi state flag still includes the Confederate flag today.



Mississippi State Flag

THINK.

1. What if you were/are African American and saw this flag constantly in your neighborhoods?
2. How would you feel if it represented your home? How would you respond?
3. Are there offensive signs/ads/messages in your neighborhood? How do you respond to them?

DRAW.

1. How might the American flag be re-designed to reflect its current population or politics? Draw your ideas.



Michael Paul Britto

“African Klan Suit #2 (Hypnotic)”, 2010

African Fabric, Mannequin

72” x 24” x 16”

THINK.

1. Is the suit less offensive when presented in different fabric?
2. Did you see the wearer as a man or a woman? Why?

WRITE.

1. Why did the artist choose to change the pattern and color of the suit?

2. Choose a specific fabric and color. Imagine the robe were created in that fabric. How would the meaning change?

BACKGROUND:

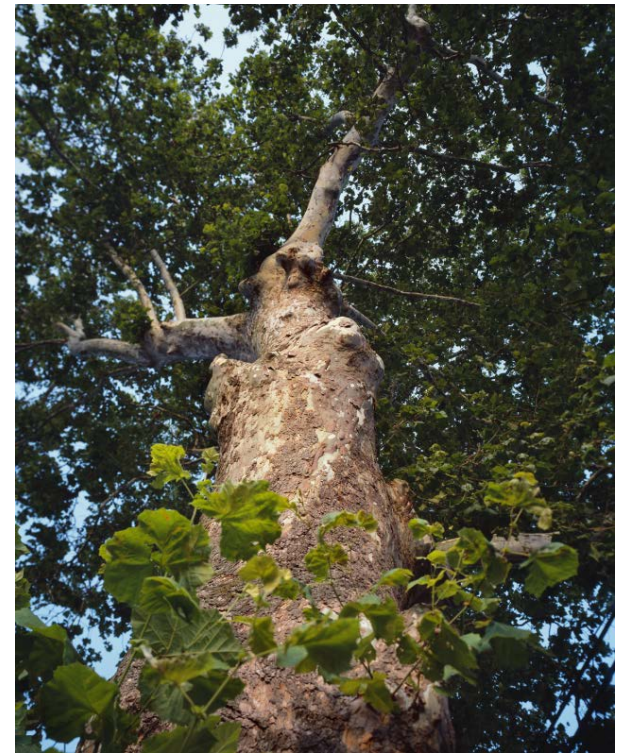
Artist, Karina Aguilera Skivirsky, researched lynching sites of African Americans in Maryland. She found these locations to the best of her ability through newspaper accounts written at the time of the murders. These sites remain unmarked despite the history behind them.



Karina Aguilera Skivirsky
"George Armwood, lynched in Salisbury,
MD, 1933", 2007
C-Print
30" x 24"



Karina Aguilera Skivirsky
"Wright Smith, lynched in Annapolis, MD, 1898",
2007
C-Print
30" x 24"



Karina Aguilera Skivirsky
"James Carrol, lynched in Point of Rocks,
MD, 1879", 2007
C-Print
34" x 30"

THINK.

1. Have you seen places like the ones Skivirsky photographed? Have you ever thought that there could be an unknown history behind the places you pass?

WRITE.

1. If these sites were marked as lynching sites in some way, would you respond differently? Why or why not?

2. Is there a site that is significant to you in some way that others pass by without a glance? This could be a place that caused you great joy or great sadness in some way. Is it marked in some way or not? Describe that site and the reason for its importance.

DRAW.

1. In the pages below, design a three dimensional sculpture to commemorate the space that is personally and specifically important to you but not to others. Through the piece, try to explain the location's significance. Make notes about your artistic decisions (what materials you would use, the colors you chose, etc.).

1847 **SLAVE**

1900 **NIGGER**

1950 **NEGRO**

1980 **COLORED**

1964 **BLACK**

1980 **AFRICAN
AMERICAN**



**WE'VE COME TOO FAR
TO TURN AROUND.**

BACKGROUND:

This piece chronicles the different terms or labels used over the years for blacks and African Americans.

The image next to the year 2000 was used during slavery in broadsides to advertise and offer rewards for runaway slaves.

THINK.

1. What is the power of a label? How does a term affect the person it describes?
2. What terms or labels do you use to refer to people you like of your own race? How about other races?
3. What terms or labels do you use to refer to people you DON'T like of your own race? How about other races?
4. What terms do you use for people who are different from you? Would you consider those negative?

WRITE.

1. What term would you fill in for the year 2013? Why?



THINK.

1. What types of graphs come to mind when you look at this?

WRITE.

1. Signs such as this were used during the Jim Crow era. With slight changes, the artist has created additional meanings. What might they be?
2. Why would the artist choose to make the sign look as if it were painted onto a brick wall? Would the impact change if this were a paper sign thumb-tacked to an interior wall? Explain.

DRAW.

1. Racism and privilege have created a series of inequities between races: the income gap, the achievement gap, the health gap, the housing gap, etc. Think about one of these issues and create a drawing or information graphic about your opinions on the following pages.

Chaz Maviyane-Davies

“1962012”, 2012

Inkjet Print

24" x 36"



BACKGROUND:

This artwork commemorates the 1963 Birmingham 16th Street Baptist Church bombing, in which four young girls were killed.

THINK.

1. This artwork has multiple layers that take the viewer time to decipher/read. How does this technique add meaning to the piece?

DRAW.

1. Choose another significant historical or contemporary civil rights event. What images and text would you use to depict this event? Begin a list below. Sketch some ideas on the following pages and consider creating a collage as the final piece.

John Scott

"I Remember Birmingham", 1997

Offset lithograph

30" x 21.5"



Bradley McCallum & Jacqueline Tarry
“Whitewash”, 2006
Oil on linen, toner on silk
Dimensions vary

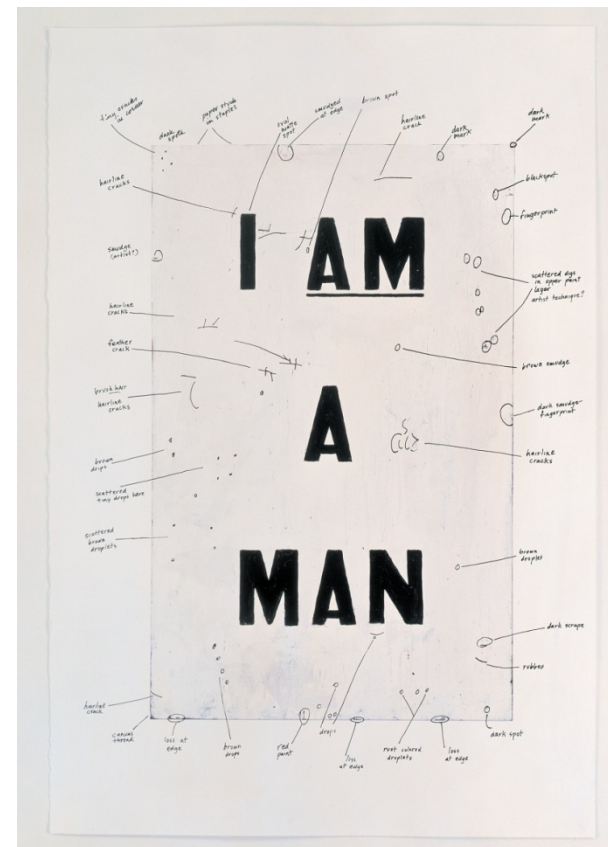
THINK.

1. What emotions do you feel because of the artists' chosen manipulation of the photographs?

BACKGROUND:

This artwork commemorates the 1968 Memphis Sanitation Workers Strike, in which the marchers held picket signs declaring “**I AM A MAN.**”

Ligon’s original artwork (these are prints) hangs at the National Gallery of Art in Washington, DC. Ligon first painted the entire canvas black then added the white “background” on top using thick layers of paint. He purposefully used two paints that don’t mix so cracks of black paint would show through the white.



Glen Ligon
“Condition Report”, 2000
Iris print and Iris print with serigraph, 2 parts
32” x 22 3/4” each

THINK.

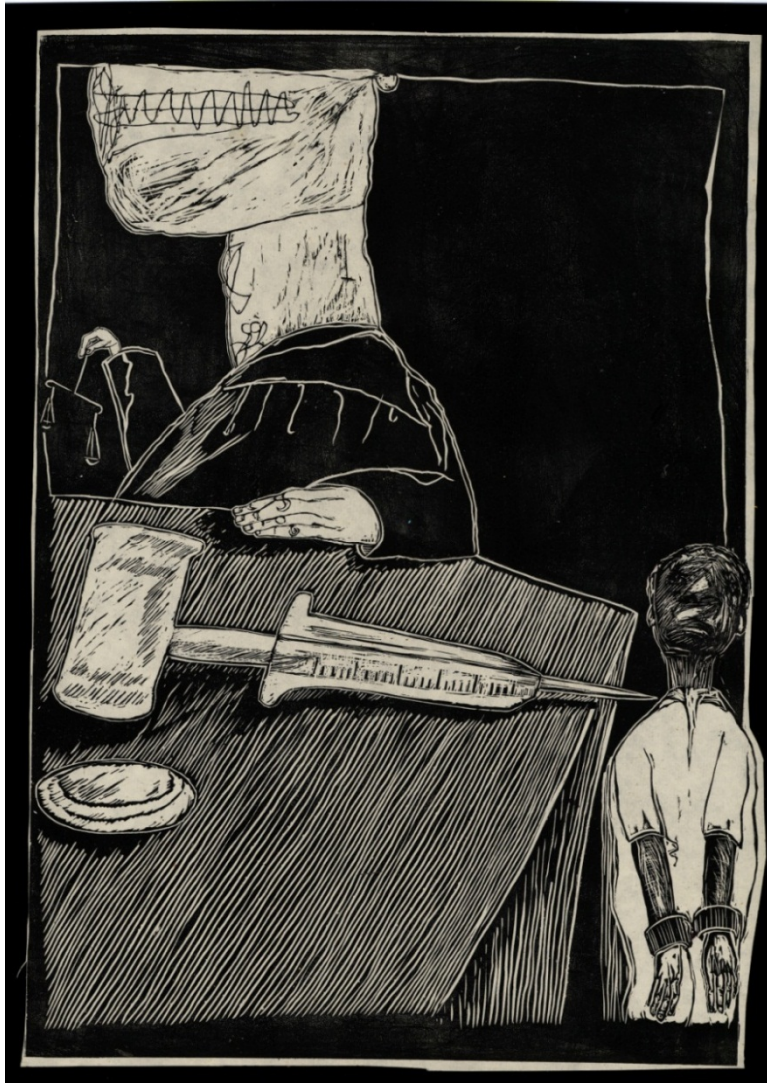
1. This poster is shouting an obvious statement, yet it is a statement that needs to be said. Why?
2. What does this declaration mean to you?
3. Look closely. The artist created the words by covering black paint with white, leaving the letters in black to show through. Is the artist communicating something through metaphor?
4. How does the method or technique of creating an artwork give more meaning to its message?

WRITE.

1. Can you think of a time when you have been frustrated because you are not being truly understood or heard? Was that based on how others defined you?

DRAW.

1. Think of a modern Civil Rights issue (gay marriage, equal pay, etc.) and create a slogan that could be used at a protest. Sketch that poster in the following pages.



Francis Jetter

“The Executioner’s Wrong”, 1993

“Texas will execute Gary Graham for a Murder He Almost Certainly Didn’t Commit”

Linocut

11” x 16”

BACKGROUND:

This wood block print was used as an editorial illustration in a newspaper. The subject of the article was the questionable justice used against a man accused of murder: Gary Graham.

DEFINITION CHECK:

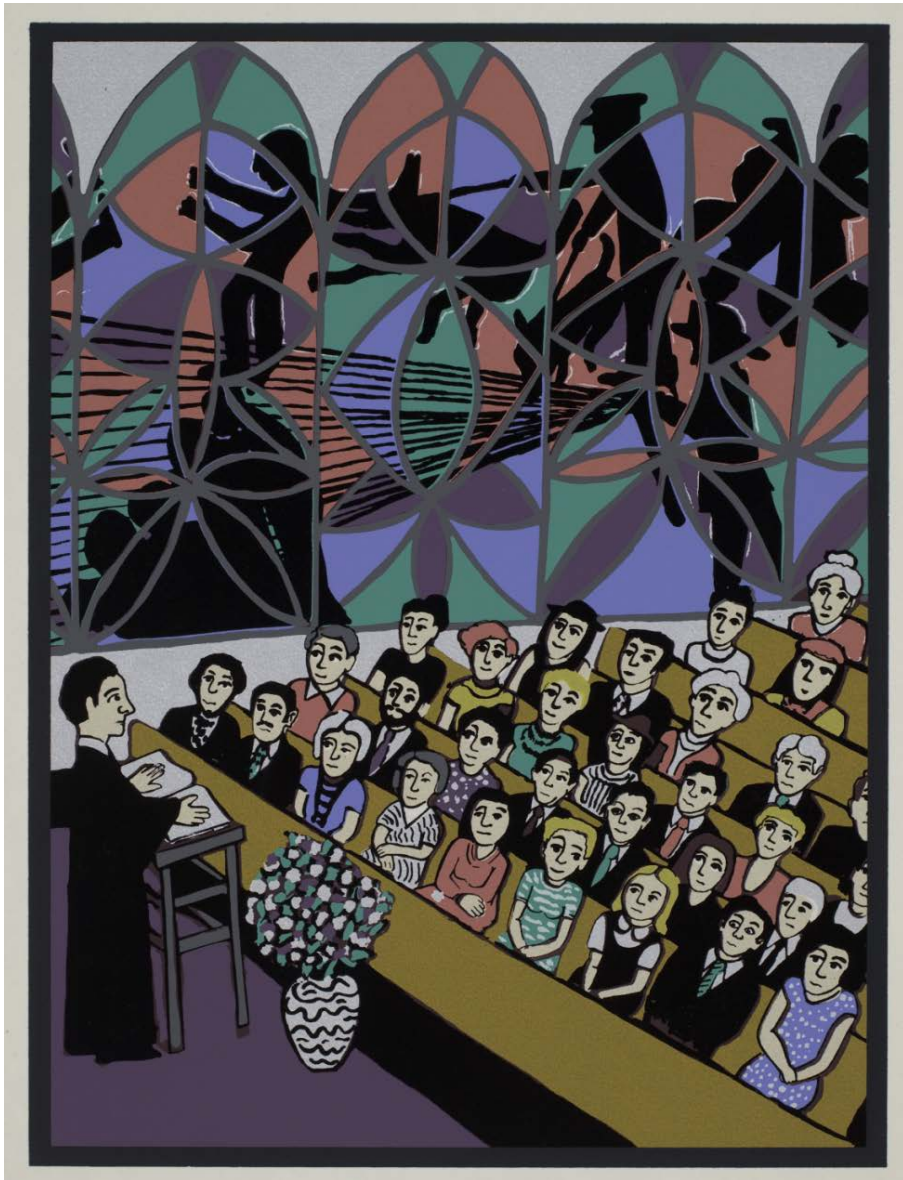
Hierarchy of Scale – the manipulation of size and space to create emphasis in artworks in order to enhance the artist’s message.

WRITE.

1. Artists often use hierarchy of scale to depict power, status, and importance. What is the artist suggesting by making some objects/figures disproportionately large or small?

DRAW.

1. Find a photograph that documents a historical event. Sketch the photograph in the pages provided but give the event new meaning by altering the scale and proportions of the figures and items in the work.



Faith Ringgold
"Police Brutality Viewed Thru Stained Glass
Windows"

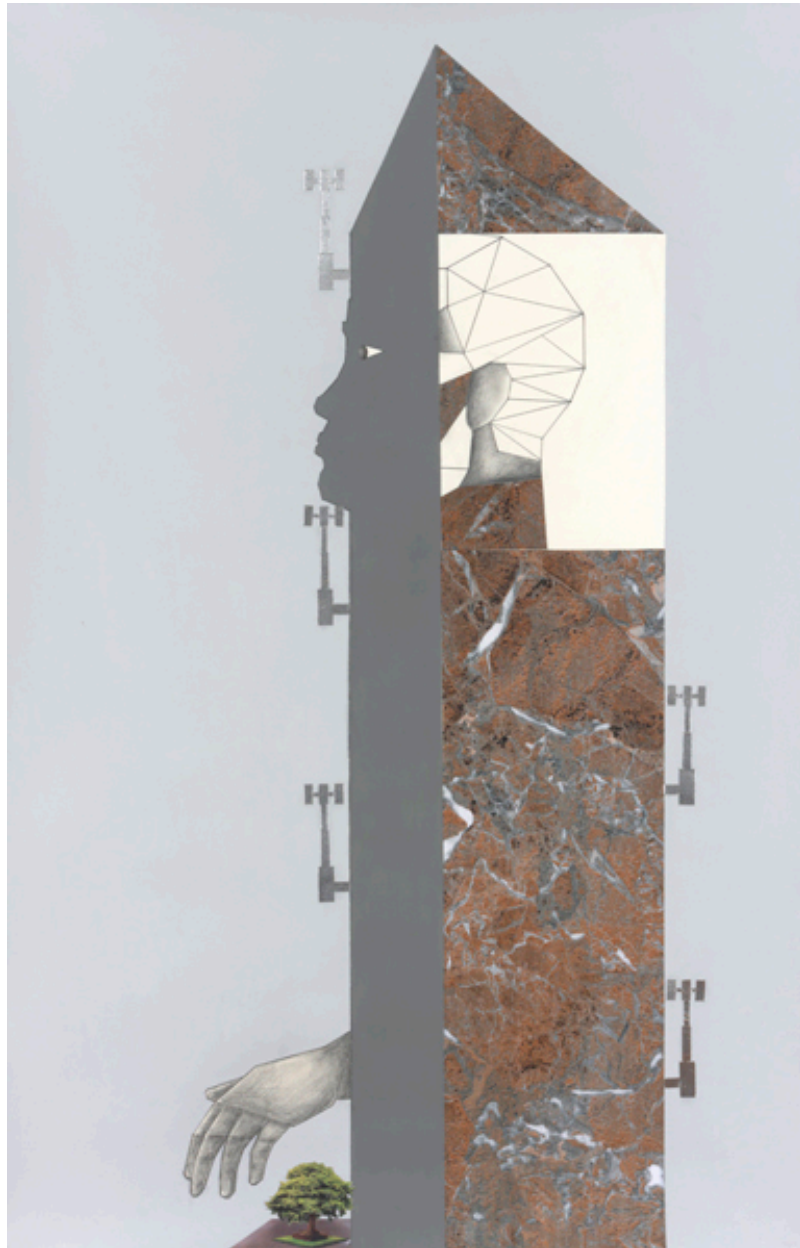
THINK.

1. The artist has created a sense of division. How did she do this?

WRITE.

1. Look closely. List every element you see in this print.

2. How do the artistic elements enhance the message of this work?



Derrick Adams

“Human Structure Erect”, 2011

Mixed Media Collage

44” x 31”

THINK.

1. Are people defined by where they live and work? By the buildings they frequent?

WRITE.

1. What other ways are people often defined by others (other than race)?

DRAW.

1. Choose an object, building, pet, or anything else you can think of that you think defines you. Draw yourself as that object.

WE ARE ALL AFRICAN



TO HELP
VISIT
ONE.ORG



BACKGROUND:

The artist's poster reminds us that we are all connected to each other. The purpose of the poster was to call attention to the injustices happening in Darfur at the time the artwork was created.

QUOTABLES:

"Injustice anywhere is a threat to justice everywhere."

- Dr. Martin Luther King, Jr.

THINK.

1. What does it take for you to feel empathy and true concern for "others?"
2. Must you be a victim of the same issue in order to feel injustice?

WRITE.

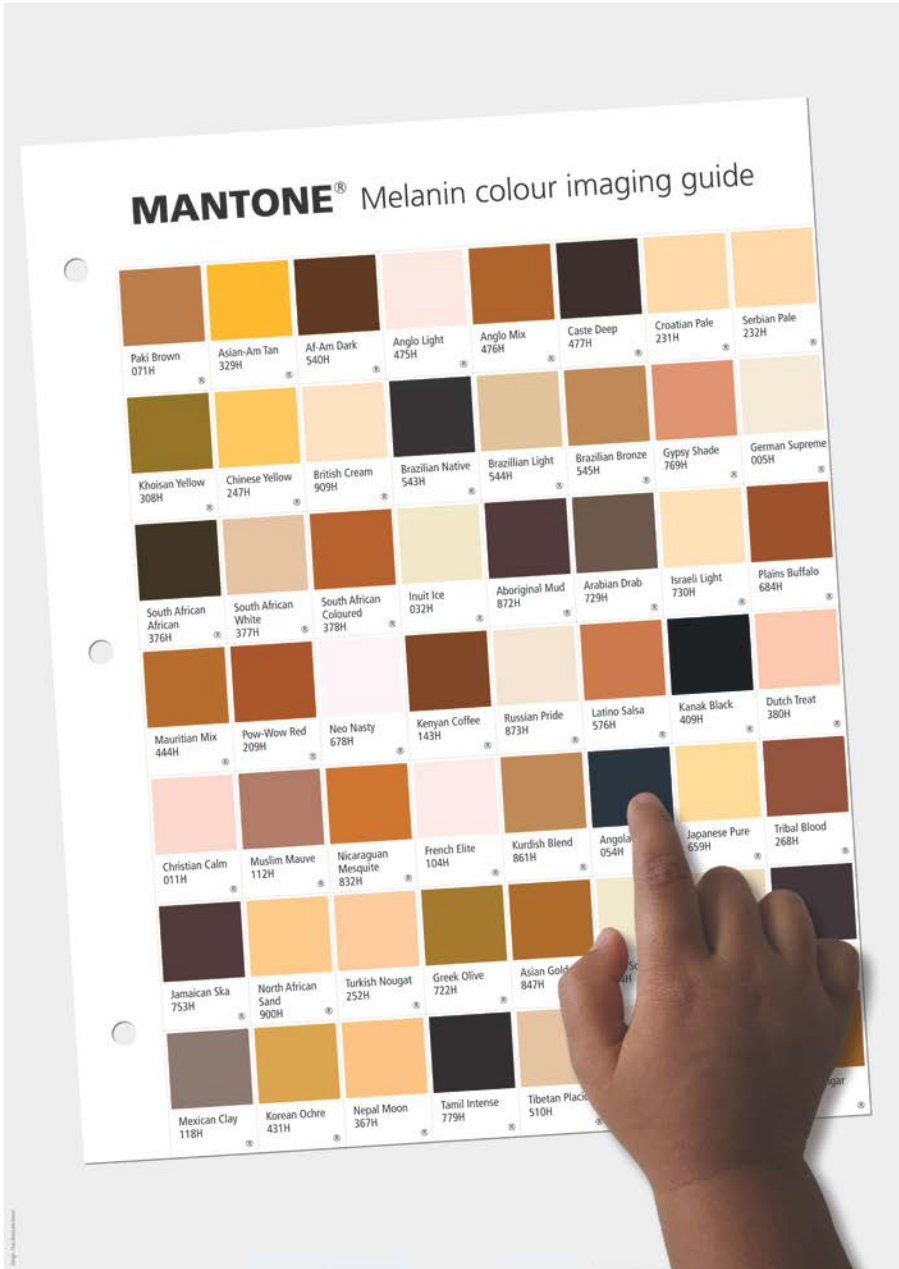
1. Is there an issue (gay rights, immigration/Dream Act, anti-Semitism, equal pay, etc.) you are strongly concerned about that does not affect you directly?
2. How can you use art to speak out about an issue you feel strongly about?

Milton Glaser

"We Are All African", 2005

Offset Print

24" x 36"



Chaz Maviyane-Davies
 “Mantone”, 2001
 Inkjet Print
 24” x 36”

BACKGROUND:
 This artwork is a play on the Pantone standardized color matching system used by all designers.

THINK.

1. Find the skin tone closest to your own. Does the description of the skin tone represent you in anyway (e.g. If you chose “Greek Olive,” are you of Greek descent?)
2. Should a color be assigned to one race when there are so many variations of tone within races?
3. Can any of these labels be considered offensive?

WRITE.

1. In your opinion, how much does the color of your skin define who you are?
2. In your opinion, how much do others use the color of your skin to define who you are?

BACKGROUND:

Michael Platt uses digital overlays to change the surface texture of his photographed subjects.



Michael Platt

"Portrait of Midnight Meditation", 2011

Pigment Print on Canvas

60" x 40"

THINK.

1. How much can you tell about a person by only looking at their surface?
2. Is perception based simply on what a person looks like?
3. Is the way you dress communicating a specific image that you intend? Do you believe other people see you in that way?

WRITE.

1. On any given day, what you wear may give an impression that may or may not be true. Think of a time when someone thought something that was untrue of you based on something you wore.

DRAW.

1. Draw yourself, down to every last detail, as you look today. Be specific about clothing, shoes, hairstyle, jewelry, etc. When finished, label each component with how you think others might interpret who you are based on your outward appearance.

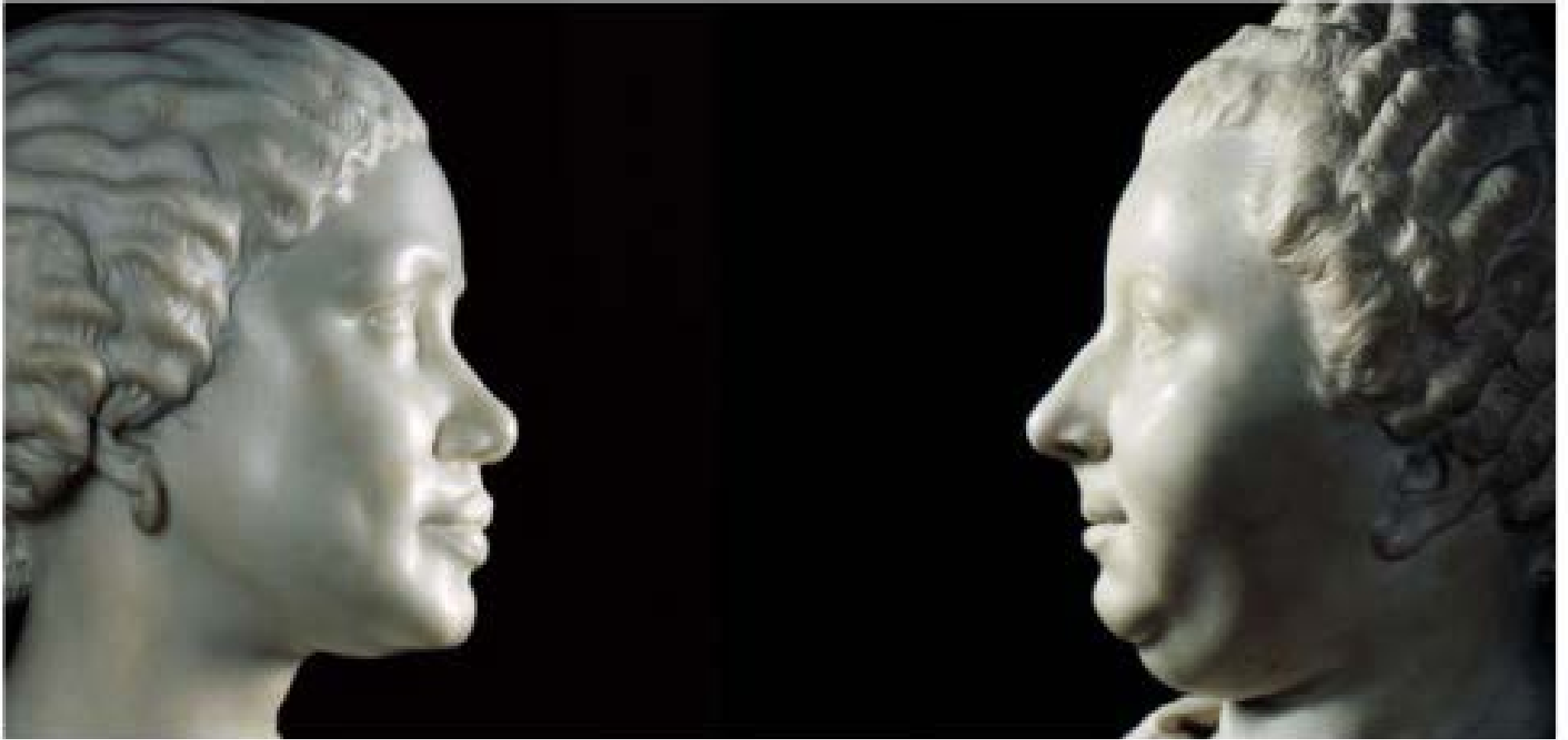
BACKGROUND:

Ken Gonzales Day photographs idealized sculptures placed face to face. Originally, these artworks were created as billboards.



Ken Gonzales-Day

“Untitled III (Antico [Pier Jacopo Alari-Bonacolsi], *Bust of a young Man* and Francis Harwood, *Bust of a Man*, The J. Paul Getty Museum, Los Angeles)”,
2012
62” x 24”



Ken Gonzales-Day

"Untitled (Henry Weekes, Bust of an African Woman [based on a photographic image of Mary Seacole], 1859, and Jean Baptiste Pigalle, Bust of Mm. Adelaide Julie Mirleau de Neuville, nee Garnier d'Isle)", 2012
60" x 32"

THINK.

1. In the two sets of photographs, both figures are the same color: pure white or pure black (colors that do not truly exist in nature). Can you still identify the race of each figure? Or country of origin?
2. Is there discrimination based on physical attributes other than skin color? If we were all the same skin color would there still be discrimination?
3. The look of “Classical Beauty” has changed with the times. The woman on the right is depicted as plump because, at the time, that meant women were wealthy enough to eat well. Who represents the ideal now?

DRAW.

1. Think about what these figures might be saying to each other. Using the transparent sheets on top of the prints, draw word bubbles for each of the sculptures. Write in the conversation they might be having.

BACKGROUND:

In her Domestic Series, Julie Moos photographed home owners with their housekeepers. She allows the viewer to make judgments as to who is the homeowner and who is the employee.



Julie Moos
Domestic Series
"Martin and Raymond", 2001
C- Print
40" x 52"



Julie Moos
Domestic Series
"Jim and Terry", 2001
C- Print
40" x 52"



Julie Moos
Domestic Series
"Virginia and Joyce", 2001
C- Print
40" x 52"

DEFINITION CHECK:

Stereotype – A set of simplistic generalizations about a group that allows others to categorize and treat them accordingly.

THINK.

1. Who works for whom in each photograph?
2. Why did you make this assumption? Was it based on race? Clothing? Gender? Jewelry?
3. Where do you think those assumptions came from? Are these based on stereotypes?

WRITE.

1. Choose one pair from the photographs above. Write a narrative based on the relationship between these two people.



Tam Joseph
"UK School Report", 2012
Digital Print
30" x 56"

THINK.

1. Why would the artist choose to label the portraits? For what purpose?
2. Are these labels based on stereotypes?
3. What visual clues do we use to make assumptions about people? Their hair? Their clothes? Their skin color?
4. Why do you think the size of the face changes (the face is largest in the far right portrait)? What might the artist be suggesting?
5. Can a label prevent you from actually getting to know someone?

WRITE.

1. What are some negative effects of stereotyping?

2. Can you think of any positive stereotypes? List them below.

DRAW.

1. Draw yourself three different ways (the differences may be by age, clothing, hairstyles you have had, etc.). Label the drawings below with how others perceived you based solely on your appearance.

DRAW.

1. Artists are often inspired by other artists, artworks, historical events, and the injustices they see in the world today. Have these artworks inspired you to look at race, identity, and perception differently? How might you use these themes in an original artwork? Begin to read, take notes, and gather ideas from others who might inspire your creativity. Think hard about the issues that matter to you and others around you. Begin to work out your ideas through sketching on the following pages.

