SHADOW AND SUBSTANCE:

African American Images from The Burns Archive

an Indiana State Museum Traveling Exhibition

About the Exhibit

The 113 images in Shadow and Substance include portraits, snapshots photographs documenting inductors, property and events related to the African-American experience from the beginning of photography to today Accompanying text panels provide distorical context and background on the primary themes, making Station and Substance an accessible and moving experience for audience or all ages an backgrounds.

Originally presented by the Indiana State Museum, Indianapolis, and curated by Module cabode, Ph.D., History and Public Scholar of African-American History at Indiana University-Purdue University Indianapolis, the exhibition focuses on a wide range of themes: Bondage and Freedom; Civil War and Reconstruction; The Nadir; Jim Crow and Lynching; Community Life; Family Albums; Black Reflections on Black life; and Celebrations.

Since the early years of photography, African Americans appeared in front of and behind the camera. In some images, they were the loving focus of the picture. In others, the photographer scarcely recognizes their humanity. These images allow us to perceive how African Americans were seen by others, and how they wished to be seen. They do not tell a complete story of the past, but their eloquent shadows provide unique glimpses into the lives of African Americans over the past 160 years.

By 1860, there were more than 3.9 million slaves in the United States. Photography became a powerful tool in the struggle between slavery and abolition. In the late 1800s, African Americans were living through a time of unparalleled racial hatred. Historians have called this time "the nadir," the lowest point, to capture the despair that gripped many African Americans. Mass-produced derogatory images of black people – in advertisements, on cookie jars, dolls, breakfast cereal, stereographs and photographs – reinforced the idea of black inferiority. However, through clubs, churches, schools and businesses, black withstood and resisted oppression. Photography documented this bettle.

In the early 1900s, as cameras became smaller, images of African Americans going about ordinary life appeared. Portraits revealed the pride and dignite a everyday African Americans. Studio photogenetics and ordinary people armed with their own cameras capture colebourions and family scenes, providing a unique perspective on African Americans' hopes, lower and dreams

The Collection

The Stanley B. Burns Collection is generally recognized as the preeminent private specialty collection of 19th century historic photography. The Burns Archive of Historic Vintage Photographs is comprehensive with specializations in medical and healthcare, death and dying, African Americans and sports and recreation photography. The collection has been featured in over 100 exhibitions, and in television and videos.

Dr. Stanley B. Burns, an ophthalmologist, collector and curator in New York City, was a founding donor for several photography collections, including those at the J. Paul Getty Museum and the Bronx Museum of the Arts. Dr. Burns is the author of several books including: A Morning's Work: Medical Photographs from the Burns Archive & Collection, 1843-1939; Sleeping Beauty: Memorial Photography In America and Forgotten Marriage: The Painted Tintype and Decorative Frame, 1860-1910.

Dr. Burns is available for public lectures or dialogues at mutually-convenient times at exhibition venues.

Conversation

Dr. Stanle

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Stanley Burns Photography collector and connoisseur

Stanley Hurns stood inside the Indiana State Mai Sam, a striking faces with his charcoal pinarcine and and population that his explorations were by face that Dece and antique, they were the performed for at Dece and antique, they were the performed for the the same of the largest private photo-mathematical strikes and the same photograph in the same of one of the largest private photo-same in the same of the largest private photo-same intervention of the Arts and the same intervention to the same of the same photograph in the photograph and the same photograph and the same photograph in the same photograph and the same photograph and the photograph and the same photograph and the same photograph and the photograph and the same photograph and the same photograph and the photograph and the same photograph and the same photograph and the photograph and the same photograph and the same photograph and the photograph and the same photograph and the same photograph and the photograph and the same photograph and the same photograph and the photograph and the same photograph and the same photograph and the photograph and the same photograph and the same photograph and the same photograph and t York's Bronx Museum of the Arts, among others. The collector and commission was in Indianapolis on a recent weekday marring to look over his latest exhibition, "Shadow and Substance African Ameri-can Imagas from The Burns Archive," a selection of photographs dating back to the early 1800a. There are sait images, like the one of a little girl picking cottom in the Mississippi Dolta in 1930. And horrific sights, like the photo of a chain-whipped since.

slave. But there are positive images, too, including a proad portrait of Prederick Douglass, or the happy community gathering at a diner in Philadelphia 1950, or the snapshot of Indianapolis' own Major Taylor atop a bicycle in 1899. Whether working in words or pictures or private practice, the goal for Burns is always to educate.

How does a noted ophthalmic surgeon

become one of the world's foremost photo collectors?

I recognized that the photograph supplies infor-mation that the written description of the event does not. Like this image, which has been published a few

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times, of a dead federal soldier. But what about the black boy in the background? This is direct evidence of the unification of civilian contraband of blacks by the federal troops. Here you have a photograph of it, even if descriptions of the day would leave that out. An original untouched photograph is irrefutable evi-dence.

You've acquired your collection through aggressive buying. Tell me about where you locate these photos.

You tocate these photos. Remember, You done 40 books, hundreds of exhi-bitions and dozens and dozens of lectures. The best example is the book I just finished, "Deadly Intent," and how after the book came out I was able to buy two pictures I've been looking for forever. They're pictures of whippings within the juil system. One picture was taken in Chicago in 1926 of a wife beater beater in mission. They would do this in public. picture was usen in Chicago in 1936 of a wife beater being beater in prison. They would do this in public, with women and mersent, as a humilation. If they had that system today, there wouldn't be that much wife beating ... The pictures were only (ac-quired) after I wrote the book.

Tell me about the title of the exhibition here, "Shadow and Substance."

"Shadow and Substance" is the term used by Solutions and Solostance" is the term used by Solourner Truth, who was a black abolitionist, and it read something like, I sell the shadow, which means the photograph, to support the substance, in other words to do her work.

Why do this exhibition?

I've had several African-American exhibits before For this several Adrican-American exhibits being But I had an exhibition in 2002, supported by the United Status government and the Israeli govern-ment, and the point was to show how Americans INTERVIEW BY KONRAD MARSHALL | PHOTOS BY FRANK ESPICH | THE STAR

Shadow and Substance: African American Images from The **Burns Archive** Where: Indiana State Museum, 650 W. Washington St. When: Through May 17. Tickets: Free with musice

INDYSUNDAY INTERVIEW

ission (\$7 for adults, \$4 for children, free for mem-Info: (317) 232-1637 or www.indian

treated African-Americans, keeping in mind the preat brasel-Palestinian conflict. This exhibition was born out of that exhibit, "The Dream Deferred."

Are you a photographer yourself?

I am. I shoot events and historic personages and documentary material. I'm not a portrait photographer. But I've taken photographs at every photo-graphic exhibition I've been to, every photographic propriet examplation i we open its every proceeding in meeting, which from 1975 to today is its own historic archive

In the early 1980s, you became a strong voice in the Cultural Diversity movement particularly with regard to preserving and presenting minority art. How did that

It began with my preservation of African-American photographs, which started with the Broom Mu-seum of The Arts, in about 1980. The idea was, this seam of The Arts, in about 1980. The idea was, this is a neglected topic... African-American photo-graphs were devalued usa like their lives were in the 19th century. The pictures were thrown out. There were usually reveal States. One was the slave, the beaten here. The other was the man breaking his chain, fighting oppression... The been doing this almost 20 years now, presenting the African-American not as a beaten person, but as a distinguished person, as someone who had a claim to life, centred it and made a place for himself de-spite great oppression.

+ THE BEGINNING: Dr. Barns tolks about the photograph he acquired to start his first collection on www.indystar.com

April 19, 2009 + INDY SUNDAY -

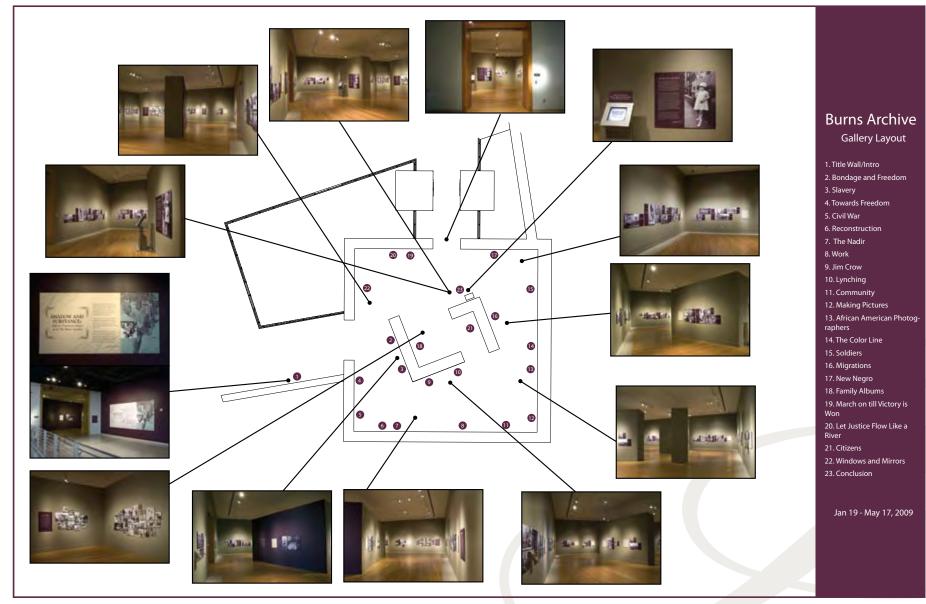
The Curator

Dr. Modupe Labode is Assistant Professor, History and Public Scholar of African American History and Museum Studies at Indiana University-Purdue University Indianapolis. Labode earned her Bachelor of Science in history from Iowa State University, and Doctorate of History from Oxford University. A Rhodes Scholar, Phi Beta Kappa, National Merit Scholarship recipient and W.E.B. DuBois Institute for Afro-American Research Fellow, Harvard University, Professor Labode's teaching and research interest include the Civil Rights Movement, gender concerns, museum studies and the African Diaspora.

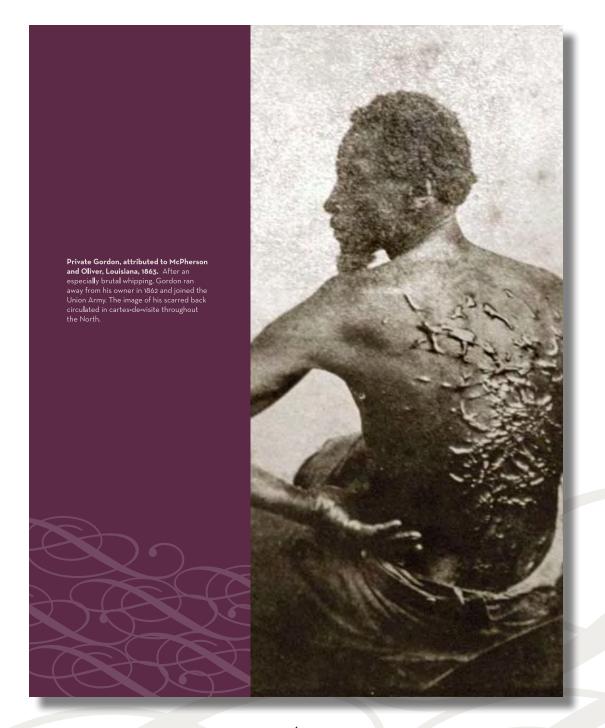
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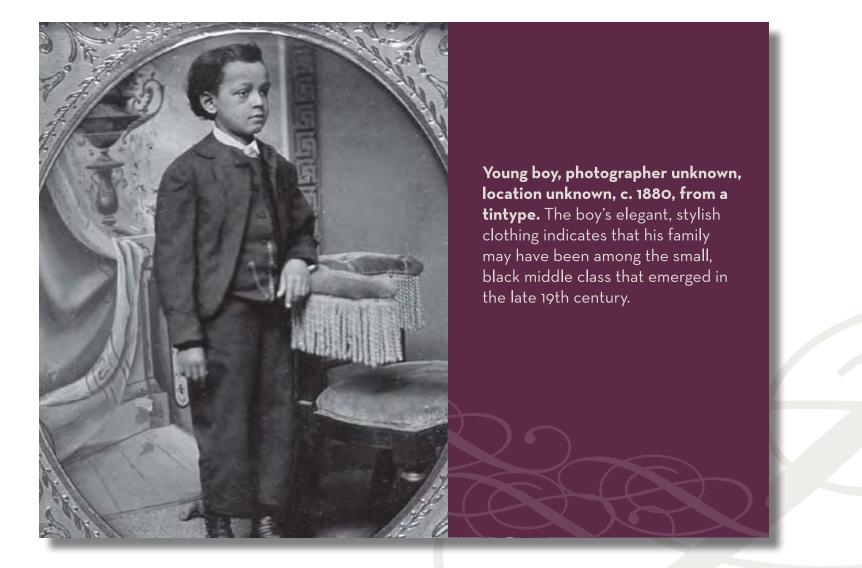


Exhibition Layout at the Indiana State Museum



White woman and enslaved girl, Washburn & Company, New Orleans, Louisiana, c. 1849, from a daguerreotype. Slaveholders often had portraits taken with their slaves. To slaveholders, the young girl was not a subject of the photograph, but merely proof of her owner's wealth and status.





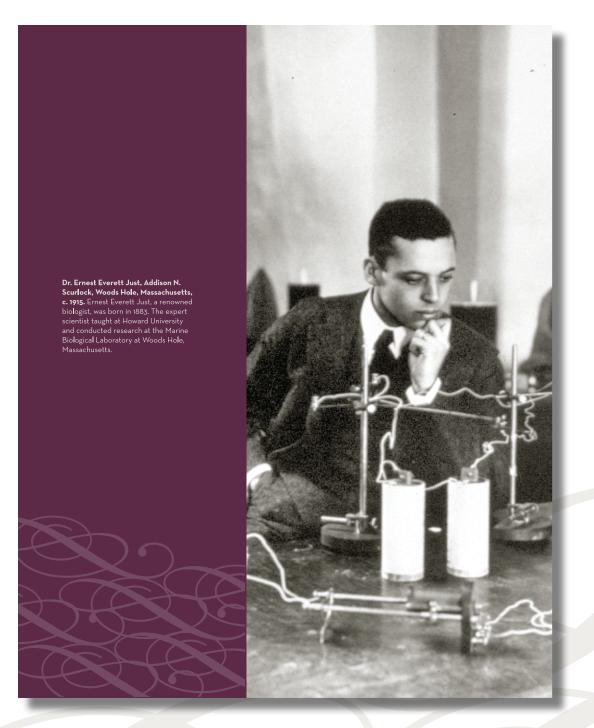


Woman playing zither, photographer unknown, location unknown, c. 1880, from a tintype. The woman's carefully placed skirt and focus on the zither communicates a sense of refinement. Black women consciously battled derogatory stereotypes in the media with images such as this.





Quaker City Female Band of Philadelphia, photographer unknown, Philadelphia, Pennsylvania, 1915. From churches, parades, schools, and clubs, African American musicians filled the air of northern cities with a wide variety of music.





Four soldiers, World War I, photographer unknown, location unknown, c. 1917. Many blacks endured unequal treatment within the military. However, many soldiers who served overseas also encountered for the first time a world that was not marked by Jim Crow segregation.



Men and women in a decorated car, photographer unknown, location unknown, c. 1930. The well-dressed couples may be preparing to take part in a parade. The men are wearing fezzes, perhaps as parts of the uniforms of a fraternal organization.





The lynching of Rubin Stacy, photographer unknown, Fort Lauderdale, Florida, 1935. Blacks were lynched throughout the United States. Images of the one depicted here led to a national anti-lynching uproar. At least 20 blacks were lynched in Indiana between 1865 and 1903. Two more black men were lynched in Marion, Indiana, in 1930.



Detroit race riot, photographer unknown, Detroit, Michigan, June 23, 1943. Racial skirmishes at an amusement park escalated into a deadly riot. By the time Federal troops intervened, the dead included nine whites and 25 blacks, 17 of whom were killed by police.