

# PICTURING PROTEST

Princeton University Art Museum | May 26-October 14, 2018

Charles Moore, American, 1931-2010

for LIFE magazine

Young demonstrator evading policeman, Birmingham, May 7, 1963

Gelatin silver print

24.1 × 34.3 cm (9 1/2 × 13 1/2 in.)

Princeton University Art Museum. Museum purchase, Mary Trumbull Adams Art Fund (2017-149)



## Special Exhibition Labels

On assignment for *Life* magazine, Moore documented the Birmingham protests of 1963, the culmination of months of anti-segregation actions organized by the Southern Christian Leadership Conference. He captured the four-day period when peaceful protesters, including students, were attacked by police dogs and pummeled with fire hoses. Transcending the local, eliciting sympathetic activism, and giving photographic form to racism, Moore's photographs gripped the nation. Despite the importance of these images in chronicling police brutality in the context of the civil rights movement, it has been argued that the mainstream media's focus on moments of spectacular violence reduced the complexity of the fight for racial justice to a narrative of white-on-black violence.

Charles Moore, American, 1931-2010

for LIFE magazine

Demonstrators being dragged into custody by police, Birmingham, May 7, 1963

Gelatin silver print

27.6 × 27.9 cm (10 7/8 × 11 in.)

Princeton University Art Museum. Museum purchase, Mary Trumbull Adams Art Fund (2017-150)



## Special Exhibition Labels

Today mobile phones ensure that no demonstration goes undocumented, but in the 1960s civil rights organizers orchestrated media coverage to give visibility to resistance and build support for the cause. Referring to the photographs of 1963 broadcast worldwide, Martin Luther King Jr. wrote: "The brutality with which officials would have quelled the black individual became impotent when it could not be pursued with stealth and remain unobserved. It was caught . . . in gigantic circling spotlights. It was imprisoned in a luminous glare revealing the naked truth to the whole world." Here, Moore captures both the violence of mass arrests and the emotional aftermath of protest. However, because white reporters infrequently interviewed black protesters, the subjects' identities and personal perspectives did not circulate in the mainstream press.

Charles Moore, American, 1931-2010

for LIFE magazine

A hose-soaked demonstrator, Birmingham, May 7, 1963

Gelatin silver print

34.3 × 22.9 cm (13 1/2 × 9 in.)

Princeton University Art Museum. Museum purchase, Mary Trumbull Adams Art Fund (2017-151)



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Andy Warhol, American, 1928-1987

*Birmingham Race Riot*, 1964

Screenprint

image trimmed to sheet: 50.8 × 61 cm (20 × 24 in.)

Princeton University Art Museum. Gift of Ileana and Michael Sonnabend (x1986-210.5)



#### Special Exhibition Labels

A year after its publication in *Life* magazine, Charles Moore's iconic image of police dogs attacking a peaceful high school protester in Birmingham was cropped, reversed, and silkscreened by Warhol. By removing the image from its news context and presenting it as an art print, the artist introduced an emotional distance from political protest, exposing the ways media imagery desensitizes the public to violence. Critics have problematized Warhol's selection of photographs like this one that perpetuate an image of victimized blacks, amplified by the print's heightened contrast.

Flip Schulke, American, 1930-2008

for LIFE magazine

*White students protesting the enrollment of black students, Montgomery High School, Montgomery, Alabama*, September 10, 1963

Gelatin silver print

35.4 × 27.4 cm (13 15/16 × 10 13/16 in.)

Princeton University Art Museum. Museum purchase, gift of William J. Salman, Class of 1955 (2010-225)



#### Special Exhibition Labels

Almost ten years after the decision of *Brown v. the Board of Education*, the first black student to attend a white public school in Alabama enrolled on September 9, 1963. The next day, Schulke captured white students protesting integration and revealed, in the expressions of the students, their necks taugth with tension, the implacable hatred of the crowd. While many famous photographs associated with the civil rights movement record the commitment of its leaders and activists, this image presents a vivid reminder of what they found themselves up against.

Gordon Parks, American, 1912-2006

for LIFE magazine

Untitled, March on Washington for Jobs and Freedom, Washington, D.C., August 28, 1963, printed 2016

Inkjet print

image: 35.4 × 52.5 cm (13 15/16 × 20 11/16 in.)

sheet: 50.8 × 61 cm (20 × 24 in.)

Princeton University Art Museum. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-191)



#### Special Exhibition Labels

Gordon Parks, the first African American staff photographer at *Life* magazine, covered the August 1963 March on Washington for Jobs and Freedom, where demonstrators from across the country gathered in front of the Lincoln Memorial to protest continuing inequalities faced by African Americans. More than three thousand members of the press covered what was at the time the largest demonstration in the nation's capital. In these two portraits of protesters set apart from the crowd, Parks shifts the visual emphasis away from the civil rights movement's charismatic leader to capture the contributions of individual citizens. Poignant images of individuals facilitated the empathy that Parks believed could undo the concept of difference that drove racism and segregation.

Gordon Parks, American, 1912-2006

for LIFE magazine

Untitled, March on Washington for Jobs and Freedom, Washington, D.C., August 28, 1963, printed 2017  
Inkjet print

image: 52.8 × 35.5 cm (20 13/16 × 14 in.)

sheet: 61 × 50.8 cm (24 × 20 in.)

Princeton University Art Museum. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-194)



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Unknown photographer

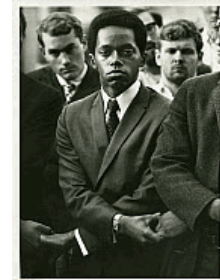
for Princeton Alumni Weekly

Marion Sleet at a vigil for Martin Luther King Jr., Princeton University's Nassau Hall, April 9, 1968

Gelatin silver print

19 × 25.4 cm (7 1/2 × 10 in.)

University Archives, Princeton University Library



#### Special Exhibition Labels

Propelled by the activism of the Association for Black Collegians, Princeton University suspended classes on April 9, 1968, to memorialize Martin Luther King Jr, who had been assassinated five days earlier. An overflowing meeting in Alexander Hall was followed by small group seminars. Here, Marion Sleet, Class of 1969, attends a vigil on the front steps of Nassau Hall led by Dr. Carl A. Fields, the first African American dean at an Ivy League university.

Unknown photographer for Bric-a-Brac (undergraduate yearbook)

Association of Black Collegians protest at Princeton University's Nassau Hall, ca. 1969

Exhibition print from a digital file

University Archives, Princeton University Library



#### Special Exhibition Labels

Princeton's Association of Black Collegians—formed in 1966 and associated with the national Student Nonviolent Coordinating Committee and the Black Power Movement—protested Princeton's University's investment in companies doing business in South Africa and thus complicit with apartheid. Beginning in March 1969 and continuing into the 1980s, the Association of Black Collegians argued for divestment through demonstrations on Canon Green and sit-ins in Nassau Hall and New South Hall, which then held the University's administrative offices.

Leonard Freed, American, 1929-2006

Two children stand in front of black awareness sign, New York City, ca. 1970

Gelatin silver print

20.3 × 25.4 cm (8 × 10 in.)

Princeton University Art Museum. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6763)



#### Special Exhibition Labels

Freed chronicled everyday life in African American communities to investigate the manifestations and effects of the civil rights movement. In this image, two black school children pose in a way that suggests the maturity of adults. Behind them, stenciled writing on a building reads: "Black is Beautiful / Also a Struggle / Join the Struggle," evoking a rallying cry of the Black Power Movement in its fight for an equal embrace of the black body in the wake of white supremacy.

Fred W. McDarrah, American, 1925-2007

for The Village Voice

Police guarding Hilton Hotel from Yippie demonstrators, 1968 Democratic National Convention, August 25, 1968

Gelatin silver print

18 × 24.6 cm (7 1/16 × 9 11/16 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund



#### Special Exhibition Labels

In 1968, following the assassinations of Martin Luther King Jr. and Robert Kennedy and with coverage of the Vietnam War intensifying, disenfranchised protestors became more confrontational. During the Democratic National Convention, numerous groups planned to converge in Chicago to mark their opposition to the war, including the Black Panther Party and the Youth International Party, or Yippies. Photojournalist Fred McDarrah depicts a scene of communal defiance as young demonstrators gather in Chicago's Grant Park, one of the battlegrounds between anti-war protesters and the authorities. The display of force by the National Guard in front of the Hilton Hotel, where the delegates were staying, creates a juxtaposition that underscores the choreographic qualities of protests.

Fred W. McDarrah, American, 1925-2007

for The Village Voice

New York Times photographer Barton Silverman gets arrested, 1968 Democratic National Convention, August 27, 1968

Gelatin silver print

17.7 × 25.4 cm (6 15/16 × 10 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund



#### Special Exhibition Labels

Widely televised, the events of the Democratic National Convention were remarkable not only for the violence exercised by police officers but also for the violence directed at members of the press. McDarrah documented the moment when the *New York Times* photographer Barton Silverman was forcibly detained following his own documentation of police arresting demonstrators.

Fred W. McDarrah, American, 1925-2007

for The Village Voice

Pyramid of Protest, Grant Park during the 1968 Democratic National Convention, 1968, printed 1972

Gelatin silver print

image: 31.1 × 46.4 cm (12 1/4 × 18 1/4 in.)

sheet: 40.6 × 50.5 cm (16 × 19 7/8 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund



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Unknown photographer

Group discussion led by Robert Geddes, School of Architecture, 1970

Gelatin silver print

20.3 × 25.4 cm (8 × 10 in.)

University Archives, Princeton University Library

#### Special Exhibition Labels

In 1968 faculty members began to host teach-ins to educate students about the war and raise collective consciousness. In 1970 Robert Geddes, then dean of the Princeton University School of Architecture (1965-1982), hosted lunchtime discussions, this one alongside Tony Smith's *Moses* (1967-68)—which had just been installed in front of Prospect House. Sitting to the left of Geddes is Anthony Vidler, faculty in the School of Architecture from 1965 to 1993.



Ann Meuer

for Princeton University Department of Information

Students at Princeton University protest the war in Vietnam, ca. 1968

Gelatin silver print

20.3 × 25.4 cm (8 × 10 in.)

University Archives, Princeton University Library

#### Special Exhibition Labels

Simply drawn and often sobering, posters served as rallying cries for peace, defamations of President Nixon and the federal government, and tributes to the martyrs of the civil rights movement. On campus posters ranged from the philosophical “Real peace, not realpolitic” to the poetic, “Ours is the guilt . . . but theirs is the sorrow.”



Unknown photographer

Students at Princeton University protest the war in Vietnam, 1968

Gelatin silver print

20.3 × 25.4 cm (8 × 10 in.)

University Archives, Princeton University Library



Unknown photographer

for Princeton Alumni Weekly

Student demonstration against the Institute for Defense Analysis (IDA), 1967-1970

Gelatin silver print

20.3 × 25.4 cm (8 × 10 in.)

University Archives, Princeton University Library

#### Special Exhibition Labels

At Princeton the crescendo of student activism occurred in 1970, as it did on other campuses around the nation. While the morality of the US war in Vietnam sparked campus protests, the actions of the University—from the role of the Army Reserve Officers' Training Corps (ROTC) to the University's affiliation with the Institute for Defense Analysis (IDA)—prompted students to pursue change on campus as well. Beginning in the fall of 1967, the local chapter of Students for a Democratic Society (SDS) led numerous student and faculty demonstrations to demand that the University sever its ties with the IDA, a research division of the Department of Defense, then located on Prospect Avenue. (Now called the Center for Communications Research, it is located elsewhere in town.)



Unknown photographer  
for Princeton Alumni Weekly  
Student demonstration against the Institute for Defense Analysis (IDA), 1967-1970  
Gelatin silver print  
25.4 × 17.8 cm (10 × 7 in.)  
University Archives, Princeton University Library



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J. Todd Faulkner  
for Princeton Alumni Weekly  
Demonstration outside Nassau Hall, ca. 1967  
Gelatin silver print  
University Archives, Princeton University Library



Unknown photographer  
for Princeton Alumni Weekly  
Student demonstration against the Institute for Defense Analysis (IDA), 1967-1970  
Gelatin silver print  
12.7 × 17.8 cm (5 × 7 in.)  
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Unknown photographer  
for Princeton Alumni Weekly  
Rally at the Institute for Defense Analysis (IDA), May 1970  
Gelatin silver print  
University Archives, Princeton University Library



#### Special Exhibition Labels

When Huey Newton, founder with Bobby Seale of the Black Panther Party, was imprisoned for the death of Officer John Frey, the leadership of the Black Panther Party evoked his incarceration as a reminder of black oppression and brutal police tactics. Newton's likeness became an emblem of the Party, and the "Free Huey" slogan was emblazoned on flags, T-shirts, posters, and walls—seen here as graffiti by students on the wall of the Institute for Defense Analysis (IDA). After three years of rallies and protests across the country, Newton's conviction was overturned. On February 8, 1971, Newton spoke at Princeton University to an audience of seven thousand.

Bill Pierce  
for Princeton Alumni Weekly  
Washington peace demonstration, November 15, 1969  
Gelatin silver print  
20.3 × 25.4 cm (8 × 10 in.)  
University Archives, Princeton University Library



#### Special Exhibition Labels

On November 15, 1969, the Vietnam Moratorium Committee staged a peaceful anti-war demonstration in Washington, DC, attended by nearly half a million people, including Princeton students. Acknowledging their reputation as among the more politically conservative in the Ivy League, students carried signs that read "Even Princeton," a slogan first used at the November 27, 1965, March on Washington to End the War in Vietnam.

Unknown photographer  
for the Office of Communications, Princeton University  
1970 Commencement ceremony, 1970  
Exhibition print from a digital file  
University Archives, Princeton University Library



#### Special Exhibition Labels

Within an hour of Nixon's announcement in April 1970 that the United States had invaded Cambodia, more than 2,500 students and faculty filled the University Chapel to protest the escalation of the war. As the campus contemplated collective action, about 200 students surrendered their draft cards. On May 4, 1970, nearly 4,000 students, faculty, and staff voted for a "Strike against the War" that "committed Princeton as an institution to work against expansion of the war, rather than a strike against the university." At graduation the class of 1970 marched with signs reading "End the War"; some wore street clothes and white armbands instead of caps and gowns.

Unknown photographer  
for Princeton Alumni Weekly  
1970 Commencement ceremony, 1970  
Gelatin silver print  
image: 19.4 × 24.1 cm (7 5/8 × 9 1/2 in.)  
sheet: 20.3 × 25.4 cm (8 × 10 in.)  
University Archives, Princeton University Library



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Martha Rosler, American, born 1943

*Woman with Cannon (Dots)*, 1967-72, printed 2008

Photomontage

50.8 × 61 cm (20 × 24 in.)

frame: 63.5 × 53.3 × 3.8 cm (25 × 21 × 1 1/2 in.)

Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2008-1072)

#### Special Exhibition Labels

Produced at the height of the conflict in Vietnam, this photomontage belongs to the series *Bringing the War Home: House Beautiful*, in which Rosler inserted images from the Vietnam War into magazine-styled domestic interiors. The substitutions are scaled so as to appear seamless, heightening the works' cognitive dissonance: public and private, militarism and eroticism collide to underscore that what happens "over there" in times of war directly impinges on what happens at home. Originally, Rosler photocopied and distributed the photomontages as leaflets at anti-war demonstrations; it wasn't until the 1990s that she began to show them in galleries and museums.



John Filo, American, born 1948

Anguish: Claspng her head in anguish, coed reacts with horror upon seeing body of student who was shot and killed by National Guardsmen during war protest rally at Kent State University here May 4. The slain girl [sic] is one of two girls and two boys killed during the disorders, May 4, 1970  
Gelatin silver print

image: 17.5 × 24.3 cm (6 7/8 × 9 9/16 in.)

sheet: 20.5 × 25.4 cm (8 1/16 × 10 in.)

Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2008-40)



#### Special Exhibition Labels

This view is not Filo's second take of the famous scene of May 4, 1970, but, in fact, his first. Here, Vecchio can be seen at the far-right edge of the scene, running toward the dead body. In capturing this moment, Filo risked his own life—as did many of the photographers represented in this exhibition, including Charles Moore in Birmingham and Fred McDarrah in Chicago—transcending the role of witness to become an active participant in protest.

John Filo, American, born 1948

Kent State Remembered: A girl screams before the body of a dead student lying face down on the campus of Kent State University in 1970. National Guardsmen had fired into a crowd of demonstrators and four persons were reported dead in the disorders, May 4, 1970  
Gelatin silver print

image: 16.3 × 25 cm (6 7/16 × 9 13/16 in.)

sheet: 19 × 26 cm (7 1/2 × 10 1/4 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund



#### Special Exhibition Labels

At Kent State University armed members of the Ohio National Guard were deployed on May 4, 1970, to respond to approximately five hundred student demonstrators. Four unarmed students were fatally shot by Guardsmen and nine more were wounded. When the shots rang out, senior John Filo was working in the student photography lab. During the confrontation and ensuing chaos, he captured the agonized expression of fourteen-year-old Mary Vecchio as she kneeled over the body of Jeffrey Miller. Widely published, Filo's Pulitzer prize-winning image transcended documentary photography to become an icon of the Vietnam War era, a signifier to this day of student protest and collective condemnation of violence.



Richard Hamilton, British, 1922-2011

*Kent State*, 1970

Color photo screenprint

73 × 103 cm (28 3/4 × 40 9/16 in.)

frame: 81 × 109.5 × 4 cm (31 7/8 × 43 1/8 × 1 9/16 in.)

Princeton University Art Museum. Museum purchase, Laura P. Hall Memorial Fund (2008-58)



#### Special Exhibition Labels

This work began as a bleary snapshot that the Pop artist took while watching television news reports of the Kent State University shootings. Capturing a fleeting moment of agony, Hamilton translated his photograph-of-a-photograph into a haunting screenprint whose five thousand impressions ensured its wide distribution. Ringed by a black border—a remnant of the television screen from which it was taken—this contemporary pietà asserts its identity as a televisual image and underscores the role that television had recently begun to play in the framing of public experience.

Garry Winogrand, American, 1928-1984

*Hard Hat Rally, New York City*, May 8, 1970

Gelatin silver print

image: 23 x 34.1 cm (9 1/16 x 13 7/16 in.)

sheet: 27.8 x 35.2 cm (10 15/16 x 13 7/8 in.)

frame: 46.4 × 56.5 cm (18 1/4 × 22 1/4 in.)

Princeton University Art Museum. Gift of Victor S. Gettner, Class of 1927 and Mrs. Gettner (x1981-60.5)



#### Special Exhibition Labels

On May 8, 1970, anti-war protesters who had gathered on Wall Street as part of a day of reflection called by Mayor John Lindsay were confronted by counter-protestors, construction workers who raged through Manhattan in the ensuing hours and weeks, culminating in the "Honor America, Honor the Flag" rally. Dozens of flags fill the frame of Winogrand's photograph, which captures the energy and "Impeach the Red Mayor" slogans of the counter-protesting crowd. More than any other work on view, this image immerses the viewer in the dense throng. To this day, "hardhats" facing off against "hippie" youth has remained a dominant image of the era, supporting a narrative about the class polarization of anti-war sentiment. The reality, however, was more complex, as thousands of workers participated in anti-war activities through their unions.

Robert Rauschenberg, American, 1925-2008

*No. 48, from Surface Series From Currents*, 1970

Screenprint

image: 89 x 89 cm (35 1/16 x 35 1/16 in.)

sheet: 101.5 x 101.6 cm (39 15/16 x 40 in.)

Princeton University Art Museum. Gift of Arthur A. Goldberg (x1983-111 I)



#### Special Exhibition Labels

One of Rauschenberg's first explicitly political works, *Surface Series from Currents* (1970) is a portfolio of eighteen photomontages that feature headlines, photographs, and ads from the January and February 1970 editions of the *New York Times*, *New York Daily News*, and *Los Angeles Times*. *Currents*, referring both to current events and to the currents sweeping through the country, contemplates the visual ways that modern culture communicates its values. No. 48 of this series offers a glimpse of the headline "Anti-War Marchers Back GE Strike," referring to the General Electric Strike of 1969-70, which was harnessed by the anti-war movement as an opportunity to reach new constituencies.

Aldo Tambellini, American, born 1930

*BLACK TV*, 1968

Digital video

duration: 9 minutes, 34 seconds

#### Special Exhibition Labels

The Chicago riots, the war in Vietnam, and Robert Kennedy's assassination are presented as rapid-fire abstractions in Tambellini's sensory witness to the violence of the world in 1968. Splicing news footage the way Rauschenberg assembles print news (right), the artist scrutinizes racialized brutality and modern technology. At a time when television was increasingly pervasive, *BLACK TV* challenged the eye's capacity to cope with a relentless stream of cinematic data. Tambellini was a member of the anarchist group Black Mask and associated with the Umbra group, a progenitor of the Black Arts Movement.



Fred W. McDarrah, American, 1925-2007  
for The Village Voice  
Demonstrators at the Stonewall Inn, New York City, 1969  
Gelatin silver print  
22.6 × 15.4 cm (8 7/8 × 6 1/16 in.)  
Museum purchase, Fowler McCormick, Class of 1921, Fund



**Special Exhibition Labels**

Following a violent police raid early on June 28, 1969, the queer community that gathered regularly at the Stonewall Inn in Greenwich Village fought back against routine raids, harassment, and discrimination. Several days of protest marked the beginning of the gay liberation movement, a tremendous cultural shift at a time when few were willing to openly identify as gay. McDarrah's photograph, a rare shot from the time of the uprisings, therefore offers a double act of visibility. Under a sign that reads "to fight for our county, they invaded our rights," a group of young people poses next to the bar after it was shut down and covered in denunciatory graffiti.

Fred W. McDarrah, American, 1925-2007  
for The Village Voice  
Demonstrators at the Women's Strike for Equality, New York City, August 26, 1970  
Gelatin silver print  
12.6 × 20.2 cm (4 15/16 × 7 15/16 in.)  
Museum purchase, Fowler McCormick, Class of 1921, Fund



**Special Exhibition Labels**

On August 26, 1970, more than thirty thousand women marched down Fifth Avenue demanding equal rights, better child care assistance, and the right to medical abortion. Sponsored by the National Organization for Women (NOW), the Women's Strike for Equality marked women's liberation as a national movement. By this point, photographic and televised coverage of demonstrations had become standard, if not rote. Covering the march for *Life* magazine, McDarrah captured—in the protestors' hand gestures—the legacy of visual strategies passed from one protest movement to the next: the V sign for peace from the anti-war movement and the raised fist associated with Black Power. In the interlinked arms of the protestors, McDarrah also called attention to the movement's racial diversity.

Fred W. McDarrah, American, 1925-2007  
for The Village Voice  
Demonstrators at the Women's Strike for Equality, New York City, August 26, 1970  
Gelatin silver print  
image: 12.1 × 18.2 cm (4 3/4 × 7 3/16 in.)  
sheet: 12.3 × 18.4 cm (4 13/16 × 7 1/4 in.)  
Gift of the Estate of Fred W. McDarrah



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Fred W. McDarrah, American, 1925-2007

for The Village Voice

José Rodríguez-Soltero burning American flag at Bridge Theatre on St. Mark's Place, New York City,  
April 8, 1966

Gelatin silver print

24.2 × 18.6 cm (9 1/2 × 7 5/16 in.)

Gift of the Estate of Fred W. McDarrah



#### Special Exhibition Labels

Politically engaged performance art was not new in the 1960s, but widespread protests and the acceleration of mass media created a new field of collaborative performances in this decade. The anti-war performance by the queer Puerto Rican artist and filmmaker José Rodríguez-Soltero, part of an event titled LBJ, was photographed for the *Village Voice* by Fred McDarrah, who also reviewed the event. As the number-one pop hit of the moment, “Ballad of the Green Berets,” played, Rodríguez-Soltero set an American flag on fire. McDarrah recounted in his review: “People screamed ‘Throw him out!’ Others applauded wildly. Still others were dumbfounded and puzzled as to how they should react to this extraordinary anti-American theater piece.”