

# ARTHIST 554S/AAAS 520S/HARLEM RENAISSANCE

Wednesday, September 4

Seminar Lecture: *The Harlem Renaissance. An Overview*

Discussion of Alain Locke, "The New Negro" (1925) & Denise Murrell, "The New Negro Artist and the Modern Black Subject" (2024)

**What's in a name?**

**New Negro Arts Movement**

**Negro Renaissance**

**Harlem Renaissance**



Left: Carl Van Vechten, Writer, philosopher & educator Alain Locke (1885-1954), 1941. Color photograph.



Right: Winold Reiss, Sociologist & college administrator Charles S. Johnson (1893-1956), 1925. Pastel on paperboard.



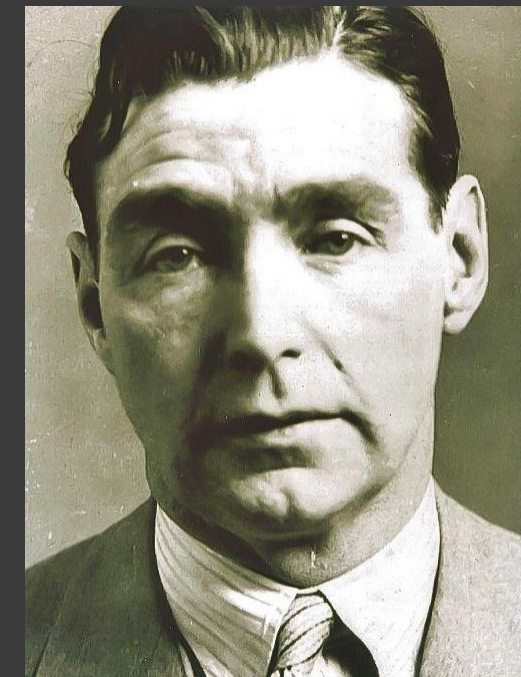


Left: Arthur Kaufmann, Composer & pianist George Gershwin (1898-1937), 1936. Oil on canvas.

Above center: Music publisher & jazz promoter Irving Mills (between Duke Ellington and Cab Calloway), circa 1930s. Photograph.

Above right: Alexander Calder, Journalist & art & theater critic Frank Crowninshield (1872-1947), 1928. Wire sculpture.

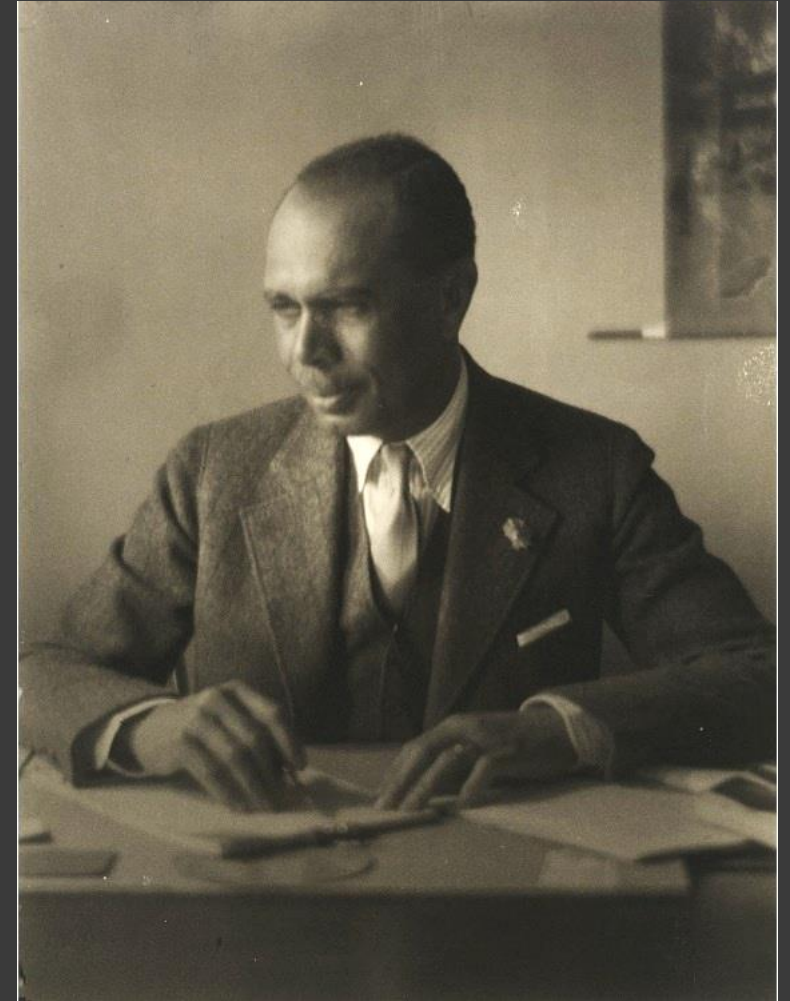
Right: Gangster, nightclub owner, & boxing promoter Owney Madden (1891-1965).





Left: Pianist, composer, & band leader Duke Ellington (1899-1974).

Right: Doris Ullman, Author, lyricist, & civil rights activist James Weldon Johnson (1871-1938), 1925.





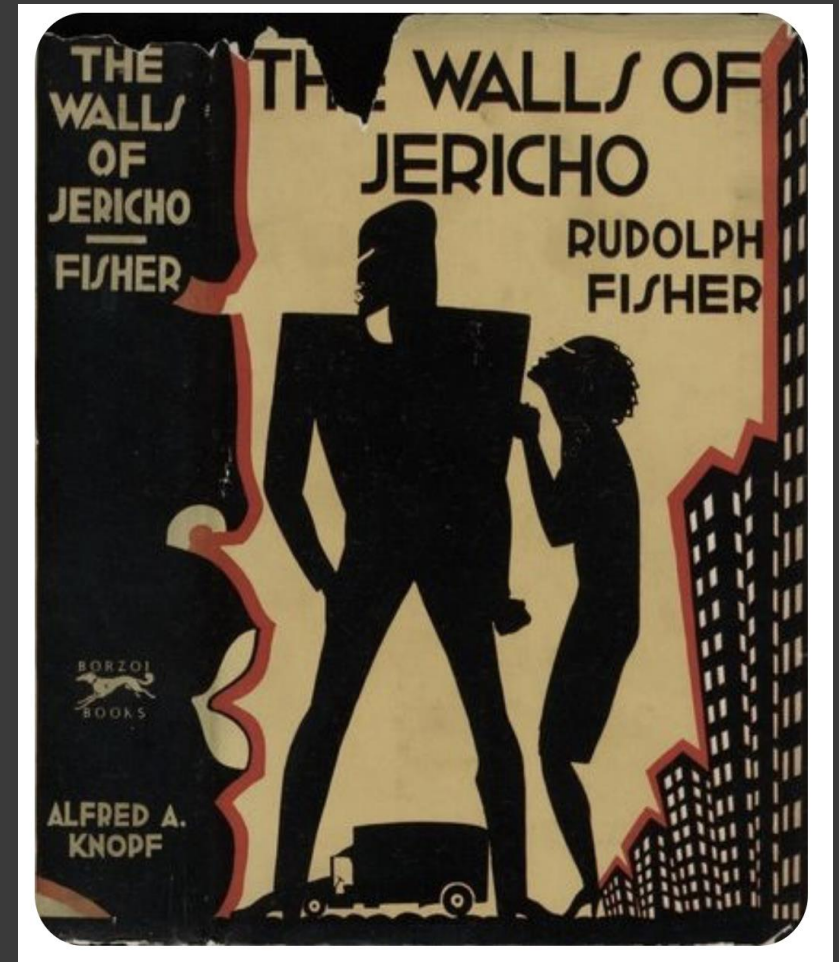


James Van Der Zee, *Newsstand, Lenox Avenue*, 1924. Photograph.

*"The truth about 5th Avenue has only half been told, that it harbors an aristocracy of residence already yielding to an aristocracy of commerce. Has any New Yorker confessed to the rest – that when aristocratic 5th Avenue crosses 110th Street, leaving Central Park behind, it leaves its aristocracy behind as well? Here are bargain-stores, babble, and kids, dinginess, odors, thick speech. Fallen from splendor and doubtless ashamed, the Avenue burrows into the ground – plunges beneath a park which hides it from 116th to 125th Street. Here it emerges moving uncertainly northward a few more blocks; irony of ironies – finds itself in Negro Harlem."*

*"You can see the Avenue change expression –blankness, horror, conviction. You can almost see it wag its head in self-commiseration. Not just because this is Harlem – there are proud streets in Harlem: Seventh Avenue of a Sunday afternoon, Strivers' Row, and The Hill. Fifth Avenue's shame lies in having missed the so-called dicky sections, in having poked its head out into the dark kingdom's backwoods. A city jungle this, if ever there was one, peopled largely by untamed creatures that live and die for the moment only. Accordingly, here strides melodrama, naked and unashamed."*

Rudolph Fisher, from *The Walls of Jericho* (1928)





# PHOTOS OF SOME “NEW NEGROES”



Lower left: James Van Der Zee, *Girls Dancing*, 1928.

Above left: Carl Van Vechten, *Aaron Douglas*, 1933.

Above center left: James Marquis Connelly, *Nora Holt*, 1930.

Above center: Anon. *Kid Chocolate*, 1930.

Right: Anon., *Bessie Smith*, c. 1930.

# NEW NEGROES = OLD NEGROES



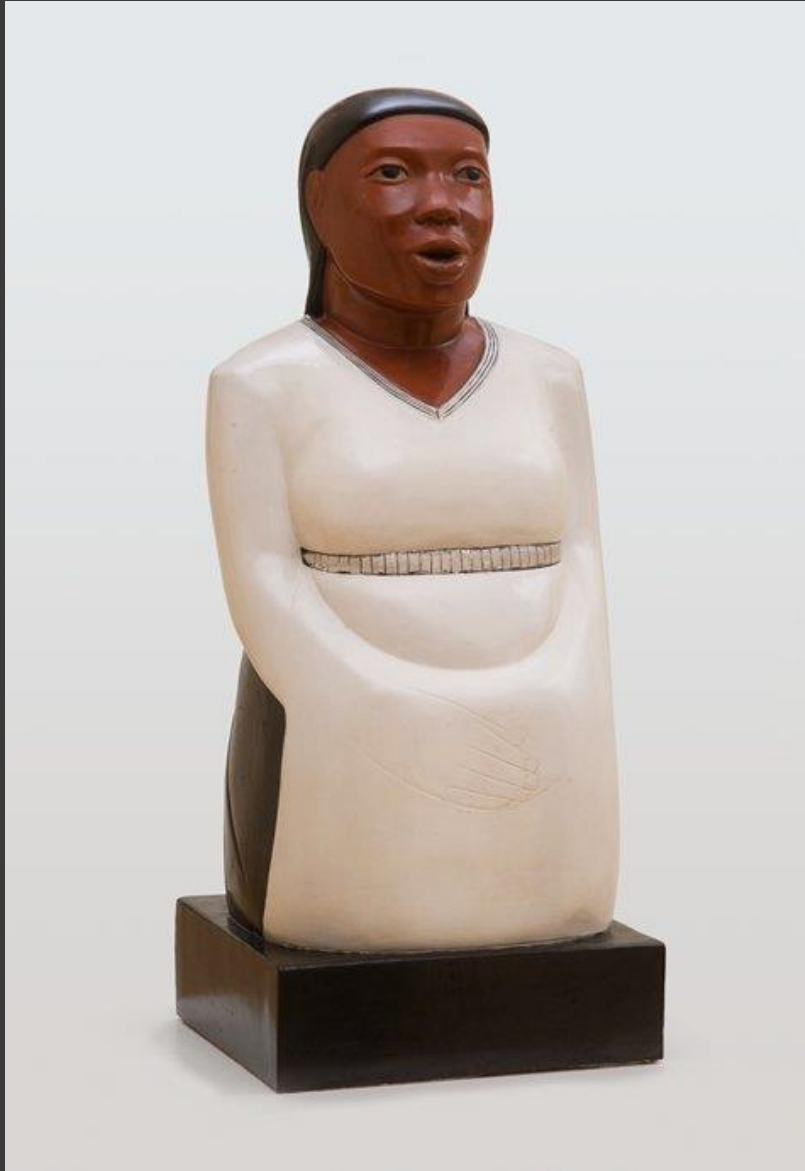
Above James Van Der Zee, *Couple wearing raccoon coats with a Cadillac*, taken on West 127<sup>th</sup> Street, Harlem, New York, 1932. Photograph.

Right: Doris Ullman, *Baptism in River*, South Carolina, 1929.



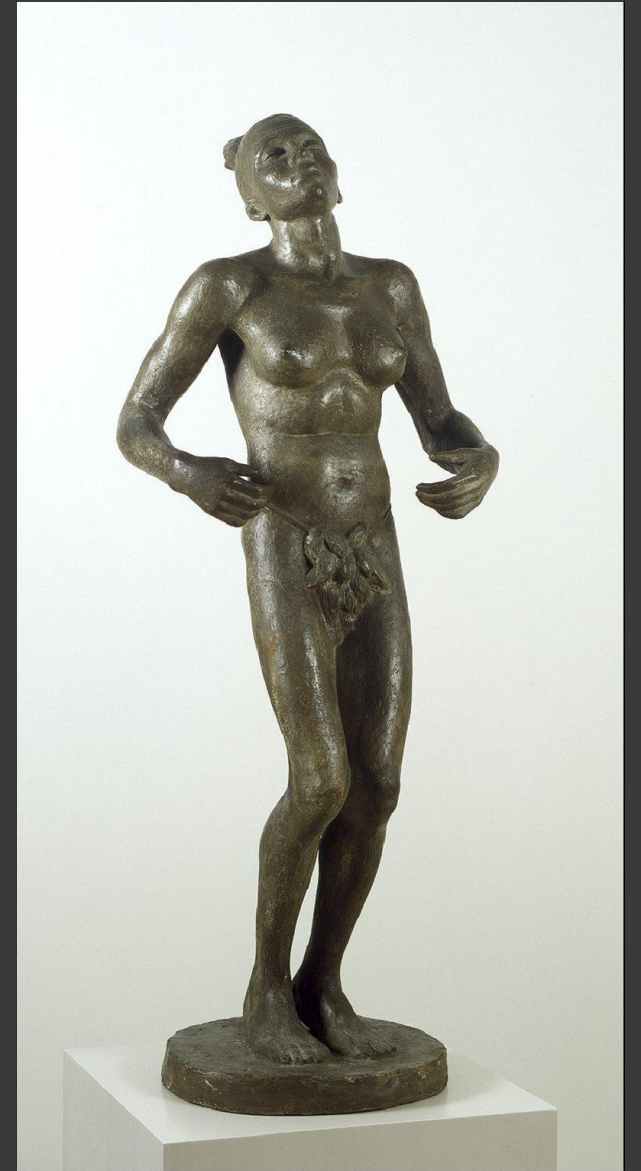


# MODERNISM = PRIMITIVISM



Left: Sargent Johnson, *Negro Woman*, 1933. Terracotta.

Right: Richmond Barthé, *African Dancer*, 1933. Plaster.







*There is a coarseness  
in the songs of black  
men,  
Coarse as the songs of  
the sea,*

Anonymous, *Roland Hayes*, c. 1925. Platinum print.

*There is a weird strangeness  
In the songs of black men,  
Which sounds not strange  
To me.*

Carl Van Vechten, *Cab Calloway*, 1932. Silver gelatin print.



*There is beauty  
In the faces of black women,  
Jungle beauty  
And mystery*

Malvina Hoffman, *Mangbetu Woman*, 1929. Bronze.







*Dark hidden beauty  
In the faces of black  
women,  
Which only black men  
can see.*

Edward Silvera, “Jungle  
Taste” (1926)

William H. Johnson, *Girl in a Green Dress*, 1930. Oil on canvas.





Above: Unknown photographer, *Josephine Baker on the roof of the Theatre de Champs-Elysses, Paris, 1925*. Photograph.

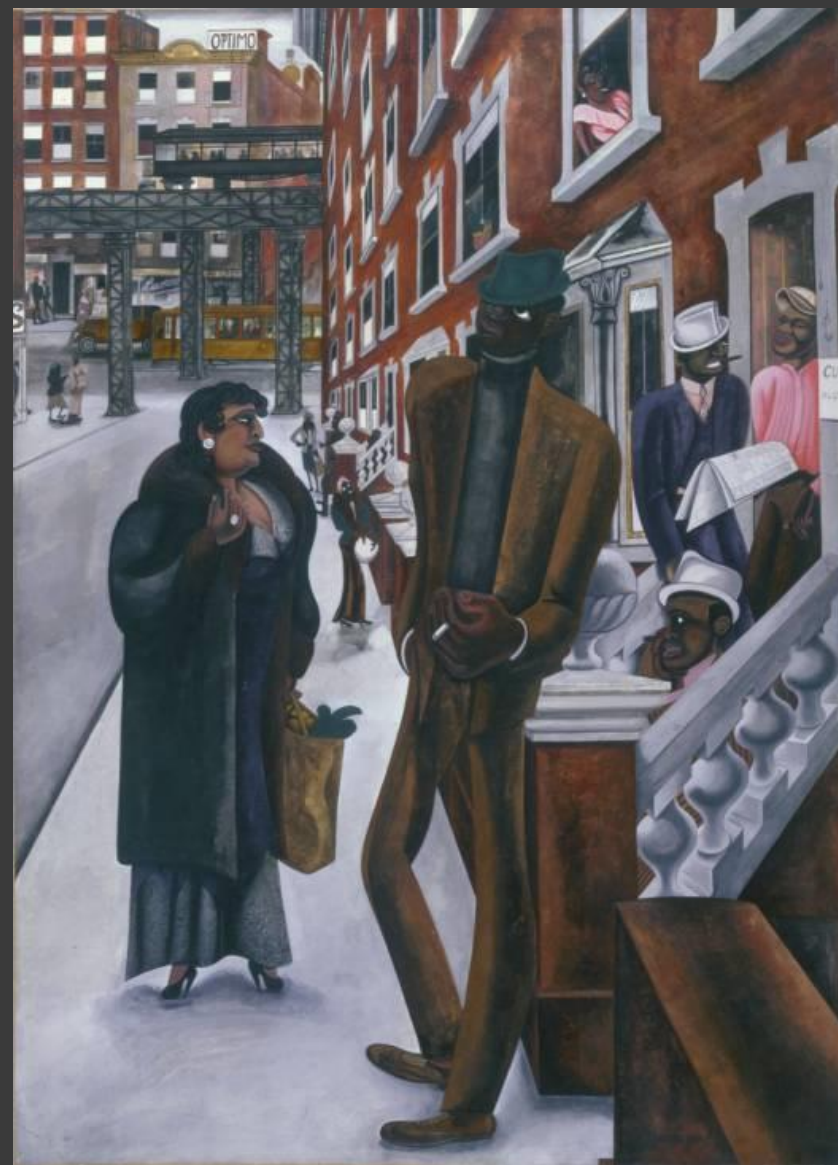
Above center: Walker Evans, *Havana Citizen, 1933*. Photograph.

Lower center: Archibald J. Motley, Jr., *Saturday Night Street Scene, 1936*. Oil on canvas.

Far right: Edward Burra, *Harlem, 1934*. Ink & gouache on paper.



## BLACK METROPOLITANISM







Above: Edwin A. Harleston, *The Soldier*, 1919. Oil on canvas.

Right: U.S. Government poster featuring Private Joe Louis, 1942.



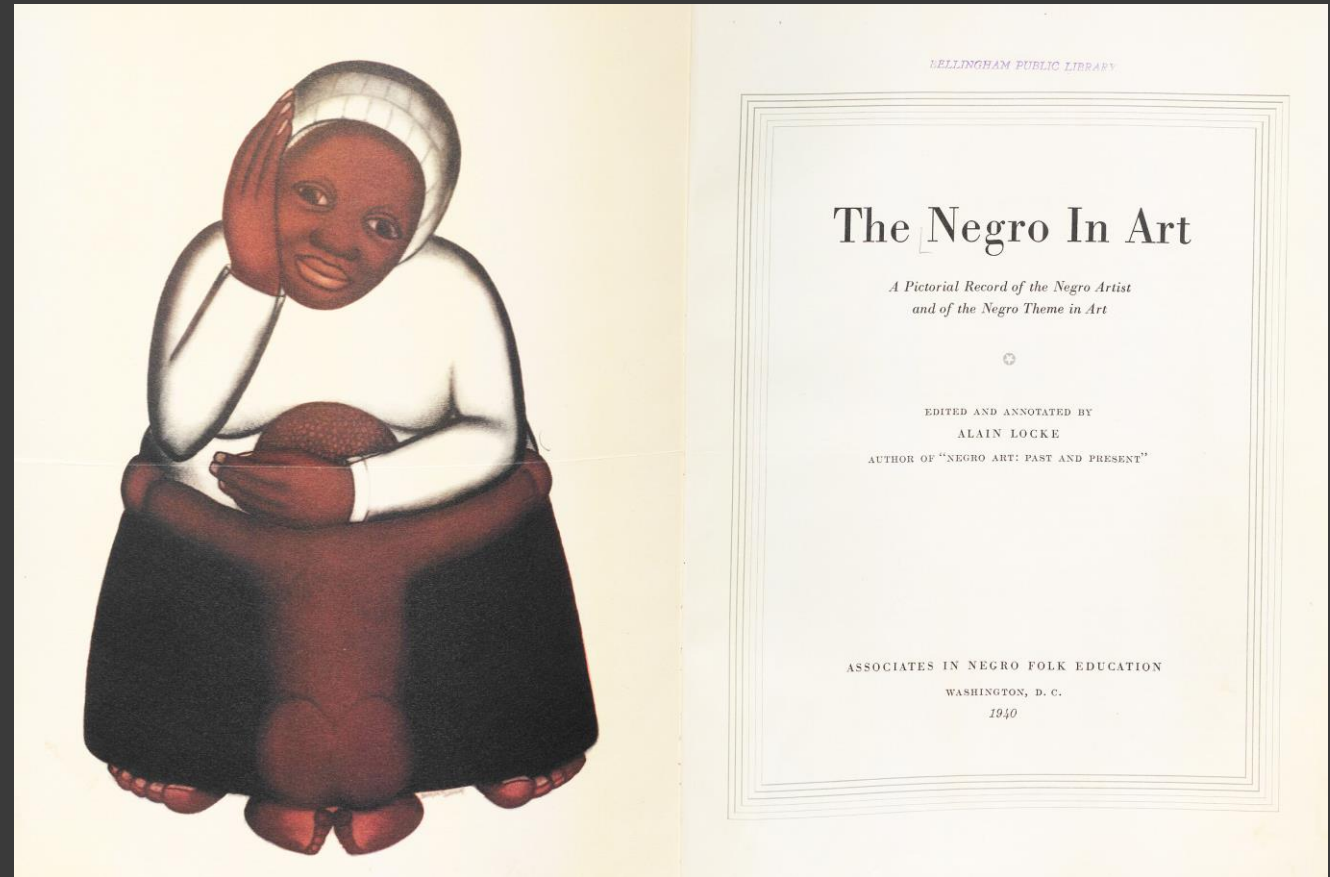




Jacob Lawrence, *Migration Series no. 1: During the World War there was a great migration North by Southern Negroes*, 1941. Casein tempera on hardboard.



Left: Frontispiece by Winold Reiss & title page of Alain Locke, ed., *The New Negro* (New York: Albert and Charles Boni, 1925).



Right: Frontispiece by Sargent Johnson & title page of Alain Locke, ed., *The Negro In Art* (Washington, DC: Associates in Negro Folk Education, 1942).



By GRACE ROBINSON,  
*(Herald Correspondent of The News)*



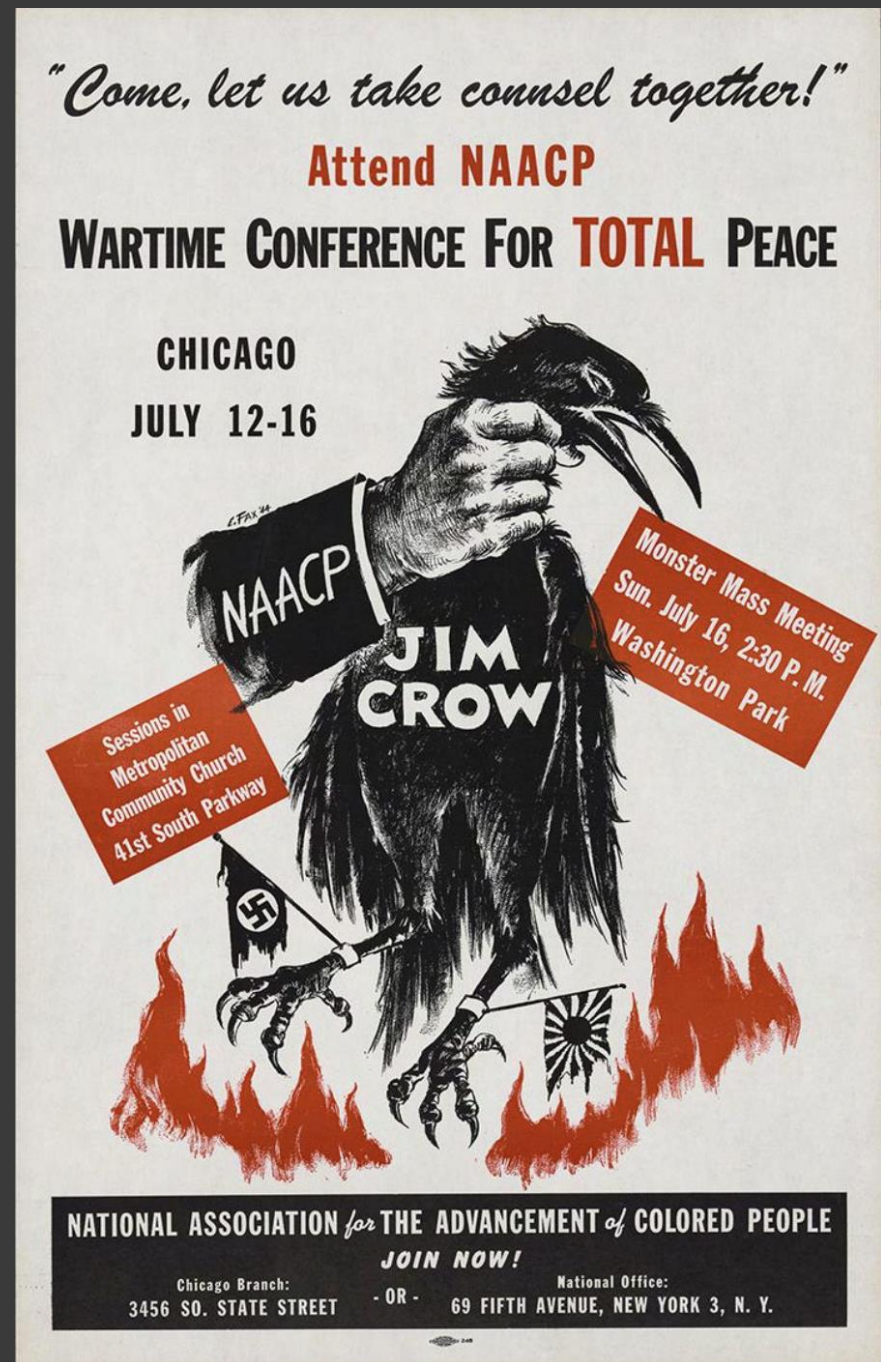
Far right: Photograph from riot in Detroit, June 1943.



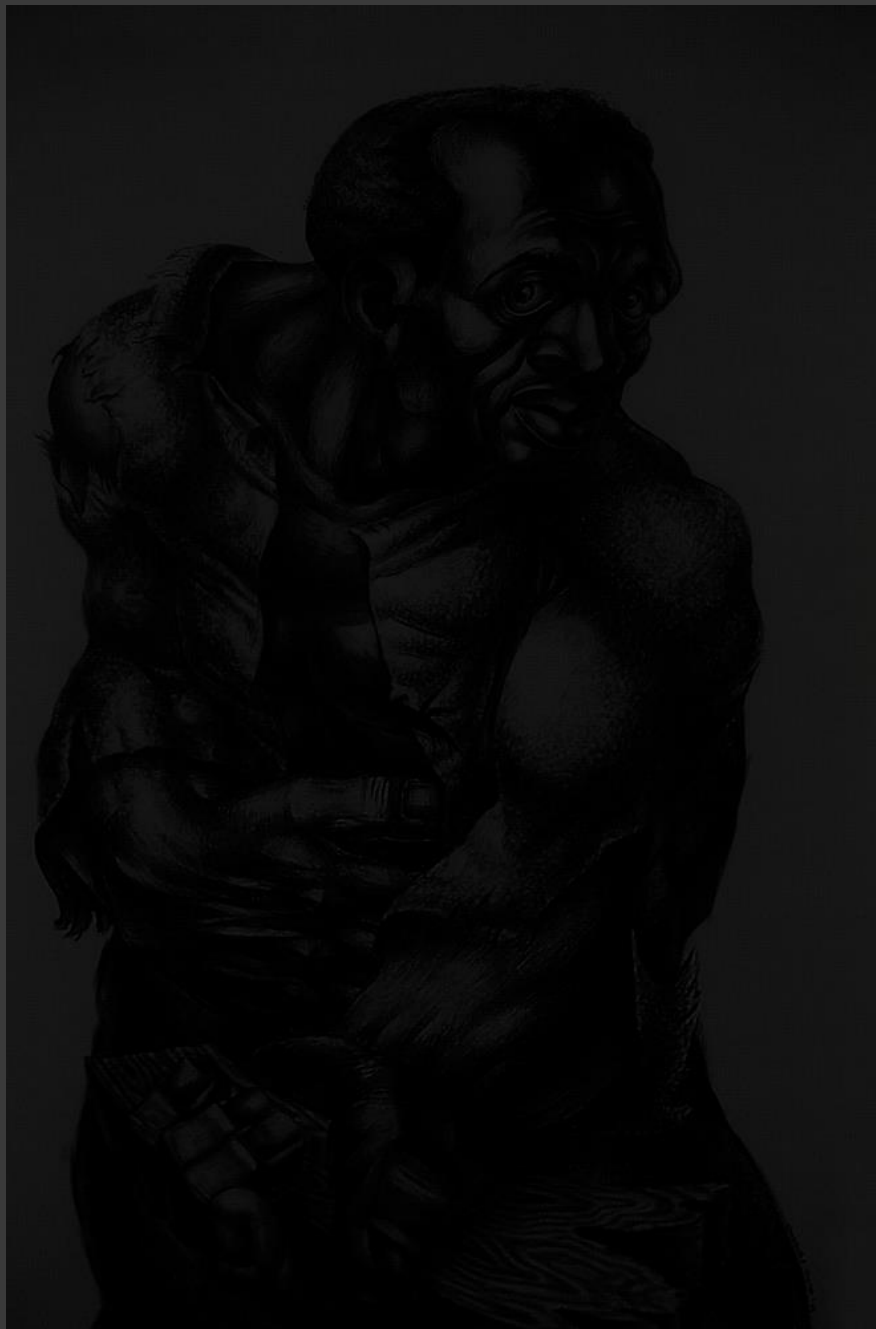


Above: World War II military recruitment poster featuring war hero Dorie Miller, 1943.

Right: NAACP poster announcing a "Wartime Conference for Total Peace," Chicago, IL, 1944.







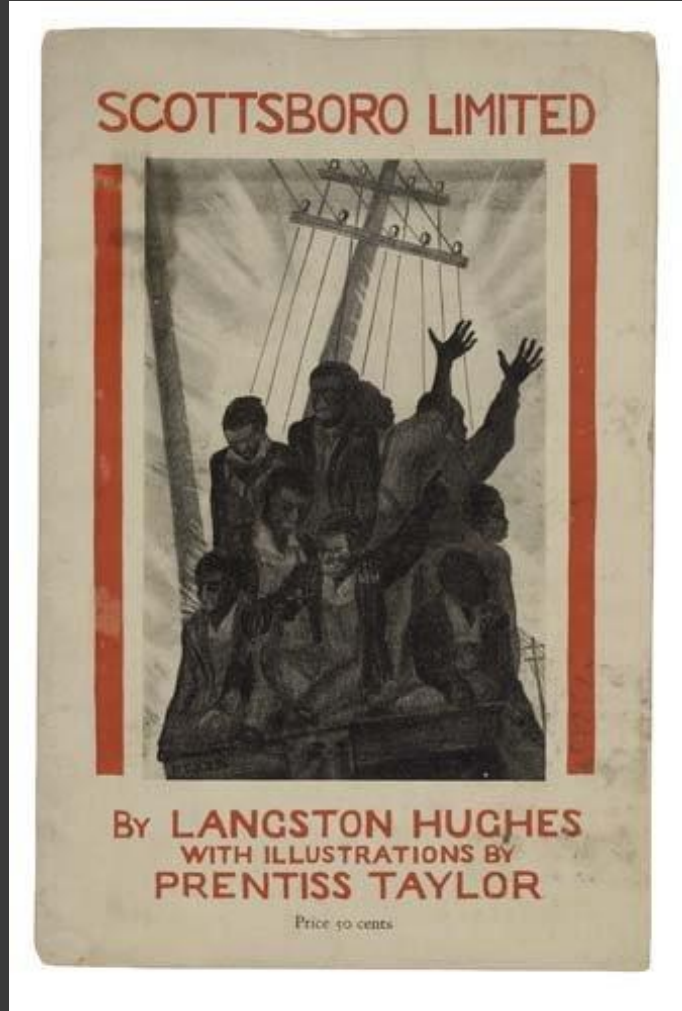
Left: Charles White, *Native Son*, 1942. Ink on paper.

Above: Norman Lewis, *Untitled*, 1945. Oil on canvas.

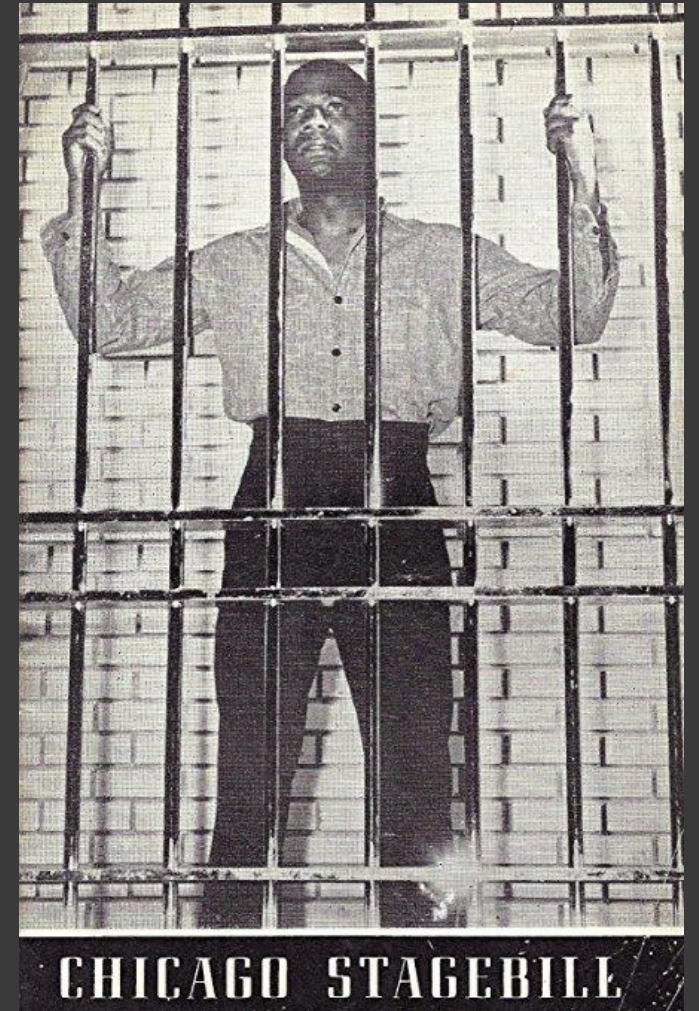




Left: Ernest Crichlow, *Lovers*, 1938. Lithograph.

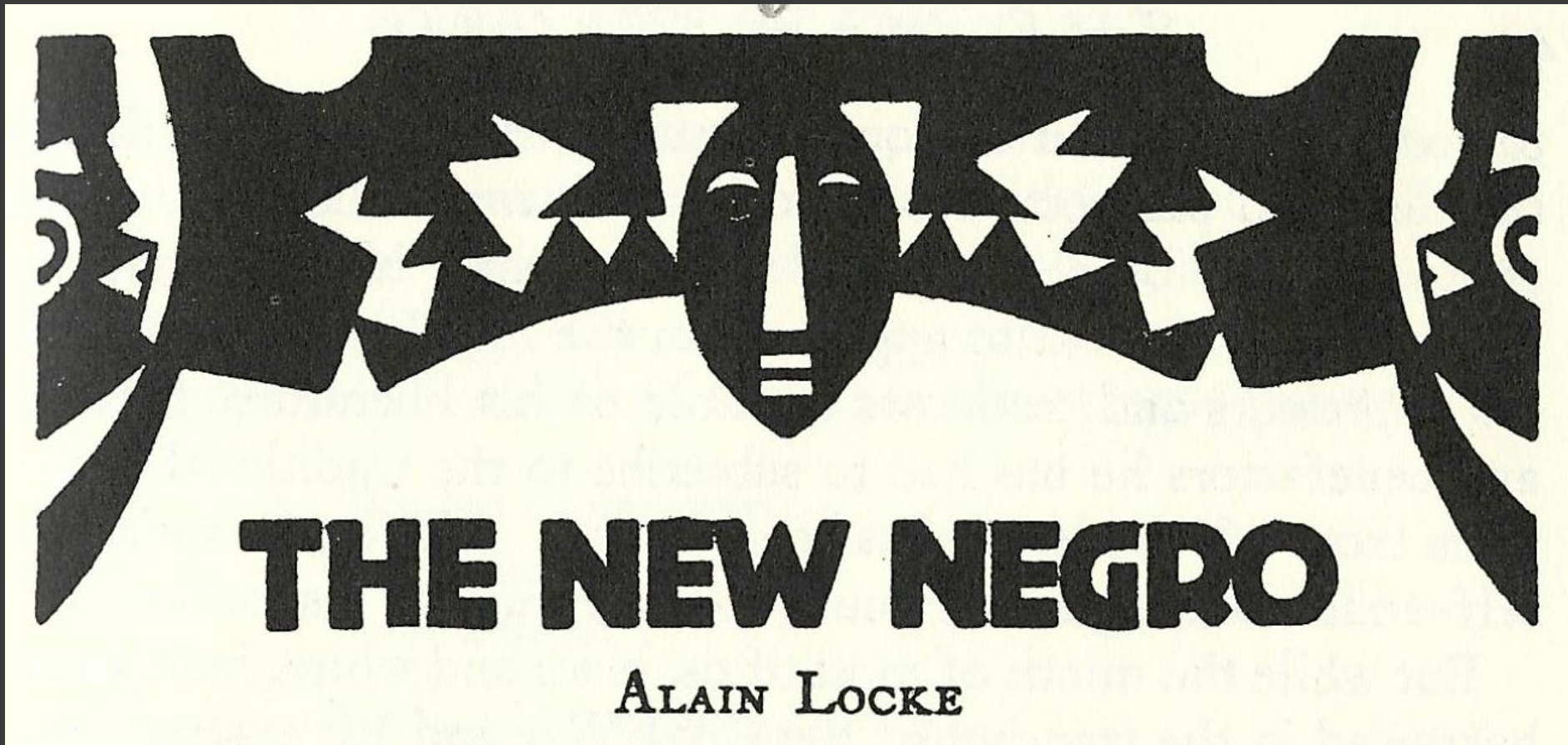


Center: Langston Hughes (text) and Prentiss Taylor (illustrations), *Scottsboro Limited*, 1932.



Right: Playbill for the Chicago stage production of Richard Wright's *Native Son*, 1942. Ink on paper.





Winold Reiss, Pictorial header for Alain Locke's essay "The New Negro," in Locke's *The New Negro* (1925).



**Left: Journalist & social activist Paul U. Kellogg (1879-1958)**



**Center: Businessman, art collector & philanthropist Albert C. Barnes (1872-1951)**



**Right: Sociologist & civil rights activist W.E.B. DuBois (1868-1963).**





Photograph of a family of southern U.S. migrants, after arriving in Chicago, Illinois, circa 1918.





Photograph of 125<sup>th</sup> Street at the 2<sup>nd</sup> Avenue train station, looking west, circa 1936.

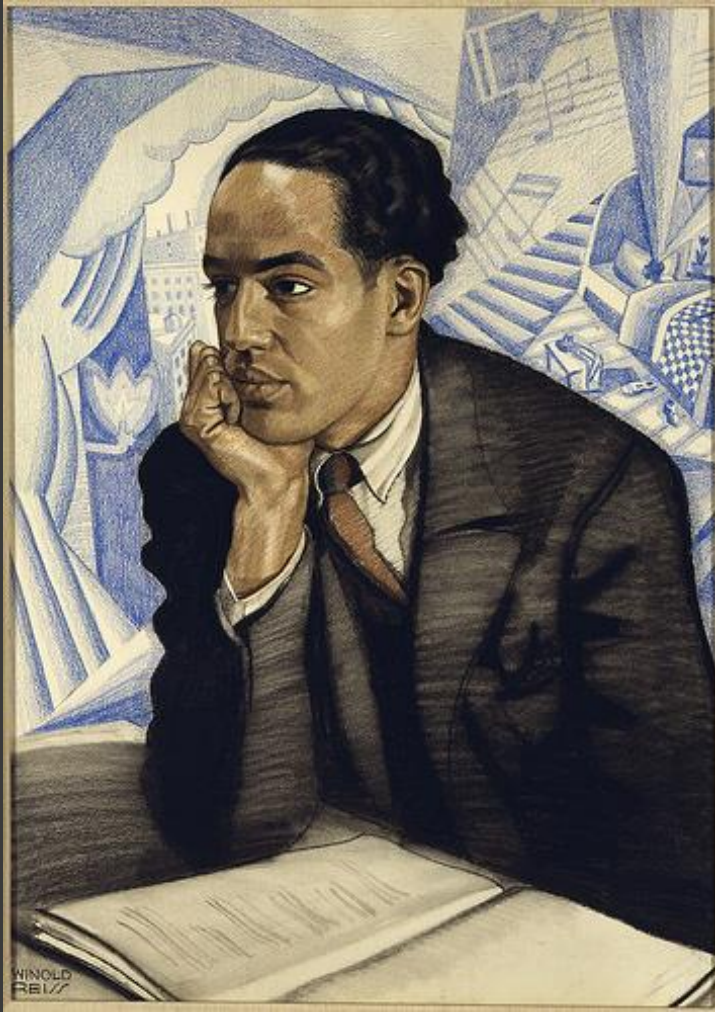


**Above: Journalist, activist & founder of the modern Zionist movement Theodore Herzl (1860-1904)**

**Right: Back-to-Africa movement leader Marcus Garvey (1887-1940).**



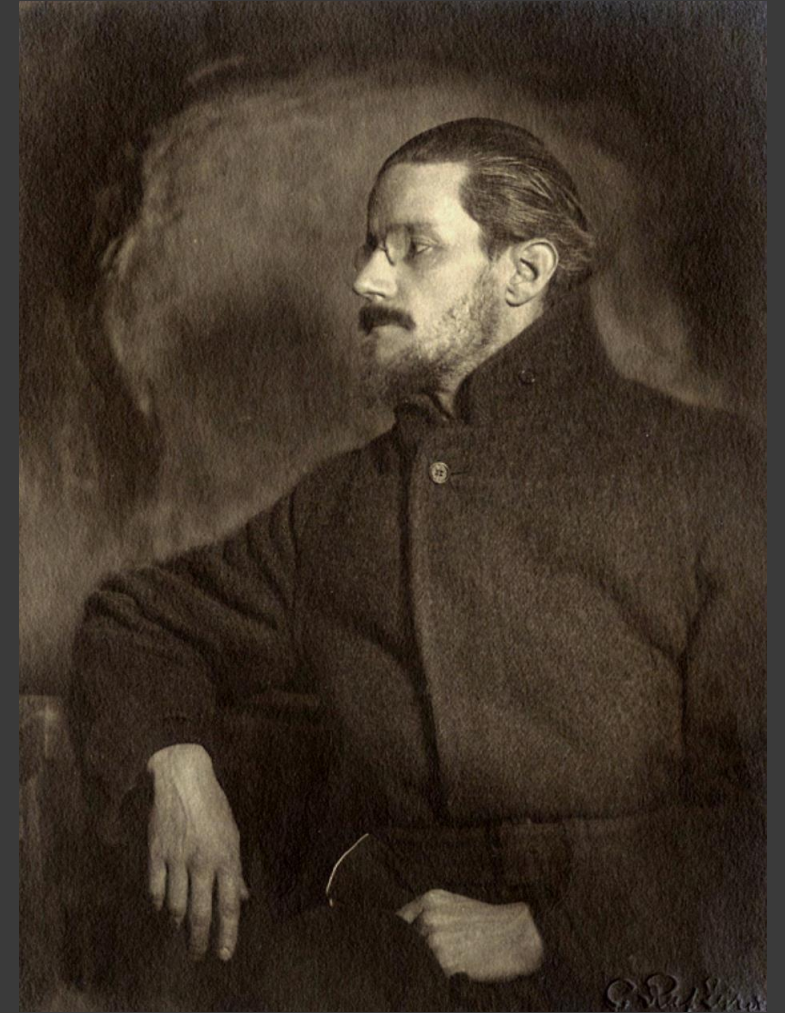




Left: Winold Reiss, African American poet & playwright *Langston Hughes*, 1925. Pastel on illustration board, 30 1/16 x 21 5/8 inches.



Center: Czech author *Franz Kafka*, *Prague, Czech Republic*, circa 1896-1906. Photograph.



Right: Camille Ruf, Irish novelist *James Joyce*, 1918. Photograph.



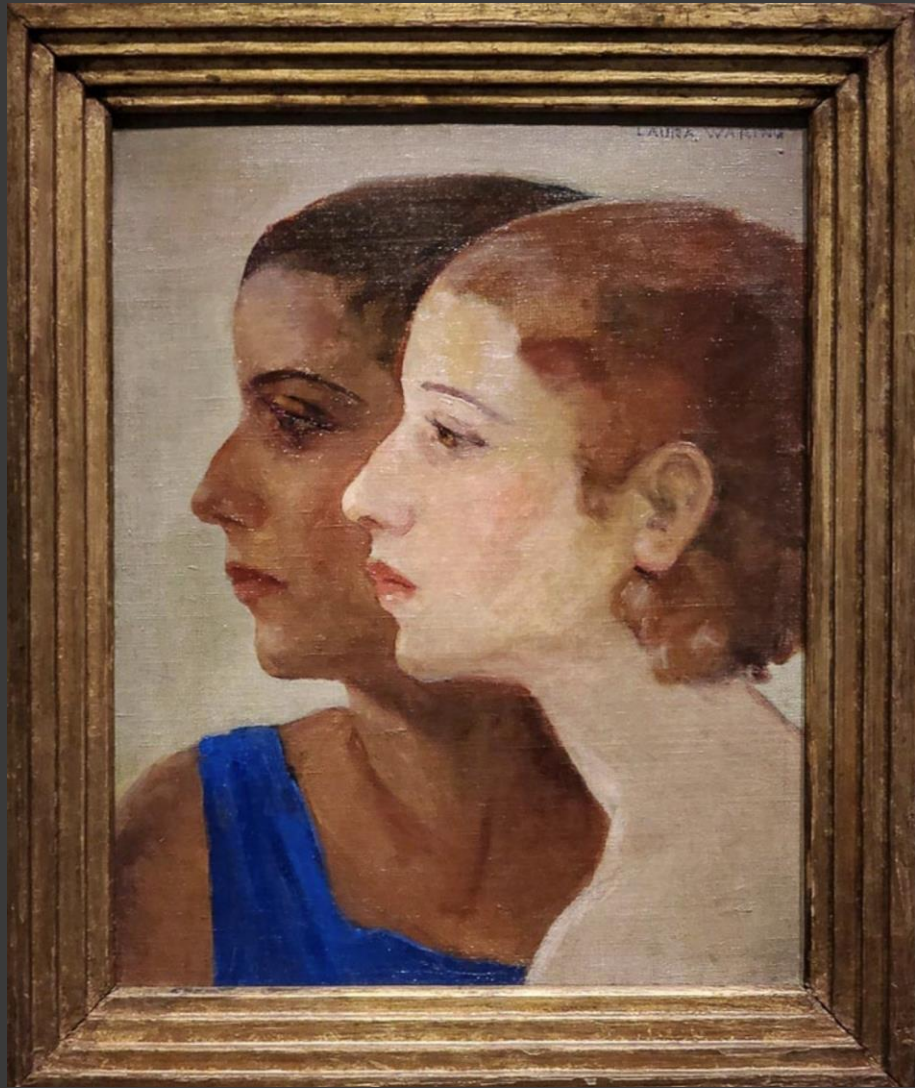
Winold Reiss, Portrait of classical singer Roland Hayes, on the cover of *Survey Graphic*'s special issue "Harlem, Mecca of the New Negro," which Reiss also designed, March 1925.







Carl Van Vechten, *Ethel Waters and Carl Van Vechten*, 1939.



Left: Laura Wheeler Waring, *Mother and Daughter*, 1931. Oil on canvas, 16 x 13  $\frac{3}{4}$  inches.



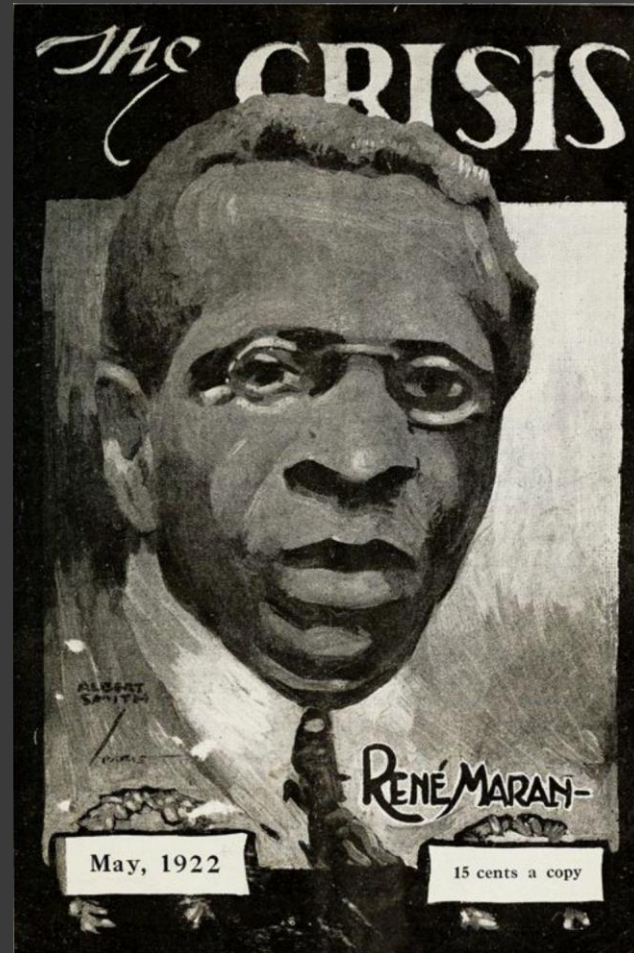
Right: Charles Alston, *Girl in a Red Dress*, 1934. Oil on canvas, 28 x 22 inches.





Palmer C. Hayden, *Fetiche et Fleurs*, 1932. Oil on canvas, 23 x 29 ½ inches.





Left: Children looking up at *Midonz* (1937), by the British/Jamaican sculptor Ronald Moody (1900-1984), at the Baltimore Museum of Art, 1939.

Above: Albert Alexander Smith's portrait of the Martiniquan novelist Rene Maran (1887-1960), on the cover of *The Crisis*, May 1922.

Above right: Berenice Abbott, Photograph of the Jamaican novelist Claude McKay (1890-1948), in Paris, 1926.





Author and educator Anna Julia Cooper (1858 – 1964).

*"Now the old folks start doin' it, the young folks, too, But the old folks learn the young ones what to do, About shakin' that thing, Ah, shake that thing! I'm getting sick and tired of telling you to shake that thing!"*

As sung by Ethel Waters, 1925

