

## EDUCATION GUIDE

BIRMINGHAM,  
ALABAMA, 1963  
DAWOUD BEY  
**BLACK STAR**

**CHICAGO  
STORIES**  
CARLOS JAVIER ORTIZ  
AND DAVID SCHALLIOL

APRIL 11–JULY 7, 2019



Dawoud Bey, *The Birmingham Project: Don Sledge and Moses Austin*, 2012, Museum Purchase, 2014:1.a,b

This guide serves as an educational supplement to the exhibitions *Birmingham, Alabama, 1963: Dawoud Bey/Black Star* and *Chicago Stories: Carlos Javier Ortiz and David Schalliol* and contains information about the works on view, questions for looking and discussion, and suggested readings. You may download this guide or schedule a tour of the exhibition on the museum's website at [www.mocp.org/education](http://www.mocp.org/education).

**MoCP** Museum of  
Contemporary  
Photography

**Columbia**  
COLLEGE CHICAGO

The MoCP is supported by Columbia College Chicago, the MoCP Advisory Board, the Museum Council, individuals, and private and corporate foundations. This exhibition is generously sponsored by The Andy Warhol Foundation for the Visual Arts, the Illinois Arts Council Agency, the City of Chicago's Department of Cultural Affairs and Special Events (DCASE), and the Efroymson Family Fund.



# BIRMINGHAM, ALABAMA, 1963

## DAWOUD BEY/BLACK STAR

The exhibition *Birmingham, Alabama, 1963: Dawoud Bey/Black Star* focuses on the struggle for civil rights and race relations in Birmingham, Alabama in 1963. Dawoud Bey's series *The Birmingham Project* (2012) responds to the September 15, 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama—an event that resulted in six deaths of black children by white supremacists. Commissioned by the Birmingham Museum of Art, Dawoud Bey's *The Birmingham Project* honors the memory of the children killed in Birmingham that day, nearing the 50th anniversary of the tragedy. Each diptych features a portrait of a child at the exact age of the one killed in 1963 paired with a portrait of an adult at the age the child would have been in 2013. Bey photographed his sitters in two significant places: the Bethel Baptist Church, an important epicenter of the civil rights movement, and the Birmingham Museum of Art, which allowed African Americans to visit only one day a week in the 1960s. Additionally on view is a split screen video, *9.13.63*, which explores the social spaces of the black community in Birmingham alongside a route to the 16th Street Baptist church from the vantage point of a child in the back seat of a car.

# THE BLACK STAR ARCHIVE

Bey's images are presented alongside a selection of prints from the Black Star archive of photojournalism housed at the Ryerson Image Center in Toronto, providing a historical context for the bombing, and revealing the political and social turmoil that placed the American civil rights movement in the media spotlight during the months leading up to the explosion. The Black Star archive of photojournalism consists of over 300,000 images of twentieth-century world history. In the mid-1950s and early '60s, television and daily newspapers disseminated images like these across the country. In this exhibition, photojournalists Matt Heron (American, b. 1931), Vernon Merritt III (American, 1941–2000), Charles Moore (American, 1931–2010), Franklynn Peterson (American, b. 1938) and Steve Shapiro (American, b. 1934) are featured. These photographers documented the violence and tension in the South during the early days of desegregation. Their imagery in the news not only helped to shape public opinion but also moved the country closer to the eventual passing of the Civil Rights Act of 1964.

# THE EARLY 1960s IN BIRMINGHAM, ALABAMA

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## NOVEMBER 1962 **George C. Wallace is elected Governor of Alabama**

In 1962, **George C. Wallace** ran for Governor for Alabama on a foundation of racial segregation and states' rights with endorsement from the Ku Klux Klan. He won the election and concluded his inaugural speech with the following words: "Segregation now, segregation tomorrow, segregation forever." Wallace's victory emboldened white supremacists and encouraged the violence that ensued in Birmingham during one of the grimmest periods in American history. Between 1947 and 1965, there were 50 unsolved cases of homemade bombs set off in black homes by radicalized supporters of segregationist policy earning Birmingham the nickname "Bombingham" and "Dynamite Hill."

## APRIL 12 1963 **Dr. Martin Luther King, Jr. and Ralph Abernathy are arrested**

**Dr. Martin Luther King, Jr.** and **Ralph Abernathy** were arrested by the Commissioner of Public Safety, **Eugene "Bull" Connor** in Birmingham for leading supporters of the Southern Christian Leadership Conference (SCLC) in nonviolent demonstrations against racial segregation. Police claimed they were protesting without a permit and violating a ruling that had been passed by a circuit court judge just two days before the arrest.

APRIL 16  
1963

## King writes his *Letter from a Birmingham Jail*

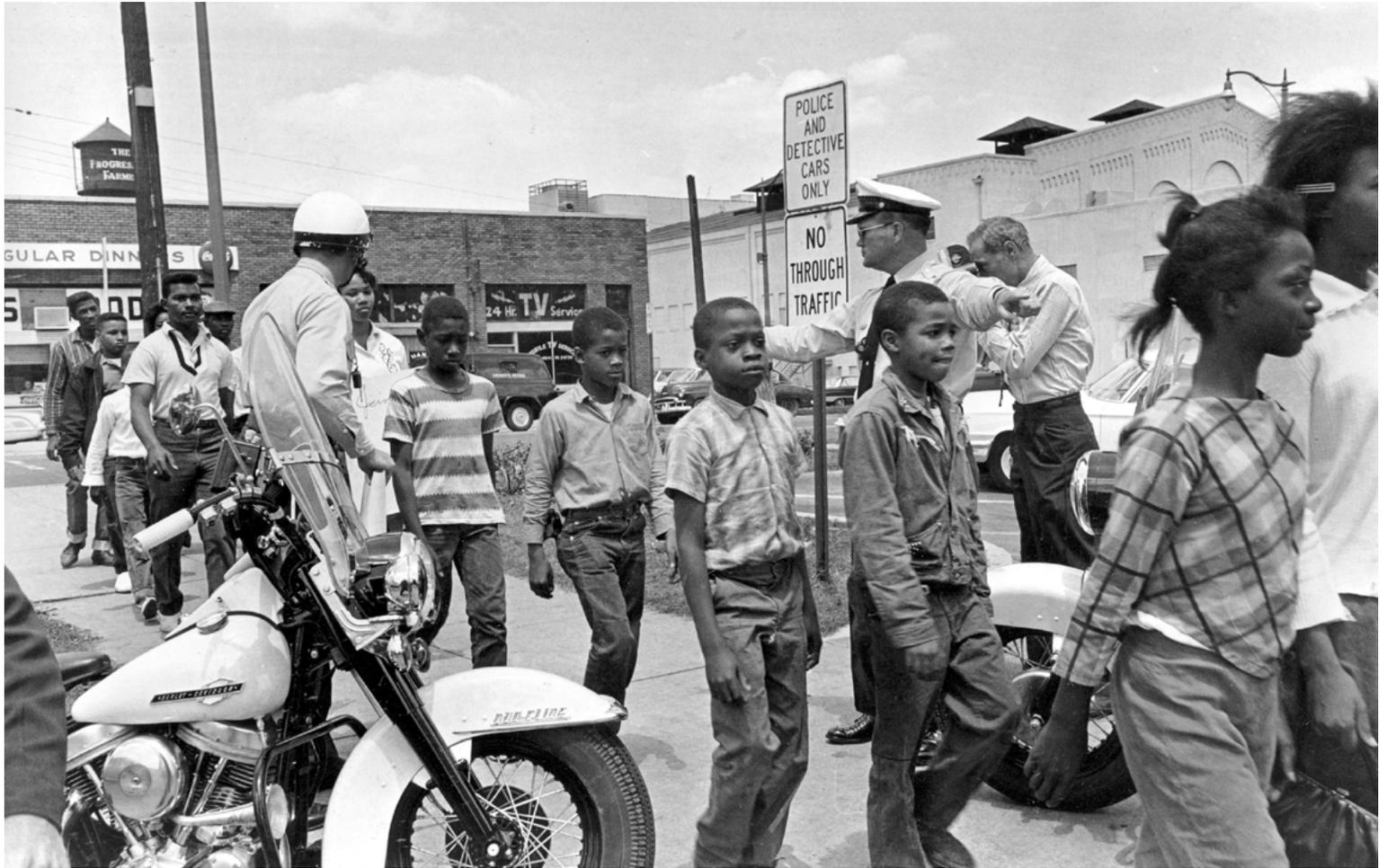
The letter, at over 2,000 words, was addressed to eight white ministers in the South in response to an ad placed by the ministers in *The Birmingham News*. Their ad called King's demonstrations "unwise and untimely." In King's letter, he states:

*I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial "outside agitator" idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds.*

*You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations. I am sure that none of you would want to rest content with the superficial kind of social analysis that deals merely with effects and does not grapple with underlying causes. It is unfortunate that demonstrations are taking place in Birmingham, but it is even more unfortunate that the city's white power structure left the Negro community with no alternative.*

*In any nonviolent campaign there are four basic steps: collection of the facts to determine whether injustices exist; negotiation; self-purification; and direct action. We have gone through all these steps in Birmingham. There can be no gain saying the fact that racial injustice engulfs this community. Birmingham is probably the most thoroughly segregated city in the United States. Its ugly record of brutality is widely known. Negroes have experienced grossly unjust treatment in the courts. There have been more unsolved bombings of Negro homes and churches in Birmingham than in any other city in the nation. These are the hard, brutal facts of the case.*

This excerpt situates Birmingham as a central point in the national crisis of racial segregation. The letter was widely published and became an important written document during the **Civil Rights movement**.



Police in Birmingham, Ala., take a group of black schoolchildren to jail on May 4, 1963, after their arrest for protesting against segregation, 1963, photo by Bill Hudson for AP; (not in exhibition)

## MAY 2 1963 **Thousands of Children Protest in the Children's Crusade**

Led by the **SCLC** organizer James Bevel, students from Birmingham elementary and high schools were recruited to demonstrate against segregation. Over the course of several days, thousands of children left their schools and met at the 16th Street Baptist Church to peacefully march in demand of equality in schools. 1,200 children were arrested and jailed, and many more were blasted by fire hoses, attacked by police dogs, and clubbed by police under the direction of the Commissioner of Public Safety, **Eugene "Bull" Connor**. The children continued to march for the next few days, drawing national attention to Birmingham. On May 10th, an agreement was made between civil rights leaders and city officials and the children were released from jail and stores in downtown Birmingham were desegregated. However, weeks later, all students who participated in the Children's Crusade were expelled from school by the Birmingham Board of Education—a decision that was later overturned by the court of appeals.



Charles Moore, *Untitled [Firemen blast protesters with a high-pressure water hose to break up a Civil Rights demonstration, corner of Fifth Avenue North and 17th Street, Birmingham, Alabama]*, 1963, ©Charles Moore/Masters/Getty Images. Courtesy of the Ryerson Image Centre, Toronto, Canada.

This image of people being blasted by fire hoses during the Children's Crusade taken by Charles Moore was published in *Life* magazine. It became a rallying tool for African Americans to join King's movement. On taking the image, Moore stated that the image "was likely to obliterate in the national psyche any notion of a 'good southerner'."<sup>1</sup> President Kennedy described what he saw in the published images as "shameful: and "so much more eloquently reported by the news camera than by any number of explanatory words."<sup>2</sup>

1. McWhorter, Diane. *Carry Me Home: Birmingham, Alabama: The Climactic Battle of the Civil Rights Revolution*. New York: Simon & Schuster Paperbacks, 2013, page 370-374

2. Fairclough, Adam. *To Redeem the Soul of America the Southern Christian Leadership Conference and Martin Luther King, Jr.* Athens: University of Georgia Press, 1987, page 138.

JUNE 11 1963 **President Kennedy delivers a speech on television and radio proposing what later becomes the Civil Rights Act of 1964.**

Kennedy is the first U.S. president to publicly denounce segregation.

THAT SAME DAY **Governor Wallace led what is known as the “Stand in the Schoolhouse Door” at the University of Alabama**

Although *Brown vs. the Board of Education* was settled nine years earlier, federally banning segregation in schools, the University of Alabama chose to remain segregated and refused entrance to all black applicants. In early June, a federal district judge ordered the university to accept the applications of three black students: Vivian Malone Jones, Dave McGlathery and James Hood. In an effort to uphold his campaign promise of a segregated state, Governor Wallace stood in the doorway to block the entrance of the students until President Kennedy gave an executive order to release the Alabama National Guard to force Wallace to step aside.



ABOVE, TOP TO BOTTOM:

*Attempting to block integration at the University of Alabama, Governor George Wallace stands defiantly at the door while being confronted by Deputy U.S. Attorney General Nicholas Katzenbach, 1963; photo by Warren K. Leffler for U.S. News & World Report Magazine (not in exhibition)*

*Vivian Malone Jones arrives to register for classes at the University of Alabama's Foster Auditorium, 1963; photo by Warren K. Leffler for U.S. News & World Report Magazine (not in exhibition)*



*Dawoud Bey, The Birmingham Project: Janice Kemp and Triniti Williams, 2012. Courtesy of Rena Bransten Gallery, San Francisco*

SEPTEMBER 15  
1963 **Three Ku Klux Klan members set off bombs in the  
16th Street Baptist Church**

Detonated on Sunday morning, September 15, 1963, three Ku Klux Klan members committed the bombing that killed four African American girls: Denise McNair, eleven, and Addie Mae Collins, Carole Robertson, and Cynthia Wesley, all fourteen. Later that day, during the violent chaos that broke out in response to the bombing, two African American boys were killed: Johnny Robinson Jr., sixteen, was shot by police, and Virgil Ware, thirteen, was gunned down by a white teenager.

SEPTEMBER 18  
1963 **Martin Luther King gives a eulogy at the funerals of  
three of the children killed in the bombing.**

NOVEMBER 22  
1963 **President Kennedy is assassinated**

# THE CONVICTIONS

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MARCH 13, 1964

Larry Joe Simms and his accomplice Michael Lee Farley are held at trial with a jury of twelve white men for the death of Virgil Ware. Both were sentenced to seven months in jail but served only two years on probation.

NOVEMBER 18, 1977

Robert Chambliss was charged with first-degree murder for the 16th Street Baptist Church bombing, fourteen years after the bombing.

MAY 2, 2001

Thomas E. Blanton Jr. is found guilty and sentenced to four life terms in prison, thirty-eight years after the bombing.

MAY 23, 2002

Bobby Frank Cherry is found guilty and sentenced to four life terms in prison, thirty-nine years after the bombing.

JACK PARKER, THE BIRMINGHAM POLICE  
OFFICER WHO SHOT JOHNNY ROBINSON,  
WAS NEVER BROUGHT TO TRIAL.  
HE DIED IN 1977.

# QUESTIONS FOR LOOKING

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- **ACTIVITY:** Choose three adjectives you would use to describe Bey's pictures. Then, consider three adjectives to describe the Black Star Archive images. Do the two sets of adjectives have any common ground? In what ways do they differ?
- What is the effect of having the historical work as context for the contemporary work?
- Consider this statement by Dr. Martin Luther King Jr. made on September 18, 1963 in response to the church bombing:

*They have something to say to every politician who has fed his constituents with the stale bread of hatred and the spoiled meat of racism...They say to each of us, black and white alike, that we must substitute courage for caution. They say to us that we must be concerned not merely about who murdered them, but about the system, the way of life, the philosophy which produced the murderers.*

What could Dr. King mean by the "system, the way of life, the philosophy" in the statement above? What systems were in place in 1963 in America to functionally support racial violence? Are any of these troubled systems still in place today?

- Consider King's statement in his *Letter from a Birmingham Jail*: "Injustice anywhere is a threat to justice everywhere." What does this mean to you? Can this sentiment still apply to our racial and political climate today?
- After looking closely at the Black Star Archive imagery, what power do you think news imagery has in swaying public perception of historical events? How might this differ from fine art photography?
- Why might Dawoud Bey choose the form of a diptych to picture his subjects? What effect does the space in between have on how you read the images together or separately?
- Consider the backgrounds of Bey's images. What details do you notice? How does the setting help fill out the story the images are telling?
- Consider Bey's film, *9.15.63*. Why might Bey choose this vantage point? How does this choice of vantage point inform or color your impression of the events that took place that day?

# SUGGESTED READING

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**Diane McWhorter, *Carry Me Home: Birmingham, Alabama: The Climactic Battle of the Civil Rights Revolution*. New York: Simon & Schuster Paperbacks, 2013**

**Adam Fairclough, *To Redeem the Soul of America: The Southern Christian Leadership Conference and Martin Luther King, Jr.* Athens: University of Georgia Press, 1987.**

**Doug Jones and Greg Truman, *Bending toward Justice: The Birmingham Church Bombing That Changed the Course of Civil Rights*, All Points Books, 2019.**

**Carolyn Maull McKinstry and Denise George, *While the World Watched: A Birmingham Bombing Survivor Comes of Age during the Civil Rights Movement*, Tyndale House Publishers, 2013.**

**Aldon T. Morris, *The Origins of the Civil Rights Movement: Black Communities Organizing for Change*, Free Press, 1986.**

# CHICAGO STORIES

CARLOS JAVIER ORTIZ  
AND DAVID SCHALLIOL

Chicago is one of the most segregated cities in America, and issues of race and class discrimination are at the core of some of its most vexing challenges. Where someone lives has a tremendous impact on the services they receive, the quality of their children's education, and the level of violence they might encounter. The two artists in this exhibition, **Carlos Javier Ortiz** (American, b. 1977) and **David Schalliol** (American, b. 1976) investigate some of the effects of segregation in their work; Ortiz focuses on neighborhoods repeatedly suffering from gun violence and heavy crime, and Schalliol investigates the social factors contributing to sustained housing discrimination. Both artists ask us to consider Chicago in its entirety; a place at once full of promise for some while turning its back on others.



Carlos Javier Ortiz, *Girls Dancing*, Englewood, Chicago, 2008. Museum purchase, 2018:10

## CHICAGO, THE SOUTH, AND THE GREAT MIGRATION

During the **Great Migration** (1915–1970), an estimated six million African Americans left the South to find better lives in the North and West. Many large US cities—including New York, Los Angeles, Washington, DC, and Detroit—grew drastically, with the promise of industrial jobs and freedom from oppressive **Jim Crow laws**. Chicago was permanently transformed during this time; its population of black residents grew from just 2 percent of the overall population in 1910 to 33 percent by 1970.

### WHY CHICAGO? SPOTLIGHT ON THE CHICAGO DEFENDER

*The Chicago Defender*, established in 1905, is a weekly nationally distributed newspaper. During the Great Migration, the publication had the greatest readership of any newspaper among African Americans in the country and was used to mobilize black Southerners to pursue better living conditions and as a chance to protest and break the Southern white economy that profited from slavery and post-Reconstruction **sharecropping** systems.

The newspaper's politically illuminating articles, as well its printed train schedules and job listings in Chicago, served as a rallying cry for many people to embark upon a life-changing journey North. When rumors spread that the Northern climate was too harsh and cold for a Southerner to endure, a *Defender* columnist responded: "*Better a thousand times, even if it was true, to run chances of being nipped by the fingers of Jack Frost than to shake off this mortal coil at the end of the lynchers' rope, or to the crackling of the lynchers' fire brand.*"<sup>3</sup>

3. Michaeli, Ethan. "Bound for the Promised Land." *The Atlantic*. January 11, 2016. Accessed March 05, 2019. <https://www.theatlantic.com/politics/archive/2016/01/chicago-defender/422583/>.

# What You Can Do About The Sumner Disgrace

## Mrs. Bradley Accuses Sheriff

# KEY TILL WITNESSES KEPT FROM TALKING



### Till's Mom, Diggs Both Disappointed

By MATTIE SMITH COLIN

Both Mrs. Bradley, mother of the slain Emmett Till, and Mrs. Charles C. Diggs, an observer at the proceedings, expressed disappointment in the outcome of the trial upon their arrival in Chicago last week.

During a brief stop-over enroute to Detroit, Mrs. Bradley said, "I am disappointed, I was hoping for a more thorough trial."

When asked if she planned to return to Mississippi, Mrs. Bradley said she would like to see the state where her son was killed.

She said she did not know at all if she would return to Mississippi, but she would like to see the state where her son was killed.

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### Jailed To Bar Them From Trial

The mother of Emmett Till has accused Till's mother, who possibly would have given explosive testimony in the trial of two white men charged by an all-white jury in the slaying of her 14-year-old son.

Emmett Till, 14, was shot and killed in the Mississippi Delta on August 28, 1955, by two white men, Roy Bryant and J. W. Milam.

The two men were charged with the murder of Till and were tried in a court packed with all-white jurors.

The trial was widely criticized for its lack of fairness and for the exclusion of key witnesses.

The mother of Till, Mrs. Bradley, has accused Sheriff H. C. Strider of keeping key witnesses from talking.

She said that Sheriff Strider had prevented several witnesses from testifying at the trial.

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KEY "DEFENSE WITNESSES" who were excluded from the trial of Roy Bryant and J. W. Milam, charged with the murder of Emmett Till, are shown here. From left to right: Mrs. Bradley, Mrs. Diggs, and other witnesses.

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1905-1955 GOLDEN ANNIVERSARY YEAR

Chicago Defender (WORLD'S GREATEST WEEKLY) NATIONAL CHICAGO, ILLINOIS - SATURDAY, OCTOBER 1, 1955

# Moore To Keep On Fighting

## What You Can Do About The Disgrace In Sumner

By ALAN S. KUGLER

When the Federal Government is not willing to take the necessary steps to bring the case of Roy Bryant and J. W. Milam to a fair trial, the people of Sumner, Mississippi, must take matters into their own hands.

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### Sengstacke Comments On Verdict

Commenting on the verdict in the case of Roy Bryant and J. W. Milam, the editor of the Chicago Defender, Walter Sengstacke, said that the verdict was a disgrace to the American justice system.

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### Till's Mom Plans \$200,000 Suit

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### Defender Writer In Witness Hunt

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### Civil Rights Eroded, Says Roy Wilkins

Roy Wilkins, leader of the NAACP, has said that the verdict in the case of Roy Bryant and J. W. Milam has eroded civil rights in the South.

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Roy Wilkins, leader of the NAACP, has said that the verdict in the case of Roy Bryant and J. W. Milam has eroded civil rights in the South.

### Bryant, Milam Freed, Face New Kidnap Rap

Roy Bryant and J. W. Milam, the men charged with the murder of Emmett Till, have been freed by the state of Mississippi.

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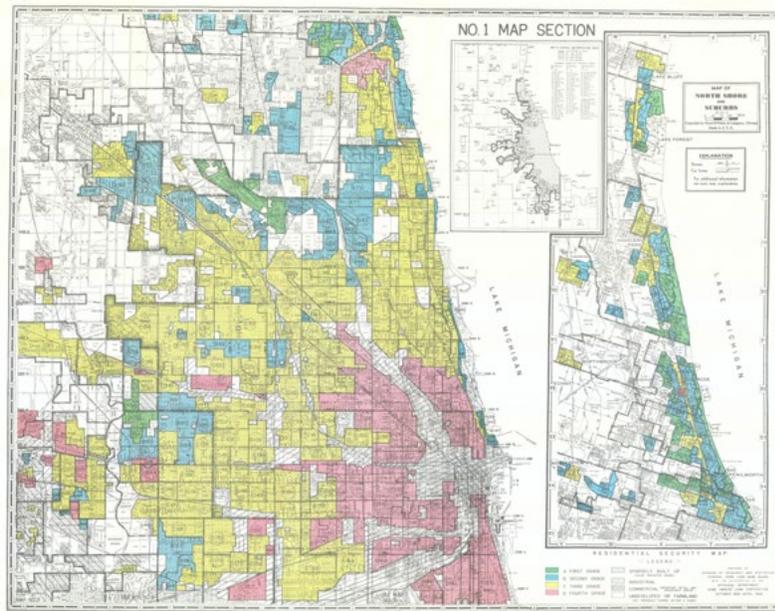
Roy Bryant and J. W. Milam, the men charged with the murder of Emmett Till, have been freed by the state of Mississippi.

1905 - GOLDEN ANNIVERSARY - 1955

Excerpt from Chicago Defender, published October 1, 1955; image courtesy of the Emmett Till Project: Towner, Jones, Sharyif, <http://www.emmettillproject.com/archives2>. (Not in exhibition)

## BUILDING A SEGREGATED CITY

As soon as African American individuals and families arrived in Chicago, the city ensured keeping blacks and whites separate. Black residents were limited to living in zones in the South and West sides of the city, colloquially known as Chicago's "black belt." Racially restrictive covenants kept homeowners in certain areas from selling to non-white buyers until 1948, when the United States Supreme Court banned the covenants. A form of racial discrimination known as "redlining" labeled black neighborhoods on maps as hazardous and ineligible for mortgage financing from banks and other entities. Many realtors frightened white homeowners into selling their homes at a discounted rate when black families moved to their block, convincing them that their property value had declined. These same realtors would then sell the home to a black family at a profit. This practice, known as "blockbusting," resulted in many white homeowners moving to the city's suburbs while keeping black neighborhoods separated and at a disadvantaged distance, fueling the deep racial divide we still experience in our city today.



This map of redlining was created between 1935 and 1940 by the Home Owners Loan Corporation (HOLC) to indicate risk financing mortgages across Chicago. The key is as follows:

**Green:** "best"

**Blue:** "still desirable"

**Yellow:** "definitely declining"

**Red:** "hazardous"

Employees of the HOLC ranked areas due to racial demographic, concentration of poverty, turnover rates, and locations of top grossing businesses. 100% of areas that black residents were limited to living in are deemed "hazardous."

## **A FIGHT FOR FAIR HOUSING: DR. MARTIN LUTHER KING JR. IN CHICAGO**

On January 22, 1966, Dr. Martin Luther King moved to a Chicago tenement in the North Lawndale neighborhood in West Chicago with his wife Coretta and four children. They relocated from Atlanta to raise awareness to the poor living conditions of black residents in the city and to expand the reach of their work in the South. The King residence at 1550 S. Hamlin Ave had no floor in the foyer but rather only packed dirt, and there were no door locks despite the heavy crime rates in the area. It served as Dr. King's base of operations during the "direct action" phase of his career, during which he organized protests and marches into white neighborhoods to fight for housing equality. He and his supporters were attacked by a stone-throwing mob on a march in Marquette Park on August 5, 1966, an event among many others prompting him to remark: "I think the people of Mississippi should come to Chicago to learn how to hate."<sup>4</sup> It would not be until King Jr.'s assassination two years later that President Lyndon B. Johnson would succeed in passing the Fair Housing Act of 1968 through Congress, using the nation's grief and rage to press for the end of legal discrimination in the buying or renting of homes.

## **50 YEARS LATER: SEGREGATION IN CHICAGO AND THE ENGLEWOOD RAIL YARD EXPANSION**

In 2011, Norfolk Southern Railway began negotiations with local property owners in the Englewood neighborhood to buy them out of their homes in order for some twenty residential blocks to be razed for the expansion of an existing 140-acre railyard. Over the course of eight years, the multi-billion-dollar intermodal freight company eventually purchased and demolished more than four hundred homes owned by African American families. While most residents, facing economic pressures of their own, took deals offered by the company early on and relocated their lives, a core group of about 40 residents, calling themselves the Englewood Railway Coalition, challenged the rail giant.

Members of the coalition fought a hard battle but eventually lost when Norfolk Southern used the State of Illinois' reduced protections for property owners to initiate Eminent Domain, seizing the last holdouts of the neighborhood in 2017. David Schalliol's film, *The Area* (2018), shows not only how the company manipulated low-income families into selling, but also how the local alderman and mayor supported the development. The 20th Ward Alderman for Englewood, Willie Cochran, was indicted in December 2016 on corruption charges for stealing funds meant for low-income families. He pled guilty in March 2019.

Bernstein, David. "The Longest March." Chicago Magazine. Accessed March 05, 2019. <https://www.chicagomag.com/Chicago-Magazine/August-2016/Martin-Luther-King-Chicago-Freedom-Movement/>.



David Schalliol, *Isolated Building Study 593*, 2012, Courtesy of the artist

Schalliol's feature-length film follows the story of the railyard expansion in Englewood story over many years, documenting the tireless work of one community activist, Deborah Payne, as she fights against the development. Schalliol closely documents Payne's story, picturing the heartbreak each time a home or building is demolished to create parking spaces for freight trains, and encapsulating the assault on the soul of the community. Many of these homes mark the very places where Southern black families established themselves upon arriving in Chicago, building their lives and communities, only to have their children or grandchildren forced out of ownership decades later for corporate gain.

*The Area* is featured alongside Schalliol's photographs of lone buildings centered between vacant lots, the enduring structures appearing as shrines to disappearing neighborhoods. These images challenge us to consider the wider narrative or causes of urban transformation: what was there, why it no longer stands, and what will follow. Schalliol explains: "Instead of seeing one peculiar building, we see the legacy and immediacy of urban transformation. Instead of asking 'What happened to this house?' we ask, 'What is causing this phenomenon?'"<sup>4</sup>



Carlos Javier Ortiz, *Lil Al Funeral*, Englewood, Chicago, 2008, Museum purchase, 2018:12

## THE CHICAGO GUN VIOLENCE EPIDEMIC

One of the most pressing issues the City of Chicago faces is gun violence. In 2018, there were 2,355 shooting incidents and over 530 gun related homicides.<sup>5</sup> Carlos Javier Ortiz's film and photographic series, *We All We Got* (2014), focuses on communities in Chicago repeatedly affected by gun violence. Moving beyond routine media coverage of the bloodshed, Ortiz portrays the epidemic from multiple perspectives over the course of many years. His imagery illuminates both a street culture that glorifies aggressive gang activity and the overwhelming toll of the losses—both individual and collective—on families and their neighborhoods.

4. David Schalliol, artist statement, "Photography: Isolate Building Studies (2006–Present)," accessed January 18, 2019, [http://davidschalliol.com/isolated\\_building\\_studies](http://davidschalliol.com/isolated_building_studies).

5. Charles, Sam. "Chicago's 2018 Murder Total Falls for Second Straight Year but Still Tops 530." *Times*. December 31, 2018. Accessed March 22, 2019. <https://chicago.suntimes.com/news/chicago-murder-total-2018-homicides-police-department/>

# QUESTIONS FOR LOOKING

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- How does gun violence relate to fair housing and segregation? Why might this topic be included in this exhibition?
- Have students watch the film, *A Thousand Midnights*, by Carlos Javier Ortiz. How does he use the medium of **documentary photography** to have viewers consider history and its relationship to racial inequities? How does he blend the sense of past and the present?
- Consider the composition of David Schalliol's images. What impact does his choice of placing the houses at the center of each image have on the overall story?
- Have students choose one of David Schalliol's photographs and describe what they think the owner's experience in Chicago might be have been like. What details of the image make them arrive at these narratives? Why?
- Have students consider where they live in Chicago. How did they and their families end up in their neighborhood? What factors contributed to their choices? How often do students leave their neighborhoods and experience other areas of the city?
- How do both artist's work compare or contrast to photojournalism or imagery you have seen in the media? Why?

# SUGGESTED READING

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## ON THE GREAT MIGRATION

- Ta-Nehisi Coates, "The Case for Reparations," *The Atlantic*, March 28, 2014.
- St. Clair Drake and Horace R. Cayton, *Black Metropolis: A Study of Negro Life in a Northern City*, University of Chicago Press, 1993.
- James R. Grossman, *Land of Hope: Chicago, Black Southerners and the Great Migration*. University of Chicago Press, 1991.
- Lorraine Hansberry, *A Raisin in the Sun*, 1959.
- Richard Rothstein, *The Color of Law: A Forgotten History of How Our Government Segregated America*, 2017.
- Isabel Wilkerson, *The Warmth of Other Suns: The Epic Story of Americas Great Migration*, 2011.
- Richard Wright, *Black Boy*, 1945.
- Richard Wright, *Native Son*, 1940.

## ON SEGREGATION

- Travis J. Dempsey, *An Autobiography of Black Chicago*. Urban Research Press, 1981.
- Arnold R. Hirsch, *Making the Second Ghetto: Race and Housing in Chicago, 1940-1960*. Cambridge University Press, 1983.
- Metropolitan Planning Council. "Our Equitable Future." Metropolitan Planning Council. [https://www.metroplanning.org/costofsegregation/roadmap.aspx?utm\\_source=/roadmap&utm\\_medium=web&utm\\_campaign=redirect&RedirectReferrer=https://www.metroplanning.org/index.html](https://www.metroplanning.org/costofsegregation/roadmap.aspx?utm_source=/roadmap&utm_medium=web&utm_campaign=redirect&RedirectReferrer=https://www.metroplanning.org/index.html).
- Douglas S. Massey, Nancy A. Denton, *American Apartheid: Segregation and the Making of the Underclass*, Harvard University Press, 1993.
- Natalie Moore, *The South Side: A Portrait of Chicago and American Segregation*, Picador, 2016.
- Beryl Satter, *Family Properties: Race, Real Estate, and the Exploitation of Black Urban America*, Metropolitan Books, 2009.

# KEY FIGURES

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## **Ralph Abernathy**

**American, 1926–1990**

A civil rights leader and one of Martin Luther King Jr's closest friends, Abernathy worked with Dr. King and in the decades following his death to further the cause of civil rights for all. Among his many accomplishments, he most notably led the Poor People's Campaign in Washington, DC in 1968 and co-founded the Southern Christian Leadership Conference (SCLC).

## **Eugene "Bull" Connor**

**American, 1897–1973**

A stalwart advocate for racial discrimination and segregation, Connor became a symbol of institutionalized racism due in large part to anti-protester violence sanctioned during his term as Commissioner of Public Safety in Birmingham, Alabama. Tactics utilized by police under his oversight included using dogs to attack peaceful protesters, and firehoses to blast schoolchildren off their feet.

## **Dr. Martin Luther King Jr**

**American, 1929–1968**

The most visible advocate for civil rights during the 1960s and whose activism was characterized by peaceful protest. A Baptist preacher, he was a gifted speaker and as such gave the most vibrant and famous speeches of the civil rights era, many of which continue to be regularly cited today.

## **George C. Wallace**

**American, 1919–1998**

A career politician and the 45th Governor of Alabama, Wallace was known as "the most dangerous racist in America". During his term he adopted populist, segregationist, and inherently racist platforms. In 1963, he stood in the doorway of the University of Alabama with the intent to physically bar the first black students from entering, and finally had to be removed by the US National Guard.



Danny Lyon, *Birmingham, Alabama, 1963, Crowds Wait Along the Funeral Route of the Girls Murdered in the 16th Street Baptist Church Bombing, 1963*, Collection of the Museum of Contemporary Photography, Gift of Peter Chatzky, 2012:142 (not in exhibition)

# GLOSSARY OF TERMS

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## **Block busting**

an underhanded sales and marketing tactic used by real estate and development agencies in the United States using racial integration as a fear-based motivator to encourage white homeowners to quickly sell their homes to the agency for a lower-than-market value price and move to the city's suburbs.

## **Civil rights movement**

from 1954-1968, the movement saw protesters in a pitched national battle for equal rights for African Americans, to ensure future generations would share in the basic rights that white Americans enjoyed.

## **Desegregation**

a central aim of the civil rights movement calling for the end of the separation of white and black citizens.

## **Diptych**

in its most basic form, suggestive of two flat planes set side-by-side, often physically connected. When two artworks exists as a single piece, the physical connection is less common but is supplemented by strong conceptual connection, where two physical pieces are often denoted as a single piece.

## **Documentary photography**

photographic method used to document aspects of reality. Whether engaging in storytelling, activism, or reportage, the artists take varied approaches to convey with the world that surrounds them.

## **Jim Crow**

the name of a popular caricature created and enacted by Thomas D. Rice, a satirist who in 1832 sang and danced in blackface as "Jumping Jim Crow" to criticize President Andrew Jackson's segregationist policies. Decades later, the name of the caricature would be shortened and used to describe "Separate but Equal" laws in the Reconstruction-era South, lasting until 1968.

## **Ku Klux Klan**

a militant hate group founded and based in the United States who espouse culturally toxic and often violent notions of white supremacy, white nationalism, anti-Catholicism, and a vocal stance against immigration.

# GLOSSARY OF TERMS (continued)

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## **Reconstruction**

a crucial period in American history, Reconstruction lasted from 1863 to 1877 when Congress voted to permanently end slavery in the eleven Confederate states and deny those states' succession attempts.

## **Racially restrictive covenants**

real-estate contract stipulations in the early 20th century that prohibited white owners from leasing, renting, or selling of properties to certain populations, typically African Americans.

## **Redlining**

coined in the 1960s by sociologist John McKnight to describe the ways banks withheld investments in areas using demographics as a metric, which all too often meant that African American and immigrant neighborhoods suffered disproportionate denial of services for no other reason than their skin color.

## **Sharecropping**

the practice of leasing farmland from a landowner to a farmer in exchange for a portion of the crop yield, given by the renter as rent to the landowner.

## **Southern Christian Leadership Conference (SCLC)**

a civil rights organization founded in 1957 as an evolved version of the Montgomery Improvement Association (MIA). The MIA was founded by Martin Luther King Jr. and Ralph Abernathy in the wake of Rosa Parks' historic refusal to give up her bus seat in Montgomery, Alabama. The SCLC's aims during the civil rights movement were to end segregation, and the organization continues its advocacy work for equal rights today.

# ILLINOIS LEARNING STANDARDS ADDRESSED IN THIS GUIDE

## Visual Arts Standards

VA:Re7.2.K–12

**Responding:** Perceive and analyze artistic work.

**Enduring Understanding:** Visual imagery influences understanding of, and responses to, the world.

VA:Re8.K–12

**Responding:** Construct meaningful interpretations of artistic work.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

VA:Re9.K–12

**Responding:** Apply criteria to evaluate artistic work.

**Enduring Understanding:** People evaluate art based on various criteria.

VA:Cn11.K–12

**Connecting:** Relate artistic ideas and works with social, cultural, and historical context to deepen understanding.

**Enduring Understanding:** People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

SS.IS.1.K–12 **Social Sciences: Creating Essential Questions**

SS.CV.1.6–12 **Social Sciences: Civic and Political Institutions**

SS.CV.3.6–8.LC, MdC, MC. **Social Sciences: Applying Civic Virtues and Democratic Principals**

Compare the means by which individuals and groups change societies, promote the common good, and protect rights.

SS.CV.6.9–12 **Social Sciences: Applying Civic Virtues and Democratic Principals**

Describe how political parties, the media, and public interest groups both influence and reflect social and political interests.

SS.CV.1.K–5 **Social Sciences: Civic and Political Institutions**

SS.CV.6.6–8.LC **Social Sciences: Processes, Rules, and Laws**

Determine whether specific rules and laws (both actual and proposed) resolve the problems they were meant to address.

SS.H.1.K–5 **History: Change, Continuity, and Context**

SS.H.2.K–4 **History: Perspective**

SS.H.3–5 **History: Causation and Argumentation**

SS.H.1.6–12.LC **History: Change, Continuity, and Context**

SS.H.2.6–12.LC **History: Perspectives**

SS.Soc.1.9–12 **Sociology**

Analyze the impact of social structure, including culture, institutions, and societies.

SS.Soc.6.9–12 **Sociology**

Analyze the impact of stratification and inequality on groups and the individuals within them.