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

Above: James VanDerZee, *Couple wearing raccoon coats with a Cadillac, taken on West 127th Street, Harlem, New York*, 1932. Photograph.
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.
“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)
Archibald J. Motley, Jr., *Jockey Club*, 1929. Oil on canvas.
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Charles Dawson, *Chicago Defender* illustration for Madagaso, 1925.
Paul Colin, From *Le Tumulte Noir*, circa 1927.