What’s New with Outreach?

As we promised in the inaugural edition of *NPG in Your Classroom*, the NPG Education Department invites your participation in “DC Connections,” a pilot program that will acquaint your students with key figures in the National Portrait Gallery’s collection. These individuals have made a significant impact in Washington, D.C., and elsewhere through their contributions to the arts and sciences and include Marian Anderson, Mary McLeod Bethune, Ralph Bunche, Charles Drew, Duke Ellington, Charles Houston, Thurgood Marshall, Mary Church Terrell, and Gordon Parks. We will work with you to choose three of these individuals and introduce them during an outreach program for your students.

We know how important it is to align our programs with National Standards. “DC Connections” supports History and Visual Arts National Standards by providing opportunities for your students to discuss biographies and portraits and participate in the creation of a mural. Under the Visual Arts Standards, students will develop a fluency in expressing ideas and concepts through visual, oral, and written communication. Under the National History Standards, students will achieve a greater understanding of these important people and their contributions by interpreting the featured biographies and portraits, which will in turn help them make sound historical interpretations.

We have a powerful potential in our youth, and we must have the courage to change old ideas and practices so that we may direct their power toward good ends.

Mary McLeod Bethune

We will offer a limited number of these programs during February 2005 on a first-come-first-served basis. NPG educators will present a two-hour interactive program for your students. Please call Briana Zavadil White at 202-275-1824 to reserve a program today.

Inside...

- Read about the Retratos traveling costume van
- Learn about the story of the Scottsboro Boys
- See why Outreach Program Coordinator Briana Zavadil White is taking a hiatus in the spring
- Take a look at one of our new acquisitions

Smithsonian
National Portrait Gallery
Special Exhibitions

Retratos: Portraits in Motion

Latin American history may be unfamiliar territory to many, but now it is possible to learn about many of its cultural and societal complexities through a rich collection of portraiture. On December 3, 2004, the much-anticipated exhibition *Retratos: 2,000 Years of Latin American Portraits* opened at the first venue of a five-museum tour at El Museo del Barrio in New York City.

Coupled with this unprecedented survey of Latin American portraiture is an equally remarkable variety of programs for regional and national audiences. For one program, the San Antonio Museum of Art, the National Portrait Gallery, Smithsonian Institution, and El Museo del Barrio collaborated to design Portraits in Motion, an “art reach” project that was generously supported by the Ford Motor Company Fund, the exhibition’s sponsor. Our staff created eight costumes, with accessories to match, as well as painted backdrops, all inspired from works in *Retratos*. Traveling by van through the community at each venue, Portraits in Motion will give both school-age children and adults a sense of Latin American history through the wearing of costumes drawn from each era’s portraits. As you can see on this page, NPG’s own Miguel Bretos, senior historian and co-curator of the *Retratos* exhibition, is wearing a replica of the costume worn by Miguel de Berrio y Saldívar in his eighteenth-century portrait. Audiences will become engaged with these imaginative period costumes!

In addition, the National Portrait Gallery received a grant for the production of a Teacher Resource Guide. Written in both English and Spanish, the guide offers a wealth of information about Latin American history and culture. It contains looking exercises and student activities—all standards-linked—as well as transparencies of nine portraits from the *Retratos* exhibition. Look for more information in the next issue about how to acquire this valuable resource and schedule a tour for you and your students.

Miguel Bretos, senior historian and co-curator of *Retratos*, as Miguel de Berrio y Saldívar.

*Miguel de Berrio y Saldívar, 1776,* Rodrigo Rivero-Lake, Antigüedades, Mexico, D.F.
Employee Highlights

Briana Zavadil White is the National Portrait Gallery’s outreach program coordinator, which means she acts as a liaison between NPG, schools, and community centers. Briana began her career with NPG in November 2002, while still in graduate school, by facilitating outreach programs in schools and senior centers and leading interactive tours for the Gallery’s traveling exhibitions.

Briana earned her undergraduate degree in psychology, with a minor in art history, from the University of Virginia. She should have known that being a museum educator was her calling (she was a docent at the University of Virginia Art Museum), but after graduation she spent five years trying to find her niche—in marketing, recruiting, and human resources. Finally, in 2002, Briana enrolled in the Museum Education Program at George Washington University. A year later, she left with a master of arts in teaching with a concentration in museum education.

The rest is history. Briana loves her work at NPG, and not a day ends without her having learned something new about sitters in the collection. Her work has evolved to include creating new outreach programs and in-Gallery education programs, facilitating teacher workshops, developing teacher resource guides, and collaborating with other Smithsonian units. Briana keeps busy and wouldn’t trade her job for anything in the world. Finally, as a true museum educator, she is doing her part to increase museum visitorship: Briana and her husband will welcome their first child into the world in March.

Highlighting Recent Acquisitions
(from Profile, fall 2004)

Faith Ringgold has been an innovator throughout her artistic career. Influenced by the traditional arts of both Africa and Tibet, she often incorporates textiles into her work to create soft sculptures, masks, and quilts. Her art has consistently provided commentaries on the sociocultural status of women and African Americans. In this self-portrait, Ringgold creates a remarkable and expressive portrayal that conveys an image of the artist with great sensibility yet defies conventional methods of representation. She illustrates her life by sharing formative moments in this limited-edition artist’s book, Seven Passages to a Flight, and its accompanying hand-stenciled quilt (below).
Activities relating to the Scottsboro Boys

• Look closely at the portrait of the *Scottsboro Boys* by Aaron Douglas. How would you describe the two young men? What expressions do they have? List emotions associated with this image. Why did Douglas choose to portray them as he did?

• List and describe four civil rights–related events that occurred between 1930 and 1965. How have they affected your life today?

• Visit the Chicago Historical Society website at [http://www.chicagohs.org/](http://www.chicagohs.org/). Use the primary source documents provided to piece together the chain of events surrounding the Scottsboro Boys incident. Make an illustrated timeline that shows the train incident, trials, hearings, retrials, and verdicts that occurred between 1931 and 1937.

• Watch the film *To Kill a Mockingbird*. What similarities are there between this film and the Scottsboro cases?

• Analyze the following poem by Langston Hughes as it relates to the Scottsboro Boys:

  *Scottsboro’s just a little place:*
  *No shame is writ across the face—*
  *Its court too weak to stand against a mob,*
  *Its people’s heart, too small to hold a sob.*

• Listen to and analyze Leadbelly’s song “The Scottsboro Boys.” Write your own poem or song about the Scottsboro Boys. Leadbelly’s song can be found at Artist Direct at [http://www.artistdirect.com/nad/store/artist/album/0,,118822,00.html](http://www.artistdirect.com/nad/store/artist/album/0,,118822,00.html)

These activities are intended for middle and high school audiences.

For a comprehensive packet of primary source documents related to the trials of the Scottsboro Boys, visit the following website: [http://www.crfc.org/americanjury/hist_society.html](http://www.crfc.org/americanjury/hist_society.html).
The Scottsboro Boys
Haywood Patterson (1913–1952) and Clarence Norris (1912–1989)
by Aaron Douglas (1899–1979), pastel on paper, c. 1935

Smithsonian
National Portrait Gallery
The 1930s were difficult times. Because of the Great Depression, jobs were hard to find, and it was not uncommon for individuals to hop on a train to search for work in another state. On March 25, 1931, two dozen or so people had hopped on a freight train heading from Chattanooga, Tennessee. Among them were nine young black men aged thirteen to twenty-one. What began for them as a tussle with a group of white youths ended in their arrest in Alabama on charges of raping two white girls who were also on that train: Ruby Bates (an admitted prostitute) and Victoria Price.

The nine young men (Roy Wright, Eugene Williams, Andy Wright, Haywood Patterson, Olin Montgomery, Willie Roberson, Ozzie Powell, Charles Weems, and Clarence Norris) pled not guilty to the twenty indictments against them. The all-white jury in Scottsboro, Alabama, convicted eight of them and declared a mistrial in the case of one of the youngest. The eight young men were sentenced to death.

The International Labor Defense Fund (ILD), a well-known communist group, took on the case of the young men who became known as the Scottsboro Boys. The ILD would later clash with the National Association for the Advancement of Colored People (NAACP) over the representation of the Scottsboro Boys. The NAACP initially found the case explosive and potentially detrimental if any of the young men were found guilty.

Support for the young men was widespread. Janie Patterson, mother of Haywood, spoke before thousands of people. Demonstrations were held throughout Germany, and intellectuals such as Albert Einstein signed petitions denouncing the decision and demanding the release of the young men. Poet Langston Hughes published “Scottsboro Limited: Four Poems and a Play in Verse,” and blues singer Leadbelly added “The Scottsboro Boys,” an early civil rights protest song, to his repertoire. Even Ruby Bates, who had been one of the youths’ accusers, recanted her allegations. She admitted that she and Victoria Price made up the rape story in order to avoid Mann Act violations of crossing state lines for immoral purposes. Other testimony made it clear that the Scottsboro Boys were indeed not guilty.

But again and again, as each set of young men was brought to trial (the prosecution decided to try them in groups to avoid “reversible error” from any single trial), guilty verdicts were returned. The ILD argued that the convictions should be overturned because Alabama excluded blacks from its jury rolls, in violation of the equal rights protection clause of the United States Constitution. This argument won a temporary reversal of Norris’s and Patterson’s convictions.

By 1937, seven of the nine Scottsboro Boys had been held in jail for six years without trial. The trials would last for several more years. Ultimately, charges were dropped against five of the nine. The other four were retried and convicted; three were later paroled; and the fourth, Haywood Patterson, escaped.

The case of the Scottsboro Boys will forever stand as one of the saddest examples of injustices perpetuated against blacks through the South’s legal system. The fairness of the entire American jury system was brought into question, and changes were slowly made, but not before the utter destruction of nine lives.