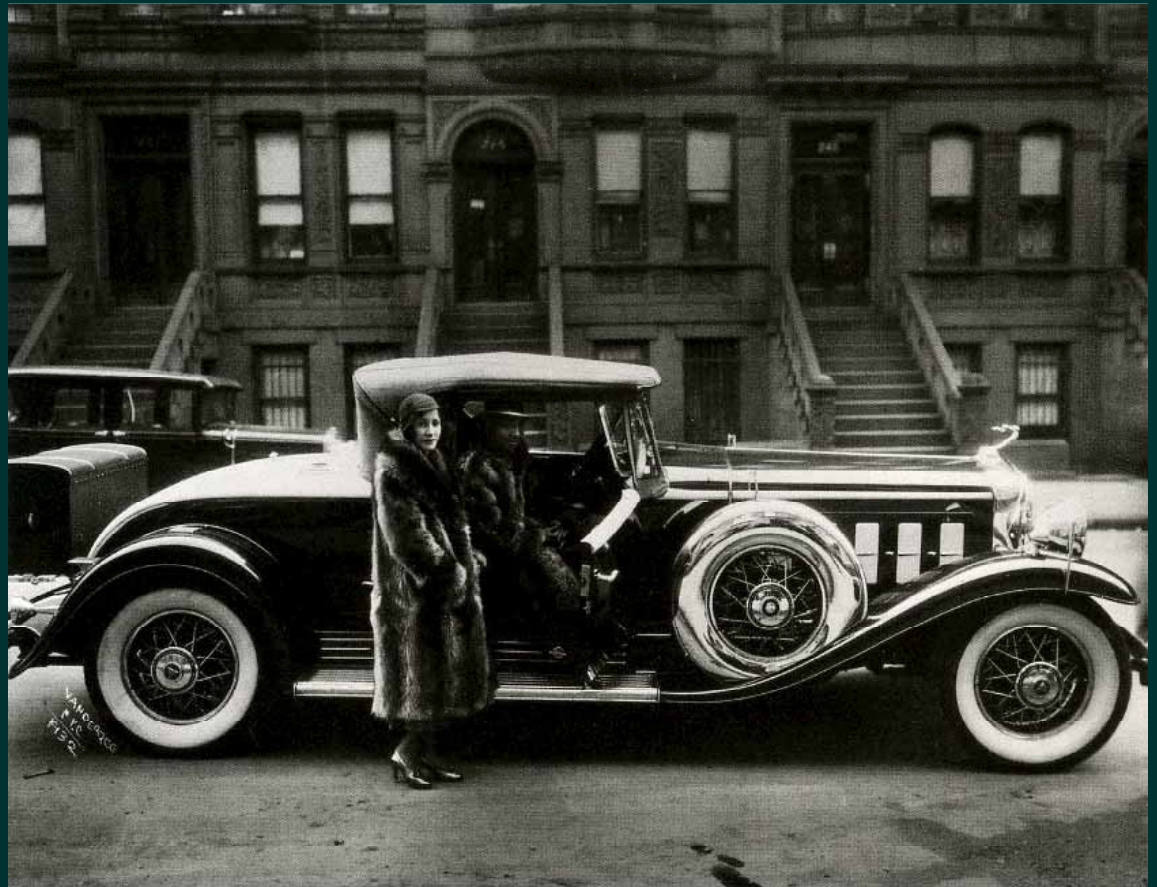


ARTHIST 283-01 / AAAS 227-01: *MODERN &  
CONTEMPORARY AFRICAN AMERICAN ART*

August 31, 2020

# Enter and Exit the New Negro & The Cult of the People



Above: James VanDerZee, *Couple wearing raccoon coats with a Cadillac, taken on West 127<sup>th</sup> Street, Harlem, New York, 1932*. Photograph.



Winold Reiss, *Langston Hughes*, 1925.  
Charcoal & pastel.



Above: Aaron Douglas, *Dance Magic*, 1929-30. Mural in the College Room Inn, Chicago (destroyed); Right: Carl Van Vechten, *Aaron Douglas*, 1933. Photograph.





SELF-PORTRAIT

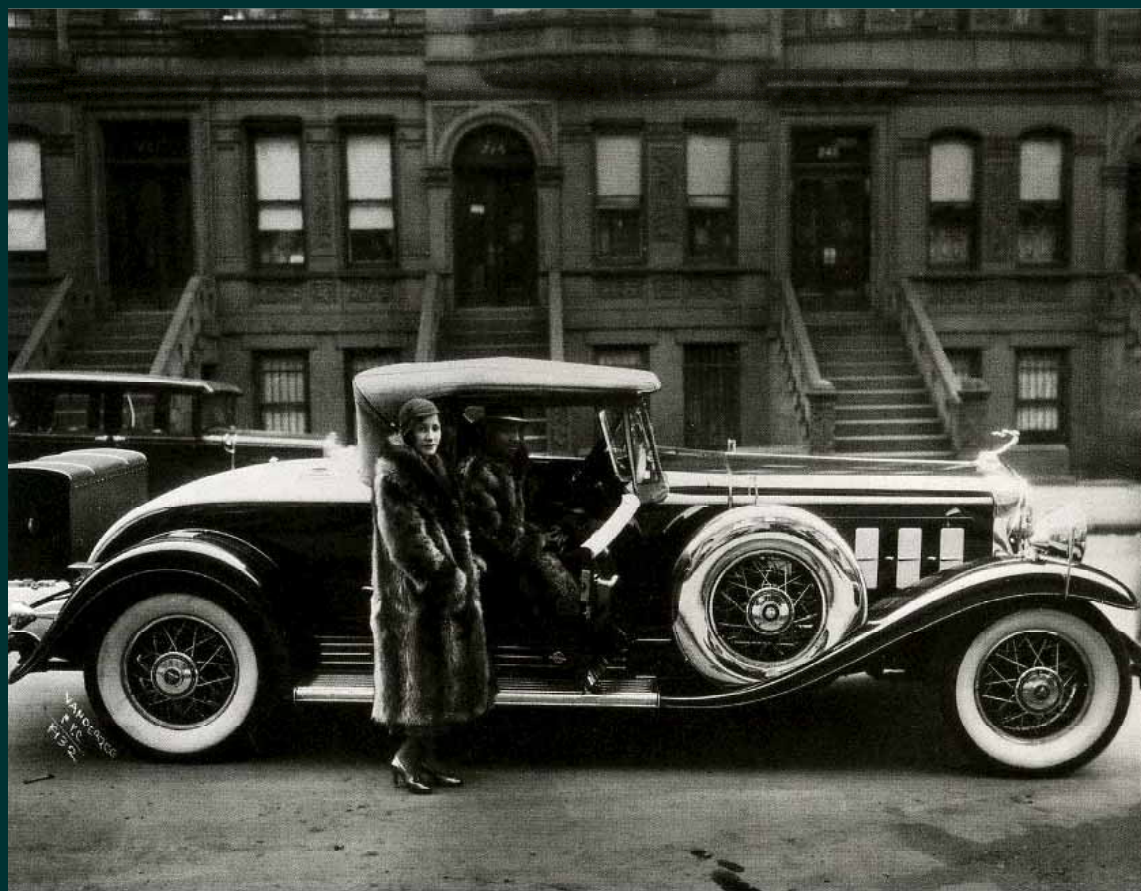
William H. Johnson

EXHIBIT OF FINE ARTS  
by  
American Negro Artists

Presented by the  
Harmon Foundation  
and  
The Commission on Race Relations  
Federal Council of Churches



Above: Cover of Harmon Foundation Exhibition Catalogue (with *Self-Portrait* by William H. Johnson, 1929. Oil on canvas); Right: Laura Wheeler Waring, *Anna Washington Derry*, circa 1927. Oil on canvas.



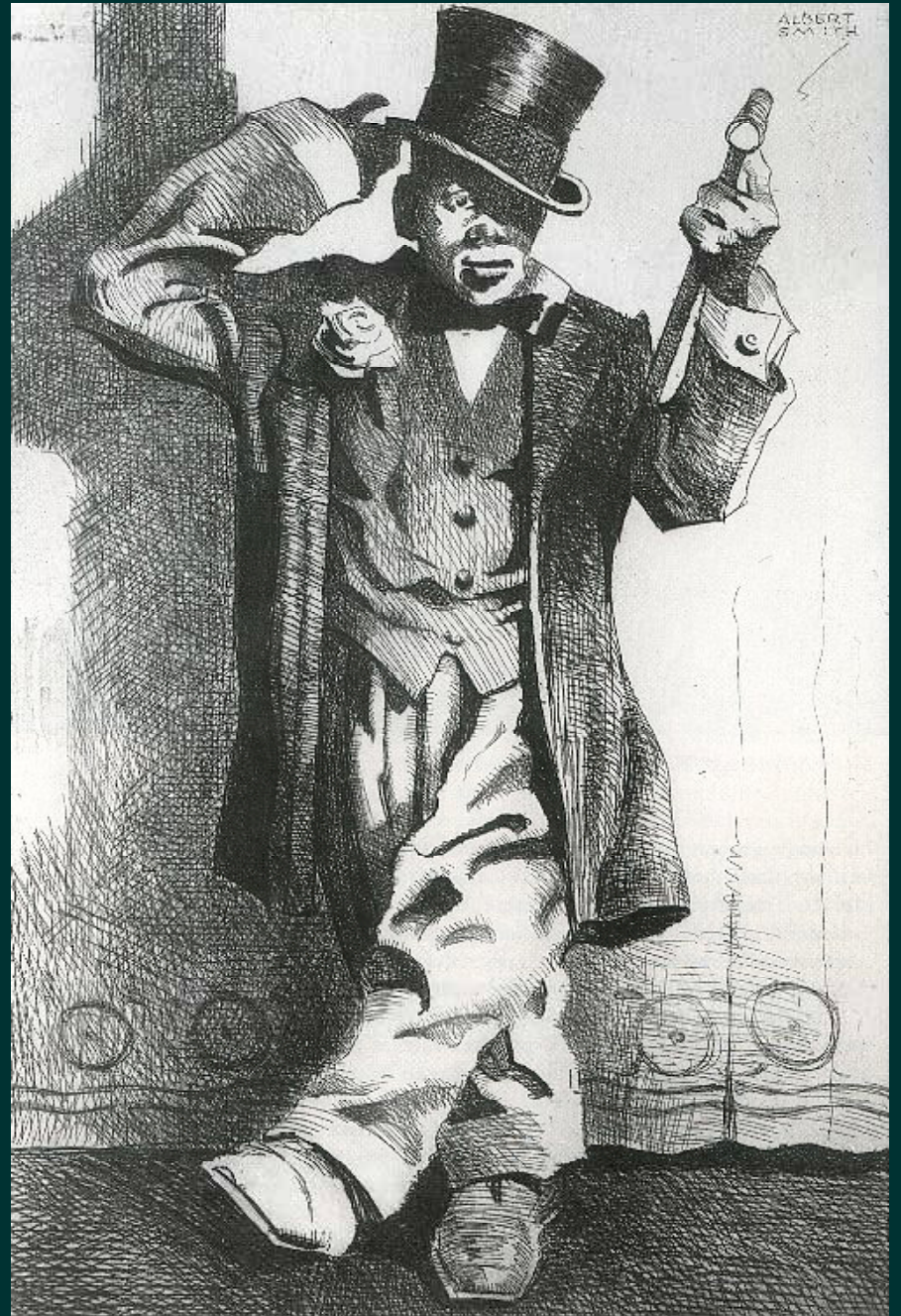
Left: Doris Ulmann, *Baptism in River, South Carolina*, 1929-30. Photograph; Right: James VanDerZee, *Couple wearing raccoon coats with a Cadillac*, taken on West 127<sup>th</sup> Street, Harlem, New York, 1932. Photograph.



*"We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it does not matter. We know we are beautiful. And ugly too. The tom-tom cries and the tom-tom-tom laughs. If colored people are pleased we are glad. If they are not, their displeasure does not matter either. We build our temples for tomorrow, strong as we know how, and we stand on top of the mountains, free within ourselves."*

Langston Hughes, "The Negro Artist and the Racial Mountain" (1926)

Albert Alexander Smith, *A Tap-Dancer*, c. 1928.  
Etching.







Archibald J. Motley, Jr., *Jockey Club*, 1929. Oil on canvas.





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Charles Dawson, *Chicago Defender* illustration for Madagasco, 1925.



Aaron Douglas, *Harriet Tubman*, 1931. Oil on canvas mural (at Bennett College, Greensboro, North Carolina).





Paul Colin, From *Le Tumulte Noir*, circa 1927.



Sargent Johnson, *Negro Woman*, 1933.  
Terracotta.





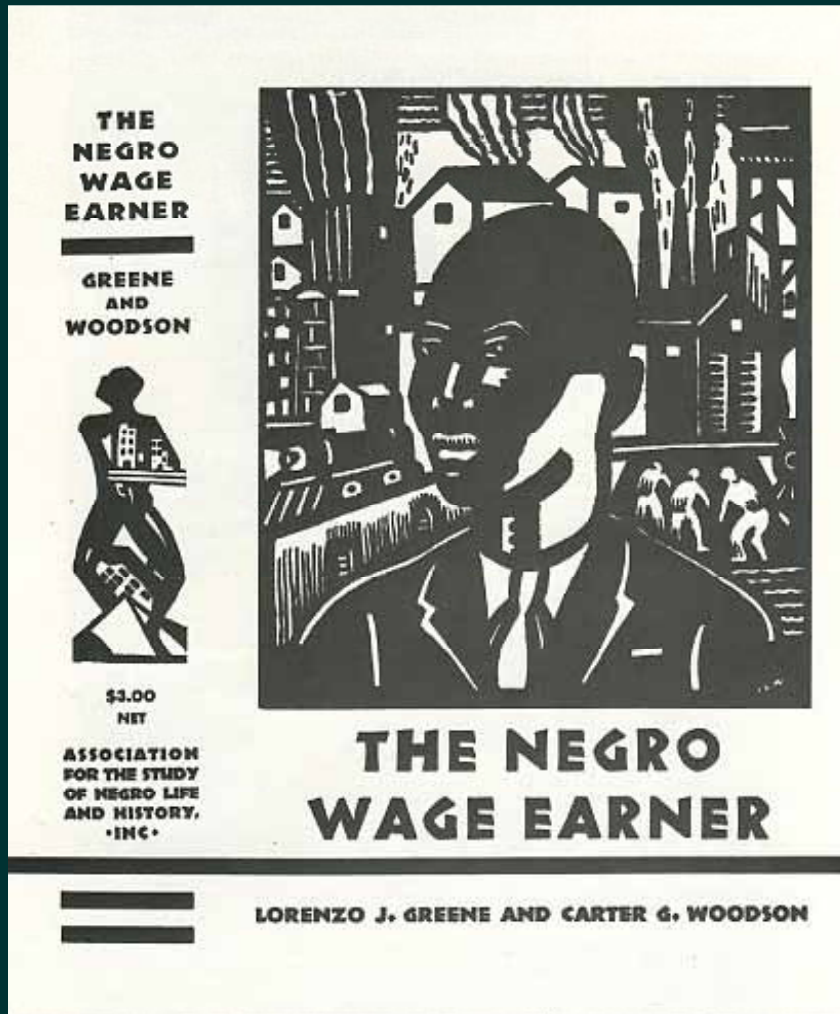
Archibald J. Motley, Jr., *The Picnic*, 1936. Oil on canvas.





Palmer Hayden, *Midsummer Night in Harlem*, 1936. Oil on canvas.





James Lesesne Wells, book jacket for *The Negro Wage Earner*, 1930. Offset print of linoleum cut.



Ernest Crichlow, *Lovers*, 1938.  
Lithograph.



Augusta Savage, *Lift Every Voice and Sing*  
(*The Harp*), 1939. Plaster (destroyed).





Lois Mailou Jones, *Les Fétiches*, 1938. Oil on canvas.





Left: William Edmondson, *Angel*, circa 1932-37. Limestone; Above: Photograph of Elijah and Cornelia Pierce, circa 1935.