AAAS 589S / VMS 555S
BLACK VISUAL THEORY: PORTRAITURE

Cutting a Figure, “Preface,” “Posing while Black” and “Interlocutors”

Thursday, January 20, 2022

Video clips from Alvin Ailey’s Quintet (1968).
Introduction: Posing While Black
Left: Anne-Louis Girodet, Portrait of Jean-Baptiste Belley, 1797. Oil on canvas, 159 x 113 cm. Musée national du Château de Versailles. Right: John Singer Sargent, Mr. And Mrs. I. N. Phelps Stokes, 1897. Oil on canvas, 84 ½ x 39 ¾ inches. The Metropolitan Museum of Art, New York.
Right: Billy “Fundi” Abernathy, *Original Hipster with Herbert in Background (Draped), Chicago, Ill.*, 1967. Silver gelatin print. 7 x 4 inches. Photograph.
Chapter One: Interlocutors
Nathaniel Jocelyn, Cinqué, c. 1840. Oil on canvas, 76.9 x 64.7 cm. New Haven Museum & Historical Society, New Haven.
Left: E.W. Bouvé, *The Fugitive’s Song*, 1844. Lithograph. American Antiquarian Society, Worcester, MA. Center: Samuel J. Miller, *Frederick Douglass*, 1847-52. Case half plate daguerreotype, plate: 14 x 10.6 cm; mat opening: 12.1 x 8.8 cm; plate in closed case: 15.2 x 1.4 cm; plate in open case: 15.2 x 24 x 2 cm. Art Institute of Chicago. Right: Attributed to Elisha Hammond, *Frederick Douglass*, ca 1844. Oil on canvas, 69.9 x 57.1 cm. National Portrait Gallery, Smithsonian Institution, Washington, D.C.
Left: Jacob Lawrence, The Life of Toussaint L’Ouverture series, No. 20: General Toussaint L’Ouverture, Statesman and military genius, esteemed by the Spaniards, feared by the English, dreaded by the French, hated by the planters, and reverenced by the Blacks, 1938. Tempera on paper, 29.2 x 48.3 cm. Amistad Research Center, Aaron Douglas Collection, Tulane University, New Orleans, LA. Center: Nicholas Eustache Maurin, Toussaint L’Ouverture, c. 1832. Lithograph. Upper right: Anonymous, Marcus Garvey (with Rev. J.C. Austin on left), New York, 1922. Gelatin silver print. Lower right: James VanDerZee, Marcus Garvey with George O. Marke and Prince Kojou Tovalou-Houenou, 1924. Photograph.