In 1925, Harlem Renaissance logician Alain Locke extolled in his edited volume *The New Negro* what he perceived as, “The promising beginning of an art *movement* instead of just the cropping out of isolated talent.” Locke specifically encouraged African American artists to look to African art for inspiration, a perspective not wholly embraced by the diverse group of artists associated with the Harlem Renaissance. Locke’s pinpointing of new and complex approaches to representing blackness undoubtedly define this period, however, and describe a larger artistic movement that spanned well beyond Harlem and the United States. Variously titled the Harlem Renaissance, the Negro, or “New Negro” Renaissance, this artistic awakening falls between the nineteen teens with the beginning of Great Migration of African Americans to the urban north, and the 1929 stock market crash. The prevailing voices and innovative forms of representation emerging during the Renaissance proper would extend well into the 1930s and early 1940s, however, through black participation in the Federal Art Project (FAP). While the literary production of this period, which includes celebrated authors such as Langston Hughes and Zora Neale Hurston, often first comes to mind as exemplifying the Renaissance (as established within high school and college curricula), the visual production of the period is equally as rich, varied, and essential to understanding early twentieth-century American art and culture. The fundamental need for black self-representation and the generation of complex, humanizing, and varied understandings of black lives and individuals continues to have relevance as a global theme in contemporary and recent art and visual culture. The range of approaches to representing blackness and the dissensus over how African Americans should be represented is foundational to the Renaissance and is perhaps its most enduring statement of black complexity and humanity.

The Great Migration of African Americans from the rural South to the urban North, and later West, provided the context for changing ideas about black identity, upward mobility, and American culture more broadly. The migration straddled the World Wars, roughly 1914 through 1946, and was initiated in part by abysmal conditions in the South as well as labor shortages in northern industry brought about by World War I. These circumstances resulted in a mass exodus of African Americans from the South into northern cities. Sociologists St. Clair Drake and Horace R. Cayton write, “The great mass of caste-bound Negroes in the South stirred … From every southern state the Negroes came, despite desperate attempts to halt the exodus.” While southern white landowners fought to keep their subjugated black labor force in the South,
the urban north offered jobs, new opportunities, and the hope for racial, social, economic, and political advancement. In the words of Renaissance poet James Weldon Johnson:

O Southland! O Southland!
Do you not hear to-day
The mighty beat of onward feet,
And know you not their way?
'Tis forward, 'tis upward,
On to the fair white arch
Of Freedom's dome, and there is room
For each man who would march.⁴

Johnson's optimism embodies the attraction of the North and its promises rather than its realities, in which African Americans continued to endure second-class citizenship in a white-dominated society. Yet the persistent movement north represented self-determination and allowed for some progress for black Americans, particularly in terms of voting rights and education,⁵ and brought about the conditions, camaraderie, and enthusiasm that stimulated the artistic outpouring known as the Harlem Renaissance.

Upon arriving in Harlem, painter Aaron Douglas recalled,

Seeing a big city that was entirely black, from beginning to end you were impressed by the fact that black people were in charge of things and here was a black city and here was a situation that was eventually to be the center for the great in American Culture.⁶

Importantly, Douglas positions black empowerment and culture as a central component of American life more broadly. Harlem became a particularly fitting location for cultivating black community, artistry, and politics, as the steady migration of black people from the American South, the Caribbean, and other parts of the African diaspora created the largest black urban community of its kind, concentrated in a relatively small geographic area of New York City.

Vital political and social organizations were located in Harlem, including the National Association for the Advancement of Colored People (NAACP) and the Urban League, whose journals *The Crisis* and *Opportunity*, respectively, would form major outlets for publishing black visual and literary arts and celebrating artistic achievements.⁷ The Universal Negro Improvement Association (UNIA), led by the charismatic Marcus Garvey, provided a globally linked black organization that appealed particularly to the working classes, and publicized its ideas through Garvey's public speeches and its paper *Negro World*. Harlem furthermore offered churches of multiple denominations, and a range of social organizations and businesses. The Harlem YMCA and the 135th Street branch of the New York Public Library would serve as essential venues for community and art exhibitions, and the New York–based white philanthropical organization, the Harmon Foundation, provided exhibition and monetary support for black artists as well.⁸

The Renaissance was in no way confined to Harlem, however. While artists including Aaron Douglas, Palmer Hayden, Augusta Savage, James Van Der Zee, and Malvin Gray Johnson had their artistic foundations in Harlem, Archibald J. Motley Jr., hailed from Chicago, as did Richmond Barthé who studied in Chicago and then moved to New York. Painter William H. Johnson spent the 1920s and most of the 1930s in Europe, while Hale Woodruff first studied in Indianapolis, and further developed as an artist in Paris, Atlanta, and New York. Indeed, Woodruff, Hayden, Motley, Savage, and others would find study in Paris in the late 1920s and 30s particularly formative to their careers.⁹ Lois Mailou Jones hailed from Boston, studied in
Paris, and spent most of her career at Howard in Washington, DC, alongside study in Haiti and multiple African countries later in her career. Sargent Johnson worked in the multicultural locale of San Francisco, and adopted various ethnic and racial references into his work. Many more artists could be included in this listing of Renaissance notables, but it suffices to note that the Renaissance did not consist of a particularly coherent or unified body of artists, but rather denotes a time when black artists throughout the country and beyond practiced and advanced their art, focused largely on forging new images of blackness, and found public interest and venues for display and critique.

The need for artistic expression based in self-representation was pressing for black American artists during the Renaissance, as vicious caricatures of black Americans and others of African descent circulated widely in western advertising, film, and other visuals. These materials positioned black people as one-dimensional simpletons—poor, yet content with their second-class status and happy to serve white society, or alternatively thieving, animalistic, or lazy. This material became particularly pronounced after the end of the civil war with fears of black political gains during Reconstruction, and continued to be produced by a white-run society intent on keeping African Americans “in their place.” Black Renaissance artists sought to create a New Negro divorced from this tired, imposed form.

The challenge faced by artists of the Harlem Renaissance was to consider how to conceptualize African American people in a novel, humanizing, and perhaps celebratory form. Locke suggested that the Negro artist develop a distinctive “racial idiom” based on investigations of African art. From Locke’s perspective, if European artists such as Pablo Picasso had made creative use of the study of African art, then it could prove even greater inspiration to African American artists, in Locke’s words, its “blood descendants, bound to it by a sense of direct cultural kinship.” While scholars including Meyer Schapiro and James A. Porter would later critique Locke for promoting racial essentialism, Locke did not pronounce an inherent link between African Americans and their African ancestors. Rather, he lamented the loss of African artistic training due to the upheaval caused by slavery, which disrupted the African American’s “original artistic temperament.” Extolling African art as “rigid, controlled, disciplined, abstract, heavily conventionalized” Locke viewed black American art, by contrast, as naïve and sentimental. Locke positions the study of African art among African American artists as chosen rather than inherent, and that the black artist may find solace in the knowledge that, “the Negro is not a cultural foundling without his own inheritance.” Further, Locke suggests that combining the study of American life with “new patterns of art” based in African forms could result in the Negro artist becoming not merely on par with white American artists, but rather “the artist of American life.”

Locke’s optimism in many ways rings true in considering the aesthetic innovations of Harlem Renaissance artists. These artists contributed to a larger project of modernism involved with formal innovations as well as spiritual and cultural reflections on modern life. A primary artist to take up Locke’s call to look to Africa was the Harlem-based painter Aaron Douglas (1899–1979). While Douglas was fully versed in realistic portraiture as well as impressionistic genre scenes and cityscapes, he became particularly well known for his “Afro-Deco” style based on the study of multiple art forms, including West African masks, cubism and precisionism, art deco, and ancient Egyptian art. Originally from Topeka, Kansas, Douglas arrived in New York in 1925 and began study with the German artist Winold Reiss, a well-established graphic artist. Locke arranged for Douglas’s apprenticeship under Reiss, who was instrumental in teaching the graphic austerity for which Douglas is known, yet as Richard J. Powell notes, Douglas quickly developed his own language “like nothing in Reiss’s repertoire.”

Douglas constructed his iconic image of blackness using a two-dimensional silhouette; the artist positioned these reduced, angular bodies frontally, with a face in profile, in a manner akin
to ancient Egyptian painting. His figures sport protruding, and often upraised full lips, and have deep slits for eyes. As a particularly distinctive feature, the eyes suggest, from Powell's perspective, interior self-reflection rather than ocular vision. The artist's ability to transform the lessons of western modernism with insights into ancient and more recent forms of African art enables his iconic rendering of blackness. This figure appears prescriptively in scenes of tribal Africa, the southern United States, and the modern jazz age city. In this way, Douglas finds a means of representing black people through overarching reductions that nevertheless speak incisively to black history, culture, and everyday life.

Douglas's competency ranged from large scale murals through intimate illustration. In his attention to black culture, he frequently combined his talents with literary artists such as Langston Hughes and James Weldon Johnson. His illustrations for Johnson's *God's Trombones: Seven Negro Sermons in Verse* (Viking Press, 1927) speak to his ability to negotiate and reflect black culture through biblical, literary, and modern lenses. Johnson's written text positions the southern black Christian preacher as a fundamental figure of folk culture; Douglas responds to Johnson's sermons with modernist illustrations of his own interpretation that situate blackness as central to Christian biblical storytelling more broadly. The resulting illustrated book is a culminating point for melding black tradition with modernist form.

Johnson describes *God's Trombones* as honoring the “old-time preacher” as the “mainspring of hope and inspiration for the Negro in America” and whose powerful voice resonates like a trombone. The author sought to preserve this dynamic figure as he faded with the upheaval of the Great Migration. Viking Press commissioned Douglas to provide eight illustrations for Johnson's book in spring 1927. Douglas's images speak to a history of black participation in Christian worship and the relevance of black Christianity to modern life. According to Caroline Goeser, “Douglas breathed new life into a religious tradition that, for some, seemed remote and outmoded; he suggested the social and political significance for religion in modern America.”

Douglas's illustrations illuminate Judeo-Christian subjects such as the Creation and the Crucifixion through his characteristically austere figures; biblical figures including Adam, Simon of Cyrene, and the Romans, among others, thus appear African in origin. While most of the illustrations convey biblical or otherworldly settings, Douglas evokes the Jazz Age in a single image, *The Prodigal Son* (1927) (Figure 3.1). A story told by Jesus to his disciples relayed in Luke 15:11–32, the parable of the prodigal son speaks of greed, loss, and redemption. Johnson provides a modern interpretation, furthered by Douglas's illustration. Douglas constructs a cabaret scene in which the prodigal son stands under a glaring light, accompanied by two women. The artist's other images for the book portray the voice and presence of God through an extended hand or ray of light. For this modern interpretation, Douglas conveys the absence of God by replacing the holy light with an interrogative overhead bulb. Each corner of the composition contains a fragmented symbol of vice, including a bottle of gin, a dollar bill, a playing card, and a single dice. These oversized symbols carry the allure of urban entertainments, yet they contain the participants within a claustrophobic and ungodly space. Overhead, a trombone plays; this symbol references cabaret music, yet simultaneously calls forth the preacher's voice intoning the young man to repent for his sins. In interpreting Johnson's sermons, Douglas not only centers black figures and the cultural role of the black preacher and his recorder, he also invites the viewer into a rousing, enticing modern cabaret. The artist thereby not only retells a biblical story using black figures and a modernist vocabulary, he also contemplates the place of God and religiosity in the modern city. Using Africanized forms to represent the black everyman and woman, Douglas develops an iconographic style that brings together black culture through a broad spectrum of Christian parables, the southern folk preacher, and the modern urbanite.
Whether or not African American artists develop a separate aesthetic from their non-black peers, a “racial idiom” in Locke’s terminology, or focus on honing technical skills based on the context in which they found themselves was a topic of frequent debate in reviews, articles, and books of the period. Multiple artists and critics asserted the limitations if not impossibility of constructing a separate “Negro art” based on the study of African forms. Although many artists combined an examination of African art with a study of everyday African American life, there were those that rejected (at least in principle, if not in practice) African art as a site of inspiration. These artists sought everyday life and people in their construction of a “New Negro.” While working as a project supervisor for the Federal Art Project in Harlem, sculptor Augusta Savage (1892–1962) claimed, “Something typical, racial, and distinctive is emerging in Negro art in America,” but overall, she rejected the study of African art. The artist underscored educational context as inspiring artistic creation rather than “looking to Africa.”

Savage moved from Florida to New York in 1921 to study sculpture. She received a full scholarship at Cooper Union based on the merits of her work. Facing encouragement alongside a range of setbacks due to racist policies, Savage became a fundamental sculptor of the Renaissance, and by the 1930s, a vital supporter and teacher of art. Savage’s sculpture Gamin (1929) is perhaps one of the most cited works of the Renaissance, because it helped Savage win a Julius Rosenwald Fellowship for study abroad, but also due to its profound sensitivity to rendering a working-class black boy (Figure 3.2). W. E. B. Du Bois’s much-cited conception of black uplift focused on the leadership of a “Talented Tenth,” the 10 percent of the black population prepared for governance due to their socioeconomic class status and education. While Savage paid homage to this group in portrait busts including Marcus Garvey (ca. 1930), Gwendolyn

Figure 3.1 Aaron Douglas (b. 1899–d. 1979), The Prodigal Son, original illustration for God’s Trombones: Seven Negro Sermons in Verse, by James Weldon Johnson (New York: Viking Press, 1927). Gouache on paper, 36.3 x 26.4 cm. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.
Knight (1934), and James Weldon Johnson (1939), she more frequently represented everyday or otherwise overlooked African American people, as is the case with Gamin.

The term “gamin” means “street urchin,” a child left to roam the streets. Gamin’s profundity stems from Savage’s sensitivity to articulating this young boy, who would be largely invisible to society due to his class and racial identity, as having a complex interiority. The figure’s collared shirt and tilted cap convey that he is perhaps a paperboy, working the streets for a meager income. He tilts his head slightly to the side, as if pensive. His solemn expression emphasizes internal thought rather than external expression. Bearden and Henderson write, “She created a portrait representative of thousands of young black boys who lived on the streets and whose knowledge of life and people far exceeded their years. Her portrait caught the liveliness, the tenderness, and the sly wisdom of such boys.” Savage produced multiple copies of this work, including a life-sized bronze version, and multiple smaller works rendered in painted plaster.

Savage painted the plaster versions of the sculpture in warm tones of brown to appear as bronze, a canonical medium for modern sculpture although not readily affordable. The suggestion of bronze not only elevates the sculpture’s appearance but also reflects the relevance of the bronze hue in representing brown skin tones. Savage’s sensitive depiction of the boy’s full nose and lips speaks to his identity as African American. She lovingly sculpts these characteristics, which had long been ridiculed by racist caricatures that exaggerated and made such features appear ridiculous. Gamin in many ways embodies Locke’s call for art to be “of” rather than “about” the Negro, containing “the elements of truest social portraiture.” Savage eschews excess and pomp to arrive at a careful study of an everyday individual, one central to national and racial identity but rarely observed as such.
Like Savage, Chicago artist Archibald J. Motley Jr., celebrated everyday African American life and people and exhibited particular sensitivities for the markings of socioeconomic class. Motley studied painting at the Art Institute of Chicago from 1914 to 1918 and earned multiple Institute awards. Motley’s genre scenes, most of which were constructed during the 1930s when he was employed by the Federal Art Project, revel in black urban nightlife. Their liveliness stems from the artist’s careful depiction of artificial and natural light, his use of colors of neon intensity, his figurative organization, and his close attention to human interaction and behavior. These compositions also rest on the construction of figurative types; unlike Savage’s types, however, Motley’s often tread a border between stylized figures and more popular forms of black caricature. Motley described his art as based in various aesthetic “problems” that he sought to solve, the artistic components that allowed him to do so, and the figurative subject(s) of interest. Of his painting *Black Belt* (1934) (Figure 3.3), Motley wrote, “I have always possessed a sincere love for the play of light in painting and especially the combination of early moonlight and artificial light. This painting was born first of that desire and secondly to depict a street scene, wherein I could produce a great variety of Negro characters.” Motley’s street scenes consistently fulfill this mission, mixing bold colors and form with a standard set of black characters, which include fashionable dating couples, rotund and often lone men and women, policemen, prostitutes, religious revelers, and drunks.

*Black Belt* balances the artist’s interest in warm and cool colors, artificial light and a range of black characters and the socioeconomic classes they represent. The dark blue skyline, streaked with stars, creates a nighttime environment enhanced by the artificial lights of the city. Automobile headlights and a single streetlight illuminate the space in a graduated mist, while store interiors emanate a powerful orange glow. Motley’s attention to these elements suggest his desire to recreate the visual experience of light, both natural and artificial, yet his visual language transcends these observable elements, arriving at something much more fantastical. Motley likewise creates an intricate play of shapes and forms by balancing near and far, thin and heavy, and angular and round, creating, as James A. Porter wrote, “a staccato pattern of interwoven silhouettes.”

Alain Locke writes of Harlem, “It has brought together the Negro of the North and the Negro of the South; the man from the city and the man from the town and village; the peasant, the student, the businessman, the professional man, artist, poet, musician, adventurer and worker, preacher and criminal, exploiter and social outcast. Each group has come with its own separate

**Figure 3.3** Archibald J. Motley Jr., (b. 1891–d. 1981), *Black Belt*, 1934. Oil on canvas, 83.8 × 102.9 cm. Credit: Hampton University Museum, Hampton, VA ©. Valerie Gerrard Browne/Chicago History Museum/Bridgeman Images.
matters and for its own special ends, but their greatest experience has been the finding of one another.” Motley’s painting ostensibly references black Chicago rather than Harlem, but nevertheless embodies this quote. On the far right of the canvas, a stylish couple gaze lovingly at one another. The man sports a bowler hat and suit and his companion a form-fitting orange dress and white cap atop a fashionable bobbed hairdo. A black police officer on the left looks after the community, as a man interacts with a young newspaper boy. Motley plays consistently with vice and virtues and low and high culture; fine dining and camaraderie appear in the background, as does the overconsumption of alcohol (suggested by the man supporting himself against a street light), and the commerce of prostitution. On the far right of the painting, Motley strategically crops a sign for a hotel to reinforce the idea that the image is “HOT,” as well as an insinuation of the activities on display—two women chat with a potential customer outside the hotel, while another stands in the doorway likely propositioning a passerby. The theme of sexual interaction is reinforced by the entangled couple in the backseat of the blue taxi. Signage including “Drugs,” and “Drop Inn,” further reinforce the excitement and potential vices of the city, and the range of classes and characters that meet on the city street. These characters and scenarios Motley repeats throughout his nightlife scenes of the 1930s–1940s in works including Gettin’ Religion (1936) and Getting Religion (1948), Chicken Shack (1936), Casey and Mae in the Street (1948), and Bronzeville at Night (1949). Motley’s attention to black Chicago went far beyond its “talented tenth” to reflect the energy and socioeconomic diversity of modern urban life in a manner both celebratory and provocative.

Photography allowed for the documentation of everyday folk and self-fashioning that exceeded the capabilities of painting and sculpture because of its relative affordability and availability. Practitioners including James Van Der Zee, James Latimer Allen, and others worked in Harlem, while the white photographer Carl Van Vechten engaged Harlem’s black intelligentsia and took notable photographs of its artists, scholars, and literati. Photography proved a perfect mode for New Negro self-fashioning, as studios were equipped with props, clothing, and accessories, allowing for sitters to transform themselves to suit their tastes.

Renaissance photographers captured black lives well beyond Harlem and the urban North. Working in Washington, DC, Addison Scurlock took portraits of its black middle classes and scenes of everyday life. His practice was followed and extended by the prominent careers of his sons, George and Robert. Photographers including Richard S. Roberts in Columbia, SC and Florestine Perrault Collins in New Orleans captured “Little Harlem” and Creole Louisiana, respectively. Florestine Perrault Collins (1895–1955) came from a New Orleans middle-class Creole community. Historian Arthé A. Anthony notes the ways in which Collins negotiated racial and gender limitations by beginning her professional career with the opening of a photographic studio in her home. Anthony writes, “A home studio maintained the illusion that women photographers, like seamstresses and other women who worked at home, were devoted to domesticity.” In abiding by broader cultural norms in terms of “appropriate” gender roles, Anthony argues, black women embraced “the antitheses of the racial caricatures of the period.” Yet Collins eventually opened Collins Studio in the black business district of New Orleans, thereby defying gender norms with her entrepreneurship. Yet Collins’ photographs remained taken within the studio; rather than venturing into the public space as New Orleans black male photographer A.P. Bedou did, and she tended to focus on respectable, gender-appropriate subjects including first communions, weddings, families, men in military uniform, and children. Collins’s photograph of her friend Mae Fuller Keller defies this norm, however, and suggests the place for self-expression and transformation before the lens (Figure 3.4). While Keller worked as a maid in a
New Orleans dental office, Collins's image communicates Keller's transformation after work, as she presents herself as a modern 1920s flapper. As Anthony writes,

Seated while posing provocatively, but gracefully, on a bench with her legs crossed, Keller's sleeveless short dress, watch, and “Egyptian bob” hairstyle, symbolize the personal and political freedoms sought by many women—not only white and middle-class women as has been commonly assumed—in the 1920s era of the “New Woman.”

Keller is simultaneously feminine, sexual, flirtatious, and in control of her own positionality. Images like those of Keller suggest that Collins pushed well beyond the boundaries of conservative, middle-class propriety. Keller as her independent, provocative, and self-assured friend was worthy of celebration through this pictorial record. Collins produced an extensive body of portraiture and group shots of Creole New Orleans, deepening the body of images that defines the Negro Renaissance.

Historical responses to the Harlem Renaissance vary from positioning it as a “forced phenomenon, a cultural nationalism of the parlor,” to a vital period of self-reflection if nevertheless limited in its ability to engender radical social change and/or racial equality. Regardless, it is reasonable to assert that the artistic production of the period is vital to understanding American modernism and the role that race plays in this discussion. Further worthy of contemplation is the foundation the Renaissance created for later artists of African descent, in terms of
their role as artists as well as their interpretations of blackness. Many of the issues put forth during the Renaissance—looking to Africa, expressing black pride and self-reflection, and the right to simply be an artist (rather than a “black artist”) are fundamental issues surfacing throughout twentieth- and twenty-first-century art.

A return to Africa can be found in the politically and aesthetically motivated art of AfriCobra, a black artists group founded in 1970 with the express purpose of mining new means of representing and celebrating blackness. Black self-representation has further generated critical and satirical perspectives in contemporary art. Robert Colescott’s sardonic mining of art history and western culture’s persistent stereotyping of black identity resulted in canvases in which the viewer could find neither comfort nor resolution. Lowery Stokes Sims writes,

By reappraising historical images with an adroit critical eye, Colescott posited a response to modernist appropriations of African sources and outlined a strategy for artists of color who would follow—Sanford Biggers, Kerry James Marshall, Beverly McIver, and Kara Walker, to name a few … That this strategy allows artists to revel creatively and contribute vibrantly to the complicated exchange among the arts of Africa, the Americas, Asia and Europe is Colescott’s ultimate legacy.

As a controversial and global art star, Kara Walker has built a body of work that defies Renaissance challenges to racial stereotype; her figurative distortions query whether or not racist tropes—black, white, and otherwise—can be defeated. Walker’s silhouettes and multimedia compel the viewer to contemplate a history of racial representation and finds the wounds of this history unhealed. Her distortions of antebellum characters create a catharsis by which the viewer is forced to rethink this history.

Black visibility, so central to the Renaissance, becomes a raison d’être for contemporary global artist Kehinde Wiley. Krista A. Thompson addresses Wiley’s work and diaspora street photographic performances more broadly to locate a place for self-reflection and resistance to limited tropes. She notes, however, the contradictory quality of light in Wiley’s paintings that can render his subjects hyper-visible yet simultaneously veiled due to light’s ability to blind. The viewer then beholds the surface of black appearances rather than a deeper humanity. Wiley’s work furthers the Renaissance dilemma that no easy solution exists to redressing black mis- or under-representation. Like Wiley, Mickalene Thomas revels in black beauty. Thomas creates 1970s-era Afro-Goddesses, whose unusual postures and daring gazes however prevent easy consumption. The oeuvres of Wiley and Thomas suggest the art world continues to require a place for black fabulousness and resistance, rooted in Renaissance explorations but now pushed onto a global scale. Attention to a fuller range of artists of the African diaspora in this continued attention to black self-realization, with the recognition that national and identity boundaries persistently erode and evolve, seems an equal necessity.

Notes

3 Ibid., 58.
5 Drake and Cayton, 108–111.


16 Ibid., 256.

17 Ibid., 258.


19 Ibid., 57, 59.


21 Johnson writes, “The old-time Negro preacher is rapidly passing. I have here tried sincerely to fix something of him.” Johnson, God's Trombones, 11.


23 Johnson, God's Trombones, 23–24.


25 “Noted Sculptress Expects Distinct, But Not Different, Racial Art,” Pittsburgh Courier (August 29, 1936): 5. As Theresa Leininger-Miller has shown, however, Savage did take up Africans as subjects, if not stylistic inspiration.


29 Barbara J. MacAdam, American Art at Dartmouth: Highlights from the Hood Museum of Art (Hanover, NH: Hood Museum of Art, 2007), 127.


39 Anthony, 173.
42 Ibid., 175.
43 Lewis, Portable Harlem Renaissance Reader, xiii.

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