

Fall 2024

AAAS 520S/ARTHIST 554S

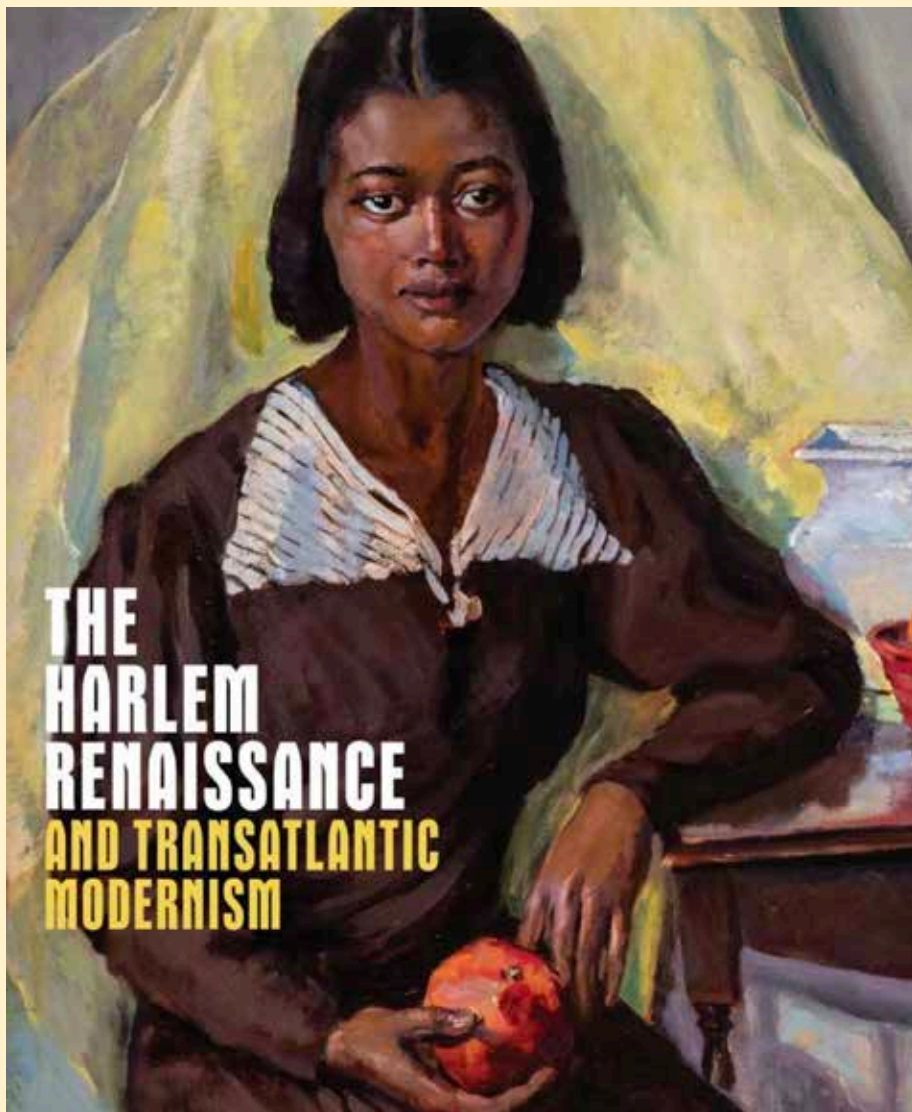
Harlem Renaissance

Professor Richard J. Powell

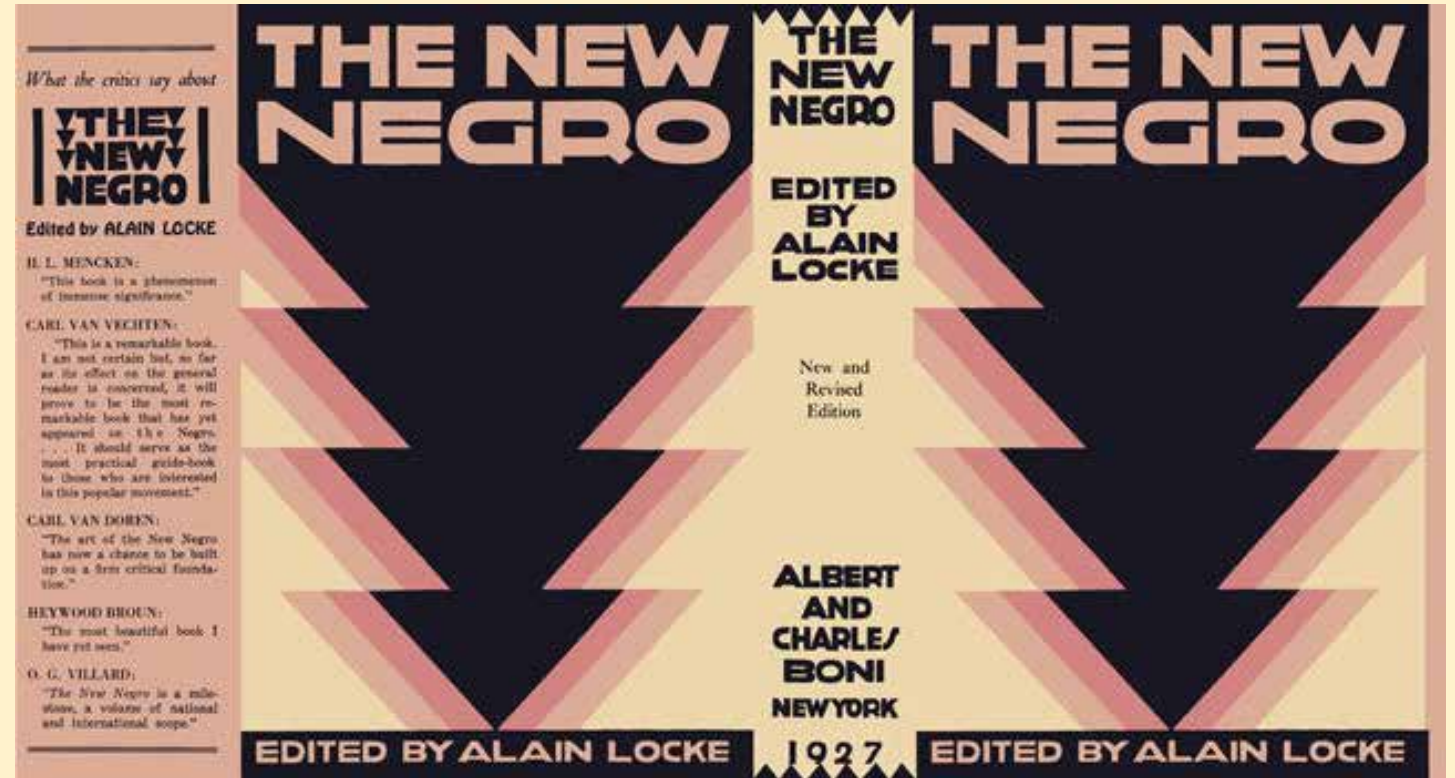
Wednesdays, 6:15pm – 8:45pm

Right: Winold Reiss, *Harlem Girl (1)*, c. 1925. Pencil, charcoal, and pastel on board.





Denise Murrell, ed., *The Harlem Renaissance and Transatlantic Modernism* (New York: The Metropolitan Museum of Art, 2024).



Alain Locke, *The New Negro* (New York: Albert and Charles Boni, 1925).

September 4

- Biographical Report I: Alain Locke.
- Biographical Report II: Bessie Smith.
- Seminar Lecture: The Harlem Renaissance. An Overview.

September 6: Add/ Drop ends.

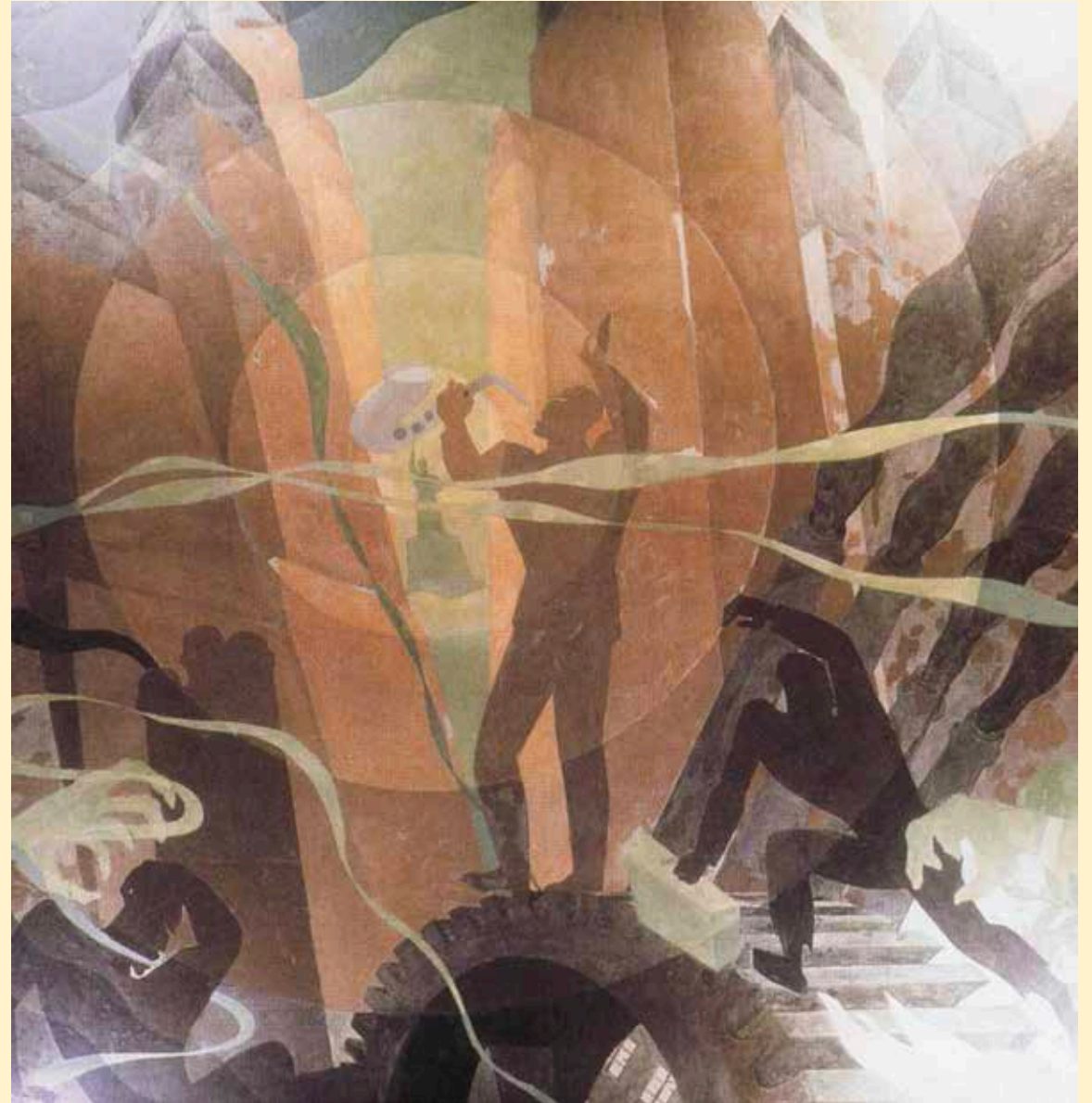


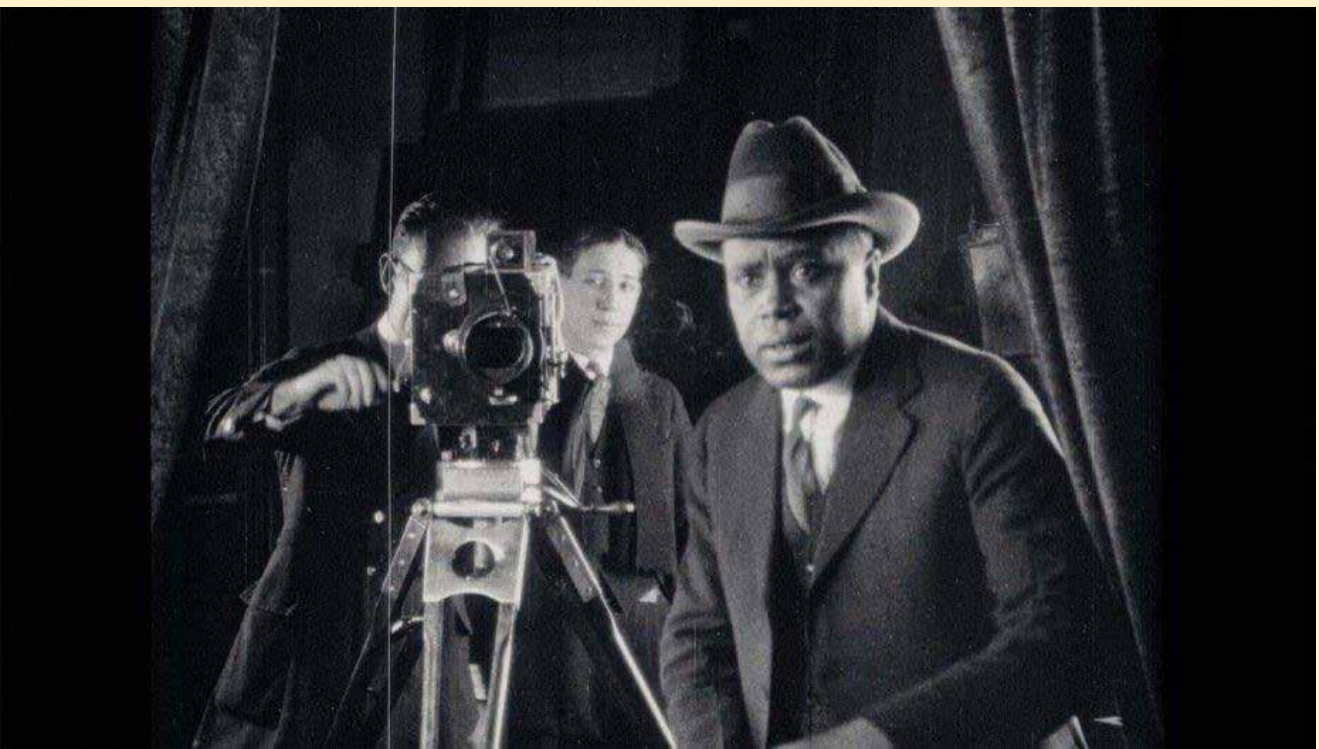
Carl Van Vechten, *Alain Locke* (1885-1954).



Photographer unknown, *Bessie Smith* (1894-1937).

Aaron Douglas, *Aspects of Negro Life: Song of the Towers*, 1934. Oil on canvas.





September 11

- Biographical Report III: Oscar Micheaux.
- Seminar Discussion: *Within Our Gates* (United States, 1920; directed by Oscar Micheaux) and *Body and Soul* (United States, 1925; directed by Oscar Micheaux).

Clockwise from above left: Photo of Oscar Micheaux (1884-1951); Film still from *Body and Soul* (USA, 1925, dir. Oscar Micheaux); Film still from *Within Our Gates* (USA, 1920, dir. Oscar Micheaux); & *Chicago Defender* advertisement for Oscar Micheaux's *Within Our Gates*, 1920.

Race People of Chicago-- Please Note!
 The Photoplay, *WITHIN OUR GATES*, was passed by the Censor, but owing to a wave of agitation on the part of certain Race people (who had not even seen it) 1,200 feet was eliminated during its first engagement. This 1,200 feet has been restored and the picture will positively be shown from now on as originally produced and released--no cut-outs.--OSCAR MICHEAUX.

OSCAR MICHEAUX'S
 SCREEN MASTERPIECE
"WITHIN OUR GATES"
 A STORY OF THE RACE
 WITH AN
All-Star Colored Cast
 FEATURING
Evelyn Preer
 AND OTHER CAPABLE ARTISTS

EVELYN PREER

THE GREATEST PREACHMENT AGAINST RACE PREJUDICE
 AND THE GLARING INJUSTICES THAT ARE BEING
 PRACTICED UPON OUR PEOPLE

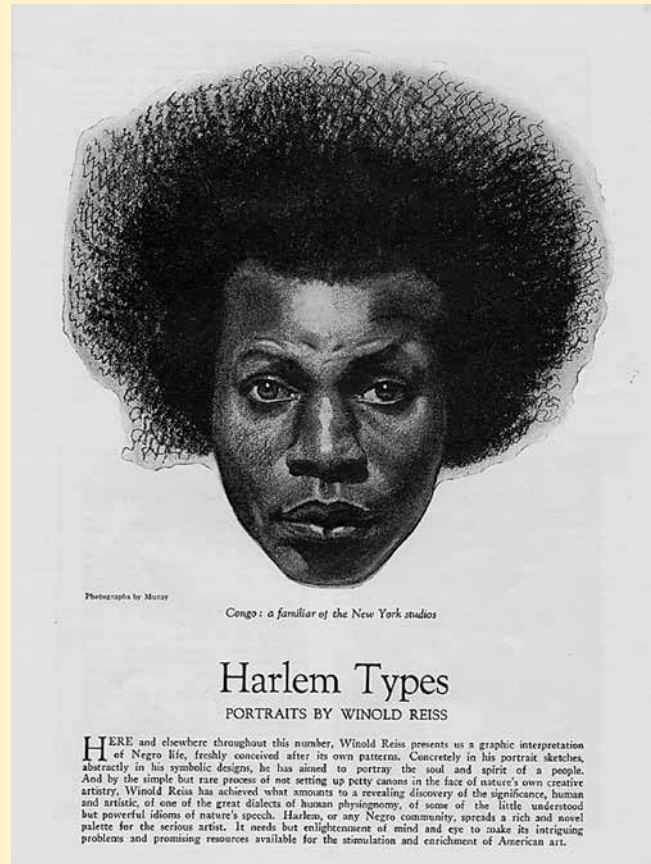
It Will Hold You Spellbound
 FULL OF DETAILS THAT WILL MAKE YOU
Grit Your Teeth in Deepest Indignation

8,000 Feet of Sensational Realism COST MORE THAN ANY
 RACING PICTURE EVER MADE

Four Days-- Mon., Tues., Wed., Thurs., Feb. 2-3-4-5 WED. 8:15
 MONDAY

**DOOLEY'S
 ATLAS THEATRE**
 4711 STATE STREET





Upper & lower left: Film stills from *Hallelujah* (USA, 1929, dir. King Vidor).

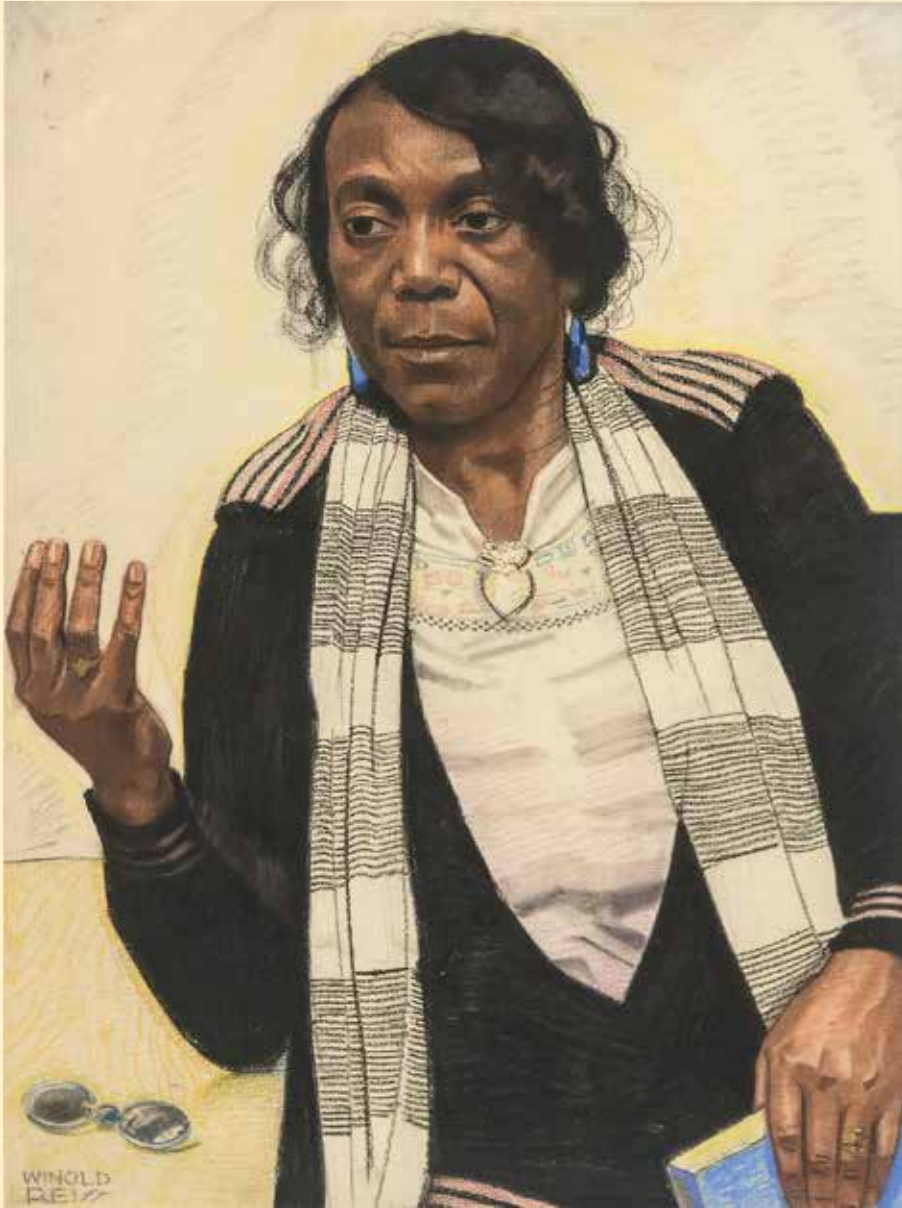
Above : Page from *Survey Graphics*, featuring Winold Reiss's *Congo*, March 1925.

Right: Miguel Covarrubias, *Rhapsody in Blue*, 1927. Oil on canvas.

September 18

- Biographical Report IV: Winold Reiss.
- Biographical Report V: Miguel Covarrubias.
- Seminar Discussion: Winold Reiss and *Hallelujah!* (1929): Black portraiture & “representation.”





Left: Winold Reiss, *The Actress (Fanny Belle DeKnight)*, c. 1927. Pastel on Whatman board.

Above: Winold Reiss, *Hot Chocolates*, 1929. Crayon and pastel on paper.

September 25

-Biographical Report VI: Dudley Murphy.

-Seminar Discussion: Aaron Douglas, Dudley Murphy's *Black & Tan* (1929), Dudley Murphy's *St. Louis Blues* (1929) & Black modernism.



Left: Dudley Murphy (1897-1968), Duke Ellington, Carl Van Vechten and, reclining on the mirrored floor, Fredi Washington, between scenes during the filming of *Black and Tan* (USA, 1929, directed by Dudley Murphy).

Above: Film stills from *Black and Tan* (USA, 1929, directed by Dudley Murphy).

Right: Aaron Douglas, *Crucifixion*, 1927. Oil on hardboard.



OPPORTUNITY

JOURNAL OF NEGRO LIFE



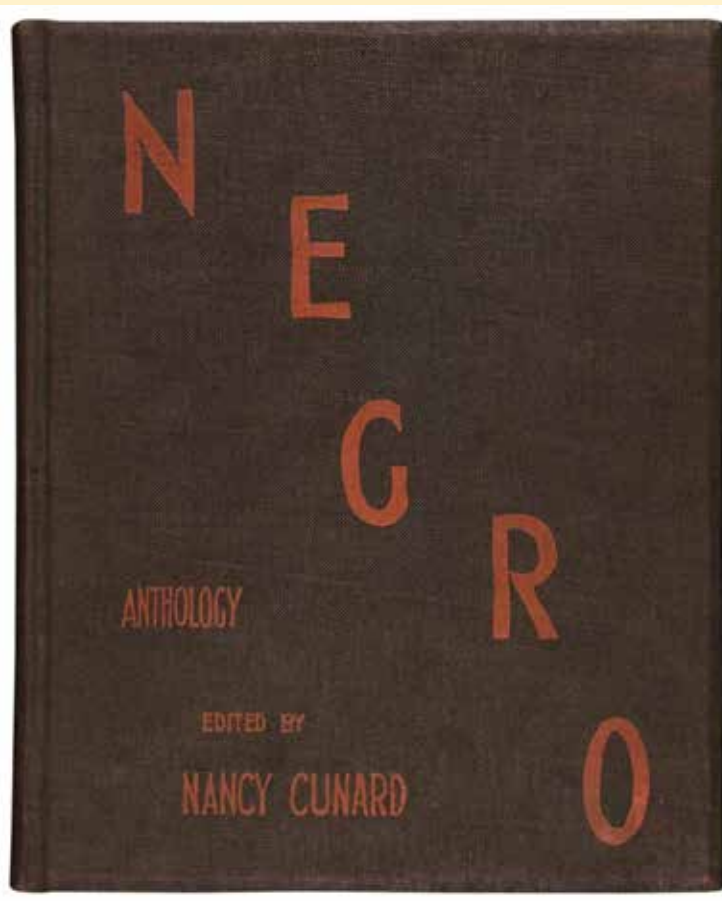
DECEMBER, 1925

15
CENT

Left: Aaron Douglas, cover illustration for *Opportunity: Journal of Negro Life*, December 1925.

Right: Aaron Douglas, *The Prodigal Son*, c. 1926. Gouache on paper.





October 2

-Biographical Report VII: Zora Neale Hurston.

-Seminar Discussion: Zora Neale Hurston, Arvid Gillstrom's *The Melancholy Dame* (1929), Arvid Gillstrom's *Oft in the Silly Night* (1929), and Black Humor.

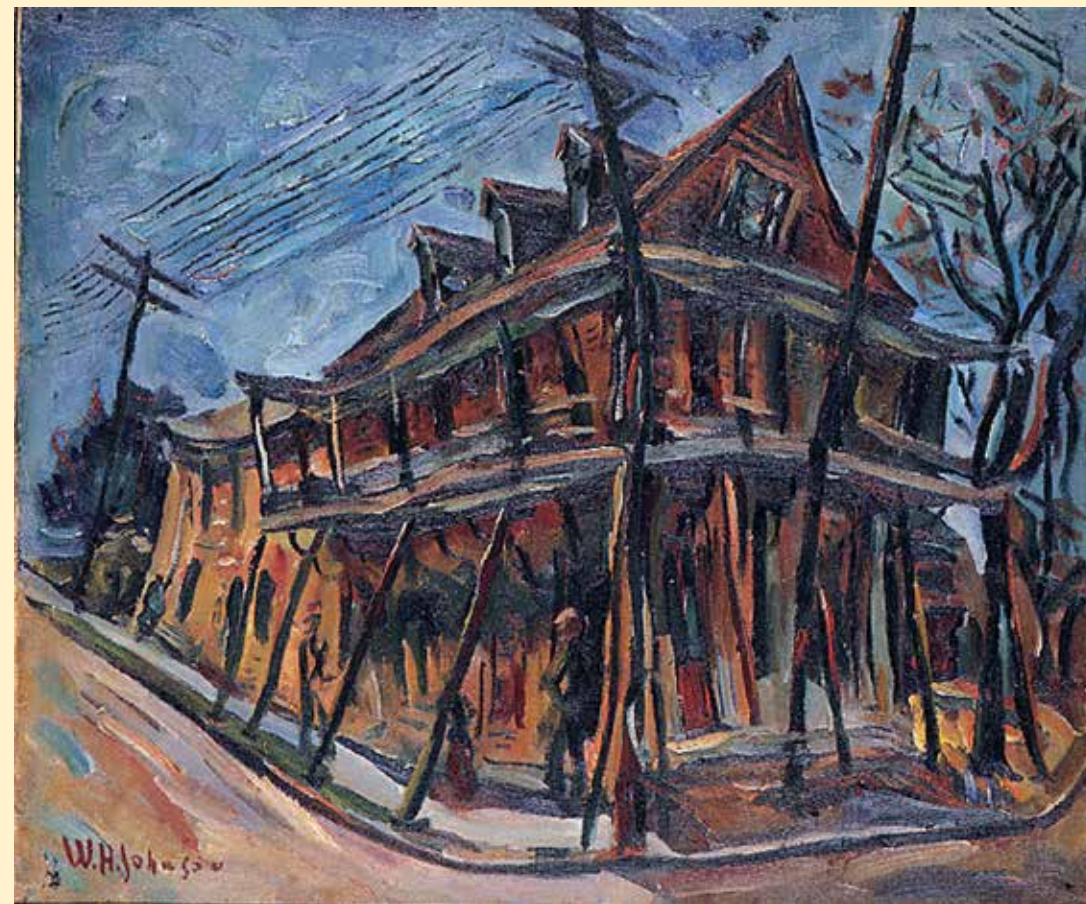
Clockwise from upper left: Cover of Nancy Cunard, *Negro Anthology* (1934); Zora Neale Hurston (1891-1960); Film still from Arvid Gillstrom, *The Melancholy Dame* (USA, 1929, dir. Arvid Gillstrom); & Film still from Arvid Gillstrom, *Oft in the Silly Night* (USA, 1929, dir. Arvid Gillstrom).



October 9

-Biographical Report VIII: William H Johnson.

-Seminar Discussion: William H Johnson.



Clockwise from above right: William H. Johnson, *Jacobia Hotel*, 1930. Oil on canvas.

William H. Johnson, *Portrait Study/No. 16*, 1930. Oil on canvas.

William H. Johnson, *Self-Portrait*, c. 1933. Woodcut.

William H. Johnson (1901-1970).



October 16

- Biographical Report IX: Richard Bruce Nugent.
- Seminar Discussion VI on Archibald Motley, Richmond Barthé, & Black Transgressions.



Clockwise from far left: Richmond Barthé, *Feral Benga*, 1935. Bronze.

Richard Bruce Nugent, Cover of *Opportunity* magazine, March 1926.

Archibald J. Motley, Jr., *Black Belt*, 1934. Oil on canvas.

George Platt-Lynes, *Jimmie Daniels*, 1933. Gelatin silver print.



Archibald J. Motley, Jr., *Blues*, 1929. Oil on canvas.



October 23

- Biographical Report X Lois Mailou Jones.
- Seminar Discussion on *Nous Trois à Paris*: Lois Mailou Jones, Augusta Savage, and Elizabeth Prophet.



Above: Lois Mailou Jones (1905-1998). Lois Mailou Jones, *Les Fetiches*, 1938. Oil on canvas.

Lower center: Elizabeth Prophet, *Discontent*, 1925-29. Wood. Elizabeth Prophet (1890-1960).

Far right: Augusta Savage (1892-1962). Augusta Savage, *Gamin*, 1926. Plaster.





October 30

- Biographical Report XI: Paul Robeson.
- Biographical Report XII: Josephine Baker.
- Seminar Discussion on Paul Robeson & Josephine Baker, especially in *The Emperor Jones* (1933) and *ZouZou* (1934).



Clockwise from left: Paul Robeson (1898-1976); Film still from *The Emperor Jones* (USA, 1934, dir. Dudley Murphy); Illustrated magazine for *Zou Zou* (France, 1934, dir Marc Allégret); Madame D'Ora, *Photograph of Josephine Baker*, 1926; Nicholas Murray, *Nude Study* (Paul Robeson), 1926; & Anonymous, Josephine Baker (1906-1975).

November 6

-Seminar presentations on James VanDerZee photographs.

November 13

-Seminar presentations on James VanDerZee photographs.

November 20

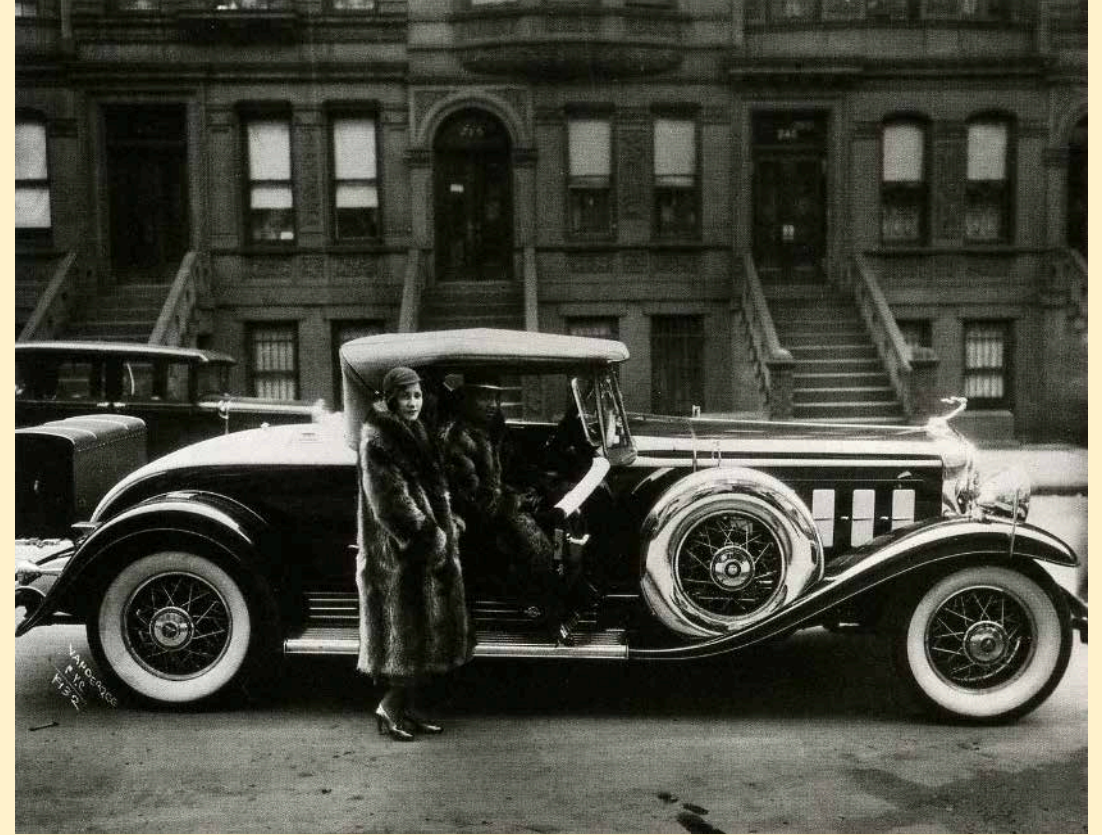
-Seminar presentations on James VanDerZee photographs.

November 26 – December 2

-Thanks giving Hbliday.

November 26

-Graduate classes end.



James VanDerZee, *Couple wearing racoon coats with a Cadillac, taken on West 127th Street, Harlem, New York, 1932.* Photograph.