



# 30

# Americans

## Educator Guide



This guide was supported by a grant from Aflac, housed at Central Carolina Community Foundation.

# Welcome, Educators!

The Columbia Museum of Art is thrilled to welcome the seminal exhibition [30 Americans](#) to South Carolina. Featuring the work of both legendary and up-and-coming Black artists, the works you will encounter run the gamut from quietly poignant to larger than life. The themes these artists explore underscore the notion that though there is no monolithic Black experience, there is much to be learned about American history and culture by examining these collective stories. With the resources and lessons in this educator guide, we hope that you and your students will find inspiration to learn even more about these dynamic artists and their groundbreaking work. We invite you to incorporate these activities into your teaching — and we hope that you'll further enrich your students' experience with a virtual or in-person tour of the exhibition.

## Guide at a Glance

- [Major themes of the exhibition](#)
- [Pre-visit activities](#)
- [All That Glitters Grades 2–5](#)
- [Clean Slate Grades 3–5](#)
- [A New Likeness Grades 6–9](#)
- [Anatomy of an Ad Grades 8–12](#)
- [Strike a Pose Grades 9–12](#)
- [Further resources](#)
- [Glossary](#)
- [Know Before Your Tour](#)

## Book Your Experience

Don't miss your chance to experience the work of these important artists with your students! Reserve a tour— virtual or in person – for your students to engage with [30 Americans](#).

Check our [Field Trips page](#) for information on in-person visits.

For a pre-recorded or live virtual experience for your students, please visit our [Virtual Field Trips page](#).

For all requests please complete the appropriate booking form at least four weeks before your anticipated visit.

## Art for All

The Art for All program is designed to offer Title I schools the opportunity to enjoy a field trip to the Columbia Museum of Art free of charge, whether in-person or virtually.

In 2021–2022, Title I schools are eligible to take advantage of this opportunity while funds remain. For in-person field trips, funding stipends for transportation are provided for any school within a 150-mile radius of the Columbia Museum of Art.

This program is supported by the Coles Family Foundation of Central Carolina Community Foundation.

Front cover:  
Xaviera Simmons  
*Appear, Appease, Applaud (Also, Perhaps, Maybe)*, 2008  
Chromira C-print, Ed. 1/5  
30 x 40 in. (76.2 x 101.6 cm)  
© Xaviera Simmons. Courtesy Rubell Museum, Miami

# The American Experience(s)

## Major Themes in the Exhibition

### Historical References

Many of the artists in this exhibition are referencing the past—whether the distant (though still all-too-relevant) antebellum era or the 1960s and 70s. These range from nostalgic memories of their youth to transgenerational trauma, representing the broad spectrum of what it means to be a Black American. These varied explorations represent the diversity of that experience.

### Portraiture

Some of the earliest works in the exhibition date to the 1970s, when representational and figurative art were still somewhat out of favor in the art world. Artists like Barkley Hendricks were some of the first to reintroduce portraiture and to consciously portray everyday Black figures. Later artists, like Mickalene Thomas and Kehinde Wiley, were interested in reinserting these kinds of regular folks into the largely-white Western canon. In doing so many of these artists are also examining and re-evaluating so-called ideal standards of beauty.

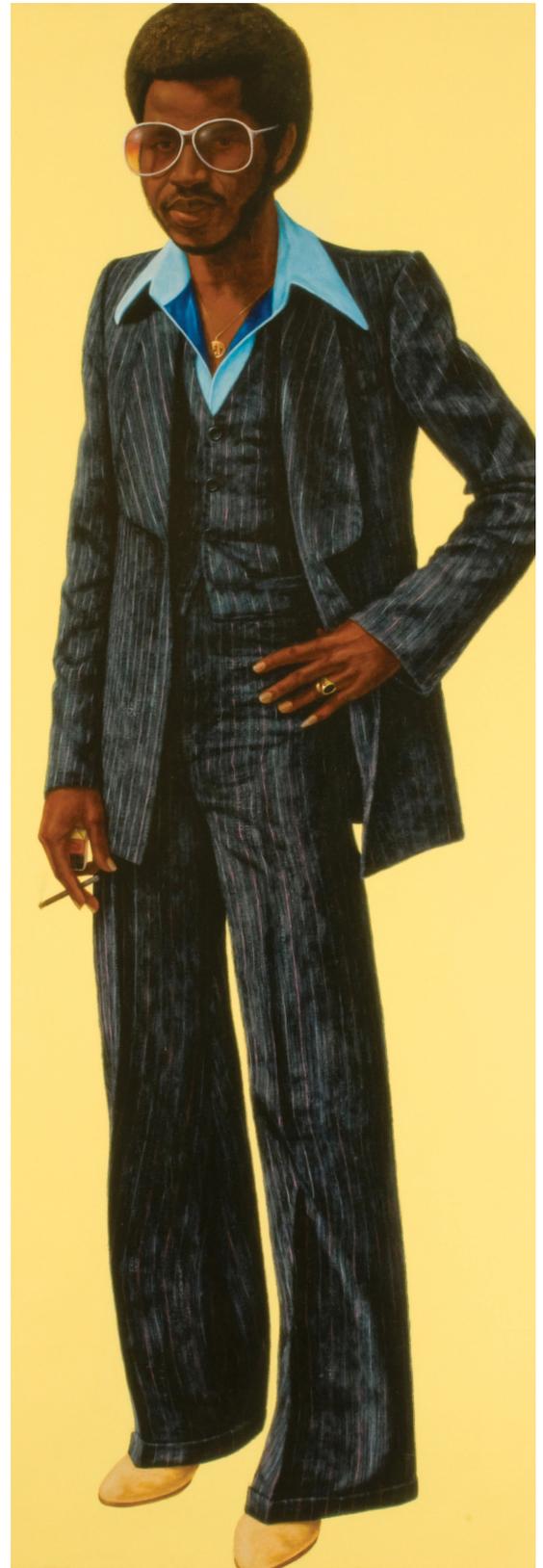
### Unexpected Materials

This exhibition runs the gamut from paintings and drawings to art created from much more unconventional materials. Some of these are new objects acquired to create something different, like Leonardo Drew's cotton. Others are found objects, existing items repurposed in the service of art, like Shinique Smith's textiles. And some are post-consumer products, used items like Rodney McMillan's carpet. All use these objects in service to delving into larger ideas.

### Identity

The artists whose work is gathered in this exhibition come from a wide range of backgrounds in terms of class, region, and sexuality. Many are using their artwork to consider what it means to be identified with labels like “Black” or “queer,” and those explorations are as nuanced and as varied as the artists themselves.

Barkley L. Hendricks, *Noir* (detail), 1978. Oil and acrylic on canvas. 72 x 48 in. (182.9 x 121.9 cm). © Barkley L. Hendricks. Courtesy Rubell Museum, Miami



# Pre-Visit Activities

The lessons in this guide are all designed to enhance your students' experiences at the CMA. Don't have time for a full lesson? Try one of these quick activities!

## Elementary School

Go on a texture walk. Either inside or outside the school, or even at home, take a walk and discuss different objects and what they might feel like. If it's safe, touch objects to compare how they look with how they feel. If you can, collect some materials and use them in a 3D art project.

While reading a book together, start a conversation around fairness and assumptions, identifying the differences between making an assumption about a person and getting to know them better to learn more.

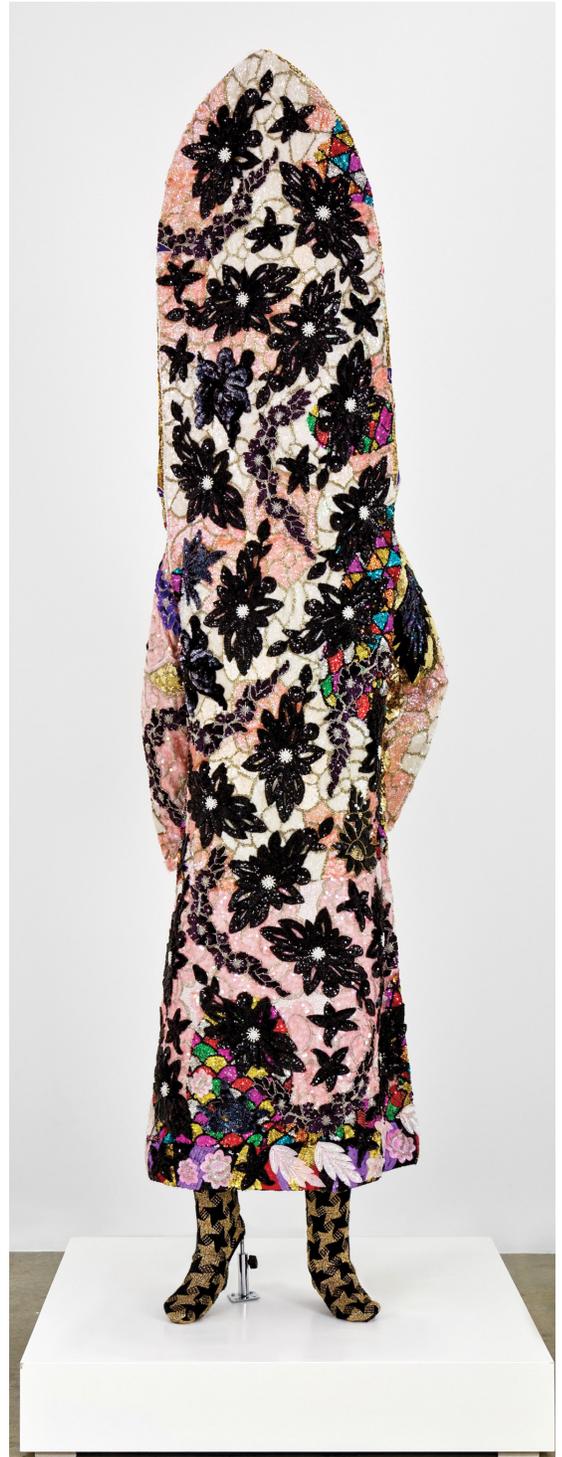
Examine some of the works featured in *30 Americans* (be sure to preview them first as there are examples of nudity and other imagery that may be inappropriate for your students). Look at some portraits together and have students practice mimicking the poses they see. Based on body language and expressions, ask students to identify how they think the people might be feeling.

## Middle/High School

Engage students in a discussion about beauty and how so-called ideal standards of beauty can be exclusionary. Have students do an informal inventory of a magazine to see how many BIPOC individuals are represented in the ads.

Watch the [Art21 video](#) on Nick Cave and his *Soundsuits*. Ask students to design an object that would either hide one's identity or solve a similar problem.

Ask students to research artists who have used found or post-consumer objects in their work, either focusing on the *30 Americans* artists or not. Have students consider why that artist chose that particular material and what significance it had historically, culturally, politically, or personally.



Nick Cave  
*Soundsuit*  
2008

Fabric, sequins, fiberglass and metal  
100 x 25 x 14 in.

© Nick Cave. Courtesy Rubell Museum, Miami

# All That Glitters

Grades 2–5

## Overview

Create a portrait adorned with unusual materials.

## SC standards addressed

Visual Art CR.IM.1.1; CR.NH.2.2; CR.IL.2.2; CR.IM.2.2; P.NH.3; P.IL.3

## Objectives

Students will use a variety of materials to create a relief sculpture portrait.

## Materials

- Tag board or similar thick surface
- Drawing or painting materials of choice
- Glue
- Scissors
- Various nontraditional materials (e.g. beads, buttons, yarn, ribbon, confetti, sequins, rice, birdseed, dry pasta)

## Instructor Procedures

- Introduce the work of Mickalene Thomas by showing [Baby I Am Ready Now](#). Have students identify patterns in the work. Ask students to identify the texture by imagining what it would feel like if they could touch it.
- Watch parts of the [Meet the Artist](#) Smithsonian American Art Museum video together to see images of Thomas' work up in detail. Ask students to guess what they think the piece is made of. Be sure to note where the rhinestones are used and ask students why the artist might have chosen that placement.
- Explain that Mickalene Thomas uses rhinestones to add sparkle and texture to her portraits. They embody the glitz and glamour of the beautiful women she chooses as her models.
- Explain that the students will be creating their own portraits, either of themselves, one another, or another person they admire.
- After drawing or painting the portrait and the background they will use unexpected materials to add detail to certain areas. Ask students to reflect on the person they have chosen to represent and think about what materials might fit best with that person.
- Have students present their work, explaining the materials they chose and what they represent about the subject of their piece.



## Assessment

- Evaluate students' ability to successfully understand and use vocabulary words, including texture, pattern, portrait, and subject.
- During and after completion of the project, assess students' abilities to make and change plans, create a complete and detailed work, and reflect on the artistic choices they have made.

## Adaptations/Extensions

- Alter the materials as needed to best suit the needs and abilities of your students.
- Ask students to look for works by other artists that use non-traditional materials to create texture.

## Resources/Background Info

- Mickalene Thomas (Smithsonian American Art Museum) <https://americanart.si.edu/artist/mickalene-thomas-29819>
- Mickalene Thomas (artist's website) <http://mickalenethomas.com/>
- Mickalene Thomas "Baby I Am Ready Now" <https://rubellmuseum.org/30a-mickalene-thomas>

Please note some of the works pictured on these websites feature nudity. Preview images before sharing with your students.

Image above: Mickalene Thomas  
*Baby I Am Ready Now*, 2007  
 Diptych, acrylic, rhinestone and enamel on wooden panel  
 72 x 132 in. (182.9 x 335.3 cm) overall  
 72 x 60 in. (182.9 x 152.4 cm) left panel  
 72 x 72 in. (182.9 x 182.9 cm) right panel  
 © Mickalene Thomas. Courtesy Rubell Museum, Miami

# Clean Slate

Grades 3–5

## Overview

Create an erasure drawing that addresses hurtful thoughts or words and turns them into something new.

## SC Standards Addressed

Visual Art CR.IM.1; CR.IH.1; CR.IH.1.1; CR.IM.1.2; CR.IH.1.2; CR.AL.1.2; P.IH.3; P.IL.3.1; P.IH.3.1; P.AM.3.2



## Objectives

Students will understand what stereotypes are and how they can be harmful.

Students will create collaborative works of art that reflect complex emotions.

## Materials

- Heavy duty paper or tag board
- Charcoal or chalk pastel
- White acrylic or tempera paint, watered down
- Paintbrushes

“I wanted to show how we can attempt to erase a stereotype, but the image won’t easily go away. It persists.”

—Gary Simmons

Gary Simmons  
*Erasure Series (White Washed Drawings) #9, 1992*  
Acrylic and charcoal on paper  
30 x 22 1/4 in. (76.2 x 56.5 cm)  
© Gary Simmons. Courtesy Rubell Museum, Miami

# Instructor Procedures

## Part 1

- Introduce stereotypes, explaining that these are overly simple pictures or assumptions about a person or group of people. Note that often stereotypes are expressed as ‘all’ statements, e.g. “All boys like sports.”
- Have students discuss stereotypes typically associated with gender by creating a box for boys and a box for girls and listing characteristics or qualities that are usually associated with each within them.
- Once students have had a few minutes to add items to each box, ask them what it might feel like to see yourself as outside of that box. Ask students to reflect on whether they think stereotypes are more helpful or harmful.
- Explain that stereotypes can extend to other types of groups, including gender but also race, class, and more. Because they are so simplistic and make such big generalizations (about supposedly all people in a group) they only show one side of a much larger story. These stereotypes, even when they are about positive things – like being good at math – can be harmful.
- Show the students one of Gary Simmons’ Erasure series and ask what they see in the image. Ask students to guess how the artist might have made the piece.
- Explain that the artist took images of old cartoons which were based on harmful stereotypes about Black people. He drew them with charcoal and then painted over them. But even though they’re covered up and harder to see, we can still see the marks left behind. The artist wanted us to realize that hurtful words always have an impact and that harmful stereotypes can be hard to completely get rid of.

## Part 2

- Ask students to think of a time that someone’s thoughts or actions hurt their feelings.
- Invite them to express that experience in a drawing (using a material like charcoal or chalk pastel that will allow for smudging) however they would like. The image doesn’t have to look like a particular object or person – it might just be lines, shapes, or colors that they feel captures the experience.
- Next ask students to paint over their drawings with diluted paint. Ask students to reflect on whether they can still see the image below and how it looks or feels different now.
- Once the pieces are dry ask students to share their piece with a partner. (You may want to choose pairs who would not otherwise be likely to partner up.) In pairs, have students examine each piece and brainstorm together what new shapes or patterns might be made from the old design.
- Together or individually, have students create a new drawing (or painting) on top of their original image.
- If students feel comfortable, invite them to share the stories behind their works of art and explain the new image that they created from it. Try modeling this by sharing a story and artwork yourself.

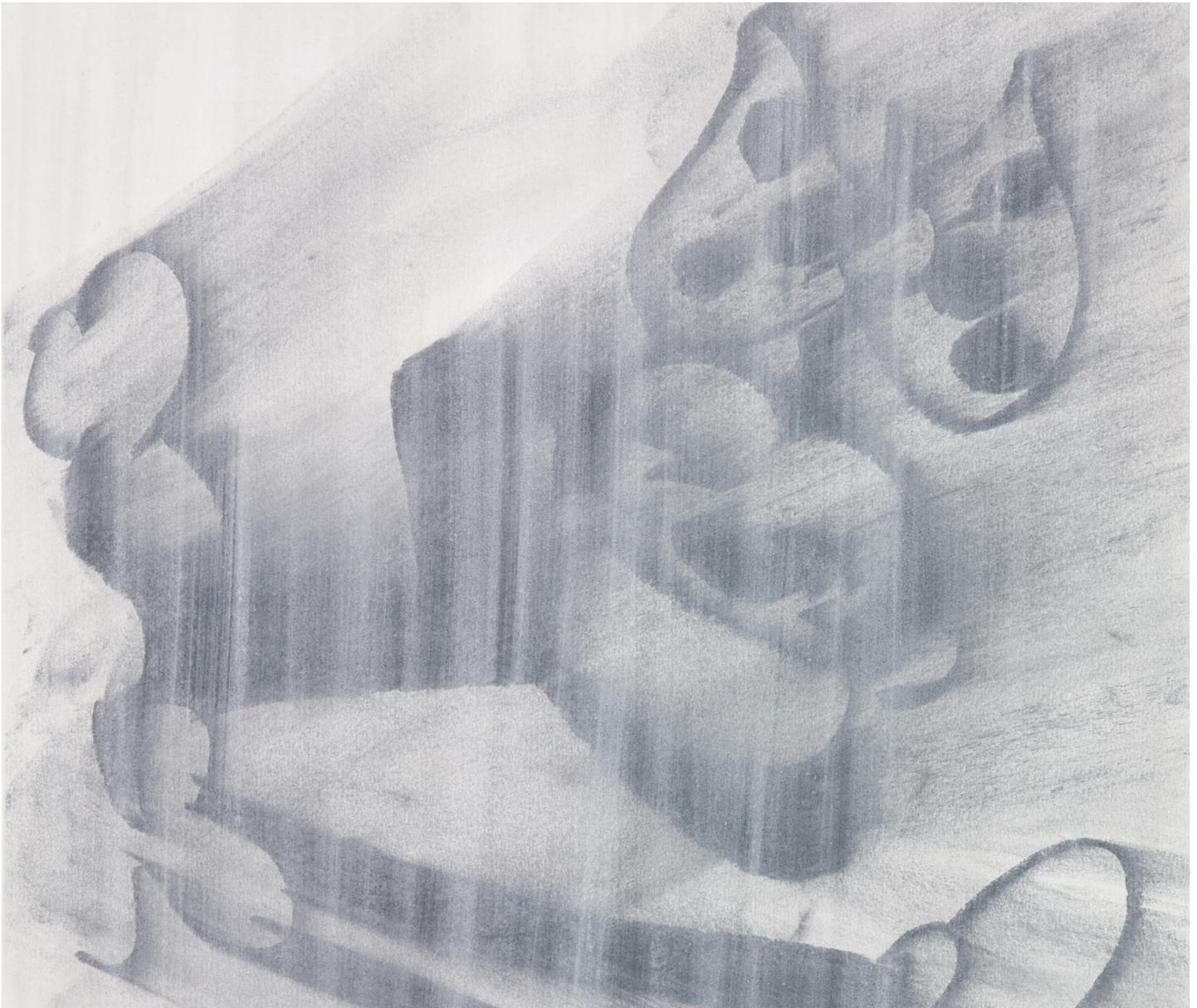
## Assessment

- Ask students to explain what a stereotype is and provide an example.
- Ask students present their work, have them explain the artistic choices they made with an emphasis on elements of art

## Adaptations/Extensions

- Continue the conversation by discussing the ways stories can dispel or perpetuate stereotypes while reading books together.
- Incorporate a writing component, or ask students to identify a song or poem that expresses their feelings about the incident they have reflected on.

Gary Simmons  
*Erasure Series (White Washed Drawings) #2*  
(detail), 1992  
Acrylic and charcoal on paper  
30 x 22 1/4 in. (76.2 x 56.5 cm)  
© Gary Simmons. Courtesy Rubell Museum, Miami



# A New Likeness

## Grades 6–9

### Overview

Create a non-figural portrait to capture some aspect of a person’s legacy

### SC Standards Addressed

Visual Art CR.IM.1; CR.AL.1; CR.IM.1.1; CR.AI.2; CR.IH.2; P.IH.3; P.IH.3.1; P.IM.3.2

### Objectives

Students will be able to analyze non-figural or non-representational images/art objects and derive meaning from them.

Students will be able to create their own original works of art that represent people and ideas without referencing physical features.

### Materials

- Research tools
- Images of works of art
- Artmaking tools of choice

### Instructor Procedures

- Begin by asking students whether they’re familiar with John Henry and what they know about him.
- Either independently or as a group, read one of the articles (see resources) on the story of John Henry and what is known about his identity.
- Listen to the blues song “John Henry” by Gabriel Brown and ask students to describe its tone or the feeling they get while listening to it.
- Ask students to consider what the legend of John Henry might have meant to laborers at the time and how it might have felt to enslaved or formerly enslaved people especially.
- Now examine [David Hammons’ \*John Henry\* piece](#) and discuss how it might relate or compare to the story they have heard. Encourage them to consider the materials, shape, and overall structure in their analysis. [Note: The materials are a large stone, a can of Esquire black shoe polish, and piece of iron railway track. The top half of the stone is covered in dark hair collected from a barbershop in Harlem.]
- Have students do research to identify a historical figure they would like to honor with a similar work of art. See resources for some ideas.
- Explain that students will be creating portraits that reflect something about their chosen individual. These ideas can be reflected in the composition, shape, and materials of their creation.
- Have students present their work, explaining why they chose the materials and how the elements are reflective of the figure they selected.

## Assessment

- Evaluate students' ability to make meaning from images.
- As students present their work, have them explain the artistic choices they made in representing their subjects

## Adaptations/Extensions

- Ask students to do individual research about John Henry prior to the activity.
- Introduce information about other cultures that incorporate hair into their art and rituals (see resources)
- This assignment can be limited to 2D or 3D work or expanded to accommodate a wider range of preferences or skillsets.

## Resources/Background Info

- John Henry and the Coming of the Railroad  
<https://www.nps.gov/neri/learn/historyculture/john-henry-and-the-coming-of-the-railroad.htm>
- John Henry  
<https://www.loc.gov/item/ihas.200196572/>
- David Hammons' "John Henry"  
<https://rubellmuseum.org/30a-david-hammons>
- Makonde Masks  
<https://www.plu.edu/africanartcollection/masks/makonde-mask-3/learn-more-makonde-mask-3/>



David Hammons  
*Esquire (or John Henry)*, 1990  
Steel, rock, human hair and tin  
45 x 9 x 5 in. (114.3 x 22 x 13 cm)  
© David Hammons.  
Courtesy Rubell Museum, Miami

Collection Connection:  
The "Out at Home: The Negro Baseball League" series by Joseph Norman also features non-figural portraits.

See an image from the series in the CMA's Art and Identity gallery.

# Anatomy of an Ad

Grades 8–12

## Overview

Analyze a print ad without the text and create a new meaning.

## SC standards addressed

Visual Art CR.IM.1; CR.AL.1; CR.IM.1.1; CR.AI.2; CR.IH.2; P.IH.3; P.IH.3.1; P.IM.3.2

Media Arts R.IM.4; R.AM.4; R.AI.4.1; R.AM.4.1; R.IH.4.2; C.IL.5

Language Arts LCS 5.3

## Objectives

Students will be able to analyze the visual meaning of advertisements without text and effectively explain their rationale.

Students will be able to devise their own language for existing print ads.

## Materials

- Magazines
- Scissors
- Pencils
- Glue
- Dark construction or scrap paper
- Art materials of choice



Hank Willis Thomas

*The Oft Forgotten Black Flower Children of Harlem*

1969/2006, 2006

Digital C-print, Ed. 3/5

34 x 27 5/8 in. (86.4 x 70.1 cm)

© Hank Willis Thomas.

Courtesy Rubell Museum, Miami

# Instructor Procedures

## Part 1

- Begin by looking at images from Hank Willis Thomas' series "[Unbranded: Reflections in Black by Corporate America: 1968-2008.](#)"
- Select one of the images from Thomas' series and discuss it as a group. Consider using an open-ended discussion technique like the five stories method to examine the pieces from various perspectives. These are: the **visible** story (what do you see?); **human** story (what is the relationship among the figures?); **world** story (what time or place might this piece represent?); **today** story (how is this piece similar or different to our world today?); **untold** story (who or what is left out of this image? what lingering questions do you have?)
- After exploring the piece thoroughly, explain that part of what is left out of this piece is the language. Thomas pulled these images from print ads from the latter half of the 20<sup>th</sup> century and removed the text to allow the viewer to make their own interpretation of what is being conveyed.
- Ask students to consider what the original text for the ad might have been and what it may have been meant to sell or promote.
- Now have students consider what the subtext might have been — in other words, why the artist chose this image and what he thought the underlying message was.
- Thomas was interested in how Blackness was represented in the media by (largely) white corporations — not only in selling products but also as a subtle way of social control, or steering behavior, particularly when it came to the counter-cultural movements of the 1960s and '70s.

## Part 2

- Have students look through magazines to find ads with intriguing or pointed images. Ask each student to select one and remove the text — either by cutting it out or covering it with darker paper. Make sure they have noted the original text elsewhere before concealing it.
- In small groups, ask students to have their peers analyze the images they have selected as they did in the larger discussion. Have students determine what they think the ad was for as well as what the subtext might be.
- Have the students reveal the original product and text for their ad and consider how it compared to their peers' guesses.
- Ask students to either a) come up with new text to accompany the ads that they have chosen that gets at the underlying message, or b) manipulate the image in some way to change the original message of the ad.

## Assessment

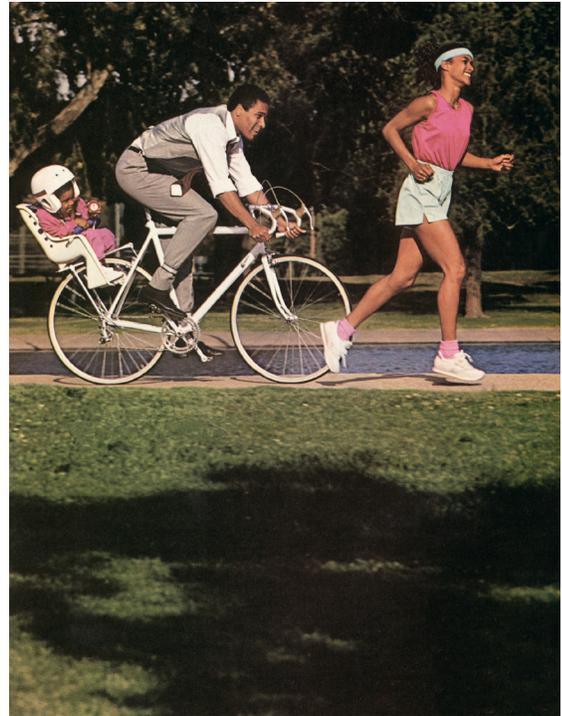
- Evaluate students' ability to make meaning from images.
- As students present their work, have them explain the choices they made in re-envisioning the ad and how they reinforce their intended meaning.

## Adaptations/Extensions

- If students need more context around the artist and his work, have them read this [Northwestern article](#), identifying key vocabulary and discussing any new ideas.
- Combine students' ads together to create an Un-magazine for display in the classroom.

## Resources/Background Info

- Unbranded Series  
<https://rubellmuseum.org/30a-hank-willis-thomas?start=2>
- Hank Willis Thomas  
<https://www.guggenheim.org/artwork/artist/hank-willis-thomas>
- Hank Willis Thomas' Rebranding Series  
<https://news.northwestern.edu/stories/2018/april/artist-hank-willis-thomas-unbrands-ads-to-reveal-questions-about-cultural-values/>



Hank Willis Thomas  
*Movin' On Up* 1976/2008, 2008  
Digital C-print, Ed. 1/5  
32 7/8 x 30 in. (83.2 x 76.2 cm)  
© Hank Willis Thomas. Courtesy Rubell Museum, Miami

Hank Willis Thomas  
*...and the rest was her story* 1985/2007, 2007  
Digital C-print, Ed. 1/5  
36 x 28 3/8 in. (91.4 x 72.3 cm)  
© Hank Willis Thomas. Courtesy Rubell Museum, Miami

Hank Willis Thomas  
*So Glad We Made It* 1979/2006, 2006  
Digital C-print, Ed. 4/5  
30 x 34 in. (76.2 x 86.4 cm)  
© Hank Willis Thomas. Courtesy Rubell Museum, Miami

# Strike a Pose

## Grades 9–12

### Overview

Remix a more traditional work of art with contemporary figures.

### SC Standards Addressed

Visual Art CR.IM.1; CR.AL.1; CR.IM.1.1; CR.AI.2; CR.IH.2; P.IH.3; P.IH.3.1; P.IM.3.2

### Objectives

Students will be able to understand the original meaning and historical context of a traditional work of art.

Students will be able to apply poses and compositional devices from existing works of art to create original works of art with contemporary subjects and settings.

### Materials

- Art books/  
internet access
- Pencils
- Paper or other  
surface
- Scissors
- Glue
- Art making  
materials of  
choice
- Non-traditional  
materials:  
magazines,  
wallpaper  
scraps, or  
scrapbook  
paper may be  
useful

### Instructor Procedures

- Begin by examining the work of Rozeal, Mickalene Thomas, or Kehinde Wiley that directly reference historical works of art.
- In a group discussion, have students compare the more contemporary work to the older work that it is referencing, e.g. Mickalene Thomas' [\*Le Dejeuner sur l'Herbe: Les Trois Femmes Noires\*](#) and Manet's earlier version or equestrian portraits from Kehinde Wiley and earlier artists like Velázquez. Provide context as to the creation of the original work of art and what aspects the later artist was responding to. Be sure to discuss particular differences between the images and how they affect the overall meaning.
- Have students go around and describe each of the pieces using just one adjective. Create a list from these suggestions. Once everyone has contributed, ask whether there are any words they would like to add.
- Ask students to find a piece of art from the 16th-19th centuries that they believe embodies one of the adjectives identified in the previous step. Tell students to be prepared to justify that connection by identifying visual evidence within the piece or bringing in background research about the piece.
- Have students update the traditional piece they have chosen to reflect a modern-day subject. The subject could be someone they know or admire or a public figure they feel is lacking, but deserving of, this kind of noble treatment.
- Have students sketch out their images, noting that the pose of the figure(s) should be reflective of the original work of art. The background, details, clothing, and expression should be reflective of the person and culture they have selected as their subject.
- Have students present their work and ask students to draw comparisons between their version and the original. Ask students to explain the artistic decisions they made and underscore how they contribute to the piece's overall meaning.

## Assessment

- Evaluate students' ability to make meaning from images.
- As students design and present their work, have them explain the choices they made and how they contribute to the underlying ideas they intended for the piece.

## Adaptations/Extensions

- If students want to do portraits of themselves or one another, incorporate photography to create either a digital image or a hybrid.
- Encourage students to use non-traditional materials or collage elements for background elements if desired.
- Have students research the featured artists from *30 Americans* to learn more about their ideas and how their work has been received.

Kehinde Wiley

*Equestrian Portrait of the Count Duke Olivares*, 2005

Oil on canvas

108 x 108 in. (274.3 x 274.3 cm)

© Kehinde Wiley.

Courtesy Rubell Museum, Miami



## Resources/Background Info

- Mickalene Thomas works  
<https://www.artsy.net/artwork/mickalene-thomas-le-dejeuner-sur-herbe-les-trois-femmes-noires-2>
- Kehinde Wiley  
<https://www.theartstory.org/artist/wiley-kehinde/>
- Kehinde Wiley Reimagines Old Portraits  
<https://www.pri.org/stories/2016-11-02/kehinde-wiley-reimagines-old-portraits-because-if-black-lives-matter-they-deserve>
- Iona Rozeal-Brown's Afro-Japanese Mashup  
[https://www.wnyc.org/story/296845-iona-rozeal-browns\\_afro\\_japanese\\_mashup/](https://www.wnyc.org/story/296845-iona-rozeal-browns_afro_japanese_mashup/)

Diego Velázquez

*Equestrian Portrait of the Count Duke Olivares*, 1636

Oil on canvas

Museo del Prado

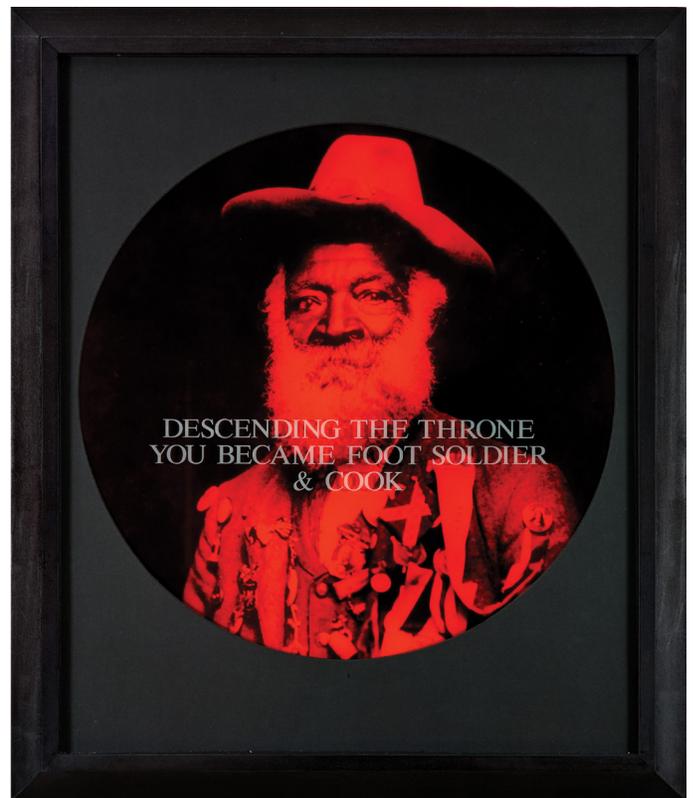
Accession number P001181



# Further Resources

Reference the following for further information or supplemental materials

- CMA 30 Americans Multimedia Gallery Tour  
<https://www.columbiamuseum.org/multimedia-gallery-tour-30-americans>
- 30 Americans. Rubell Museum  
<https://rubellmuseum.org/30a-statement>
- 30 Americans Multimedia and Further Resources. Milwaukee Art Museum  
<http://teachers.mam.org/resource/30-americans-multimedia-and-further-resources/>
- Art21 Artist Directory  
<https://art21.org/artists/>
- Smithsonian American Art Museum – artists  
<https://americanart.si.edu/art/artists>
- Museum of Modern Art – artists  
<https://www.moma.org/artists/>
- Whitney Museum – artists  
<https://whitney.org/artists>
- Learning for Justice lessons  
<https://www.learningforjustice.org/classroom-resources/lessons>
- National Museum of African American History and Culture – Talking About Race Resources  
<https://nmaahc.si.edu/learn/talking-about-race/resources>



Carrie Mae Weems, *Descending the Throne* (from *From Here I Saw What Happened and I Cried* series), 1995-1996. Two monochromatic c-prints with sand-blasted text on glass in artist frames, Ed. 6/10. 26 1/2 x 58 in. (67.3 x 147.3 cm) overall. 26 1/2 x 22 3/4 in. (67.3 x 57.8 cm) each. © Carrie Mae Weems. Courtesy Rubell Museum, Miami

# Glossary

Key terms, events and individuals relevant to the lessons and exhibition

**Found objects** – existing but often modified items used to make art that are not normally considered materials from which art is made; often they already have a non-art function

**Ganguro** – meaning “black face” in Japanese, became a popular fashion style spreading among some Japanese teenage girls; basic characteristics include bleached-blond hair and a deep tan, produced by tanning beds or make-up. The style is referenced in the work of Rozeal.

**Hip hop** – a subculture and art movement that emerged from the Bronx in New York City during the early 1970s with four key elements of DJing, MCing/rapping, B-boying/break dancing, and visual/graffiti art. Jean-Michel Basquiat began as a graffiti artist and emerged around the same time as hip hop culture was burgeoning in New York.

**John Henry** – a legendary 19<sup>th</sup>-century folk figure believed to have been a historical person; an African American steel driver for the railroad who was famed to have competed against the new steam-powered drilling machine. David Simmons features Henry in his work of the same name.

**Louis Agassiz** – a Swiss scientist who traveled through the American South with a photographer, making portraits of enslaved people which he intended to use as visual evidence to support his theories of the racial inferiority of Africans, and to prepare a taxonomy of physical types in the enslaved populations. These photographs are among those Carrie Mae Weems used in a series of work featured in this exhibition.

**Malcolm X** – a civil rights leader and the nation’s most visible proponent of Black Nationalism, which advocated economic self-sufficiency, racial pride for African Americans, and Black separatism. An image of Malcolm X is featured in a piece by Glenn Ligon.

**Mammy/Mammie** – Mammy is the most well-known and enduring racial caricature of African American women. From slavery through the Jim Crow era, the mammy image served the political, social, and economic interests of mainstream white America. During slavery, the mammy caricature was posited as proof that Black people (women specifically) were contented, or even happy, as enslaved workers and her happy demeanor and loyal servitude were offered as evidence of the supposed humanity of the institution of slavery. The Mammie archetype is referenced in the work of Carrie Mae Weems.

**Post-consumer objects** – Found objects (see above) that have been previously used and repurposed as elements of art. Featured in the work of artists like Rodney McMillan

**Richard Pryor** – a groundbreaking Black comedian and one of the top entertainers of the 1970s and 1980s. Elements from his stand-up routines are featured in a series by Glenn Ligon.

**Rodney King** – a taxi driver whose brutal beating by L.A. police officers was captured on video; later the L.A. riots began as a result of the acquittal of the officers involved. The incident was the impetus for Nick Cave to create his now signature soundsuits.

**Watts Riots** – a six-day riot in 1965 that was the largest and costliest urban rebellion of the Civil Rights era, spurred when Marquette Frye, a young African American motorist, was pulled over and arrested by Lee W. Minikus, a white California Highway Patrolman, for suspicion of driving while intoxicated. As a crowd gathered, strained tensions between police officers and the crowd erupted in a violent exchange. The outbreak of violence that followed Frye’s arrest immediately touched off a large-scale riot centered in the commercial section of Watts, a deeply impoverished Black neighborhood in South Central Los Angeles

# Know Before Your Tour

## In the Exhibition

- Please note that the *30 Americans* exhibition features nudity. While these pieces will not be featured on school tours, the objects will be on view in the galleries during in-person tours. If you would like more information or to preview the exhibition, please contact [tours@columbiamuseum.org](mailto:tours@columbiamuseum.org).

## Guidelines for In-Person Visits

- Safety precautions such as capacity limits and face coverings may be required. Visit the [CMA website](#) to find the latest information.
- Please plan to arrive 15 minutes before your tour so that it can begin on time. Tour end times will remain the same, even if your tour does not begin on time. If you experience travel delays, please call Visitor Services staff at 803-799-2810.
- Chaperones must remain with the group at all times and everyone must follow all museum safety procedures, including wearing face coverings and adhering to gallery capacities.
- Bus parking is available in the bus lane on Hampton Street in front of the museum's plaza.
- Bring only what you need. To avoid accidentally bumping into art, backpacks may not be worn on your back; they must be carried by hand (below the waist) or worn on the front of your body. No pens, food, gum, or drinks are allowed in the galleries.
- A volunteer docent leading your tour will be in contact about a week before your visit to the CMA. Please respond to this message at least 24 hours before your tour, or your reservation may be subject to cancellation.

## Guidelines for Live Virtual Field Trips

- Please advise students to mute themselves when not speaking to cut down on background noise.
- We want to have active discussions with your students—please encourage them to unmute as needed and use the chat and hand raise functions to participate.



John Bankston, *Mar's Country* / (detail), 2004. Oil on linen. 78 x 96 in. (198.1 x 243.8 cm) © John Bankston. Courtesy Rubell Museum, Miami

# Educators Get Deep Discounts on CMA Memberships

Memberships are a great way to experience the CMA. Solo membership covers one adult and all children while Duo membership covers two adults and all children (group tours excluded). We support educators by offering a great membership discount.

Get a full year of free admission for just \$15 for a Solo membership (saving \$40) or \$30 for a Duo membership (saving \$50).

## Member Benefits

Free unlimited admission for one year  
Discounts on concert tickets, classes, and lectures  
Free admission to over 150 museums across the Southeast  
Invitations to members-only events, including exhibition opening parties  
10% discount on CMA and exhibition merchandise  
20% discount on summer camps and art classes

## Join Today

[columbiamuseum.org/educators](https://columbiamuseum.org/educators)

# Evening for Educators

Evening for Educators is a free event at the CMA for all SC educators. It's a great opportunity to meet colleagues and enjoy light food and drinks while previewing special exhibitions and upcoming programs, enjoying gallery talks, and creating works of art. Professional development renewal credit forms available. Note that this program may be virtual or modified depending on current capacity limitations.

Upcoming Evenings for Educators:

- Wednesday, February 16, 2022 | 4:30 – 6:30 p.m.  
Auguste Rodin
- Wednesday, May 4, 2022 | 4:30 – 6:30 p.m.  
Anila Agha and Teacher Appreciation

Rashid Johnson, American, born 1977. *Self-Portrait as the black Jimmy Connors in the finals of the New Negro Escapist Social and Athletic Club Summer Tennis Tournament* (detail), 2008. Lambda print on dibond with stained wood frame.

© Rashid Johnson. Courtesy Rubell Museum, Miami





# Thank you to our 30 Americans Sponsors

## Presenting Sponsors



Dr. Suzan D. Boyd and Mr. M. Edward Sellers

## Lead Corporate Sponsor



## Premium Sponsor



CYBERWOVEN

## Supporting Sponsors

Susan Thorpe and John Baynes

## Contributing Sponsors

Barbara B. Boyd; Sidney and Ben Rex

## Friend Sponsors

Leslie and Jeff Archie; Benedict College;  
Cathy and Mike Love

## Patron Sponsors

Jeffrey C. Caswell & José Cotto; Dr. & Mrs. Allen J. Coles, III;  
Crisp Event Rentals; Dr. & Mrs. Benjamin M. Gimarc;  
Hotel Trundle; Sara Kirkland In Memory of John Kirkland;  
Bill Schmidt; C. Philip & Corbett Toussaint

## Media Sponsors



## Grantors



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES



We Are Columbia



SOUTH  
CAROLINA  
arts  
COMMISSION

DISCOVER  
South Carolina

## Additional Support

The Zvejnieks Foundation of South Carolina