

**FOR ALL THE WORLD TO SEE**

**VISUAL CULTURE AND THE  
STRUGGLE FOR CIVIL RIGHTS**



**BOOTH LIBRARY, EASTERN ILLINOIS UNIVERSITY  
SEPTEMBER 1 - OCTOBER 20, 2016**

# FOR ALL THE WORLD TO SEE

VISUAL CULTURE AND THE STRUGGLE FOR CIVIL RIGHTS

an exhibition and program series presented by

BOOTH LIBRARY

Eastern Illinois University

September 1 - October 20, 2016



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# FROM THE PROJECT DIRECTOR

It's been a long, long time coming — more than four years since we started planning to bring *For All the World to See* to Booth Library and the EIU community, and now it's finally here.

The themes addressed in this exhibit are particularly resonant during the 2016 election season. While *For All the World to See* focuses on the African-American civil rights movement from the late 1940s to the mid-1970s, its underlying message is both more broadly applicable and timeless: regardless of our differences — skin color, gender identity, sexual orientation, income level, abilities, spiritual beliefs — all members of the human race deserve the opportunity to share the same rights and freedoms.



What stands out about this exhibit is its approach via visual culture to the subject. *For All the World to See* challenges the idea that information exists and is communicated in purely textual, or even verbal, form. It serves as a reminder that we take in data through all of our senses — data that need to be processed and evaluated, data that shape who we are. Hearts and minds can be transformed not only by what we read or what we hear, but also by what we see every day.

Earlier this year, we learned that *A Dark Matter...*, an exhibit on race issues in contemporary art curated by Tarble Arts Center Director Rehema Barber, would also be on view this fall. These two exhibits complement and strengthen each other, and it is hoped that you'll consider them together as you reflect on the images and ideas presented by each.

I would like to thank Dr. Allen Lanham, dean of library services, for allowing me the opportunity to serve as project director for the local installation of this exhibit; Rehema Barber for her openness and generosity in the collaborative process; Beth Heldebrandt for her invaluable assistance every step of the way, from planning through implementation; John Whisler and Bill Schultz for putting up with me at work; Ian, Liam, and Timothy for putting up with me at home; and Patty Shonk for her unwavering support. Last but not least, I thank the speakers who agreed to participate in the accompanying program series, who make this exhibit a richer experience (somewhat ironically) with their words.

Sincerely,

Ellen Corrigan

*For All the World to See* project director

# WELCOME

Dear Friends,

Welcome to *For All the World to See: Visual Culture and the Struggle for Civil Rights*. This display is the 19th major exhibit and program series hosted by Booth Library since 2004. I've received many positive comments about our exhibits over the years, and many have asked, "Why do you do it?" It's true that the main focus of a university library such as Booth is to serve our students and faculty, providing them with the materials, equipment and assistance needed to provide a well-rounded education. We are proud of the work that we do to benefit Eastern Illinois University.



But I believe that an academic library should also serve as a cultural center for its campus and the greater community. Through our major exhibits and programs Booth Library provides an opportunity for all to come together to learn and discuss information on a particular topic. In addition, our series provides an opportunity for on-campus and off-campus scholars to share their knowledge and research with others, oftentimes putting a local spotlight on a nationwide issue.

*For All the World to See* offers an opportunity for all of us to reflect on the past history of civil rights in our nation while pondering today's issues. I thank the Tarble Arts Center and Illinois Humanities for providing programming support for this series, and to the national sponsors of this traveling exhibit: National Endowment for the Humanities; Mid-America Arts Alliance; Center for Art Design and Visual Culture at the University of Maryland Baltimore; and the Smithsonian National Museum of African American History and Culture. Without the support of these groups, Booth Library would be unable to bring these important topics to audiences in the East Central Illinois region. I look forward to hearing from you in the weeks ahead as we explore this important topic together.

Best wishes,

A handwritten signature in black ink, which appears to read "Allen Lanham". The signature is fluid and cursive, with a large loop at the end.

Allen Lanham, Ph.D.  
Dean of Library Services



# OPENING PROGRAM

Thursday, September 8, 2016, 7 p.m.

West Reading Room, Booth Library



Rosa Parks, Dr. and Mrs. Abernathy, Dr. Ralph Bunche, and Dr. and Mrs. Martin Luther King Jr. lead marchers into Montgomery, 1965, printed circa 1970. (Photo courtesy of Saint Louis Art Museum, Gift of the Johnson Publishing Company, 426: 1991)

## **Welcome**

Allen Lanham,  
dean of library services

## **Greetings**

Blair Lord,  
provost and vice president  
for academic affairs

## **Recognition of Participants**

Kristin Brown,  
assistant professor of  
kinesiology/sports studies  
and chair, Library Advisory Board

## **Introduction of Speaker**

David Glassman,  
Eastern Illinois University president

## **Keynote Presentation**

Janice Collins,  
assistant professor,  
Department of Journalism and  
Institute of Communication Research,  
University of Illinois at Urbana-Champaign

## **Light Refreshments**

# Keynote Presentation

Thursday, September 8, 2016, 7:30 p.m.  
West Reading Room, Booth Library

## ***Mirror, Mirror on the Wall: Race, Relations and Reflection***

**Presented by Dr. Janice Marie Collins, assistant professor, Department of Journalism and Institute of Communication Research, University of Illinois at Urbana-Champaign**

During the struggle for civil and human rights, the power of visual culture through media gave voice to the voiceless, centered stories and people from the margins, and redesigned the “race” for equality. This resulted in Americans being forced to address their own beliefs and identity construction through one-way and two-way reflection. The three R’s *For All the World to See*: race, relations and reflection.



Members of the Kappa Alpha Psi fraternity in *A Raisin in the Sun* in February 1963.



**Janice Marie Collins, Ph.D.**, is an assistant professor in the Department of Journalism and Institute of Communication Research, University of Illinois at Urbana-Champaign. She is an Emmy, Associated Press and Best of Gannett award-winning journalist with more than 20 years of experience in the journalism industry. Collins’ research focuses on issues of demarginalization, self-empowerment, leadership development, gender and race in media, journalism, and college classrooms/newsrooms.

# PROGRAMS

## *A Picture is Worth...*

### *Images and Politics in the Modern Civil Rights Era*

Wednesday, Sept. 14, 6 p.m., Witters Conference Room 4440, Booth Library  
Presented by Dr. Kevin Anderson, associate professor of political science

The struggle for equal rights in the United States evolved into a modern confrontation over the meaning of individual freedom, equality and justice in the nation. How did the nation react to the protest against unequal treatment of African-Americans? Did the marches, sit-ins and rallies stir a moral reaction that provoked political change? Was the power of images (photos and television coverage) a strategic choice among African-American political activists? This presentation will discuss both the strategic and moral implications of images during a charged and politically evolutionary time.



Ronald T. Stokes, an unarmed black man, was killed by police during an April 1962 raid on a Muslim mosque in Los Angeles. Malcolm X carried a poster blowup of Stokes at a 1963 New York City rally. (Photo by Moneta Sleet Jr.)

**Kevin Anderson**, Ph.D., is associate professor of political science at Eastern Illinois University. He is the author of *Agitations: Ideologies and Strategies in African American Politics* and co-author (with Michael Smith and Chapman Rackaway) of *State Voting Laws in America*. He teaches courses in American and African-American political thought, classical and contemporary political thought, and American government.



## ***Collecting, Preserving and Interpreting Material Evidence of the Struggle for Civil Rights***

**Monday, Sept. 19, 4 p.m., Witters Conference Room 4440, Booth Library  
Presented by Dr. Debra Reid, professor of history**

Evocative photographs of well-dressed civil rights activists at sit-ins and marches, of protestors beaten and of leaders assassinated convey powerful messages about competing ideals of liberty and equality. What can these visual records tell us if we look into the images more deeply, and if we expand beyond the image to the material evidence that the still images document? What material culture do we see? Why is collecting some of this material evidence so controversial?

Respecting the history includes being sensitive to the local residents and to the communities where conflict occurred. This poses challenges to the collecting effort. Should items be left in impoverished places where benign neglect may contribute to the artifact's or site's decay? Or should such reminders of "unpleasantness" be destroyed? Case studies of collecting and preserving well-photographed artifacts at the heart of pivotal rights struggles include the Woolworth's lunch counter in Greensboro, N.C., collected by the Smithsonian Institution; a house in Little Rock, AR, facing an uncertain future but which housed progressive black reformers with very different approaches to attaining civil rights; and the Lorraine Motel in Memphis, where Martin Luther King was assassinated, now part of the National Civil Rights Museum.



Pictured are rural reformers H.C. Ray, Mary L. Ray and J.B. Pierce in Arkansas during the 1930s. (Courtesy of Narrative Report of County Extension Workers, Dec. 1, 1933, to Nov. 30, 1934, National Archives and Records Administration—Southwest Region, Fort Worth, Texas)



**Debra A. Reid, Ph.D.**, joined the Eastern Illinois University faculty in 1999. She teaches the course on material evidence as historic evidence for EIU's historical administration graduate program. She also researches the history of rural and minority cultures. Publications include articles on reading agricultural artifacts and documenting minority farm ownership. She co-wrote the nomination to place the Harvey C. Ray home in Little Rock, AR, on the list of Arkansas' Most Endangered Places.



## *Racialized Context of Disaster*

Thursday, Sept. 22, 4 p.m., Witters Conference Room 4440, Booth Library  
Presented by Dr. Bill Lovekamp, associate professor of sociology



Elementary school students wave good-bye to their parents as they leave the Reliant Center for their first day of school in Houston, Texas. They were sheltered at the Reliant Center after being evacuated from Louisiana during Hurricane Katrina. *Courtesy of FEMA/Andrea Booher*

This presentation will look at historical and current racialized context of disasters and notions of environmental racism present in our society, with additional focus on visual representations in the media and popular culture. Lovekamp will discuss how press coverage of various disasters such as Hurricane Katrina have had an impact on emergency operations, warning communication and community response, and how this shapes “outsider” perspectives of communities that are impacted.

**Bill Lovekamp**, Ph.D., specializes in the sociology of disasters, race and ethnicity, gender, collective behavior and social movements. He sits on the boards of a number of national and international associations and organizations addressing disaster preparation, response and vulnerability. He is also the secretary-treasurer of the International Sociological Association’s Research Committee on the Sociology of Disasters. He is co-editor of *Social Vulnerability to Disasters*, a major text in the field, and he maintains an active research agenda in both the areas of sociology of disaster and cemetery studies. Some of his more recent research has appeared as chapters in books and articles in journals (for example, *HazNet*, *International Journal of Mass Emergencies and Disasters*, *Markers*, and the *Association of Gravestone Studies Quarterly*).



## ***Oh, Freedom! Music of the Civil Rights Movement***

**Friday, Sept. 23, 2 p.m., West Reading Room, Booth Library  
Presented by Chris Vallillo, Illinois Humanities Road Scholar**

The Civil Rights Movement has been described as one of the greatest singing movements that this country has experienced. From *We Shall Overcome* to *This Little Light of Mine*, music played a vital role in that historic struggle as both an inspirational rallying point and a means of spreading the message of equality and justice. From the Freedom Rides to the jails of Montgomery, AL, and from Parchman Prison all the way to Washington, D.C., both old and new songs spoke of the yearning for equal rights, the struggle, and the determination to win freedom. They engaged and energized the nonviolent civil disobedience movement led by Dr. King and others. Music was a huge part of the process both locally and nationally. In a presentation created to celebrate the 50th anniversary of the Civil Rights Act of 1964 and the Voting Rights Act of 1965, folksinger Chris Vallillo performs pivotal selections from the music that inspired and sustained this landmark movement. Intermixed with the music, Vallillo presents first-hand accounts of the historic struggle and discusses the impact of music upon one of our nation's most important social causes. His program is sponsored through a grant from Illinois Humanities.

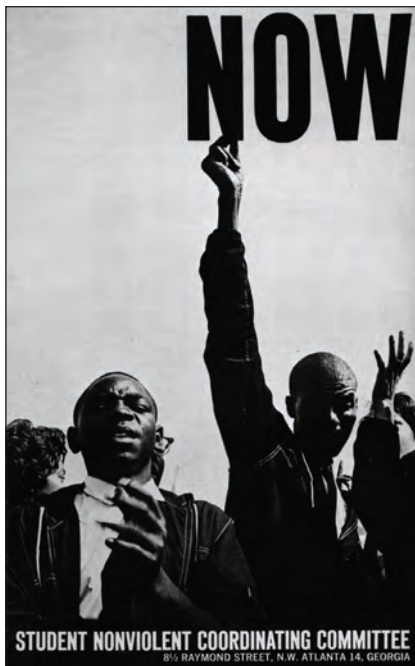


**Chris Vallillo** is a nationally acclaimed singer/songwriter and folk musician who makes the people and places of “unmetropolitan” America come to life in song. Performing on six-string and bottleneck slide guitars and harmonica, Vallillo weaves original, contemporary and traditional songs and narratives into a compelling and entertaining portrait of the history and lifestyles of the Midwest. A recipient of a 1986 Illinois Arts Council Artist Fellowship Award for music composition, Vallillo conducted the Schuyler Arts Folk Music Project in 1987 to document the last of the pre-radio generation. These recordings were accepted into the American Folklife Collection at the Library of Congress. From 1990-1998 he served as the performing host and co-producer of the award-winning public radio performance series *Rural Route 3*. Other projects include a one-man show titled *Abraham Lincoln in Song*, and CD recordings such as *The Last Day of Winter*, *Midwest Folklife Festival* and *Oh Freedom! Songs of the Civil Rights Movement*.

## Branding Civil Rights

Thursday, Sept. 29, 4 p.m., Witters Conference Room 4440, Booth Library  
Presented by Dr. Stephen Eskilson, professor of art history

The civil rights movement in the United States arose at the same time that the field of graphic design was placing new emphasis on branding and corporate identity. Powerful political images from this era — such as the iconic “I am a Man” poster — can best be understood in the context of the overall visual culture of the 1960s, not as separate, compartmentalized works. Through a comparison of images from the civil rights struggle and the nascent international style of corporate communication, Eskilson will attempt to interpret these works in a new light.



Student Nonviolent Coordinating Committee, *Now*, 1963. Offset print on paper, 55.9 x 35.6 cm.



*Afro-American Solidarity with the Oppressed People of the World*, by Emory Douglas, 1969. Offset lithograph on paper, 19.5 x 12.5 in.

**Stephen Eskilson** received a Ph.D. in art history from Brown University in 1995. Author of *Graphic Design: A New History* (Yale University Press, 2012), he is currently completing a book on the cultural aspects of glass in modern architecture.



# *The Impossibility of Freedom in a Country Founded on Slavery and Genocide*

Thursday, Oct. 6, 5 p.m., Doudna Fine Arts Center Lecture Hall

Presented by Dread Scott, visual and performing artist

*This program is co-sponsored by Booth Library and the Tarble Arts Center*

This talk will look at a sampling of Scott's art from the past 25 years. He works in a range of media including installation, photography, screen printing, video and performance. The works he will present will look at themes including:

- American democracy's roots in slavery and how that sets the stage for our present.
- The criminalization of black and Latino youth.
- The continuum connecting the civil rights movement in the 1960s to contemporary Black Lives Matter resistance to murder by police.
- Imagining a world free of oppression and exploitation.

Scott states: "This is a world where a tiny handful of people control the wealth and knowledge humanity as a whole has created. It's a horror for most of humanity — a world of profound polarization, exploitation and suffering. Billions are excluded from intellectual development and full participation in society. We don't have to live this way, and I make art as part of forging a radically different world. I will present and discuss revolutionary art to propel history forward."



*On the Impossibility of Freedom in a Country Founded on Slavery and Genocide, 2014. Project produced by More Art. © Dread Scott. (Photo: Mark Von Holden Photography. © Dread Scott)*



**Dread Scott** is an interdisciplinary artist whose work is exhibited across the U.S. and internationally. For three decades he has made work that encourages viewers to re-examine cohering norms of American society. In 1989, the entire U.S. Senate denounced and outlawed one of his artworks and President Bush declared it "disgraceful" because of its use of the American flag. His art has been exhibited/performed at MoMA/PS1, Pori Art Museum (Finland), BAM (Brooklyn Academy of Music) and galleries and street corners across the country. He is a recipient of grants from Creative Capital Foundation and the Pollock Krasner Foundation, and his work is included in the collection of the Whitney Museum.



## *To See the Visible: Challenges from the Visual Legacy of the Civil Rights Movement*

Thursday, Oct. 6, 7 p.m., Witters Conference Room 4440, Booth Library

Presented by Dr. Michael Loudon, professor emeritus, Department of English

The images in the *For All the World to See* exhibit still reverberate 50 years later in America's conscience. The status quo continues to reflect its share of prejudicial images, albeit in the midst of an evermore plethora of images affirming black identity. The task yet continues to document both the injustice to and the achievements of African-Americans, from the Black Lives Matter movement through police cams to the movies. Indeed, Loudon says, even our churches are afflicted by white supremacy and white privilege, the unconsidered lens of the "normality" of whiteness. This presentation seeks to demonstrate that the work of the past still continues in the quest for a just economic life, an honest political process, a spiritual renewal, and a synthesis of personal and cultural growth in everyday, mainstream life.



Elementary schoolgirl's drawing, Langa Township, Cape Town, South Africa, 2009. The drawings were in response to the question: "What do you wish to say to the whole world?" This girl began with the caption in Xhosa and English. (Photo by Michael Loudon)

**Michael Loudon**, Ph.D., taught in the Department of English and the Africana Studies program for 30 years before his retirement in 2014. He served as interim director of the Africana Studies program for two years and as faculty adviser for the African Students Association for six years. He now manages a small cattle operation for his family in Harrison County, IN, and continues his engagement with the discipline through the Black Church Studies Program at the Louisville Presbyterian Theological Seminary and the National Council for Black Studies. His ongoing research includes South African politics, theology and literature; Christianity and white supremacy; and studies in soil, forage and cattle health.

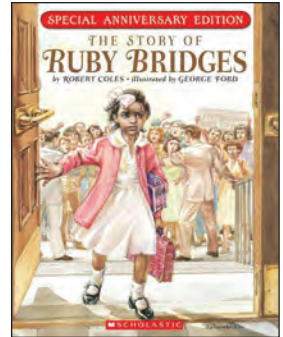


## ***Story time:***

### ***‘The Story of Ruby Bridges’ (1995), by Robert Coles***

**Saturday, Oct. 8, 10 a.m., Ballenger Teachers Center, Booth Library  
Presented by Minority Teachers Education Association**

Members of the Minority Teachers Education Association will share the story of Ruby Bridges, the first African-American child to attend an all-white public elementary school in the American South in 1960. The story time is free and will feature stories, crafts and activities. Children ages 3 to 7 are invited to attend and must be accompanied by a parent or guardian.



After a federal court ordered the desegregation of schools in the South, U.S. marshals escorted a young black girl, Ruby Bridges, to school in New Orleans in November 1960. (*Photo by the United States Department of Justice*)

## *Teaching with Images and Media to Transform Content Understanding and Actively Engage Learners*

Wednesday, Oct. 12, 2 p.m., e-classroom, Booth Library

Presented by Dr. Cindy Rich, director of EIU Library of Congress' Teaching with Primary Sources Program

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

reveals the impact that images and media can have on people. Teaching with these visual materials can have the same impact in the classroom, by engaging learners to consider new perspectives and explore new people, places, things and events. Join our

discussion about the use of primary sources (hands-on and digital) as valuable and relevant classroom tools across disciplines and grade levels. Hands-on activities based on the Civil Rights Act of 1964, which feature materials from the Library of Congress, will be modeled and shared.



Negro drinking at a "colored" water cooler in a streetcar terminal, Oklahoma City, OK. (Photo courtesy of Library of Congress Prints and Photographs Division, Washington, D.C.)

**Cindy Rich**, Ph.D., is the director of the Library of Congress' Teaching with Primary Sources Program at EIU and is a faculty member in the Department of Secondary Education and Foundations within the College of Education and Professional Studies. She has given many presentations at the local and national level on the topics of content literacy and the benefits of teaching with primary sources. Rich has been at EIU since 1995 and has directed TPS EIU since the program began in 2004.



## ***Book Discussion:***

### ***‘Citizen: An American Lyric’ (2014), by Claudia Rankine***

**Monday, Oct. 17, 4:30 p.m., West Reading Room, Booth Library**

**Presented by Rehema Barber, director, Tarble Arts Center**

***This program is co-sponsored by Booth Library and the Tarble Arts Center***

All are invited to participate in a discussion about *Citizen: An American Lyric*, a 2014 book by American poet Claudia Rankine. The first 15 who register in advance will receive a complimentary copy of the book to read prior to the event (additional copies will be available for checkout). To reserve a copy of the book visit the exhibit web page, [www.library.eiu.edu/exhibits/civilrights/](http://www.library.eiu.edu/exhibits/civilrights/), or call 581-6072.

*Citizen: An American Lyric* is both criticism and poetry, described by critic Michael Lindgren as having “boundary-bending potency ... an innovative amalgam of genres.” Rankine recounts mounting racial aggressions in ongoing encounters in 21st-century daily life and in the media. Some of these encounters are slights, seemingly slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams and the soccer field with Zinedine Zidane, online, on TV — everywhere, all the time. The accumulative stresses come to bear on a person’s ability to speak, perform and stay alive. Our addressability is tied to the state of our belonging, Rankine argues, as are our assumptions and expectations of citizenship. In essay, image and poetry, *Citizen* is a powerful testament to the individual and collective effects of racism in our contemporary, often named “post-race” society.



**Rehema Barber** is the director and chief curator of the Tarble Arts Center at EIU. Previously, Barber oversaw the off-campus venue Figure One for the University of Illinois’ School of Art + Design in Urbana-Champaign. Barber has been a participant in The Japan Foundation’s Curatorial Exchange Program, the Getty Leadership Institute: The Next Generation, the Henry Luce Foundation Jewish Art Institute at NYU, and a Saint Louis Art Museum Romare Bearden Fellow. Barber holds a B.A. from Roosevelt University, an M.A. from the School of the Art Institute of Chicago, and a certification in elementary and secondary art education from the University of Missouri, Saint Louis.



*(Photo: © Perfect Concept Photography)*



## Tackling Racism with Art: A Conversation with Travis Somerville

Tuesday, Oct. 18, 5:30 p.m., Tarble Arts Center Atrium

Presented by Travis Somerville, visual artist, and Rehema Barber, director, Tarble Arts Center

*This program is co-sponsored by Booth Library and the Tarble Arts Center*



*Freedom Mugs, 2015, graphic on vintage money bags, three sections. © Travis Somerville. (Image courtesy of the artist)*

This talk will examine Somerville's practice and the imagery that inspires his work, like the piece, *Freedom Mugs*, on view at the Tarble Arts Center. It will also look at how art can address American racism. Somerville's work serves as a remixing of anti-nostalgia and critical memory. His work intermingles visual and verbal references to the semiotics of the Civil War, Reconstruction, Jim Crow, the civil rights movement, and the age of Obama. Somerville states that his work complicates the sense of a collective memory about how race has shaped the political, historical, cultural and social contours of America: "As I attempt to navigate the terrain between autobiography, history and art, all sorts of collisions take place. It is these interesting moments and the inconsistencies that inform them that I try to capture in my work." Re-envisioning old advertisements, newspapers, vintage moneybags and cotton sacks, while poignantly juxtaposing his drawings and paintings against found imagery, Somerville entices viewers to ponder the biased and violent aesthetic influences found within America's history and current happenings.

**Travis Somerville** has garnered critical attention in numerous publications, including *The Washington Post*, *Art in America*, *FlashArt* and *The Los Angeles Times*. Somerville's work has been included in numerous museum exhibitions including at the University of Georgia; de Saisset Museum at Santa Clara University; Florida A&M University; Laguna Art Museum in Laguna Beach, CA; the Smithsonian Institution in Washington, D.C.; and Los Angeles County Museum of Art, among many others. His work is included in numerous museum collections, including SF MoMA; the Museum of Contemporary Art San Diego, San Diego, CA; the 21c Museum in Louisville, KY; the Laguna Art Museum in Laguna Beach, CA; the San Jose Museum of Art, San Jose, CA; the Birmingham Museum of Art, Birmingham, AL; and the Walker Art Center in Minneapolis, MN.



# NATIONAL TRAVELING EXHIBIT



Left: Medgar Evers Funeral, *Life* Magazine, June 28, 1963. 2011. (Photo: E.G. Shempf)

Right: Aunt Jemima and Uncle Mose Salt and Pepper Shakers, c. 1950s. Plastic, F & F Mold and Die Works, Dayton, Ohio. 2011. (Photo: E.G. Shempf)

Below: "United We Shall Overcome" bumper sticker, c. 1960s. 2011. (Photo: E.G. Shempf)



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

Through a compelling assortment of photographs, television clips, art posters, and historic artifacts, the exhibition traces how images and media disseminated to the American public transformed the modern civil rights movement and jolted Americans, both black and white, out of a state of denial or complacency. Visitors to the immersive display will explore dozens of compelling and persuasive visual images, including photographs from influential magazines such as *LIFE*, *JET*, and *EBONY*; CBS news footage; and TV clips from *The Ed Sullivan Show*. Also included are civil rights-era objects that exemplify the range of negative and positive imagery — from Aunt Jemima syrup dispensers and 1930s produce advertisements to Jackie Robinson baseball ephemera and 1960s children's toys with African-American portraiture. *For All the World to See* is not a history of the civil rights movement, but rather an exploration of the vast number of potent images that influenced how Americans perceived race and the struggle for equality.

# SUPPLEMENTARY EXHIBITS AT BOOTH LIBRARY



## *See EIU in the Civil Rights Era*

Marvin Foyer

During the 1960s-1970s, Eastern's African-American student population began to grow significantly. It was a time of many “firsts” on campus, some of which are highlighted in this exhibit. **Curator: Ellen Corrigan**



## *LGBTQ/Gay Rights*

Marvin Foyer

Inspired by the black civil rights movement, gay rights activism in the 1960s became much more visible and politically active than it had been during the 1950s. Self-identified as the “homophile” movement, activists picketed government agencies to protest discriminatory employment practices. **Curator: Todd Bruns**

## *The Women's Movement*

Marvin Foyer

The second wave of the women's movement gained steam through the 1960s as part of the civil rights and anti-war movements. The approval of the pill and the consequent change in the number of women employed in the job market, the publishing of *The Feminine Mystique* (1963) by Betty Friedan, and the founding of the National Organization for Women in 1966 all provided grounding for the actions that would take place in the 1970s and beyond. **Curator: Ann Brownson**

## *Migrant Farm Worker Rights*

Marvin Foyer

Led by César Chávez, the 1960s migrant farm worker rights movement modeled itself on the civil rights movement. Chávez organized the National Farm Workers Association (later renamed the United Farmworkers Union) and launched campaigns to organize grape farm workers and a boycott of grapes. These protests of the harsh working conditions led eventually to the Californian Agricultural Labor Relations Act. **Curator: Todd Bruns**

# CURATORS/BIBLIOGRAPHER



**Ann Brownson** is a reference and education librarian and professor who also coordinates collection development and other activities of the Ballenger Teachers Center. She has two master's degrees from the University of Iowa, one in library and information science and one in postsecondary student development. Her interests outside work include gardening, home improvement, pets and travel.

**Todd Bruns** is an associate professor and the institutional repository librarian for Eastern. He is responsible for The Keep (<http://thekeep.eiu.edu>), EIU's institutional repository, which is one of the largest IRs in the Midwest and the second largest in Illinois. Bruns also chairs the Booth Library Web Resources Committee, and provides reference and bibliographic instruction services. His outreach event, the Edible Book Festival, is held every year as the kickoff program for National Library Week.



**Ellen K. Corrigan** is an associate professor in cataloging services at Booth Library. She holds an M.L.S. and an M.A. in art history, both from the University of Maryland.

**Marlene Slough** is a professor and acquisitions librarian at Booth Library. She serves as subject bibliographer for the areas of art, and family and consumer sciences. She received an M.L.I.S. from the University of Missouri-Columbia and an M.A. in English literature from Eastern.





# TARBLE ARTS CENTER EXHIBIT

## *A Dark Matter...*

Tarble Arts Center, Eastern Illinois University  
On view from Aug. 13 through Oct. 30

*A Dark Matter...* is an exhibition — or better yet, a visual conversation — about violence, economics and power. Using works by contemporary artists, *A Dark Matter...* examines the intersection of American violence and commerce, while also investigating how these power dynamics influence current American actions and attitudes. This exhibition not only seeks to explore a murky and tumultuous terrain, but also create a dialogue about how we can forge ahead together, despite a dark history.

Artists featured in the exhibition are: Ken Gonzales Day, Samuel Levi Jones, jc lenochan, Shaun Leonardo, Glenn Ligon, Demetrious Oliver, Ebony G. Patterson, Jason Patterson, Cheryl Pope, Sheila Pree Bright, Dread Scott, Travis Somerville, Carrie Mae Weems and Hank Willis Thomas. This exhibition is made possible by the Tarble Arts Center Major Exhibitions Endowment, with programmatic support from the EIU Art Department and Booth Library.



*Melanin Chronicles:  
protect yourself at all  
times, 2013-2014,  
© jc lenochan.  
(Image courtesy  
of the artist)*



*Purple  
Love,  
2014, ©  
Samuel  
Levi  
Jones.  
(Image  
courtesy  
of the  
artist  
and  
Patron  
Gallery)*

### Schedule of events:

- Artist Lecture** • Sheila Pree Bright • Wednesday, Sept. 7 • 5:30 p.m. • TAC Atrium
- All Gallery Talk** • Jason Patterson • Friday, Sept. 9 • 11 a.m. • TAC Main Galleries
- Artist Dialogues** • Samuel Levi Jones, jc lenochan and Cheryl Pope • Wednesday, Sept. 28 • 5:30 p.m. • TAC Atrium
- Film Screening** • *The Black Panthers: Vanguard of the Revolution* (2015, 115 mins.) • Tuesday, Oct. 4 • 6 p.m. • Doudna Fine Arts Center Lecture Hall
- Artist Lecture** • Dread Scott • Thursday, Oct. 6 • 5 p.m. • Doudna Fine Arts Center Lecture Hall • co-sponsored by Booth Library (see page 11)
- Artist Lecture** • Shaun Leonardo • Tuesday, Oct. 11 • 5:30 p.m. • Doudna Fine Arts Center Lecture Hall
- Performance** • Shaun Leonardo • Wednesday, Oct. 12 • noon • Library Quad
- Book Discussion** • *Citizen* • Monday, Oct. 17 • 4:30 p.m. • library West Reading Room • co-sponsored by Booth Library (see page 15)
- Artist Lecture** • Travis Somerville • Tuesday, Oct. 18 • 5:30 p.m. • TAC Atrium • co-sponsored by Booth Library (see page 16)

# RESOURCES

Booth Library's book and media collections contain many items related to civil rights in America, media, arts, photography and other related subjects. Below is a selected list of items that may be borrowed from the library's collections. Numerous others are available at the library and through our interlibrary loan service.

**Bibliographer: Marlene Slough**

## Nonfiction

Adelman, Bob, and Charles Johnson. *Mine Eyes Have Seen: Bearing Witness to the Struggle for Civil Rights*.....E185.61 .A236 2007x

Anderson, Devery S. *Emmett Till: The Murder that Shocked the World and Propelled the Civil Rights Movement*.....HV6465.M7 A63 2015

Arsenault, Raymond. *Freedom Riders: 1961 and the Struggle for Racial Justice*.....E185.61 .A69 2006

Berger, Maurice. *For All the World to See: Visual Culture and the Struggle for Civil Rights*.....N5303 .B43 2010x

--- *Seeing Through Race: A Reinterpretation of Civil Rights Photography*.....E185.61 .B44 2011

Branch, Taylor. *At Canaan's Edge: America in the King Years, 1965-68*.....E185.615 .B67 2006

Capshaw, Katharine. *Civil Rights Childhood: Picturing Liberation in African American Photobooks*.....E185.615 .C315 2014

Carbone, Teresa A., and Kellie Jones. *Witness: Art and Civil Rights in the Sixties*.....N8217.C36 C37 2014x

Carson, Clayborn [and others]. *Reporting Civil Rights*.....E185.61 .R47 2003

Cobb Jr., Charles E. *This Nonviolent Stuff'll Get You Killed: How Guns Made the Civil Rights Movement Possible*.....E185.61 .C633 2015

Cox, Julian, with Rebekah Jacob and Monica Karales. *Controversy and Hope: The Civil Rights Photographs of James Karales*.....E185.615 .K287 2013

Cox, Julian. *Road to Freedom: Photographs of the Civil Rights Movement, 1956-1968*.....E185.61 .C875 2008

Douglas, Emory. *Black Panther: The Revolutionary Art of Emory Douglas*.....NC999.4.D68 A4 2014x

Duganne, Erina. *The Self in Black and White: Race and Subjectivity in Postwar American Photography*.....TR23 .D84 2010

Durham, Michael S. *Powerful Days: The Civil Rights Photography of Charles Moore*.....E185.61 .D94 1991

Ewing Jr., Preston. *Let my People Go: Cairo, Illinois, 1967-1973: Civil Rights Photographs*.....F549.C2 E85 1996



- Goduti Jr., Philip A. *Robert F. Kennedy and the Shaping of Civil Rights, 1960-1964*.....E840.8.K4 G58 2013
- Graham, Allison. *Framing the South: Hollywood, Television, and Race During the Civil Rights Struggle*.....PN1995.9.S66 G73 2001
- Johnson, Charles, and Bob Adelman. *King: The Photobiography of Martin Luther King Jr*.....Oversize E185.97.K5 J57 2000
- Joseph, Peniel E. *Stokely: A Life*.....E185.97.C27 J63 2014
- Kasher, Steven. *The Civil Rights Movement: A Photographic History, 1954-68*.....E185.61 .K347 1996
- Lentz, Richard. *Symbols, the News Magazines, and Martin Luther King*.....E185.97.K5 L43 1990
- Lester, Paul Martin, and Susan Dente Ross. *Images That Injure: Pictorial Stereotypes in the Media*.....P96.S74 I45 2003
- Litwack, Leon F. *How Free is Free? The Long Death of Jim Crow*.....E185.61 .L593 2009
- Malcolm X. *By Any Means Necessary*.....E185.61 .L577 1992
- Mills, Kay. *Changing Channels: The Civil Rights Case that Transformed Television*.....KF228.U53 M55 2004
- Raiford, Leigh Renee. *Imprisoned in a Luminous Glare: Photography and the African American Freedom Struggle*.....E185.61 .R234 2011
- Romano, Renee C., and Leigh Raiford (ed.). *The Civil Rights Movement in American Memory* .....E185.615 .C587 2006
- Sullivan, Patricia. *Lift Every Voice: The NAACP and the Making of the Civil Rights Movement*.....E185.5.N276 S85 2010x
- Ward, Brian. *Media, Culture, and the Modern African American Freedom Struggle*.....P94.5.A372 U56 2001
- Williams, Juan. *Eyes on the Prize: America's Civil Rights Years, 1954-1965*.....KF4757 .W52 1988x



## Fiction

- Bradley, David. *South Street*.....PS3552.R226 S65x
- Ellison, Ralph. *Go Tell it on the Mountain*.....PS3555.L625 I5 1994
- . *Invisible Man*.....PS3555.L625 I5 1994
- Haley, Alex. *Roots*.....E185.97.H24 A33
- Himes, Chester B. *If He Hollers Let Him Go*.....PS3515.I713 I3 1973x
- Petry, Ann. *The Street*.....PS3531.E933 S75 1991
- Rankine, Claudia. *Citizen: An American Lyric*.....PS3568.A572 C58 2014x
- West, Dorothy. *The Living is Easy*.....PS3545.E82794 L5 1982
- Wright, Richard. *Native Son*.....PS3545.R815 N3x 2005



## Juvenile Nonfiction/Fiction



Armstrong, William H. *Sounder*.....BTC Award Books Newbery 1970  
 Bridges, Ruby. *Through my Eyes*.....BTC 379.2 B764th  
 Coles, Robert. *The Story of Ruby Bridges*.....BTC 379.2 B764co  
 Magoon, Kekla. *The Rock and the River*.....BTC 813 M2758ro  
 Nelson, Marilyn. *A Wreath for Emmett Till*.....BTC 811.54 N335wre  
 Brimmer, Larry Dane. *Birmingham Sunday*.....BTC 323.1196 B77bi  
 Crowe, Chris. *Getting Away with Murder:*

*The True Story of the Emmett Till Case*.....BTC 364.1523 C886get

Freedman, Russell. *The Voice that Challenged a Nation: Marian Anderson*

*and the Struggle for Equal Rights*.....BTC Box Kits ML3930.A5 F73 2010x

Hasday, Judy L. *Women in the Civil Rights Movement*.....BTC 323.1196 H271wo

King Jr., Martin Luther. *I Have a Dream*.....BTC 305.896 K585i 1999

Parks, Rosa. *Rosa Parks: My Story*.....BTC 323.092 P237p

## Film

*A Time for Justice: America's Civil Rights Movement*.....BTC E185.615 .T5 2011x

*Citizen King: 1963-1968 (American Experience)*.....E185.97.K5 C58 2004x .DVD

*Eyes on the Prize (7 discs)*.....E185.615 .E942x 2006 .DVD

*Freedom Riders (American Experience)*.....E185.61 .F75x 2011 .DVD

*Freedom Summer (American Experience)*.....E185.93.M6 F7443 2014x .DVD

*Martin Luther King: "I have a dream."*.....E185.97.K5 M36x 2005 .DVD

*Save our History: Voices of Civil Rights*.....E185.61 .S324 2006x

*The March: The Story of the Greatest March in American History*...E185.61 .M324 2013x .DVD

*The Murder of Emmett Till (American Experience)* .....F350.N4 M87 2003x .DVD



## Sound Recordings



*Freedom Song: Young Voices and the Struggle*

*for Civil Rights (Mary C. Turck)*.....BTC 323.0973 T843fr CD

*Oh Freedom! Songs of the Civil Rights Movement*

(Chris Vallillo, performer).....M1977.C47 V34 2015x .CD

*Voices of the Civil Rights Movement: Black American Freedom*

*Songs, 1960-1966 (Smithsonian Folkways)*.....M1977.C47 V65 1997x .CD

*We'll Never Turn Back (Mavis Staples, performer)*.....M1630.18.S726x W44 .CD



# CREDITS

*For All the World to See: Visual Culture and the Struggle for Civil Rights* was curated by Dr. Maurice Berger, research professor, The Center for Art, Design, and Visual Culture, University of Maryland, Baltimore. It was co-organized by the National Museum of African-American History and Culture, Smithsonian Institution, and The Center for Art, Design, and Visual Culture. *For All the World to See* has been made possible through NEH on the Road, a special initiative of the National Endowment for the Humanities (NEH). It has been adapted and is being toured by Mid-America Arts Alliance (M-AAA).

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## **Cover image:**

Ernest C. Withers, Sanitation Workers Assembling for a Solidarity March, Memphis, March 28, 1968, gelatin silver print, 8 1/2 x 14 3/4 in. (Photo: *National Museum of African American History and Culture, Smithsonian Institution, museum purchase*)

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## **Coming to Booth Library in March 2017**

*Of the People, For the People:* The people and institutions that preserve history and culture have histories of their own. As we approach Illinois' bicentennial year, students and faculty in the graduate program in historical administration will address the cyclical nature of public interest and investment in state and local history in a two-semester project that will result in a virtual archive of their findings, a temporary public exhibit at Booth Library and related public programming. Remembering the place of these public historical institutions in Illinois' intellectual and cultural history is a meaningful way to observe the state bicentennial.



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