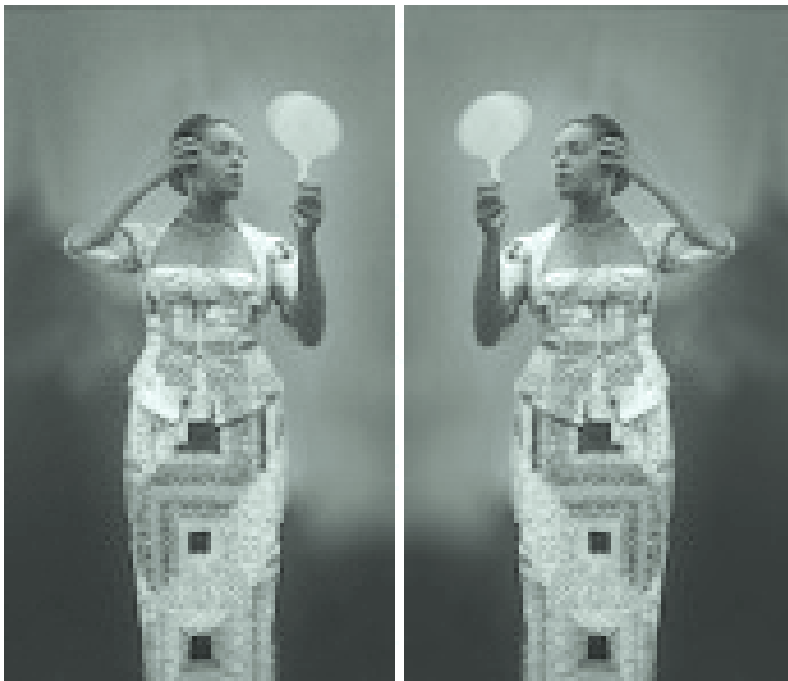


WILLIAMS COLLEGE MUSEUM OF ART

Educator's Guide

Posing Beauty in African American Culture

September 11 – November 21, 2010



Elementary, Middle, and High School Levels

Cover image:

Carrie Mae Weems
I Looked and Looked to See What So Terrified You
2006

Guide developed by:

Joann Harnden
Coordinator of Education Programs

Cynthia Way
Director of Education and Visitor Experience

Overview

We look forward to your visit at the Williams College Museum of Art (WCMA). We hope this information will help you to integrate your museum experience with your classroom lessons.

The Tour:

Your group will tour the exhibition **Posing Beauty in African American Culture**, which explores the ways in which African American beauty has been represented in art and popular culture. Discussion and a hands-on photography activity will explore the language of portraiture – composition, pose, expression – as well as themes such as beauty, race, and identity.

Before and After Your Visit:

To help you use this material in your teaching, this guide contains:

- Introduction to the exhibition
- Background information and related history
- Making connections to English, history, art, and health curricula & standards
- Pre & post-visit discussion questions and activity suggestions
- Recommended resources for further exploration

This guide offers ideas on using photography, artmaking, writing, discussion, and movement activities to address challenging topics such as identity, representation, race, gender, and notions of beauty.

Should you have any questions or wish to share with us any of the creative work your students complete using this education material, we would love to hear from you. **Please let us know ahead of time about any areas of particular interest or special needs that your group may have.**

You can contact **Coordinator of Education Programs Joann Harnden** at **413-597-2038** or by email at **Joann.Harnden@williams.edu**.

Contents

Introduction to the Exhibition	5
Background Information	7
Making Connections	11
Standards	13
Pre-Visit Activities	15
Post-Visit Activities	17
Recommended Resources	23

INTRODUCTION TO THE EXHIBITION

Posing Beauty in African American Culture explores the ways in which African and African American beauty has been represented in historical and contemporary contexts through a diverse range of media including art and fashion photography, video, and other modes of advertising. Throughout the history of Western art and image-making, beauty has been idealized and challenged, and the relationship between beauty and art has become increasingly complex within contemporary art and popular culture. This exhibition challenges the relationship between beauty and art by examining the representation of beauty and different attitudes about aesthetics.

The first of three thematic sections, *Constructing a Pose*, considers the interplay between the historical and the contemporary, between self-representation and imposed representation, and the relationship between subject and photographer. *Body & Image*, questions the ways in which our contemporary understanding of beauty has been constructed and framed through the body. The last section, *Modeling Beauty & Beauty Contests*, invites us to reflect upon the ambiguities of beauty, its impact on mass culture and individuals, and how the display of beauty affects the ways in which we see and interpret the world and ourselves. *Posing Beauty in African American Culture* also explores contemporary understandings of beauty by framing the notion of aesthetics, race, class, and gender within art, popular culture, and political contexts.

While the subjects of these images are predominantly African American, the artists represent Americans of both African and European descent, as well as photographers from Mali, Jamaica, Cuba, and Senegal. Artists and photographers include: Ifetayo Abdus-Salam, Henry Clay Anderson, Eve Arnold, Jeanne Moutoussamy-Ashe, Thomas Askew, Anthony Barboza, Petrushka Bazin, Sheila Pree Bright, Renee Cox, Edward Curtis, Bruce Davidson, Mansita Diawara, Lola Flash, Leonard Freed, Lee Friedlander, Todd Gray, Timothy Greenfield-Sanders, Alex Harsley, Charles "Teenie" Harris, Lyle Ashton Harris, Dave Heath, LeRoy Henderson, Jessica Ingram, Lauren Kelley, Russell Lee, Builder Levy, Philippe Levy-Stab, Elaine Mays, John W. Mosley, Robert McNeill, David Oggi Ogburn, Ken Ramsay, Bayeté Ross Smith, Edwin Rosskam, Jeffrey Scales, Robert Sengstacke, Jamel Shabazz, Stephen Shames, Mickalene Thomas, Lewis Watts, Carrie Mae Weems, Wendel White, Carla Williams, Hank Willis Thomas, Theodore Fonville Winan, Garry Winogrand, Ernest Withers, and Lauren Woods.

This traveling exhibition, curated by Deborah Willis and organized by Curatorial Assistance, includes eighty four works. Additional works from the WCMA collection and on loan to WCMA are included in this installation, such as images by Malick Sidibe, Seydou Keita, Maria Campos-Pons, and Lorna Simpson. The WCMA installation was coordinated by Deputy Director John Stomberg and Mellon Curatorial Fellow for Diversity in the Arts Dalila Scruggs.

BACKGROUND INFORMATION

Art History: Genres in Photography

The photographs in this exhibition span the history of photography from early portraits to documentary/street photography to innovative contemporary practices, including digital manipulation and video. The artworks primarily fall into two genres in photography: portraiture and documentary photography, both of which offer excellent educational opportunities in the K-12 context. The following two essays provide some discussion topics to consider.

Portraiture: A Tool for Reflection

Ever since the first portrait was created in 1839 on the mirrored surface of a Daguerreotype, portraiture has been one of the most popular, captivating uses of the medium. The excitement surrounding the first portraits was called Daguerreotypomania, describing the frenzy over the startling invention, its unlikely boxy tool, eager photographers, and customers seeking likenesses. Imagine seeing for the first time a near-permanent reflection of what you look like, the illusion in the mirror preserved and wrapped in a velvet frame. The essential kernel of this thrill continues today. Whether looking at a professional studio portrait or a photo-booth snapshot, there is the sensation of surprise as you assimilate your appearance in the picture with your self-image and inner identity. Looking at a self-portrait, you may think, "Is that what I really look like? Is that who I am?"

Because of the connection to identity, portraiture is one of the richest areas to explore with students. At a time in their lives when students are defining themselves, portraiture can serve as an important tool for self-reflection. Constructing a self-portrait empowers students to define and represent themselves. Discussing and writing about their portraits can reveal how they see themselves. Negotiating a portraiture session with a classmate reveals the limits of our ability to control how we are represented and perceived.

Part of the excitement comes from the opportunity to present the self in a photograph. Ultimately, the resulting image shows more than what was planned and less than who the person truly is. We can critique the shortcomings of the photograph, its inability to reveal the complete spectrum of our character, moods, and life story. We can also commend the photograph's ability to capture the essence of a person or a particular characteristic. Ironically, two adages are equally true: "The photograph is a lie," and "Photographs never lie."

Nevertheless, the difference between what is outside and what is inside becomes clear, and this is an important recognition for young people.

“Who am I? How do others see me? How do I look today?” These are pressing questions for young people, and the drama of creating portraits can exercise many of these issues. “Should I dress up for the shoot today? I am afraid of being in front of the camera. I can’t wait to be an actor in front of the camera. Wait a minute, that is not what I look like. Is it? Look at my friends—they look different. They look upset! They look like movie stars!”

A portraiture activity never fails to engage students in both creating images and in thinking about how images communicate. Students learn about the elements of photography at the same time as they practice dealing with people. Taking portraits of one another encourages students to work together. Determining where to set the picture, how to pose, or what expression or gesture to emphasize, all require communication and thought. Assuming roles of fictional or historical characters in costume is a wonderful way to connect to literature or history as well as an opportunity to role-play and imagine. Creating portraits is personal, interactive, and challenging.

Documentary Photography

Bear in mind as you discuss images with students that there are many issues related to the ability of documentary photography and photojournalism to record “how things are.” Each photographer has a different perspective, and, therefore, each will render a different photograph on the same topic. Because of photography’s attributes of point of view, framing, and cropping, when we look at a photograph we see a selection, a slice of life, as seen through a particular photographer’s lens. Documentary photographers use the aesthetics and techniques of photography to communicate; therefore, their visual statements, however objective they may seem, are still artful representations. Sometimes, because the image is so clear or truthful or emotionally compelling, we forget that it is a perspective and hold it as a fact. Indeed photographic evidence has made dramatic and important changes in our lives. ... Lewis Hines’s documentary photographs of child laborers indicted factories and influenced labor laws at the turn of the century. Dorothea Lange’s photographs chronicled the effects of the New Deal in the 1930s. Robert Capa’s photographs, such as documentation of D-Day during the Second World War, broadcast the horrors of war to the world in picture magazines. ... Even if now we don’t expect a single photograph to change the world, documentary photography

broadens our awareness of the world by its multiplicity of perspectives and its powerful, lasting memory.

Often people harbor the expectation that documentary photography and photojournalism should present an unadulterated vision of a particular time, place, and reality. However, photographers are not invisible, and their presence influences the situation, in as much as we behave differently when we know that we are being watched or recorded by a camera. These are large issues in the field, and photographers have different standards and strategies regarding the way that they photograph in a community.

All these issues need to be considered when teaching documentary photography,

- What is documentary photography? What is photojournalism? (Consider this: Documentary photography is like a statement; photojournalism is like an explanation; fine art photography is like an expression.)
- What is a document?
- Are documentary or photojournalistic pictures the same as facts?
- If two photographers took a picture of the same thing, would they look the same or different? Why?
- What is point of view?

Source: Adapted from Focus on Photography: A Curriculum Guide, written by Cynthia Way for the International Center of Photography, 2006.

Glossary of Photography Terms

It is important to emphasize that photographers make artistic choices when creating, editing, and producing their images in order to share their observations of the world around them. These choices can be said to form the language of photography. They include purely photographic elements such as point of view, framing, cropping, focus and blur, lighting techniques, as well as elements that are common to other art forms such as composition, style, subject, and context.

Consider these aspects as you discuss photographs with students:

COMPOSITION: Composition is the balance of all the shapes, lines, and patterns, light and shadow, tones, positive and negative space, and how it all works within the picture frame.

FOCUS: Elements are clear or blurry depending on what technique the photographer chooses. Focus creates mood and emphasizes aspects of the image.

FRAMING: The photographer makes choices about what to include and what not to include in the picture frame. Cropping is when the photographer decides to cut out part of the subject, like someone's hat, to make the composition dynamic. Like point of view, framing presents the photographer's frame of reference with regard to the subject.

LIGHTING: Light is the essential ingredient of photography and literally brings the image to life. Photographers pay a lot of attention to the mood created by lighting, and how lighting sculpts forms. Is the lighting bright or dark? Are there any shadows? Is the lighting coming from above, below, or the side? What does the lighting draw your attention to?

POINT OF VIEW: Point of view is where the photographer was standing or positioning him or herself in relation to the subject (From above, below, the side, or an angle). Consider how it affects the way you read the picture. Imagine if the photographer were standing elsewhere or holding the camera differently.

SETTING: Consider what you learn about the subject from the information in back of the subject. Some photographers include the environment to contextualize the subject, and some prefer a plain background to draw your attention to the subject's face or body. Consider the information in front of the subject, too.

SUBJECT: Encourage students to be visual detectives and describe in detail all the things they can see about the subject. What sort of people, animals, or objects can they identify in the image. What are they doing? Can you guess why? What is going on in the image? Why would a photographer be interested in capturing this?

TECHNIQUES: What photographic techniques were used? What effects do they have?

Source: Adapted from Focus on Photography: A Curriculum Guide, written by Cynthia Way for the International Center of Photography, 2006.

Making Connections

History

The images in this exhibition cover over a century of image making. Some images feature historical topics, such as the Black Panther movement, and others capture a way of life in America or cultural icons, such as the Statue of Liberty, that can relate to history and social studies. The exhibition presents images from each decade of the twentieth century. Students can chart changes in concepts of beauty throughout different eras, from the relatively conservative dress of the late nineteenth century, to the Jazz Age, to 1960s counter-culture, and contemporary prom gear. Connections can be drawn to the historical events and cultural concerns of each era, such as President Obama's election.

English/Language Arts

The photographs in this exhibition and curricular activities open up new ways to discuss challenging topics such as issues of representation, race, gender, class. The immediacy and accessibility of the photograph eases students into addressing and relating to difficult topics. Discussing, analyzing, and writing about the photographs and reflecting on art activities in the curriculum provide a way to develop valuable English language arts skills while engaging with topics that feel relevant to students as they tackle identity issues.

Visual Arts

This exhibition offers a myriad of opportunities to analyze decisions made by the subjects, such as pose, dress, and expression, as well as artistic choices made by the photographers, such as subject, pose, lighting, setting, composition, framing, and focus. Students can consider how these choices shape the image and its affect on the viewer. This exhibition also brings together images created for many different purposes, allowing for exploration of the artist's role in the community, whether it be the work of newspaper photographers with long-established neighborhood beats, or fashion photographers, or artists. Many of these images encourage viewers to bring a critical eye to images in the mass media, increasing our awareness of the culturally situated nature of ideas of beauty. The exhibition spans many types of photographic media, from black-and-white film, to color film, digital images, and video. Tour discussion and pre- and post-visit activities encourage examination of aesthetic values of beauty and the cultural contexts that influence those values.

Health

This exhibition offers excellent connections to classroom study and discussions of body image, health, identity, race, and gender. In particular, Sheila Pree Bright's series *Plastic Bodies* raises questions about female body image and ethnicity by combining images of Barbie dolls with images of real women. Barbies are now being made to represent women of different ethnicities, yet they are all still made using the same basic molds. Does Barbie represent an ideal of beauty in American culture? Do ideals of beauty shift, depending upon your ethnicity? Do women try to fit a certain "mold" in terms of body image? Where do our ideals of beauty come from? Is Barbie really ideal? You can find images from this series on her website at www.sheilapreebright.com (move your cursor over "MENU" at the top left of the page; a menu will appear; select "Plastic Bodies"). The great diversity of images in the exhibition also encourages the recognition that there are many different kinds of beauty, from the polish of couture fashion to the bravado of a superhero, to the warmth and inner beauty of a grandmother. The inclusion of many images of men also raises the question, why do we use the word *beautiful* for women, but not for men?

STANDARDS

The following list presents examples of Massachusetts standards that relate to the material and activities covered in the **Posing Beauty** tour.

Visual Arts Standards: Pre-K–12

- 1 Methods, Materials, and Techniques. Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.
- 2 Elements and Principles of Design. Students will demonstrate knowledge of the elements and principles of design.
- 3 Observation, Abstraction, Invention, and Expression. Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.
- 5 Critical Response. Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.
- 6 Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theater, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
- 7 Roles of Artists in Communities. Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- 9 Inventions, Technologies, and the Arts. Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
- 10 Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

English/Language Arts: Pre-K–12

- 1 Students will use agreed-upon rules for informal and formal discussions in small and large groups.
- 2 Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions or interviews in order to acquire new knowledge.
- 19 Students will write with a clear focus, coherent organization, and sufficient detail.

Grades 8-12 Concepts and Skills

Health

PreK – Grade 5

- 7.4 Describe the concepts of prejudice and discrimination.

Grades 6 – 8

- 5.9 Describe the relationships among physical appearance, changes in the body, and self-concept and esteem.
- 7.7 Recognize the positive contribution of character traits (such as tolerance, honesty, self-discipline, respectfulness, and kindness) to relationships, the benefit to relationships which include understanding and respecting individual differences, and the detrimental effect of prejudice (such as prejudice on the basis of race, gender, sexual orientation, class, or religion) on individual relationships and society as a whole.

Grades 9 – 12

- 5.14 Describe theories of personality development, including identity formation, and differentiate among the concepts of ideal self, public self, and private self.
- 5.15 Describe the influence of gender on identity and self-concept.
- 12.16 Review the positive and negative influences of the media that impact on health.

PREPARING FOR A VISIT

GOALS

- To prepare students for the museum visit and to make curriculum connections.
- To prompt critical thinking, self-reflection, and respectful dialogue.
- To encourage discussion of the cultural influences that shape our conceptions of beauty.

Pre-Visit Activity: The Eye of the Beholder

Elementary, Middle & High School

Students express their own personal ideas of the beautiful. By sharing with one another, students will be encouraged to expand their own definitions of beauty, and hopefully to think more critically about the ideas of beauty that are shaped by the media and other cultural factors.

Standards

Visual Arts 2, 5, 6, 8, 9, 10. English Language Arts 1, 2.

Materials

Paper

Colored pencils or markers

Magazines

Scissors

Gluesticks

Procedure

1. Ask students to do a freewrite beginning with the prompt "Beauty is...."
2. Ask students to create a collage of text and image showing their ideas about what is beautiful.
3. Ask students to share their collages with one another and discuss the images and words they selected. As they describe their selections, students should try to explain WHY they think they are beautiful.

4. As a class, discuss these questions: What kinds of images and words did people select? What did the collages have in common? Where did opinions differ? Were there any surprises? Can men be considered beautiful? How did it feel to try to explain why something strikes us as beautiful? You can also discuss what is **not** beautiful and why.
5. Extension: Cultural ideas of beauty. Ask students to research the concept of beauty in a non-U.S. country and present their findings to the rest of the class.
6. Extension: Discuss beauty in art as well as culture. Show some images from the exhibition or other artworks. What makes an artwork beautiful? If an artwork is not beautiful to your eye, how else does the artwork function – to provoke, pose a question, create an emotional reaction, etc.?

Post-Visit Activities

Goals

- To reinforce concepts introduced during the tour.
- To use art, writing, and performance activities to explore themes of representation, identity, and beauty.

Post-Visit Activity: Beauty Pageant

Elementary, Middle & High School

During the tour, students created portraits and took turns being the photographer and subject. In this activity, students will delve further into issues of representation, identity, and beauty. They will create visual artwork to explore and redefine beauty and then perform notions of beauty in a pageant.

Objectives

Students will:

- use writing, discussion, artmaking, and movement to explore notions of beauty and identity.

Standards

Visual Arts 1-10. English Language Arts 1, 2, 19. Health 5, 7, 12.

Materials

Writing paper

Clipboards

Magazines

Construction paper

Glue

Scissors

Digital cameras for documentation

Procedure

1. As a class, discuss the exhibition. What did they like/dislike? What images do they remember? Why? What did the images say about beauty? Culture? Identity? What did they learn about ideas of beauty in African American culture? Do we have different ideas for beauty based on someone's race or gender? Also discuss beauty in artwork: what made some photographs more beautiful as artworks than others to their eye?
2. Have students take out the portraits they created at the museum. In a free writing exercise, ask students to describe what it felt like to be the photographer and what it felt like to be the subject. Where in the process did they have a feeling of control over representing their identity and where didn't they? Where in the process did they have a feeling of control over representing and interpreting someone else's identity?
3. Discuss the writings as a class. Where in real life do they feel like they have control over their self-representation and where don't they? Do they have to wear a uniform or can they choose their own clothes? Can they wear their hair anyway they like in every situation? If they were going to a party, what would they wear to look beautiful? If they were going to pay respect to a family member on an occasion, what would they wear to look beautiful? Do they feel judged fairly or unfairly as beautiful? Discuss what they think is **not** beautiful. Is it always about what is on the outside or does beauty have to do with the inside? If so, how do people see what is on the inside?
4. Have the class re-define what is beautiful. Write all the attributes they suggest on the board.
5. Have students create a visual definition of beauty by going through magazines and finding visual elements that illustrate an attribute of beauty on the board. Create image and text collages that redefine beauty. If they think beauty is about what is on the inside of a person, how can they use visual metaphor to represent certain qualities?
6. Now that the class has redefined beauty and taken control of this idea, have them create an unconventional beauty pageant. Design a stage, decide on clothing and props, if needed, to get across their ideas of beauty. Have each student walk across the stage and perform their notion of beauty, while other student photographers take turns

using digital camera to document the beauty pageant. In this activity, they are performing beauty in different ways.

7. Follow up: Have students write essays about their experience performing beauty.

Post-Visit Activity: On Portraiture *Elementary, Middle & High School*

Teachers can use and adapt these discussion questions and activities for different ages.

Discussion Questions: Interpreting Portraits

Every day we observe people, and from their expression, gestures, and actions, we interpret who they are and how they are feeling. When we study a portrait of someone, we use the same skills, assumptions, and acts of imagination to interpret the subject's identity and mood. A portrait provides us with a glimpse into someone's character and life. It is an opportunity to study who the person is, based on the visual description of that person at a certain place and time, and as interpreted by the photographer's sensibility and technique. A portrait provides a rare opportunity to stare and not be considered rude!

Look carefully at a portrait and discuss the following questions.

- Expression: Describe the person's expression. Can you guess what the person is feeling?
- Gesture: Describe what the person is doing with his or her hands. Can you guess what signals the person is giving? What habits or mannerisms does the person have?
- Pose: Describe how the person is standing. Can you guess what his or her attitude is?
- Action: What is the person doing?
- Motivation: Can you guess why the person is doing it?
- Clothing: Describe what the person is wearing. Does the clothing indicate the time period? Is the person wearing clothing for a particular type of activity? Can you guess what the person is like?
- Setting: The setting, the background, and the foreground often provide information about the person in the photograph. What details do you see in the setting? What does the setting add to your interpretation of the subject?
- Composition: Describe the composition. Do you see any prominent shapes, diagonals, patterns, or colors?
- Techniques: Consider the use of lighting and other techniques. Does the lighting add to the atmosphere surrounding the subject?
- Point of view: From where did the photographer take the picture? (From above, below, the side, or at an angle?)
- Character: Consider the details in the picture, your observations, and the techniques used to create the photograph. If the person could speak, what would he or she say?

Portraiture Assignments

CREATE PORTRAITS! Self portraits, family portraits, portraits of others, portraits against a plain background, portraits in the environment, posed and candid portraits, portraits without showing the face using an object or symbol, portraits of the community...

- Consider the subject: What you want to say about them? What features do you want to highlight?
- Consider setting: Where do you want to take the portrait?
- Environmental portraits include details in the environment that reveal something about the subject. Do you want the setting to include details?
- Portraits against a plain background call more attention to the face and body of a person, to pure character unrelated to context. Do you want the setting to be a simple background: a wall, a color, or a pattern? You could also use a shallow depth of field or blur the background and keep the subject in focus.
- Consider lighting: How do you want to use lighting? Do you want the lighting to be soft or hard, natural or artificial? What features do you want the lighting to accentuate?
 - Light on the forehead can make a person seem intellectual.
 - Highlighting the lips can make a person seem sensual.
 - Lighting on the side of a face can indicate two sides to a person, light and dark.
 - Lighting that casts a triangle on the cheek is called Rembrandt lighting. Its quality of dimension can suggest a complex person.
- Consider framing and point of view:
 - A portrait taken from above makes the subject look small, suggesting inferiority.
 - A portrait taken from below makes a person look taller, suggesting superiority.
- Experiment with different types of lighting and points of view.
- Take one picture that is a close-up, one headshot, and one full-body portrait.

Hint: Talk to your subject to help them relax. Self-portraits:

- Assignment: Create one picture that includes the environment and one against a plain background.
- Hint: Use a tripod and a self-timer or a cable release to take the shot.

Family portraits:

- Assignment: Create one candid portrait and one posed portrait in the home environment
- Hint: Use either a flash or very fast film, such as TMAX 3200, when you take pictures indoors.

Symbolic portraits:

- Assignment: Create a portrait of a person without showing the person physically.
- Hint: A symbolic portrait of a person can be a picture of something significant to that person, a sneaker for an athlete, a personal object from the backpack, a bedroom, the house, or something the person created.

Portraits of the community:

- Assignment: Create portraits of people in your community, walking on the street, working in their stores, or enjoying themselves.
- Hint: You can legally create candid portraits of people in public spaces. However, it is considerate to ask people if you can take their portrait, which often results in a richer portrait for the collaboration.

Source: Focus on Photography: A Curriculum Guide, written by Cynthia Way for the International Center of Photography, 2006.

Recommended Resources

Books

For Students: Elementary

Lasky, Kathryn. *Visions of Beauty: The Story of Sarah Breedlove Walker*. Boston, MA: Candlewick Press, 2003, c. 2000.

Raum, Elizabeth. *The History of the Camera*. Chicago, IL: Heinemann Library, 2008.

Trueit, Trudi Strain. *The Camera*. New York: Franklin Watts, 2006.

For Students: Grades 5 – 7

Williams, Dar. *Lights, Camera, Amalee*. New York: Scholastic Press, 2006.

For Teachers

Brand, Peg Zeglin (Ed). *Beauty Matters*. Bloomington and Indianapolis: Indian University Press, 2000.

Collins, Patricia Hill. *Black Sexual Politics: African Americans, Gender, and the New Racism*. New York: Routledge, 2004.

Eco, Umberto. *The History of Beauty*. Rizzoli International Publishers, 2004.

Fusco, Coco and Brian Wallis (Ed). *Only Skin Deep: Changing Visions of the American Self*. New York: Harry N. Abrams, Inc., Publishers, International Center of Photography, New York, 2003.

hooks, bell. *Art on My Mind: visual politics*. New York: The New Press, 1995.

hooks, bell. *Black Looks: race and representation*. Boston, MA: South End Press, 1992.

Levinson, David, et al. (Ed). *African American Heritage in the Upper Housatonic Valley: a project of the Upper Housatonic Valley Heritage Area*. Great Barrington, MA: Berkshire Publishing Group, 2006.

Watkins, S. Craig. *Hip Hop Matters: Politics, Pop Culture, and the Struggle for the Soul of a Movement*. Boston, MA: Beacon Press, 2006.

Way, Cynthia. *Focus on Photography: A Curriculum Guide*. International Center of Photography, 2006. Available: www.icp.org

Willis, Deborah. *Posing Beauty: African American Images from the 1890s to the Present*. New York: W.W. Norton & Company, 2009.

Websites

"Deborah Willis, Ph.D." Tisch School of the Arts at NYU Website:

<http://www.tisch.nyu.edu/object/WillisD.html>.

"Posing Beauty in African American Culture." Curatorial Assistance Website:

http://www.curatorial.org/exhib_posingBeauty.html.

Education Programs

At the Williams College Museum of Art, our Education Programs strive to instill in visitors a love of art and an appreciation for all that a museum can offer.

As a teaching museum, we are committed to finding innovative approaches to teaching and learning through art—making connections across disciplines, building literacy skills, and encouraging the exchange of ideas.

Our programs engage participants in active experiences with art and investigate art history, artistic practices, and the issues that artwork raises. We are always available to discuss ways to tailor our programs and provide support to help you make the most out of your experience with us.

Education programs at the Williams College Museum of Art are made possible by the Eugénie Prendergast Trust.

Staff:

Cynthia Way

Director of Education and Visitor Experience

Cynthia.Way@williams.edu

413.597.2183

Joann Harnden

Coordinator of Education Programs

Joann.Harnden@williams.edu

413.597.2038