



## TEACHING RESOURCES

The International Print Center New York's exhibition, *Black Pulp!*, examines evolving perspectives of Black identity in American culture and history from 1912 to 2016 through contemporary works of art and rare historical printed media. The exhibition includes works by artists, graphic designers, and publishers in formats ranging from little known comic books to covers for historic books and magazines, to etchings, digital prints, drawings, and media-based works by some of today's leading artists. The exhibition is organized by artists William Villalongo and Mark Thomas Gibson, and features contemporary works by an intergenerational group of 21 artists from the Black diaspora: Derrick Adams, Laylah Ali, Firelei Báez, Nayland Blake, Robert Colescott, Renee Cox, William Downs, Ellen Gallagher, Trenton Doyle Hancock, Lucia Hierro, Yashua Klos, Kerry James Marshall, Wangechi Mutu, Lamar Peterson, Pope.L, Kenny Rivero, Alexandria Smith, Felandus Thames, Hank Willis Thomas, Kara Walker, and Fred Wilson.<sup>1</sup>

This annotated collection of teaching resources includes web sites, curriculum materials, and scholarly articles intended for secondary teachers as they plan their curriculum using works from this exhibition. Where noted, some of the resources can also be used by students as they examine the art works, the artists, and attendant concepts.

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<sup>1</sup> For complete information about the exhibition, please visit: <http://www.ipcny.org/exhibitions/blackpulp/#>.

## Historical Works

Library of Congress. (2017). *Jim Crow and Segregation*. Retrieved from:

<http://www.loc.gov/teachers/classroommaterials/primarysourcesets/civil-rights/>

The Teacher's Guide in this collection includes background readings as well as primary sources suitable for classroom use. Images and visually-rich presentations are easily downloaded, as are free e-books for students.

PBS Learning Media. (2017). *The Rise and Fall of Jim Crow*. Retrieved from:

[https://florida.pbslearningmedia.org/collection/jcr10/#.WRw\\_L-srK5s](https://florida.pbslearningmedia.org/collection/jcr10/#.WRw_L-srK5s).

Designed as an ancillary to the 4-part series, the materials found on this web site span the history of segregation from Reconstruction to the Civil Rights Movement of the 20<sup>th</sup> century. Video segments, lesson plans, and historical photographs illuminate key milestones in the civil rights struggle.

Library of Congress (n.d.). *The NAACP: A century in the fight for freedom*.

[http://www.loc.gov/teachers/classroommaterials/primarysourcesets/naacp/pdf/teacher\\_guide.pdf](http://www.loc.gov/teachers/classroommaterials/primarysourcesets/naacp/pdf/teacher_guide.pdf)

This teacher guide primary source set provides the historical background, themes of study, and additional resources, including primary sources with citations.

McConnell, M. (2009). *W.E.B. Du Bois: A teacher's guide*. Retrieved from:

<http://academics.utep.edu/Portals/1719/Publications/DuBois.pdf>

This teacher's guide provides a biographical summary of W.E.B. Du Bois and interpretations/perspectives of his life as documented in various resources as well as lesson plan recommendations and an annotated bibliography.

Brain Pop. (2017). *Harlem Renaissance*. Retrieved from:

<https://www.brainpop.com/socialstudies/ushistory/harlemrenaissance>

Brain pop has created a video, quiz, primary resource, and other activities that highlights the Harlem Renaissance, an African-American cultural revival. Brain pop provides this Harlem Renaissance resource free to all (other portions of Brain Pop have a subscription fee).

PBS Learning Media (2017). *Langston Hughes and the Harlem Renaissance: Crash course literature #215*. Retrieved from:

<https://florida.pbslearningmedia.org/resource/7204caf8-0a09-43d4-8c73-781433d0aee0/langston-hughes-and-the-harlem-renaissance-crash-course-literature-215/#.WSSebRMrKb8>

This video by John Green discusses the life of Langston Hughes, including his involvement in the Harlem Renaissance. A few of Hughes' most famous poems are also discussed.

TresArt Gallery. (2013). *Biography: Miguel Covarrubias*. Retrieved from:

<http://www.tresart.us/biography-miguel-covarrubias/>

Most active in the 1920s and 1930s, Miguel Covarrubias is known as a painter, caricaturist, ethnographer, and art historian. This succinct biography discusses his personal life as well as his work.

Georgia O’Keeffe Museum. (2017). *Miguel Covarrubias: Drawing a Cosmopolitan Line*.

Retrieved from: <https://www.okeeffemuseum.org/installation/miguel-covarrubias-drawing-a-cosmopolitan-line/>

This exhibition explores Mexican artist Miguel Covarrubias’s contribution to the history of modern art.

Carter, D.T. (2007). *Scottsboro: A Tragedy of the American South*. Baton Rouge: Louisiana State University Press.

The notorious trial of nine young black men for an alleged gang rape of two white women resulted in scores of articles and books on the case. This revised edition includes updates on the case based on new evidence and testimony.

The Gilder Lehrman Institute of American History. (2017). *The Scottsboro Trial*. Retrieved from:

<https://www.gilderlehrman.org/history-by-era/great-depression/resources/scottsboro-trial>.

Includes lesson plans, primary sources, historical photographs, and video clips.

Black Panthers

PBS. (2002). *10-Point program*. Retrieved from:

[http://www.pbs.org/hueypnewton/actions/actions\\_platform.html](http://www.pbs.org/hueypnewton/actions/actions_platform.html)

This website describes each of the 10 points in the Black Panthers’ party platform.

### **Black comics**

Whitcher-Gentzke, A. (2012). The soul of black comix: John Jennings uses comics, hip-hop and his own drawings to showcase African-American expressions. Retrieved from:

[http://www.buffalo.edu/home/feature\\_story/black-comix.html#featured\\_video](http://www.buffalo.edu/home/feature_story/black-comix.html#featured_video)

A video interview with artist and associate professor of visual studies, John Jennings, explains the representation of stereotypes in various forms of media, particularly the graphic arts.

Duffy, D. & Jennings, J. (2010) *Black Comix: African American Independent Comics, Art and Culture*. Mark Batty Publisher.

A collection of independent African American comics framed in greater historical and cultural context.

## **African Americans and Pulp Cinema**

Lorber, K. (2016). *Pioneers of African American Cinema*. New York: Kino Lorber, Inc. Five-disc video collection is a historical collection of the digitally-restored works of America's first African-American filmmakers. The boxed set includes a dozen feature-length films and numerous shorts, as well as an 80-page booklet with essays and detailed film notes.

Gerster, C., & Zlogar, L.W. (2006). *Teaching Ethnic Diversity with Film: Essays and Resources for Educators in History, Social Studies, Literature and Film Studies*. Jefferson, NC: MacFarland. This book offers teaching methods for incorporating readily available films into the high school and college undergraduate curriculum. Also included are four discipline-specific curriculum units for high school students.

## **African Americans and Disco**

The Rise of Disco. (n.d.). Retrieved from: <http://teachrock.org/lesson/the-rise-of-disco/#>  
The lesson plan, "The Rise of Disco", from TeachRock.org centers around the essential question: How did Disco relate to the sentiments and social movements of the 1970s? Students examine primary sources in order to assess the cultural significance of Disco music.

Lukas, A. (1996). Different Drummers: Using Music to Teach History. *Perspectives on History*. Retrieved from: <https://www.historians.org/publications-and-directories/perspectives-on-history/september-1996/different-drummers-using-music-to-teach-history>  
This article from the newsmagazine of the American Historical Association discusses general strategies and approaches for using music to teach history.

## **Contemporary Works**

Artsy. (2017). *Derrick Adams*. Retrieved from: <https://www.artsy.net/artist/derrick-adams>  
This web page offers an overview of Adams' work (including Game Changing (Ace)), a biography, his CV, and links to reviews and articles.

Disser, N. (2016). Juicy Exhibit Shows Pulp's 'Unique Power' to Explore Black Identity. *Bedford + Bowery*. Retrieved from: <http://bedfordandbowery.com/2016/10/black-pulp-is-making-it-rain-with-a-rich-history-of-black-identity-in-print/>

In his series, *Game Changing*, Derrick Adams uses everyday objects (such as playing cards) to explore depictions of African-American life. This review of the *Black Pulp!* exhibition includes Adams' "Game Changing (Ace)." This review describes the opening of the *Black Pulp!* exhibit at The International Print Center New York (IPCNY). Abu Simbel is also featured, along with several others. This article provides detailed background information on the exhibition as a whole.

### **“Bloody Bits” by Laylah Ali**

Art21. (2017). *Meaning and Influences: Laylah Ali*. Retrieved from:

<https://art21.org/read/laylah-ali-meaning-and-influences/>

In an interview with Art21, Laylah Ali discusses the relationship between her personal life and her artwork. Her creative process is also reviewed.

### **“Abu Simbel” by Ellen Gallagher**

Harvard Art Museum. (2017). *From the Harvard Art Museums’ collections Abu Simbel*. Retrieved from: <http://www.harvardartmuseums.org/art/315230>

Webpage provides details and specifications about the print, “Abu Simbel”. Commentary describes the origin of Gallagher’s idea to provide a personal take on this famous print once hanging in the office of Sigmund Freud.

### **“Snake Eater” by Wangechi Mutu**

The Guardian. (2014). *Wangechi Mutu: under the skin of Africa*. Retrieved from:

<https://www.theguardian.com/artanddesign/2014/sep/25/wangechi-mutu-artist-interview-africa-snakes-mermaids>

Kenyan-born artist Wangechi Mutu recalls significant personal moments that continue to define her artistic style. Much of her work explores mythical characters as told in the coastal cities of Africa.

The Louisiana Channel. (2015) *Wangechi Mutu Interview: On the End of Eating Everything*.

Retrieved from: <https://www.youtube.com/watch?v=yvGcO73MM-I>

Wangechi Mutu describes her first animated work ‘The End of Eating Everything’ with clips of the piece interspersed. [5:21]

### **“Chillin with Liberty” by Renee Cox**

Aperture (2016). *Renee Cox: A taste of power*. Retrieved from: <http://aperture.org/blog/renee-cox-taste-power/>

This interview in Aperture magazine highlights the artist Renee Cox where she discusses her perspective on racial icons, power, and style through images. Please note: teachers should review and select the images prior to showing in class.

### **“Alabama Loyalists Greeting the Federal Gun-Boats, from Harper’s Pictorial History of the Civil War (Annotated)” by Kara Walker**

Biography.com. (2016). *Kara Walker*. Retrieved from: <http://www.biography.com/people/kara-walker-37225>

One of the youngest recipients of the MacArthur “Genius” Award, artist Kara Walker gained recognition for her use of striking silhouettes to explore black history. This web page traces her development as an artist.

Annenberg Learner. (2017). *Art through Time: A Global View*. Retrieved from:

<https://www.learner.org/courses/globalart/work/158/index.html>

Discussion of Walker’s use of black silhouette cut-outs to explore issues of race and gender.

DuBois Shaw, G. (2004). *Seeing the Unspeakable: The Art of Kara Walker*. Durham, NC: Duke University Press.

In-depth examination of Walker's controversial and often unsettling art, including reproductions of her work.

### **“Something to Stand on: The Third Leg” by Hank Willis Thomas**

Artspace. (2012). *Hank Willis Thomas on the Art of Talking About Race*. Retrieved from:

[http://www.artspace.com/magazine/interviews\\_features/in\\_depth/hank\\_willis\\_thomas\\_interview-5202](http://www.artspace.com/magazine/interviews_features/in_depth/hank_willis_thomas_interview-5202)

In-depth interview with Artspace in which Hank Willis Thomas details the way he examines the expression of race through American advertisements.

Hank Willis Thomas (2017). *Hank Willis Thomas*. Retrieved from:

<https://www.hankwillisthomas.com>

Hank Willis Thomas' artist website with links to his works, biography, CV, and more.

### **“The Great White Way” by Pope.L**

Pope.L (2015). *The Great White Way*. Retrieved from:

<https://vimeopro.com/user3539702/ubuweb/video/121823466>

The first installment of William Pope.L's street performance, “The Great White Way” is portrayed in this YouTube clip. The video documents a crawl from the Statue of Liberty to the ferry ride that takes him to the beginning of Broadway on Manhattan's southernmost point. [5:21]

Stillman, N. (2003). William Pope.L. *The Brooklyn Rail*. Retrieved from:

<http://brooklynrail.org/2003/06/artseen/white-way>

Review article provides a full description and analysis of Pope.L's street performance work in New York City.

### **“I'm Neutral” by Felandus Thames**

Williams, S. J. (2001). What does it really mean? Race neutrality. *MBE*, 32; 34-36. Retrieved

from: [http://www.miller3group.com/Articles/What\\_Does\\_It\\_Really\\_Mean.pdf](http://www.miller3group.com/Articles/What_Does_It_Really_Mean.pdf)

Article that outlines race neutrality. This article is a read for teacher's to gain background knowledge on race neutrality.

*Felandus Thames at Jack Tilton Gallery* (2011, March). Retrieved from:

<https://vimeo.com/21208325>

Interview with Felandus Thames on his exhibition *Utopia* where he explains the context, use of materials, and meaning of the works displayed in the exhibition.