



William S. Bullard and the Evolution of African American Representation

Introduction

This curriculum brings 10th and 11th graders into the Worcester Art Museum to experience the photographic exhibition of William S. Bullard's works, *Rediscovering an American Community of Color: The Photographs of William Bullard, 1897-1917*. The program will be divided into two separate educational experiences that could be augmented with a third element or more depending on the group's needs. The most important component is the Bullard Gallery program; this would be a requirement for any of the visiting groups. The gallery tour is a desirable use of the Worcester Art Museum's resources and would add greatly to the student experience by contextualizing his work among other examples of fine arts. The programs listed below comprise two hours of programming, the museum would plan for a two hour field trip. If needed, schools could break for lunch here as well. Timing is malleable based on the availability of the group. Additional programs can be sourced from the additional curriculums developed for use with the website.

All photographs from the William S. Bullard exhibition and the curriculum resources can be found on the website at www.bullardphotos.org.

William S. Bullard Gallery Program

The William S. Bullard Gallery program will allow students to explore the communities of color in Worcester during the early 1900s. By emphasizing the power of self-representation in conjunction with the emergence of dry glass plate photography, students will gain a richer understanding of the immense social changes occurring during this time period. They will be introduced to specific community members through a biography activity and they will present their analysis of the image and the biography to the class, using observation and empathy to explore this turbulent moment in history.

Essential Question: How did photographers like William S. Bullard contribute to growth and change within the African American and Native American communities in Worcester and the rest of the country in the early 1900s?

Materials: Docent leaders responsibility:

Images from Du Bois

Exhibit-Bio-s for selected image subjects

Copyright note: The Du Bois Photographs are from the Library of Congress, and have "no known restrictions" on their use. Please see this page from the Library of Congress for more information: http://www.loc.gov/rr/print/res/278_afri.html

Schedule: This is the most important of the elements in this educational program. This program should not be cut unless absolutely necessary for the day.

It is designed to take approximately an hour. If time allows or the school is interested we can look at extending it by up to 30 minutes. However, be mindful that if one program is extended, all programs need to be extended to meet the same time length so that the groups can rotate functionally. Alternatively, this could be 1.5 hours long while the other group does a 1 hour program with a 30 minute lunch substituting for the half hour addition.

Again, this can be done outside of the gallery in a classroom, but having both the docent leadership for the students and the actual visual presence of the gallery items would add to it greatly. Please find a classroom-friendly version of this curriculum on our website: www.bullardphotos.org

Introduction: (5 minutes) This should take place in the Bullard gallery or in the hallway. If two docents are sharing the groups, please be mindful to avoid conflicting presentation areas.

Students are gathered around for an initial discussion. They are welcomed to the gallery with a very brief biography of William S. Bullard and an explanation of how this exhibition came to be at WAM. Establish the timeline- place post reconstruction and include information about the migration north and the Jim Crow era. Mention they joined a community of color including the Nipmuc peoples in the Worcester Area.

Main Activity: (50 minutes)

Situating the collection in US History (5 minutes) With the base set out by the introduction, the group should move into a discussion of dry glass plate photography. The details regarding the scientific background of the dry glass plate negative process do not need to be explained, rather focus on the idea of a portable photographic unit and the much greater accessibility and affordability that it represents. Since it did not require a studio to develop the photographs, it made photography more accessible to the general population, which included communities of color who were not able to afford this type of self-imaging before.

Understanding the change in African American identity (15-20 minutes) From there, introduce the “New Negro” movement and W.E.B. Du Bois’ 1900 Paris Exposition exhibit, “American Negro”. The leader will show several selected photographs and the students will discuss the impact of that image. As a group, the students will brainstorm elements of self-representation and the New Negro movement. The photographs can be passed around the group while you speak. Ask the students about both what they know from their history courses but also from their own lives- *What would recently freed people want to look like in photographs? What do you want people to know/think about you when you take pictures and/or post them online?*

These will be written down so that the students may refer to them later. Important ideas to uncover as a group:

| | |
|------------------------------------|----------------------------------|
| Wealth/Middle Class Status | Family / Familial bonds |
| Intelligence or Education | Citizenship in the United States |
| Beauty (femininity or masculinity) | Pride (self, community) |

Emphasize the importance of moving away from the freedman’s image and towards the ability to self-identify as the above ideals. Rather than being associated with the history of slavery, they wanted the identity of an average citizen and person. Also make sure to integrate the 13th, 14th and 15th amendments into the discussion where possible (rights of citizens and voter-ship) as these were integral parts of the emerging identity of African American citizens.

Connecting with Bullard’s World (25-30 Minutes)

Group Work (up to 10 minutes) After the group has brainstormed a relatively complete list of ideals divide the group out into smaller group units (3-5 students depending on group size). Each group gets a profile for a person or a family represented in a photograph. The groups seek out their photograph/s in the gallery and discuss what they think the people in the image wanted to communicate through their photos. They should be encouraged to use the class discussion to spark ideas about why this photograph was taken or what it was intended to communicate. However, the students should also be encouraged to look for topics or ideas that were not discussed with the group but that come to light in the photographs.

Teachers will be asked and encouraged to help keep students on task and ask provocative questions as the students read through their bios and discuss the photographs.

The students should become familiar with the information in the biography and use their background knowledge to supplement what they can observe from the photograph and the provided information. They will then present this information informally to the class.

Group Presentations (remaining time (up to 20 minutes)) Each group gets a chance to present their information to the group at large. Encourage them to start by ‘introducing’ the class to the person in their photographs while the groups gathers around. Have the group describe the people given the information from their bios. They should use context clues and earlier discussions to help situate the people in the photos in the larger historical scheme.

Lastly the groups should discuss why the photograph is significant or what about the photograph speaks to self-representation as discussed earlier in the class.

If the class is split into two groups with different docent leaders, but are doing the activity simultaneously, they should come together and share their profiles with the entire group to make sure that they get even exposure across different areas of the gallery.

The teacher should help facilitate the transitions between presenters if the group is struggling to stay focused and the docent should help the students by asking questions if they are struggling or encouraging them towards the important topics.

If there is extra time at the end, the leader should compare different understandings from different photographs and help the group see connections between different community members. If it is a full group, skip this element.

The group leader should give a brief wrap up. Bring up some of the ideas that the students generated as a way to remind the students of why these photographs are important. Do not make this too long, just enough to put a nice ending on the topic.

Main Goals: After the program students should be able to communicate the following idea: Self-representation made it possible for subaltern communities to redefine themselves socially during a time of great political upheaval.

State Standards: Massachusetts State Standards: USI.41.C, USI.41.E, USI.41.G, USII.9.B; ELA Speaking and Listening 1; History Concepts and Skills Grades (8-12) 7, 8; MA.Arts.5.10, MA.Arts.5.11, MA.Arts.5.12, MA.Arts.9.6



Hidden and Visible Identities: People of Color in the Worcester Art Museum Galleries

Introduction

This comparative gallery tour not only offer the students a chance to experience the rich cultural resources offered by the Worcester Art Museum, but they also offer a unique opportunity to relate the Bullard works to the larger museum collection. The tour offering for this educational program allows students a glimpse into how communities of color, particularly Africans and Native Americans have been treated throughout art history. They will compare imagery and techniques from ancient art and modern art done by communities of color. They will also be exposed to the appropriation and misrepresentation of communities of color that is present through art history.

Essential Question: How has the representation and production of art surrounding Native Americans and African Americans changed over time and what does this reflect about changing sociopolitical realities? What does the presence or absence of people of color in art from different time periods tell us?

Necessary Items: Guide for group leader/docent (as needed), copy for the teacher

Schedule: This is a 45-50 minute gallery tour lead by a docent. This also include a 10-15 minute break which should allow for the students to use the restrooms, get a drink, and take a breather etc.

This program is easier to shorten or lengthen based on the needs of the group. However, it must remain consistent with the other groups. Since this is part of a rotation each program will need to be the same length. If the other program is lengthened to an hour and a half, this program should either be lengthened to an hour and a half or this program remains an hour and there is a 30 minute lunch added.

This can also be used a separate gallery tour at the discretion of the docent staff.

This program cannot be done outside the museum and will remain a program unique to the museum visit. There are other options in the online curriculum that are better suited for use in a classroom.

If two groups will be in the gallery simultaneously, stagger the start times. Have one group take their 10-15 minute break before the program begins while the other group will take it at the end. This way the two groups will merely follow each other and should not interrupt the program. Ideally there would be two groups of 15 students, each lead by a docent.

Introduction: (5 minutes) Before you bring the students into the gallery space, have this discussion in a non-disruptive area.

Describe the advantages to seeing works in person in a museum and discuss a little bit about gallery etiquette as you head into the space. Gauge how much time you spend on appropriate behavior reminders based on the behavior of the group and on how many other people are in the galleries.

If the Bullard gallery program was already done, reference the idea of self-representation and the importance of the images of people of color in history. If the program has not been done, quickly introduce the idea of the importance of representation. Suggest that art is an important part of identity within society and the way you are shown in images effects the way you are treated.

Explain that the tour will use several artworks to demonstrate social change over time by working through a visual timeline, going from the ancient world up through modern day.

Program: (35-40 minutes) The tour will have three parts which focus on three different historical epochs. This is not a comprehensive overview of POC art history but instead limits the report in two important ways: 1) We are focusing on the same peoples involved in the Bullard gallery, namely Native Americans and African Americans. Though Asian peoples are definitely a part of the POC history in America they are not included in this overview as it focuses on these two intersecting communities. 2) The time periods included are a small sampling of the longer history of these communities.

Each section should have approximately 10 minutes based on how the tour is structured. The length of time spent in each section and the number of works used should be roughly the same if two groups are both in the galleries, but is ultimately up to the docents.

Ancient Art (10 minutes)

1. “Nobleman Hunting on the Nile”

Old Kingdom, Egyptian, 2600-2500 BCE

This piece is an example from Egyptian art. In the relief a nobleman participates in a leisure activity, hunting birds along the Nile River. The activity indicates physical health and economic stability. He is presented as a figure of prominences surrounded by symbols of his wealth like plants and leashed animals.

Ask, rather than tell. Explain he is a nobleman who is hunting and ask the students to identify features that tell you about his life, his wealth, his social standing, his physicality. Make sure they see the figure as a representation of strength, prosperity and vitality.

2. “Model of a Ball Game” (Optional element)

Nayarit, Mexico, 200 BCE-500 CE

This piece is an example from Mesoamerican art. The creation of ceramic miniatures depicting scenes from daily life were a common artistic practice. This scene depicts a daily activity, a ball game played by many different cultures in this geographic area. The leisure activity also held religious and ceremonial importance.

Ask, rather than tell. Explain that this is a ball game that was played regularly and bore significance in ritual life as well. Ask the students what it tells you about day to day life. Try and help them understand the importance of leisure in indicating economic stability and socialization. Point out the number of people and its relationship to ritual indicate community building and shared practices. clothes, jobs etc. *Bullard used dry-glass plate photography. Why is that important?* Dry-glass plate negatives were a new invention in photography which made it possible to photograph everyday people, making photography accessible to all. Before this, you used wet glass plate photography, which meant you needed to develop the film immediately after the photograph was taken. Dry glass plate negatives could be developed later, which meant more people could take photographs outside of a studio. It became much cheaper and easier to take photographs and so they became a primary method of self-representation.

Pre-1900s (15 minutes)

3. “John Freake”

Freake-Gibbs Painter, America, 1671-1674

This portrait is of John Freake, a wealthy Bostonian. He is painted in luxurious clothes, standing confidently and proudly. He was a slave owner and at the time of his death, his slave Coffee was valued at \$30.

While this image does not feature a person of color, it is meant to speak to an absence in art. We do not have pieces that show communities of color from this time period. Instead we see glorified images of those who owned people of color as slaves. Ask the students to explain why this gap exists. Point out that this required money and enslaved peoples were not given financial control over their lives nor the option of self-representing.

4. “Yosemite Falls” (Optional element)

Albert Bierstadt, American, 1865-1870

This work presents an idealistic look at Yosemite during this period. While it is a lovely landscape it is bereft of any sign of the native population that lived on this land during this period of time.

Ask similar questions to the slave holder image – Why were native peoples not included in art? Discuss the impact that having little to no artistic representation from communities of color during these crucial time periods have on modern audiences.

5. “The Chase”

Ralph Albert Blakelock, American, 1879

This image, painted by a white artist, shows a Native American hunting in the wilderness. The figure is heavily romanticized; blurred and alone in an idyllic landscape. Especially if the Yosemite piece is not used, then address the lack of art from communities of color. Discuss the pros and cons of an image of this style – it is a positive representation? Is it negative? What does presenting indigenous peoples in only primitive fashions show us as viewers? Is this an accurate representation of Native American identities from this time period?

Post-1900s (10 minutes)

6. “Portrait of Gaylord” (Optional element)

Beauford Delaney, American, 1944

Beauford Delaney is an African American modernist painter. Ask the students what they see in this image. Answers may include arts, with the piano in the corner, community with the buildings, wisdom in the face of an elder.

This is a sharp transition in a number of ways. It is a fully modern representation, they are not made to be primitive, but instead placed in the modern world. It is a perspective from within the community for the first time in modern art, we see the perspective of the presented group.

7. “Kanaga Field Iron”

Willie Cole, American, 1997

This work is a large scale sculpture done by an African American artist, Willie Cole. The work is a representation of a steam iron, a symbol of domesticity but also a reference to the Yoruba people’s (a Nigerian nation from which Cole was descended) god of iron and war, Ogun. The shape of the iron and the wood paneling are meant to represent the hull of a ship, like those used for the middle passage. There are faces inscribed on the handle, reminiscent of ceremonial masks used by the same peoples.

Talk with the students about the role of art in African communities. This work, while not figural, does speak to the evolving African American identity. As we move away from an era where people of color are not commonly represented in artistic collection, much of modern art is about seeking an identity as a modern person of color and making peace with the past. This work and others like it are a reaction to the suppression and erasure of their identities in art eras of the past. This work helps the viewer and the artist come to terms with the history of people of color in the USA through artistic expression. It uses familiar symbols and materials to present a challenging history in an accessible way. Discuss the value of using art as a universal communicator to help work through controversial social issues, like race.

(Optional: Discuss “Deep Blue” by Shonibare, a similar premise to 7, but from a British-Nigerian artist)

Please see the docent training material for detailed information and explanations regarding the individual tour elements.

Main Goals: Observe and understand the significance of both the presence and absence of Native Americans and African peoples in art in the WAM collection.

State Standards: Massachusetts State Standards:History Concepts and Skills (11-12) 3, 5, 7; MA.Arts.5.8, MA.Arts.5.10, MA.Arts.5.11, MA.Arts.5.12, MA.Arts.6.7, MA.Arts.8.7, MA.Arts.8.8, MA.Arts.8.9, MA.Arts.10.3, MA.Arts.10.4

Conclusion

Although there are ample opportunities built into the day for reflection and revisiting the main themes for the program, it is important to do a final wrap up that brings together the purpose of these three programmatic elements in conjunction with one another. The wrap up somewhat depends on what programs were completed and the students work through the day.

The essential core of the program is twofold, acknowledging a unique and important piece of Worcester’s local history through the works of a local artist and celebrating the change in self-representation experienced by the African American community during this time period. By drawing connections between the actual community members discussed in the Bullard exhibit and the larger world of art in the gallery tour, students see the impact that a local artist had on a community reflected in the larger social change in the country.

Further Reading and Recommended Resources

- Berger, Martin A. *Sight Unseen: Whiteness and American visual culture*. University of California, 2005.
Perspectives on the lack of diversity in art representation in museums, including the romanticizing or the erasure of communities of color.
- Bullard, William S. Photographic Collection Website. < www.bullardphotos.org >
This is the website where the Bullard photographs along with the curriculum elements will live long term.
- Foner, Eric. "Reconstruction Revisited." *Reviews in American History*, vol. 10, no.4, Dec. 1982, pp. 82-100.
An article discussing the changes in the way that reconstruction has been viewed by history over time. An excellent comparative resource for understanding diverse perspectives on reconstruction.
- Library of Congress. "African American Photographs Assembled for 1900 Paris Exposition." Prints and Photographs Division, LOTS 11293-11308 and 11930-11932. <<http://www.loc.gov/pictures/collection/anedub/about.html>>
The Library of Congress has the complete set of photographs used by Du Bois in his Paris Exposition in 1900. There are also charts and graphs that explore American demographics.
- Mandell, Daniel R. "Shifting Boundaries of Race and Ethnicity: Indian-Black intermarriage in Southern New England, 1760-1880." *The Journal of American History*, vol.85, no.2, Sep. 1998, pp. 466-501.
An interesting perspective on the geographic, social and economic ties between Native Americans and African Americans as a community of color in the local area historically. Sets the stage to understand communities of color in Worcester during the 1900s.
- Smith, Shawn Michelle. *Photography on the Color Line: W.E.B. Du Bois, race and visual culture*. Duke University, 2004, pp. 1-25.
An excellent analysis of the New Negro movement and the transition towards self-representation in the African American community at large.

Bibliography

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- Berger, Martin A. *Sight Unseen: Whiteness and American visual culture*. University of California, 2005.
- Blight, David W. *Race and Reunion: The Civil War in American memory*. Belknap, 2002, pp.1-42.
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- Burns, Nancy Kathryn. "Race, Improvisation and Agency in the Portraits of William Bullard." *Rediscovering an American Community of Color: The Photographs of William Bullard, 1897-1917* edited by Nancy Kathryn Burns and Janette Greenwood, Worcester Art Museum, 2017, pp. 43-63.
- Clayton, Andrew R. L. "Chapter 3: Reconstruction 1865-1877." *America: Pathways to the present*. Prentice Hall, 2000, pp. 124-149.
"Chapter 4: The Expansion of American Industry 1850-1900." *America: Pathways to the present*. Prentice Hall, 2000, pp. 150-173.
- Doughton, Thomas L. "Unseen Neighbors: Native Americans of Central Massachusetts." *After King Phillip's War, Presence and Persistence in Indian New England*, edited by Colin Calloway, University Press of New England, 1997.
- Foner, Eric. *Reconstruction: America's unfinished revolution, 1836-1877*. HarperCollins, 1988.
"Reconstruction Revisited." *Reviews in American History*, vol. 10, no.4, Dec. 1982, pp. 82-100.
- Greenwood, Janette. *First Fruits of Freedom: The migration of former slaves and their search for equality in Worcester, Massachusetts 1862-1900*. The University of North Carolina, 2009.
"Reimagining Worcester's Community of Color: The Bullard Portraits 1897-1919." *Rediscovering an American Community of Color: The Photographs of William Bullard, 1897-1917* edited by Nancy Kathryn Burns and Janette Greenwood, Worcester Art Museum, 2017, pp. 19-43.
- Library of Congress, editor. *A Small Nation of People: W.E.B. Du Bois and African American Portraits of Progress*. Library of Congress, 2003.
"African American Photographs Assembled for 1900 Paris Exposition." Prints and Photographs Division, LOTS 11293-11308 and 11930-11932. <<http://www.loc.gov/pictures/collection/anedub/about.html>>
- Mandell, Daniel R. "'The Indian's Pedigree' (1794): Indians, Folklore, and Race in South New England." *The William and Mary Quarterly*, Third Series, vol. 61, no. 3, Jul. 2004, pp. 521-538.
"Shifting Boundaries of Race and Ethnicity: Indian-Black intermarriage in Southern New England, 1760-1880." *The Journal of American History*, vol.85, no.2, Sep. 1998, pp. 466-501.
Tribes, Race, history: Native Americans in Southern New England, 1780-1880. John Hopkins University, 2010.
- Smith, Shawn Michelle. *Photography on the Color Line: W.E.B. Du Bois, race and visual culture*. Duke University, 2004, pp. 1-25.
- Willis, Deborah. *Reflections in Black: A history of black photographers 1840 to the present*. W.W. Norton & Company, 2000, pp. xv-33.

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Name:

Date:

Class/Teacher:

Worcester Town Hall Worksheet

1. Your assigned identity: _____

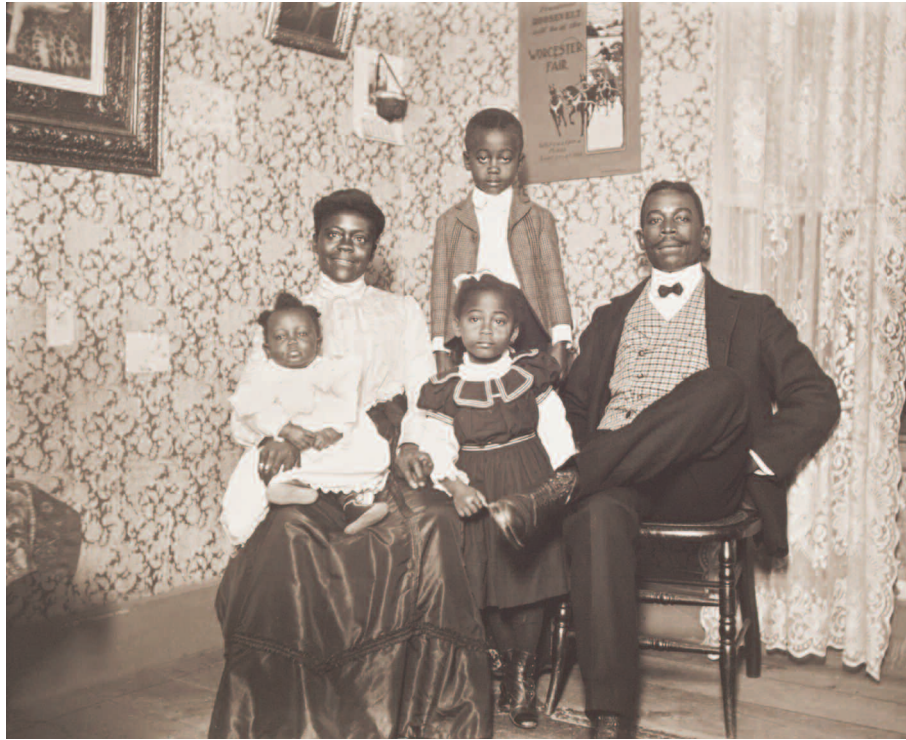
2. What are your primary sources? (E.g. newspaper, census data)

3. How was your life different before *and* after the Civil War and Reconstruction?

4. What can you learn from your primary source documents?

5. Are living conditions and voter rights in the South important to you? Why?

6. Are employment rates and worker's rights in Northern factories important to you? Why?



#13 Portrait of the Thomas A. Dillon and Margaret Dillon Family

Thomas A. Dillon was born in Richmond, Virginia, in 1873 and worked as a coachman. His wife, Margaret, was born in Newton, Massachusetts, in 1870, and worked as a domestic servant. Their children, Thomas, Margaret, and Mary, were all born in Massachusetts. The family posed for Bullard in the parlor of their home at 4 Dewey Street in Worcester's Beaver Brook neighborhood. The poster on the wall commemorates President Theodore Roosevelt's visit to the Worcester Agricultural Fair in 1902. Approximately 25,000 people attended Roosevelt's speech at the fair in which he complimented Worcester for its prosperity. By inviting African American leader Booker T. Washington to dine with him at the White House in 1901 the first President to ever make such an invitation — Roosevelt earned the respect of many of the nation's black citizens.



#34 Portrait of David T. Oswell with His Viola

Born in Boston in 1834, David T. Oswell was the son of a Georgia-born barber who participated in antislavery activities. He moved to Canada in the 1850s and married Adeline Watson from Portland, Maine. Oswell migrated to Worcester in 1877 where he worked as a barber and was a well-known musician and music teacher. His accomplishments earned him the title “Professor.” According to his obituary, Oswell “taught the violin in nearly every family of prominence in this city [Worcester] amongst the white people.” He also composed musical scores. He and his wife, Adeline, and several of their daughters regularly performed in concerts and community events. In addition, Oswell led a popular orchestra that performed at local dances and social events. The Oswells lived in Beaver Brook.

Your Assigned Identity: **Northern Industrialist**

America began to industrialize in the 1790s, however it wasn't until the 1830s that Worcester found its identity as an industrial city. By and large, early industry was powered by water, necessitating a nearby river with a significant drop, such as a waterfall, in order to build a successful industrial mill. In 1828 the Blackstone Canal linked Worcester to Providence, and soon after, in 1835, the railroad to Boston opened. Early industries in Worcester included this railroad, and mechanical production, like producing wire. However, after the Civil War, the population grew quickly providing a larger workforce, and the production of tools, machines and wire items grew as well. Other industrial ventures also flourished. Machines built in Worcester helped power the booming textile industry in cities like Lowell and Lawrence. As African Americans migrated north after the Civil War, factory owners had to make a choice about whether or not to employ people of color in their factories. Many chose to only employ white immigrants from Europe, though there were certain groups of immigrant that were preferred over others. The distinction between male and female workers was also a motivating factor in factory work. Some mills, mostly textile producers, had a long history of employing a female workforce, while other types of production favored men. Finding workers who were affordable and met certain social standards, such as being white, could be a challenge. The other major factor to consider was material sourcing. Many Northern factories relied on Southern raw materials, like cotton, and the political conditions in the south effected the access and cost of these resources. For many Northern Industrialists, the most important consideration was profit, while others placed more value on the social standing of their factories and workers.

Based on the description above and the primary source documents included in this profile, decide how northern industrialists would have felt about the issues that will be discussed at the town hall. Use your worksheet to guide your thoughts. Carefully consider if there may be multiple perspectives within the same social group. Use your background knowledge from school to help guide your thoughts. Think critically about your primary sources and consider context questions like who wrote it, where it was originally published and who was part of the original audience for the piece.

Today's Debate Topics:

- 1) Jim Crow Laws and political conditions in the Southern United States
- 2) Employment opportunities for people of color in Worcester and surrounding areas