

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

January 25, 2022

Enter and Exit the New Negro



Above: Blues singer Bessie Smith and "chorus boys" performing, Philadelphia, PA, c. 1930.

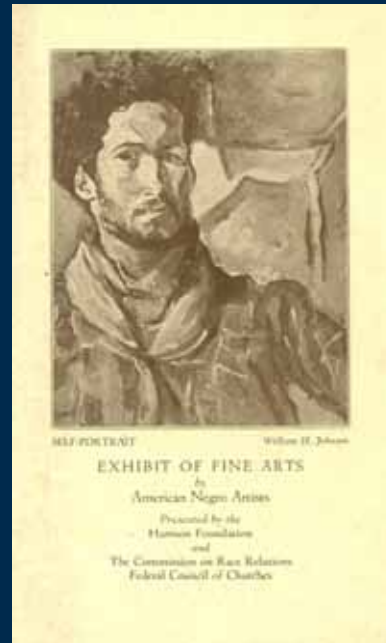


Winold Reiss, *Langston Hughes*, 1925. Charcoal & pastel.

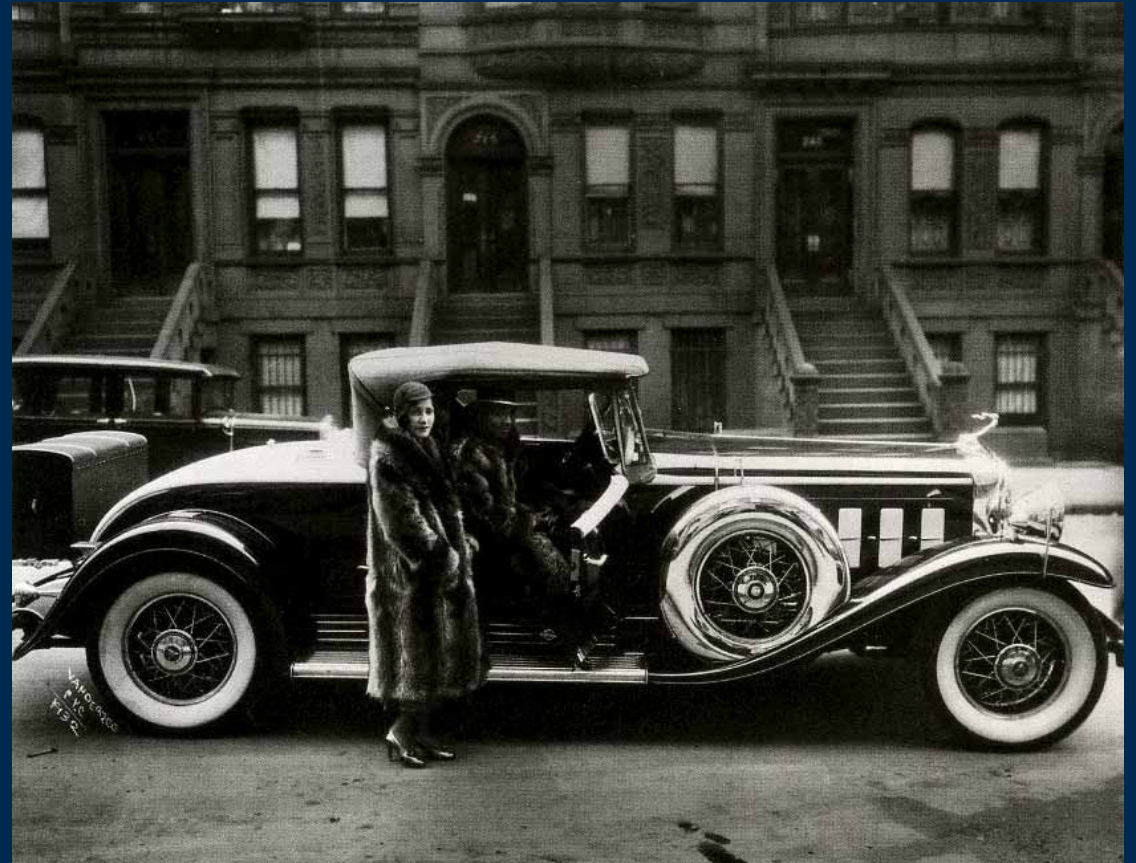
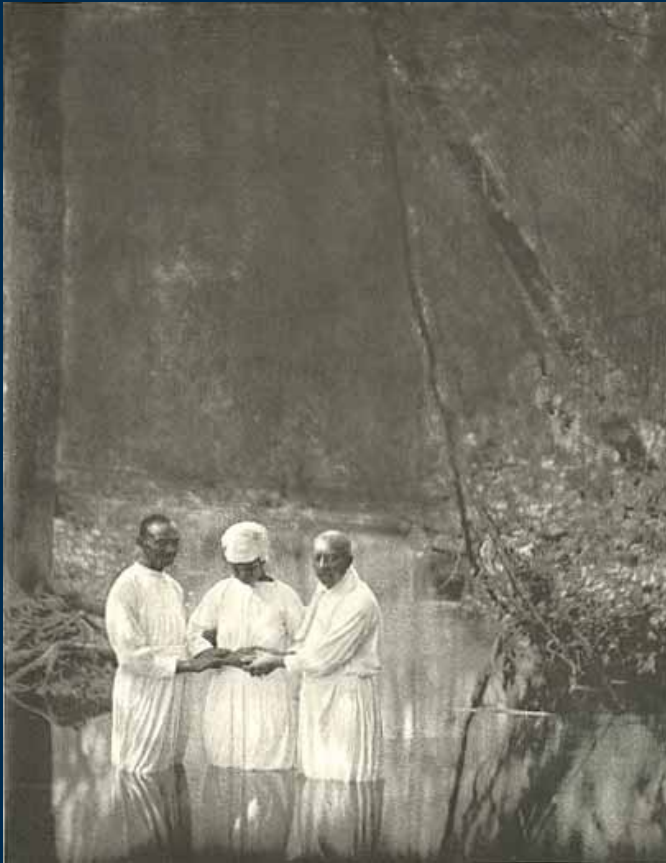


Above: Aaron Douglas, *Dance Magic*, 1929-30. Mural in the College Room Inn, Chicago (destroyed); Right: Carl Van Vechten, *Aaron Douglas*, 1933. Photograph.





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

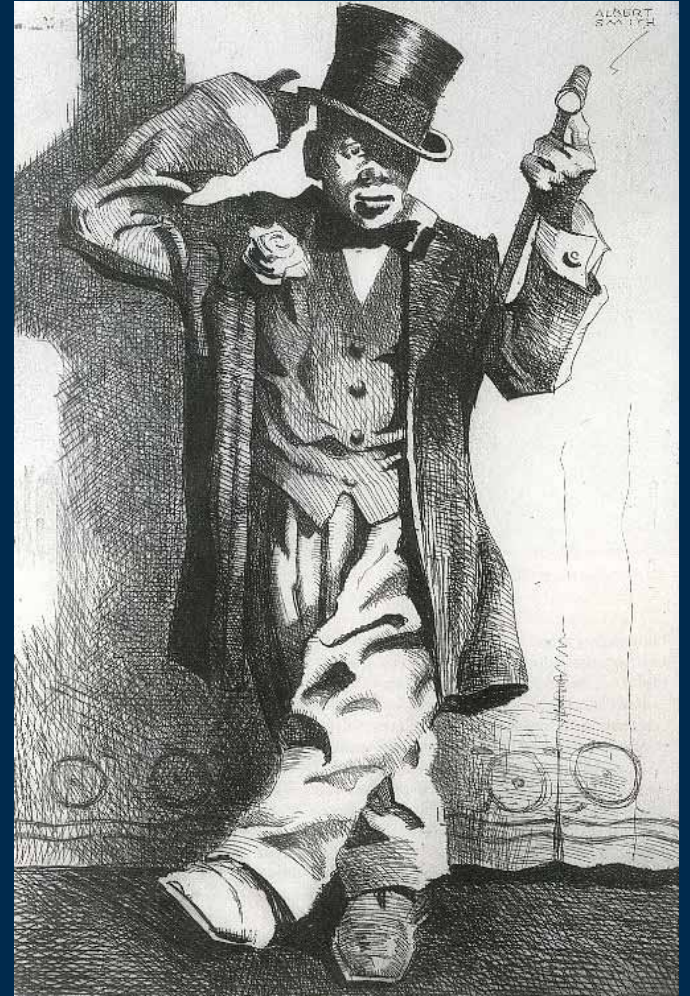


Left: Doris Ulmann, *Baptism in River, South Carolina*, 1929-30. Photograph; Right: James VanDerZee, *Couple wearing raccoon coats with a Cadillac*, taken on West 127th Street, Harlem, New York, 1932. Photograph.

“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.