

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

Pride, Assimilation & Dreams

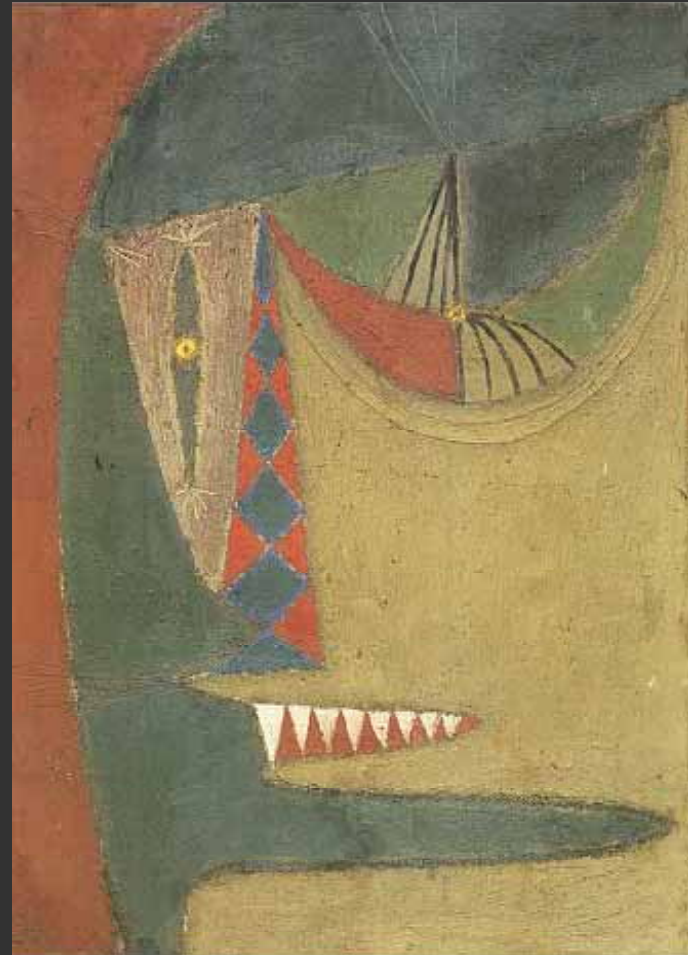
September 9, 2020

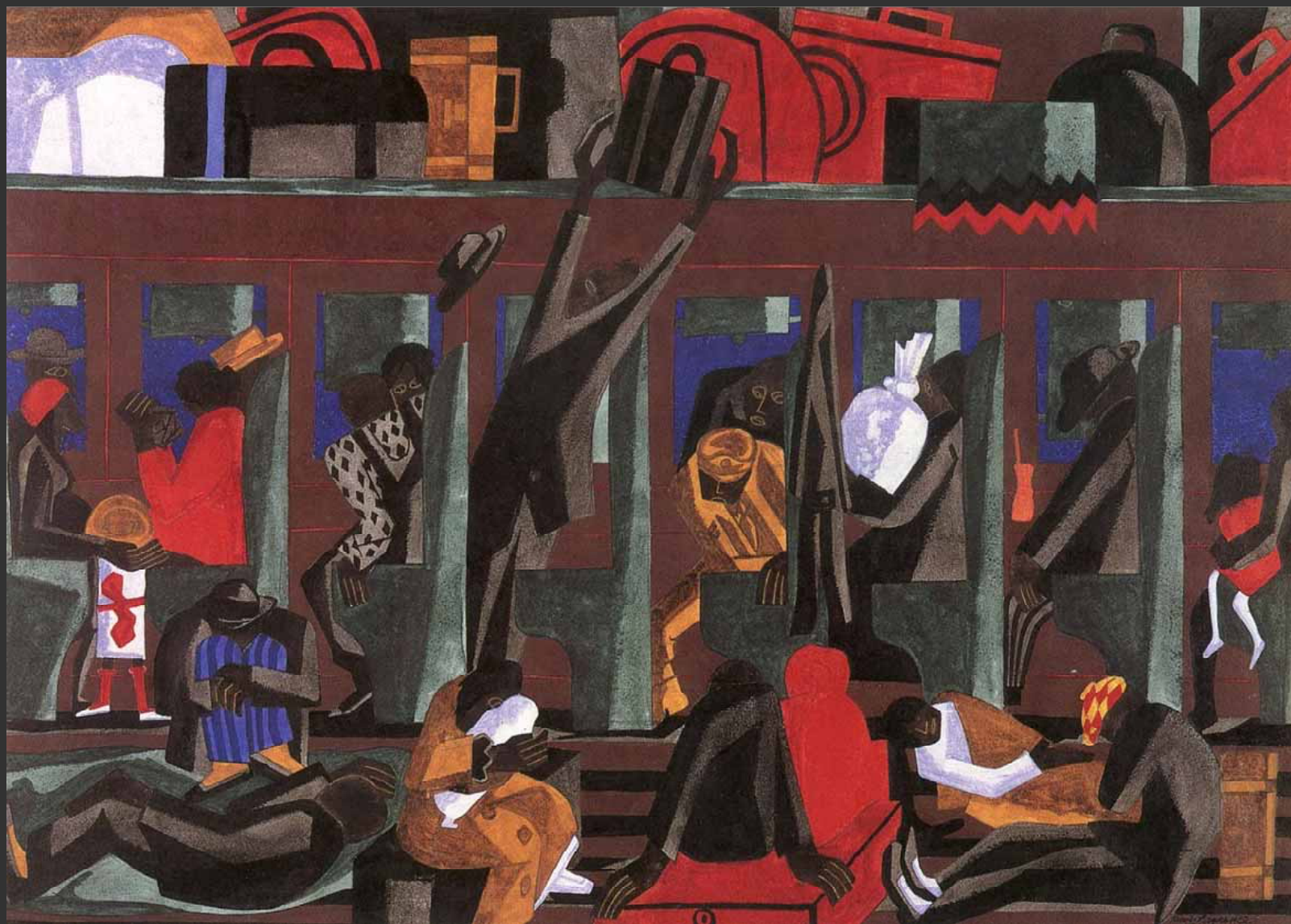




John N. Robinson, *Self-Portrait*, circa 1945.
Oil on canvas.

Harlan Jackson, *Mask No. II*,
1949. Oil on canvas.





Jacob Lawrence, *Going Home*, 1946. Gouache on Paper.

William H. Johnson,
Jitterbugs (V), 1941-42. Oil
on Fiberboard.





Eldzier Cortor, *Room No. 6*,
1948. Oil on Canvas.
(Destroyed).

Hector Hyppolite, *Pan de Fleur (Basket of Flowers – Voodoo)*, 1947.





James Hampton, *The Throne of the Third Heaven of the Nations Millennium General Assembly*, circa 1950-64. Mixed media Assemblage.

Norman Lewis, *Every Atom Glows: Electrons in Luminous Vibrations*, 1951.
Oil on canvas.



Haile Woodruff,
*The Art of the
Negro Murals*,
Panel 5:
Influences,
1950-51. Oil on
canvas,
Clark-Atlanta
University,
Atlanta,
Georgia.





Left: Bob Thompson, *Garden of Music*, 1960. Oil on canvas. Right: Richard Hunt, *Arachne*, 1956. Welded Steel.

Ollie Harrington, *"No, it don't make sense to me neither, Bootsie. But white folks jus' won't buy nothin' if it makes sense!"* October 17, 1959.
Pencil & ink on paper.



"No, it dont make no sense to me neither Bootsie. But white folks jus' won't buy nothin' if it makes sense!"



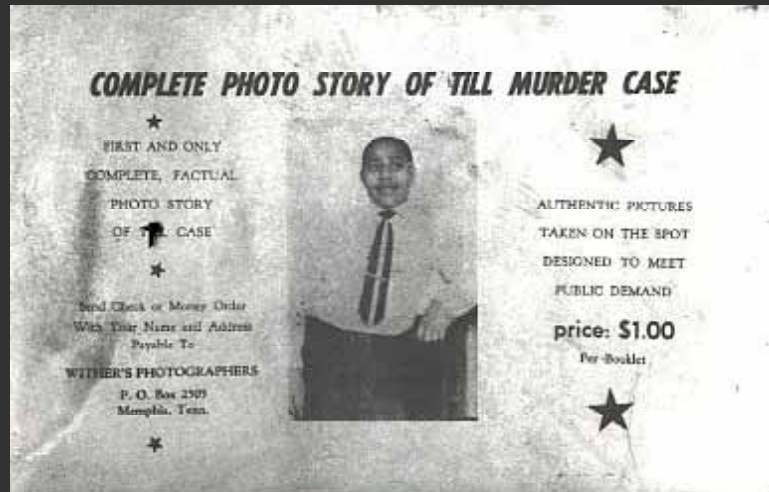
Wifredo Lam, *The Eternal Presence*, 1945. Oil on canvas.



Gerard Sekoto, *Woman Ironing*,
circa 1940-41. Oil on canvas.



Left: Elizabeth Catlett, *I Have a Special Fear for My Loved Ones*, 1946. Linocut.
Right: Charles White, *Oh, Mary, Don't You Weep*, 1956. Ink on board.



Above left:
Ernest C.
Withers, *Cover
of Complete
Photo Story of
Till Murder
Case*, 1955.
Offset
Lithograph.
Lower left:
Norman
Rockwell I, *The
Problem We
All Live With*,
1964. Oil on
canvas.

