

stonewall

national museum & archives

Traveling Exhibitions

Exhibitions Available to All CenterLink LGBT Centers



**WELLS
FARGO**

This traveling exhibition series is presented with generous support from Wells Fargo Bank.

Since its founding in 1973, Stonewall National Museum & Archives (SNMA) has grown into one of the nation's leading lesbian, gay, bisexual and transgender (LGBT) cultural history resources. Complementing Stonewall National Library with more than 30,000 volumes, the mission of Stonewall National Museum & Archives is to preserve and share the proud culture of lesbian, gay, bisexual, and transgender people and their significant role in American society.



© Steven Shires Photography 2015

1300 East Sunrise Boulevard • Fort Lauderdale, Florida 33304

954-763-8565 • Stonewall-Museum.org

Exhibition Menu

Exhibition Panels: Most exhibition panels measure 30” wide x 40” high. Measurements and number of exhibit panels follow each description.

Installation: Except where indicated, each panel has two metal grommets in the top corners. Panels may be hung from the grommets using small nails, mounted on the wall with 3M poster strips, or displayed on individual easels. Easels may be available for rental from Stonewall National Museum & Archives by request, for an additional fee.

If an exhibition is too large to display in its entirety, contact SNMA staff will help you to select portions of the exhibit that will allow the content and theme to be represented well, in an edited version that is a smaller size.

Shipping: Exhibitions ship in a large cardboard box measuring 36” x 6” x 42.” A pre-paid return shipping label is provided.

Discussion Guide: When available, as indicated below.

Sponsor Recognition: A display panel acknowledging the partnership, between CenterLink and Stonewall National Museum & Archives with generous support from Wells Fargo will be included. This will be a custom designed panel with YOUR LGBT Center’s logo prominently displayed alongside any local sponsors you have brought on to support this program at your center. It is our hope that CenterLink centers will take this program as an opportunity to fundraise!



For more information on exhibition rentals or sales, contact Emery Grant, Director of Programming and Education, by phone 954-763-8565 x1102 or email emery@stonewall-museum.org.

50 Years: The Stonewall Uprising



In June 1969, riots at the **STONEWALL INN**

in New York's Greenwich Village are generally cited as the starting point of the LGBTQ rights movement, but the facts are considerably more nuanced and even disputed.

Then referred to as the Gay and Lesbian Rights Movement, the LGBTQ rights movement had been steadily, if slowly, growing during the 1960s. Arguably, the first widely noted times gay bar patrons fought back against police harassment took place in California years before the Stonewall riots. Media coverage immediately after the Stonewall uprising was minimal.

Yet within a year, the first gay pride marches had taken place and gay activist organizations had sprung up. The era of LGBTQ liberation was about to dawn.

This exhibition looks at the who, what and where of those June nights in an attempt to understand why the Stonewall riots became the catalytic movement in the effort to secure equal rights for LGBTQ Americans.

stonewall
National Museum of Archives
stonewall-museum.org

Image: Stonewall rioters (including Jackie Homans, far left), New York City, June 28, 1969. Photo by Joseph Ambrosini, NY Daily News, 1969.

1

In June 1969, riots at the Stonewall Inn in New York's Greenwich Village are generally cited as the starting point of the LGBTQ rights movement, but the facts are considerably more nuanced and even disputed.

Then referred to as the Gay and Lesbian Rights Movement, the LGBTQ rights movement had been steadily, if slowly, growing during the 1960s. Arguably, the first widely noted times gay bar patrons fought back against police harassment took place in California years before the Stonewall riots. Media coverage immediately after the Stonewall uprising was minimal.

Yet within a year, the first gay pride marches had taken place and gay activist organizations had sprung up. The era of LGBTQ liberation was about to dawn.

This exhibition looks at the who, what and where of those June nights in an attempt to understand why the Stonewall riots became the catalytic movement in the effort to secure equal rights for LGBTQ Americans.

18 30" w x 40" h panels

Out of the Shadows

A Gay American Timeline from Police Raids to Stonewall Riots 1903 - 1969

The word "homosexuality" did not exist until 1868, but persons attracted to their own sex did. During the 19th century, "passionate male friendships" occurred. In New York, America's largest city, Walt Whitman made notes about the young working class men he encountered, but in rural communities, most homosexuals felt isolated. After experiencing a more permissive society in Europe, many soldiers returning from World War I in 1918 settled in large cities. American women won the right to vote in 1920, and lesbians realized there were alternatives to being a wife and mother. The prosperous carefree 1920s and the early 1930s made homosexuality acceptable in urban settings, with gay men and lesbians gathering in speakeasies in Greenwich Village, Harlem, New Orleans and San Francisco. A homosexual underground thrived. The tide shifted in 1935 to conservatism, and homosexuals were declared "deviant." When America entered World War II in 1941, many lesbians joined the

Women's Army Corps. Then once again, in 1945, soldiers returned from war with a taste for freedom, but the prevailing atmosphere was not tolerant. In 1948, Dr. Alfred Kinsey's study on human sexuality revealed there were many more homosexuals in America than society imagined. During the 1950s, a witchhunt ousted numerous homosexuals from government jobs, and aversion therapy attempted to "cure" them. But some gay men and women countered by forming homophile organizations not only to educate the public and stop police entrapment and raids but also to help each other find self-worth. A few homosexual magazines were published as well as myriad gay and lesbian pulp fiction paperbacks. With the arrival of the liberal 1960s, homosexuals were picketing The White House for equal rights. They were no longer invisible. They were ready to fight back on June 27, 1969, when police raided a small gay bar in Greenwich Village called the Stonewall Inn.

OUT OF THE SHADOWS

**A GAY AMERICAN TIMELINE
FROM POLICE RAIDS
TO STONEWALL RIOTS
1903-1969**

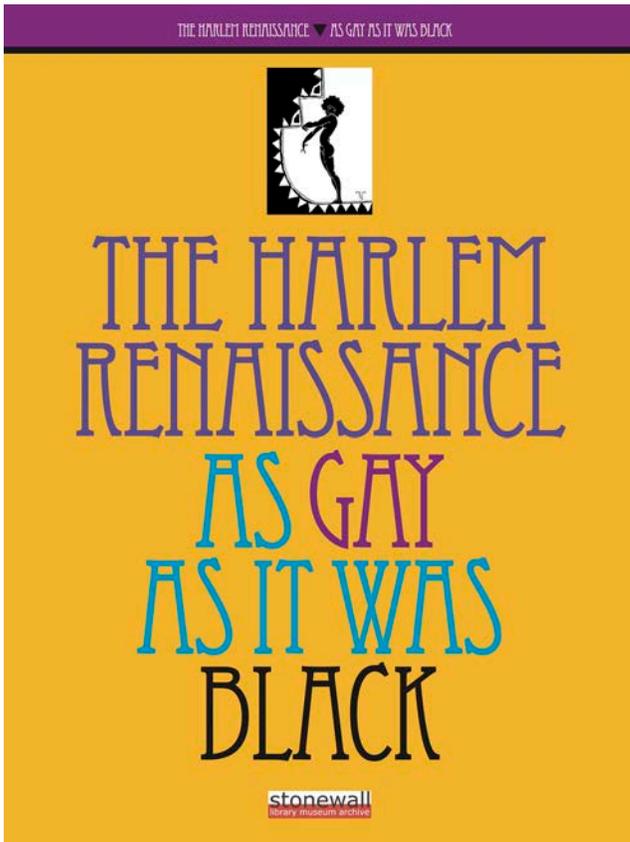
Curated by Charles L. Ross
Exhibition Sponsors

STELLA

The ramifications of a new sexual openness that slowly began to emerge in post-WWII America are explored in this exhibition. From the gay enclaves that sprang up in New York, San Francisco and other cities to the founding of the Mattachine Society and Daughters of Bilitis, public expressions of homosexuality during this period were beginning to become more visible.

This new openness led politicians, psychiatrists and journalists to define - usually negatively - what it meant to be homosexual. It also triggered a backlash, including "Lavender Panic," which associated gays with Communism. With the backlash limiting public visibility in dominant popular culture outlets, such as film and television, gays and lesbians sought to express themselves in pulps - mass market paperbacks - and the theater. By the 1960s, gay visibility became more politicized, culminating in the 1969 Stonewall uprising, the birthplace of the modern era of gay and lesbian liberation.

9 30" w x 30" h panels, arranged in a linear timeline



The Harlem Renaissance As Gay as It Was Black

This exhibition explores homosexuality in Harlem during the artistic movement that defined black culture in the 1920s and 1930s.

"You just did what you wanted to do. Nobody was in the closet. There wasn't any closet," said artist Bruce Nugent about life in Harlem during the 1920s.

The Harlem Renaissance occurred when New York still had laws banning homosexuality. As a result, very few of the artists and writers profiled in this exhibit can be considered "out" or "gay" in any modern sense of the terms. Nonetheless, leading Harlem Renaissance writers from Langston Hughes and Zora Neale Hurston to Angelina Weld Grimke and Nella Larsen encoded their work with homosexual undertones. Sculptor Richmond Barthes used his art as a means of working out internal conflicts related to race and sexuality. And, the jazz and blues of countless artists provided homosexual subcultures with expressive styles and social rituals.

21 30"w x 40"h panels



Transcending Gender Bodies & Lives

Transcending Gender Bodies & Lives

Gay, lesbian, bisexual and transgender people have faced a long history of shared systematic oppression by gender and sexual norms.

This exhibit examines ways that gender identity, gender expression and sexual orientation intersect. As gender expression, sexual identity and a sense of community are very important facets of LGBT culture, the exploration of our similarities and differences can teach us how to support one another so that we may live our lives truly, freely and safely.

The LGBT community is united by the shared value of every person's right to a genuine expression of self.

10 30"w x 40"h panels

The Orlando 49: Documenting the 2016 Orlando Tragedy and Its Consequences

Geared for middle and high school settings, this education module includes six display panels and a Leader's Guide. Printed in English and Spanish, the combined materials provide a comprehensive and LGBTQ inclusive examination of this event. The exhibit examines the Pulse Orlando tragedy alongside hate crimes which have occurred to marginalized groups throughout American history. It illustrates the issues uncovered by the event, including discussion of prejudice and hate motivated violence targeted toward race, ethnicity, age, gender and sexuality.

The final display panel concludes with discussion questions that address the implications of the Orlando tragedy and addresses themes of intersectionality, multicultural understanding and relationships in today's school environments.

In school environments, this exhibit can be the centerpiece of a single lesson about the tragedy at Pulse in Orlando, or the basis for lengthier study. The panels may be used singly or as a group.

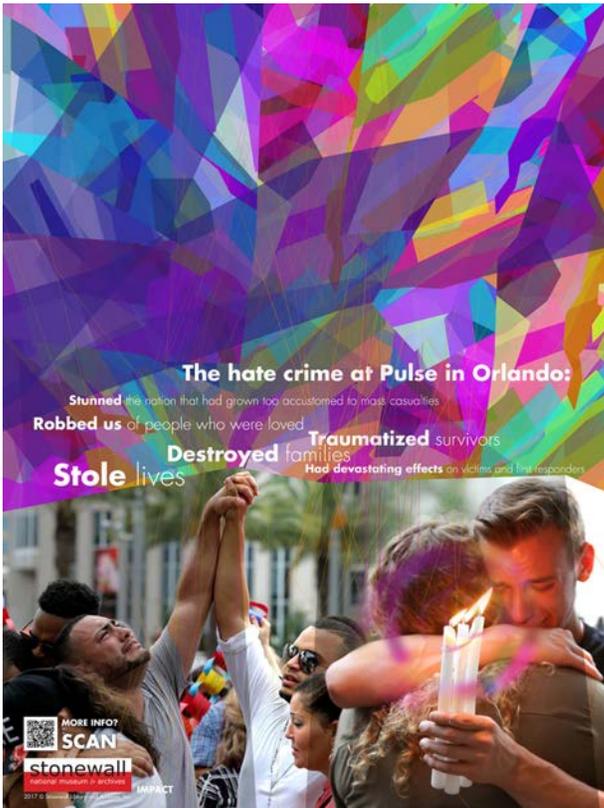
6 30" w x 40" h panels in English
6 30" w x 40" h panels in Spanish
Leader's Discussion Guide (English)

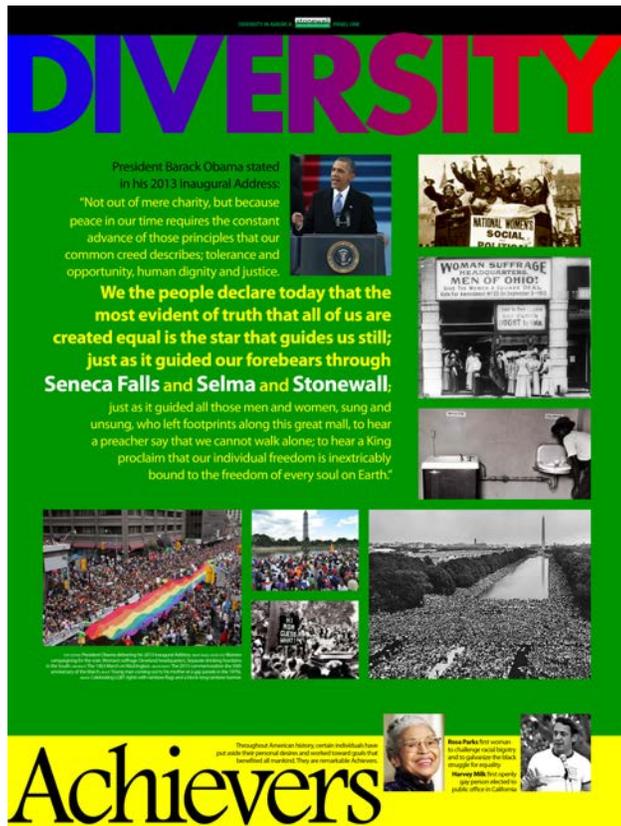
Familia, Tradición, Música

Familia, Tradición, Música, was created in honor of Hispanic Heritage Month, September 15 – October 15, and explores the heritage and culture of Hispanic Americans and recognizes their many contributions to the American experiences.

While "Hispanics" is the term used to describe the largest ethnic minority in the USA, the exhibit emphasizes the diversity of their many self-identities. Coming from different cultures, different races, and different countries, this exhibit emphasizes values of reflected in the lives of the notable Hispanics featured and demonstrate the great influence that Hispanics have in shaping American culture.

14 17" w x 24" h panels in English
Leader's Discussion Guide (English)





Diversity

This exhibit contextualizes the LGBT Civil Rights Movement within the larger historical context of Civil Rights struggles throughout United States history.

Using an excerpt of President Barack Obama's 2013 presidential speech as a starting point for discussion, the four-panel exhibit depicts historic photos, landmark-event court rulings, and examples of high-achieving individuals from the ranks of the Women's Suffrage, African American, and LGBT Civil Rights Movements.

4 17" w x 24" h panels



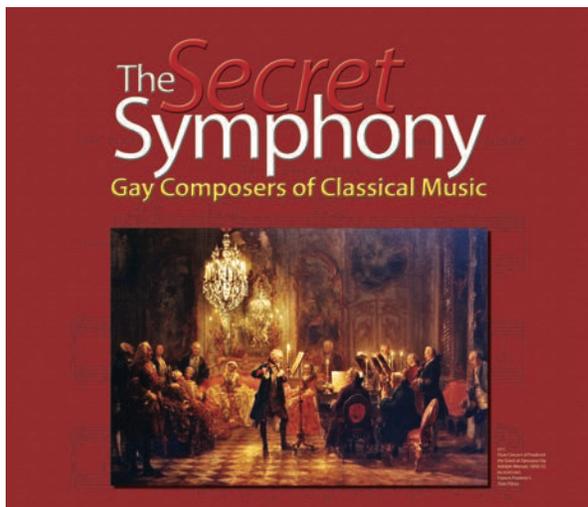
Day of Silence

The *Day of Silence* exhibit seeks to heighten awareness of the issue of school bullying of LGBT youth and to stimulate meaningful discussion among and between students, teachers, school staff and parents within any middle or high school.

GLSEN's Day of Silence, held each April since 1996, is a student-led national event where folks take a vow of silence to highlight the silencing and erasure of LGBTQ people at school. The ultimate goal of the exhibit is to inform and energize a lively discussion related to the creation of schools that are safe and accepting for all young people. The purpose of the exhibit is to familiarize young people with the notion of "silence" and the ways it provides a powerful message of support for LGBT students who are targets of bullying and harassment.

The exhibit also includes a list of extended resources.

6 30" w x 40" h panels



The Secret Symphony

Gay Composers of Classical Music

Could a composer's sexual orientation influence the music he created? If a gay person felt an outcast from society, which for centuries labeled them a criminal, their internalized feelings could affect number aspects of their life. Some scholars contend Tchaikovsky's *Fourth Symphony* expressed his despair at being homosexual. The composer dedicated his *Sixth Symphony Patétique* to his homosexual nephew; it is speculated the composition was inflamed by Tchaikovsky's passion for the younger man. Francis Poulenc dedicated some of his compositions to his male lovers because they inspired his work. Benjamin Britten tailored operas expressly for his lover, tenor Peter Pears. Some composers, such as John Corigliano and David Del Tredici, created works specifically related to gay concerns, such as AIDS. Homosexual composers have often struck the right chord.

9 30"w x 40"h panels



Breaking the Sound Barrier

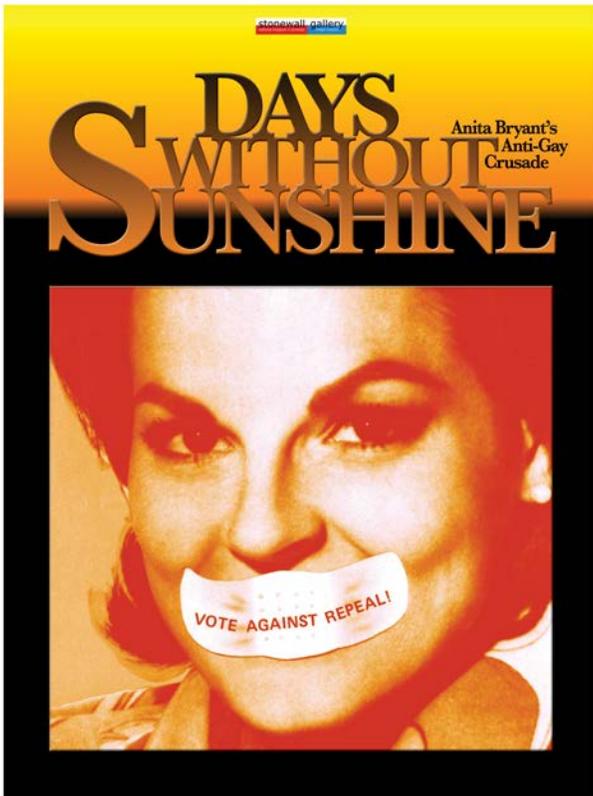
The Women's Music Movement

1970s-1990s

In the late 1960s and early 1970s, opportunities for women in the music industry were the exception rather than the rule. If being a woman musician meant few opportunities in the music business, being an "out" lesbian meant getting cut out of the equation completely.

Women's music was created as an alternative to the male-dominated music industry: Musicians, engineers, cover artists, producers and distributors. Although not all women associated with the movement were homosexual or bisexual, lesbians were the driving force behind it, devoted to cultivating a separate creative space that encouraged women's autonomy and supported the lesbian lifestyle.

9 30"w x 40"h panels



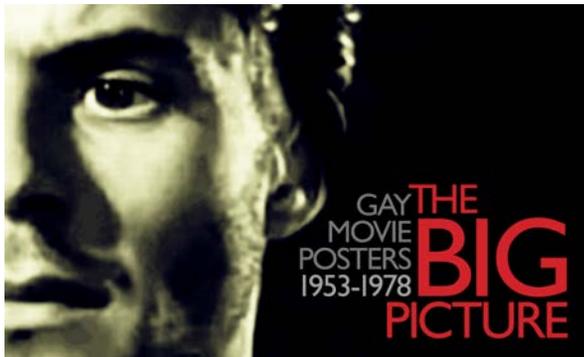
Days Without Sunshine

Anita Bryant's Anti-Gay Crusade

This exhibition explores singer and citrus industry spokesperson Anita Bryant's *Save Our Children* campaign that successfully repealed a 1977 Miami-Dade ordinance that outlawed discrimination based on sexual orientation in employment, housing and public accommodation. Bryant's self-styled crusade marked the beginning of a concerted backlash against America's increasingly vocal and organized homosexual population that, by the mid 1970s, was beginning to gain political momentum. Bryant's *Save Our Children* campaign portrayed homosexuals as deviants and child molesters, setting an example that would be repeated by social and religious conservatives for decades.

An unforeseen outcome of the Save Our Children Campaign, the debate garnered unprecedented media attention for the growing gay rights movement, and served as a catalyst for the gay and lesbian community to organize nationally and fight back. It remains a pivotal moment in the history of the gay rights movement.

12 30"w x 40"h panels



The Big Picture

Gay Movie Posters 1953 to 1978

The poster for *Suddenly, Last Summer*, the 1959 film adapted from Tennessee Williams' play, displays Elizabeth Taylor in a sexy swimsuit. Who could know the subject is homosexuality? In order to avoid government censorship, movie producers and distributors developed the Motion Picture Production Code in the 1930s. Depictions of subjects deemed immoral – such as drug addiction and sexual perversion – could no longer have a favorable presence on film. Of course, such taboos, and homosexual characters, while certainly not in the limelight, were seen in the shadows. With the end of the Production Code in 1968, depicting homosexuality in films was no longer forbidden. Now gays became more obvious, and for at least the next decade or two, were usually objectified as a villain or other effeminate male stereotype. The Big Picture, a survey of twenty-five years of gay posters, showcases films in which homosexuality takes center stage.

6 30"w x 40"h panels



Dear Abby, Letters and Advice on Homosexuality

Find out just how ahead of her time Abigail Van Buren was on issues of LGBT compassion and understanding. Abigail Van Buren (Pauline Phillips), had been publicly speaking up for gays and lesbians since the early 1980s, referring a distraught parent to Parents, Families and Friends of Lesbians and Gays.. With her pearls and sometimes smirky one-liners and June Cleaver haircut she was sticking up for LGBT lives, when most were afraid to touch the subject, reaching hundreds of newspapers, red state and blue.

10 30"w x 40"h panels



AS SEEN ON TV
An Exploration of LGBT Characters: 1954-1979

As Seen On TV An Exploration of LGBT Characters: 1954-1979

Stonewall Museum explores the history of LGBT characters on television. Fifty years ago, prime-time television often depicted LGBT characters as sexual deviants and mentally deranged, and sometimes as flat-out murderers. Negative attitudes toward gay TV characters lingered until the 1970s. With a 25-year timeline of episodes, the exhibit shows popular 1970s sitcoms such as "All in the Family," "Sanford and Son," "Barney Miller", "The Jeffersons" and "The Bob Newhart Show" warming up to LGBT characters.

10 30"w x 40"h panels

For more information on exhibition rentals or sales, contact Emery Grant, Director of Programming and Education, by phone 954-763-8565 x1102 or email emery@stonewall-museum.org.

Stonewall National Museum & Archives
1300 East Sunrise Boulevard • Fort Lauderdale, Florida 33304