

**RENAISSANCE**

**RACE &**

**REPRESENTATION**

**IN THE**  
**HARMON & HARRIET**

**KELLEY**

**COLLECTION OF**

**AFRICAN**  
**AMERICAN**  
**ART**

**EXHIBITION GUIDE**

This guide is provided for you to self-explore the exhibition, while giving you a deeper understanding of the artworks and artists represented.

You are welcome to use the guide in the gallery and take it with you for later reading, or to pass it along and help us expand the exhibition's reach.

Parents and educators are encouraged to use the discover section of the guide to help our young visitors uncover more about the artworks, artists, and historic facts found through the exhibition gallery.

This exhibition was organized by Landau Traveling Exhibitions, Los Angeles, CA in partnership with the Hutchins Center for African and African American Research and the Alain Locke Gallery exhibitions team: Dell Marie Hamilton, curator; Jessica Dow, curatorial assistant; Pablo Gonzalez, preparator, and Bob Shane of Shane Signs. The Hutchins Center wishes to thank the Bob Bullock State History Texas Museum for granting permission to adapt their exhibition guide for "Renaissance, Race, and Representation in the Harmon and Harriet Kelley Collection of African American Art."

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## **LETTER FROM THE FACULTY DIRECTOR**

“Renaissance, Race, and Representation in the Harmon and Harriet Kelley Collection of African American Art” opens a new chapter in the life of the Hutchins’ Center exhibition space. This fall, The Alain Locke Gallery of African and African American Art takes on a new name, channeling the spirit of the “Dean of the Harlem Renaissance,” as a scholar, educator, collector and community builder. The occasion brings about renewed energy in fulfilling our mission to showcase, celebrate, and promote better knowledge and appreciation of the art, history, and culture of Africa and its worldwide diasporas, past and present, through rotating exhibitions, programming, and engagement with thinkers, creators, and our vibrant Harvard and Boston-area community.

This exhibition presents a selection of artworks from the distinguished collection of Harmon and Harriet Kelley. The exceptional pieces on display are in dialogue not only with central themes in the life and work of Alain Locke but also with the history of African American artistic, intellectual, and political pursuits in the long twentieth century. They also showcase and rightly celebrate the fundamental role of collectors such as the Kelleys, and indeed Alain Locke in his own time, in the preservation, study, and recognition of African and African American art.

It is our great pleasure to present to you a powerful archive and eloquent tale of human experience, creativity, and artistic achievement.

Cécile Fromont, Faculty Director  
Alain Locke Gallery of African and African American Art



*Untitled, Sam Middleton*

MIDDLETON 601



# MEET THE COLLECTORS: DR. HARMON & MRS. HARRIET KELLEY

Native Texans, Dr. Harmon W. Kelley (1945-2023) and Mrs. Harriet Kelley met at Prairie View A & M University. He was born and raised in the small town of Cameron, south of Temple. His serendipitous enrollment at Prairie View led him to meet Harriet, where her father, a chemist, developed and chaired the science department.

Dr. Kelley furthered his studies at the University of Texas Medical Branch and with the United States Army. In 1978, Dr. Kelley established his private practice in San Antonio, Texas, where he continued to work until his passing in January 2023. Harriet Kelley was honored with the 2019 Distinction in the Arts for Arts Patronage by the City of San Antonio's Arts Commission.

The Kelleys attended their first exhibition of African American art, which was curated by art historian David Driskell (1931-2020) at the San Antonio Museum of Art. This experience changed them, as they encountered African American artists whose names they did not recognize.

Dr. Harmon and Mrs. Harriet Kelley vowed to educate themselves about this unknown aspect of their heritage. They engaged Thurlow Tibbs, an important Washington D.C., dealer of African American Art, to guide them in their collecting journey.

Tibbs tutored them on the artists, the art world, what books to read, and how to view art. Their eagerness to learn led the Kelleys to build a large library on African American art that complements the art collection. Not content merely to collect, the Kelleys built a collection with a public educational purpose in mind. Dr. and Mrs. Kelley, from the start, understood the importance of educating others about the history of African American art and its place in American art history. The Kelleys' collection has been described as among the finest holdings of African American art in the country due to its breadth and depth.



*My Friend, Mary Reed Daniel*

## **CURATORIAL STATEMENT**

We turn therefore, in the other direction to the elements of truest social portraiture and discover in the artistic self-expression of the Negro today, a new figure on the national canvas and a new force in the foreground of affairs.

– Alain Locke, *The New Negro: An Interpretation*, 1925

“Renaissance, Race, and Representation in the Harmon and Harriet Kelley Collection of African American Art” at the Alain Locke Gallery of African & African American Art coincides with the centennial anniversary of the publication of “Harlem, Mecca of the New Negro,” the path-breaking special issue of the social science journal *Survey Graphic* in which Alain Locke (1885-1954) outlines his vision for Afro-modernist aesthetics.

The gallery has been newly renamed in honor of Locke, the first African American to earn a Ph.D. in philosophy from Harvard University and the “Dean of the Harlem Renaissance.” Locke forcefully advocated for the centrality of African art and its diasporic lineages in the United States and the Americas.

Fast forward to the late 1980s, when the Kelleys visited the “Hidden Heritage: Afro-American Art, 1800-1950” show curated by the renowned artist and art historian David Driskell. This transformative encounter led to a lifelong quest to collect and share the rich traditions of African American visual art.

As Harmon and Harriet sought to develop their collection, they were drawn to artists who gained prominence during the Harlem Renaissance, and who trained future generations of artists. Their thirst for understanding this crucial period further uncovered an unexpected connection: Harriet’s mother, Lorraine, was a student of Locke’s at Howard University.

The original traveling exhibition of the “Harmon and Harriet Kelley Collection of African American Art: Works on Paper” show was curated by Harmon and Harriet, with historical perspective provided by Dr. Regenia A. Perry, Professor Emerita of African and African American Art at Virginia Commonwealth University.

The Kelleys' collection, once described by Driskell as one of the "finest that has been assembled tracing the history of African American art," reads like a "who's who" of landmark works, encompassing etchings, lithographs, watercolors, block prints, silkscreens, drawings, paintings, and gouaches.

The show is organized by Landau Traveling Exhibitions, and works from the collection were exhibited most recently at the Fresno Art Museum and the Bob Bullock State History Museum. In the Locke Gallery, we have curated a selection of works from the Hutchins Center's permanent collection and placed them in dialogue with the Kelley collection.

The exhibition builds on the work of scholars Mary Schmidt Campbell, Ruth Fine, Leslie King-Hammond, Patricia Hills, Kobena Mercer, Denise Murrell, Richard Powell, Lowery Stokes Sims, Jeffrey Stewart, and Deborah Willis. As a result, audiences will encounter a tapestry of voices, hopes, and histories that explore the tried and true motifs that artists and poets return to again and again.

Portraiture sets the stage as you enter the lobby of the gallery and ascend the ramp. Visitors then enter a space devoted to Romare Bearden and the material culture of the Harlem Renaissance, followed closely by a section that demonstrates how artists render the Black body and abstract the figure. The long corridor-like gallery is organized into works that cover landscapes, maritime scenes, archetypes, and Black interiority. Providing context for the variety of prints in the exhibition, there's an entire room highlighting several print-making terms and techniques.

The second-to-last gallery features meditations on community and life in the South. In contrast, the final gallery consists of images of African American subjects in nature, hard at work, and energized by music and dance. This gallery is also punctuated by rule-breakers—artists who employ caricature, satire, expressiveness, and abstraction. The alcove at the end of the gallery concludes the exhibition with a video excerpt from the PBS documentary, *Against the Odds: The Artists of the Harlem Renaissance*, which sheds further light on Alain Locke's impact.



*Untitled, (L14)* from the *Wanted* series, Charles White

19???

**THEMES EXPLORED**



*Jitterbugs V*, William Henry Johnson

# HARLEM RENAISSANCE

American economic shifts in the early 20th century and the start of World War I accelerated the movement of Black Americans from the rural South to urban centers in the North and Midwest. Their concentration in cities like New York, Chicago, Detroit, and Pittsburgh gave rise to community optimism and pride.

In New York, inspired by Alain Locke's New Negro movement and intellectuals like W. E. B. Du Bois, Black Americans were determined to build their cultural identity in a white-dominated Manhattan. The result was an artistic and intellectual movement called the Harlem Renaissance.

Along with musicians and performers, Black photographers and visual artists captured the people and places of Harlem, but had very limited access to galleries and museums. The New York Public Library was the first to open its doors to Black artists, holding its initial *Negro Arts Exhibit* in 1921. Several older artists represented in the Kelley collection and on view here exhibited paintings there, such as Henry Ossawa Tanner, William McKnight Farrow, William E. Scott, and Albert Smith. The new generation of Harlem Renaissance artists, Aaron Douglas, Hale Woodruff, and Jacob Lawrence, are also represented in the exhibition.



*The Lamp Post*, William E. Smith

# AFRICAN AMERICAN ARTISTS & THE WPA

The majority of the works in this exhibition were produced during the 1930s and 1940s, the era of the Great Depression. Through President Roosevelt's New Deal, the Works Progress Administration (WPA) established the Federal Art Project (FAP) to hire artists to create art and form Community Art Centers (CAC) to provide art classes for children and young artists. WPA-sponsored art centers — the NY Harlem Center, Chicago Southside CAC, Philadelphia Graphics Division, and Cleveland's Karamu House — played an important role in creating experimental communities of artists. Depending on their location and social environment, each CAC had different, and, sometimes unequal, resources. The exact number of African American artists employed by the WPA is not known; Ernest Crichlow, Jacob Lawrence, Charles White, and Hale Woodruff were among those who were.

This period gave birth to a school of African American regionalism and Black consciousness that led into the Civil Rights Movement of the 1960s. The works of the 1930s and 1940s often portrayed African American subjects in rural and urban settings in a bold post-cubistic style. Scenes of factory workers, dock workers, farmers, bridge builders, and road menders were common.

Also present is an emphasis on family themes evident in a lithograph by Hilda Rue Wilkinson Brown completed around 1940. Two powerful prints by Dox Thrash embody the art of the Depression era. An outstanding WPA graphic artist from an earlier generation, Albert A. Smith completed most of his works in Paris, and was probably the first African American artist to produce etchings.

# THE IMPORTANCE OF BLACK PRINTMAKERS: INNOVATION & INFLUENCE

Black printers had worked at print shops since before emancipation, mainly anonymously. Patrick Henry Reason's print of Granville Sharp produced in 1836 is the earliest print in the exhibition. In 1867, Grafton Tyler Brown, whose work is also in the exhibition, opened a commercial lithography shop in California at a time when there were few American trained lithographers.

Through the Works Progress Administration's Federal Art Project which lasted from 1935-1943, printmaking workshops throughout the country provided the equipment and materials for artists to learn numerous printing techniques that explored artistic experimentation. Lithographs and wood blocks, previously printed in just one color, were done with multiple colors at the New York City project. Dox Thrash, an artist working in the WPA Philadelphia Fine Print Workshop, developed a type of mezzotint print seen in the exhibition.

When the WPA program ended, the experience gained by Black artists allowed them to find work as full-time artists and printers. Robert Blackburn, perhaps the most influential African American graphic artist of the mid-20th century, and whose tribute portrait by Ron Adams is included in this exhibition, was a child of the Harlem CAC, having entered in his youth and then

been employed there as an instructor.

This training led him to open his diverse and collaborative Printmaking Workshop in 1947. Blackburn also became the first master printer at Universal Limited Art Editions, and from 1957 to 1963, he produced prints for some of the most important artists of the 20th century, including Robert Motherwell, Helen Frankenthaler, Grace Hartigan, Jasper Johns, and Robert Rauschenberg. He also supervised the editions of numerous African American artists, including Romare Bearden, Norman Lewis, Benny Andrews, and Ernest Crichlow. The Robert Blackburn Printmaking Workshop is the oldest and longest-running community print shop in the United States, and now operates under the aegis of the Elizabeth Foundation for the Arts.



*Blackburn, Ron Adams*

# **HISTORICALLY BLACK COLLEGES & UNIVERSITIES: ART SCHOOLS BEYOND EDUCATION**

The growth of Historically Black Colleges and Universities (HBCU) during the first half of the 20th century allowed Black students to pursue degrees in fine arts and art history. These academics and artists became career educators who established art programs and university galleries throughout the U.S., particularly at HBCUs in the South. Artists in the exhibition who established such programs include Hale Woodruff at Atlanta University, Aaron Douglas at Fisk University in Nashville, Elizabeth Catlett at Dillard University in New Orleans, and John Biggers at Texas Southern University in Houston.

HBCUs offered Black art instructors and their students opportunities to exhibit their work at a time when mainstream galleries and museums did not exhibit Black art. Many of these HBCUs acquired the works exhibited, making them important repositories of Black art collections and archives for the study of American art history.

At Texas Southern University, artist John Biggers established an art program that trained the next generation of regional Black artists. Among them is Texas artist Charles Criner, whose screen-print *Mr. Alvin White (Man with Chicken)* is presented in the exhibition.

The influence Biggers and Texas Southern University had in the Houston area led to the establishment of Project Row Houses by Houston artists Bert Long, James Bettison, Jesse Lott, Rick Lowe, Floyd Newsum, Bert Samples, and George Smith. Project Row Houses, located where Biggers lived in the Third Ward, is an intersectional experimental space that addresses art, culture, housing, and historic preservation. *Morning is Here, No Dawn*, and *At Risk* by Biggers and *We Love, We Give, We Die, We Go Someplace, We Love* by his student Bert Long can be seen in the exhibition.

# ART BORN OF THE CIVIL RIGHTS MOVEMENT

The rise of political art was facilitated by Black participation in World War II, mural and print work done for the WPA, and the increased number of professional Black artists who became instructors and academics. Artist Jacob Lawrence achieved recognition with works like *Two Rebels* that addressed social issues. Charles Alston's *The Negro Wars* appeared on the cover of *Fortune*. In 1963, Romare Bearden co-founded the artist group, Spiral, to discuss the role of Black artists in the Civil Rights Movement.

During the height of the Civil Rights era of the 1960s and 1970s, abstraction was controversial for artists embracing the Black Arts Movement. This was the time when the iconic sculpture *Black Unity* with its raised fist, by Elizabeth Catlett, became a symbol of Black Power. In the exhibition, Catlett is showcased with her linocut, *Malcom Speaks for Us*. Like her, many Black artists continue to choose to work in a figurative manner, rejecting abstraction to convey a social message. Accordingly, figurative artists in the exhibition address civil rights topics with portraits of prominent leaders or of victims of injustice, as in Charles White's *Wanted* series, and his portrait of *Frederick Douglas*, and *Reverend Love of Atlanta* by Benny Andrews which depicts Rev. Albert E. Love, who was a key member of the Black Clergy of Metropolitan Atlanta. Other artists, such as Norman Lewis and Jacob Lawrence, combined abstraction with themes from Black history.



*Abraham, Dox Thrash*

# ART TECHNIQUES IN THE EXHIBITION

While the exhibition encompasses a variety of techniques — watercolor, charcoal, gouache, pastel, pen and ink, and mixed media — most of the works in the exhibition are prints. The techniques range from the more popular lithographs to traditional etchings and dry points to pochoir.

## **INTACLIO PRINTING** | A DESIGN INCISED OR ENGRAVED INTO A PLATE.

### **AQUATINT**

A printmaking technique in which the image is scored with acid into a plate, and the sunken area holds the ink. Different from etching, it creates tonal effects instead of lines by adding an acid-resistant material to the printing plate. Tonality is controlled by length of time of the plate in the acid bath.

### **DRYPOINT**

A printmaking technique in which an image is incised into a plate with a hard metal needle or diamond point.

### **ETCHING**

A printmaking process in which lines or areas are incised into a metal plate using acid in order to hold the ink.

## **SOFT GROUND ETCHING**

A technique in which hard etching ground is covered with grease to make it soft and sticky making it possible to imprint the ground itself, by pressing a textured object onto it.

## **BLOCK PRINT | LINOCUT AND WOODCUT**

Block printing is a relief printing technique where a block of wood or linoleum is carved. Inking the design, the block is pressed like a stamp onto the paper. The resulting print presents the mirror image of the carving.

## **IRIS-PRINT**

An Iris-print is a digital printing technique with high color accuracy where the ink is sprayed onto paper, linen, or canvas.

## **LITHOGRAPH**

A planographic (plane or flat) printing process in which a design is drawn onto a polished stone with an oil-based crayon or ink. After the stone is prepped, ink is rolled on it and pressed onto a damp paper.

## **POCHOIR**

A highly refined technique of making fine limited editions prints with gouache paint that is hand-applied through stencils.

## **SCREEN PRINT**

A process where certain areas of a mesh are blocked according to the design. The ink is then pressed through a mesh screen onto the paper, forming the printed image.

## **COUACHE**

A water-soluble paint in which a gum or an opaque white pigment is added. It is similar to watercolor but is opaque instead of being translucent.

## **INK**

A water-based pigment that can be applied with brush or pen.

## **PASTEL**

Pastel, which can be used for drawing or painting, consists of ground pigments, a white filler, and a binding gum. Though pastel can be used as a loose powder, pencils or color sticks are more commonly used.

## **CHARCOAL**

Made from charred twigs, it does not contain a binding agent and the stick crumbles easily. Charcoal is easily manipulated and requires a textured paper as well as a fixative when finished to prevent smudging.

## **WASH**

A fine layer of diluted ink or watercolor where brushstrokes are imperceptible.

## **WATERCOLOR**

A luminous and transparent water-based paint, made of ground pigments combined with water and gum Arabic that is commonly applied by brush on white or pale cream color paper.



*Sunday Promenade, Hale Woodruff*

# EXHIBITION FLOORPLAN

## **P**ORTRAITS / **E**NTRY **C**ALLERY



### **ELIZABETH CATLETT** | 1915–2012

*Sharecropper*, 1952

Two color linoleum cut

Harmon and Harriet Kelley Collection of African American Art

## **P**ORTRAITS / **E**NTRY **C**ALLERY **A**LCOVE



### **1. AARON DOUGLAS** | 1899–1979

*Portrait of a Lady*, 1950

Watercolor on paper

Harmon and Harriet Kelley Collection of African American Art



### **2. CHARLES LOUIS SALLEE, JR.** | 1911–2006

*Ermetta*, 1937

Etching and aquatint

Harmon and Harriet Kelley Collection of African American Art



**3. WHITFIELD LOVELL | 1959–**

*Chance*, 2002

Iris print with unique hand-colored playing cards

Harmon and Harriet Kelley Collection of African American Art



**4. CHARLES LOUIS SALLEE, JR. | 1911–2006**

*Almeda*, 1937

Etching and aquatint

Harmon and Harriet Kelley Collection of African American Art



**5. ERNEST T. CRICHLOW | 1914–2005**

*Anyone's Date*, 1940

Gouache on paper

Harmon and Harriet Kelley Collection of African American Art

## HISTORICAL PORTRAITS / RAMP LEFT



FORWARD

### 1. SHEPARD FAIREY | 1970–

*Kamala Harris, 2024*

Offset lithograph

Hutchins Center for African and African American Research



### 2. ELIZABETH CATLETT | 1915–2012

*Malcolm Speaks For Us, 1969*

Four color linoleum cut

Harmon and Harriet Kelley Collection of African American Art



### 3. JOHN WOODROW WILSON | 1922–2015

*Martin Luther King, Jr., 2002*

Etching and aquatint on chine collé

Hutchins Center for African and African American Research



### 4. CHARLES WHITE | 1918–1979

*Frederick Douglass, 1973*

One color line etching

Harmon and Harriet Kelley Collection of African American Art



## 5. SHEPARD FAIREY | 1970–

*Barack Obama*, 2008

Offset lithograph

Hutchins Center for African and African American Research

## PORTRAITS / RAMP RIGHT



## 1. DOX THRASH | 1893–1965

*Abraham*, (first version), ca. 1937

Etching

Harmon and Harriet Kelley Collection of African American Art



## 2. CHARLES WHITE | 1918–1979

*Night Club Hostess*, 1938-40

Ink on paper

Harmon and Harriet Kelley Collection of African American Art



## 3. PABLO PICASSO | 1881–1973

*Negro, negro, negro... (Portrait of Aime Cesaire, Laureate)*, 1949

Etching and drypoint on cream wove paper

Hutchins Center for African and African American Research



**4. JOHN THOMAS BIGGERS | 1924–2001**

*At Risk...*, 1996

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



**5. CHARLES WHITE | 1918–1979**

*Untitled (L14)* from the *Wanted* series, 1970

One color lithograph on yellow paper

Harmon and Harriet Kelley Collection of African American Art



**6. CHARLES WHITE | 1918–1979**

*Gideon*, 1950

Lithograph

Harmon and Harriet Kelley Collection of African American Art



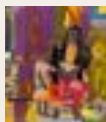
**7. PATRICK HENRY REASON | 1816–1898**

*Portrait of Granville Sharp*, 1836

Engraving

Harmon and Harriet Kelley Collection of African American Art

**ROMARE BEARDEN / TALL GALLERY**

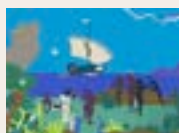


**1. ROMARE BEARDEN | 1911–1988**

*Grandma and Granddaughter*, 1985

Collage and watercolor

Hutchins Center for African and African American Research



**2. ROMARE BEARDEN | 1911–1988**

*The Siren Song* from *The Odysseus* series, 1979

Silkscreen

Hutchins Center for African and African American Research



**3. ROMARE BEARDEN | 1911–1988**

*Mecklenburg Autumn*, 1975

Lithograph

Hutchins Center for African and African American Research



**4. ROMARE BEARDEN | 1911–1988**

*Morning of the Rooster*, 1980

Lithograph

Hutchins Center for African and African American Research



**5. ROMARE BEARDEN | 1911–1988**

*Conjunction*, 1979

Lithograph

Harmon and Harriet Kelley Collection of African American Art



**6. JACOB LAWRENCE | 1917–2000**

*“And the Migrants Kept Coming,”* reproductions of Jacob Lawrence’s  
*The Migration of the Negro* series, 1940–1941

Tearsheet from *Fortune* magazine, November 1941, signed by the artist  
Hutchins Center for African and African American Research



**7. TURNING POINT: THE HARLEM RENAISSANCE**

*The Aaron Douglas Collection, Amistad Research Center*

Reproduction of Ellis Wilson’s painting, *Funeral Procession*

Exhibition poster, date unknown

Hutchins Center for African and African American Research



**8. JACOB LAWRENCE | 1917–2000**

“*And the Migrants Kept Coming*,” reproductions of Jacob Lawrence’s *The Migration of the Negro* series, 1940–1941  
Tearsheet from *Fortune* magazine, November 1941, signed by the artist  
Hutchins Center for African and African American Research



**9. ROMARE BEARDEN | 1911–1988**

*Jamming at Minton’s* from the *Jazz* suite, 1979  
Lithograph  
Hutchins Center for African and African American Research



**10. ROMARE BEARDEN | 1911–1988**

*Woman with Mango*, 1983  
Watercolor and collage on paper  
Hutchins Center for African and African American Research

**DISPLAY CASE / TOP ROW / TALL GALLERY**



**1. BRANFORD MARSALIS QUARTET**

"Romare Bearden Revealed," CD, 2003

Recorded to coincide with "The Art of Romare Bearden" exhibition at the National Gallery of Art, Washington, D.C., 2004

Hutchins Center for African and African American Research



**2. COUNTEE CULLEN | 1903–1946**

*Caroling Dusk, Anthology of Verse by Negro Poets*

published by Harper and Brothers, 1927

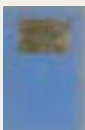
Private Collection



**3. ROMARE BEARDEN | 1911–1988**

Reproduction of *The Block*, exhibition catalogue, "Romare Bearden: The Prevalence of Ritual," Museum of Modern Art, New York, 1969

Hutchins Center for African and African American Research



**4. COUNTEE CULLEN | 1903–1946**

*The Black Christ*, published by Harper and Brothers, 1929

Private Collection

**DISPLAY CASE / BOTTOM ROW / TALL GALLERY**

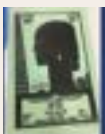


**5. "RHAPSODIES IN BLACK: MUSIC AND WORDS OF THE HARLEM RENAISSANCE"**

CD box set, Rhino Entertainment, 2000

Recorded to coincide with "Rhapsodies in Black: The Art of the Harlem Renaissance," exhibition at the Hayward Gallery, London, 1997

Private Collection



**6. AARON DOUGLAS | 1899-1979**

"Twentieth Anniversary Dance of the NAACP at the Renaissance Ballroom" event program, cover design by Aaron Douglas, 1929

Private Collection



**7. STERLING SILVER COMMEMORATIVE COIN AND STAMP OF HENRY OSSAWA TANNER**

U.S. Mint and Postmasters of America, 1973

Private Collection



**8. "THE HAMPTON ALBUM"**

Photos by Frances Benjamin Johnston, exhibition catalogue  
Museum of Modern Art, New York, 1966

Private Collection



**9. "EQUALITY, LAND, FREEDOM:  
A PROGRAM FOR NEGRO LIBERATION"**

Pamphlet published by the League of Struggle for Negro Rights, 1933  
Private Collection



**10. AIMÉ CÉSAIRE | 1913–2008**

*Return to My Native Land*, English translation of  
*Cahier d'un retour au pays natal*, Penguin Publishing Group, 1968  
Private Collection



**11. ARNA BONTEMPS | 1902–1973**

*Lonesome Boy*, published by Houghton and Mifflin, 1955  
Children's book  
Private Collection



**12. COUNTEE CULLEN | 1903–1946**

*Copper Sun*, published by Harper and Brothers, 1927  
Signed by the author, Private Collection

## THE BLACK BODY & THE FIGURE / LOW GALLERY



### 1. JACOB LAWRENCE | 1917–2000

*Two Rebels*, 1963

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



### 2. HALE ASPACIO WOODRUFF | 1900–1980

*Giddap, Atlanta series*, 1931-1946

Linoleum block print and chine collé on Thai mulberry paper

Hutchins Center for African and African American Research



### 3. HALE ASPACIO WOODRUFF | 1900–1980

*By Parties Unknown, Atlanta series*, 1931-1946

Linoleum block print and chine collé on Thai mulberry paper

Hutchins Center for African and African American Research



### 4. EMMA AMOS | 1937–2020

*Thank you Jesus for Paul Robeson*, 1995

Mixed-media print

Hutchins Center for African and African American Research



**5. PAUL KEENE | 1920–2009**

*Seated Figure*, 1947

One color woodcut

Harmon and Harriet Kelley Collection of African American Art



**6. RICHARD W. DEMPSEY | 1909–1987**

*Untitled*, 1940

Charcoal and color pastel on paper

Harmon and Harriet Kelley Collection of African American Art



**7. CHARLES WHITE | 1918–1979**

*Raffle* from the *Wanted* series, 1970

Oil wash on illustration board, signed by the artist

Hutchins Center for African and African American Research

## THE LAND & THE SEA / TRANSITION GALLERY



### 1. CRAFTON TYLER BROWN | 1841–1918

*Willow Glen Ranchero, Residence of W. Moore, Pescadero,  
San Mateo County, California, ca. 1800s*

Lithograph with hand-coloring

Harmon and Harriet Kelley Collection of African American Art



### 2. LOIS MAILOU JONES | 1905–1998

*A Shady Nook, Le Jardin du Luxembourg, Paris, 1991*

Color screenprint

Harmon and Harriet Kelley Collection of African American Art



### 3. LOIS MAILOU JONES | 1905–1998

*Haitian Waterfront, 1937*

Watercolor on paper

Hutchins Center for African and African American Research



### 4. HENRY OSSAWA TANNER | 1859–1937

*Shipwreck-Brittany, 1913*

Etching

Harmon and Harriet Kelley Collection of African American Art



**5. HENRY OSSAWA TANNER | 1859–1937**

*Christ Walking on Water*, 1910

Etching

Harmon and Harriet Kelley Collection of African American Art



**6. DOX THRASH | 1893–1965**

*Study for Boats at Night*, 1940

Pen and ink, ink wash, and graphite on paper

Harmon and Harriet Kelley Collection of African American Art

**BLACK INTERIORITY / TRANSITION GALLERY**



**1. JOHN WOODROW WILSON | 1922–2015**

*Native Son*, 1945

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



**2. JOHN THOMAS BIGGERS | 1924–2001**

*Morning is Here, No Dawn*, 1965

Lithograph

Harmon and Harriet Kelley Collection of African American Art



**3. MARGARET TAYLOR BURROUGHS | 1917–2010**

*Youth*, 1953

Linoleum cut

Harmon and Harriet Kelley Collection of African American Art

**TRICKSTERS / TRANSITION GALLERY**



**1. CALVIN BURNETT | 1921–2007**

*Juggler*, 1948

One color line etching

Harmon and Harriet Kelley Collection of African American Art



**2. CHARLES SEBREE | 1914–1985**

*Harlequin*, 1954

Pen and ink and gouache on handmade paper

Harmon and Harriet Kelley Collection of African American Art

## LITHOGRAPHS & ETCHINGS / MEDIA GALLERY



### 1. NORMAN LEWIS | 1909–1979

*Shorty George*, ca. 1930

Lithograph

Harmon and Harriet Kelley Collection of African American Art



### 2. ROBERT HAMILTON BLACKBURN | 1920–2003

*Boy with Green Head*, 1948

Line etching and aquatint

Harmon and Harriet Kelley Collection of African American Art



### 3. WILLIAM PAJAUD | 1925–2015

*I'll Be a Woman Tomorrow*, 1970

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



### 4. RAYMOND STETH | 1916–1997

*Squatter*, 1935

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



**5. WILLIAM MCKNIGHT FARROW | 1885–1967**

*Ringling House*, ca. 1928

Etching

Harmon and Harriet Kelley Collection of African American Art



**6. ALLAN RANDALL FREELON | 1895–1960**

*Building the Bridge*, ca. 1930

Drypoint

Harmon and Harriet Kelley Collection of African American Art



**7. WILLIAM E. SCOTT | 1884–1964**

*Portrait of a French Woman*, 1912

Soft-ground etching or one-color transfer lithograph

Harmon and Harriet Kelley Collection of African American Art



**8. ROBERT HAMILTON BLACKBURN | 1920–2003**

*A Portrait*, 1959

Line etching and aquatint

Harmon and Harriet Kelley Collection of African American Art



**9. HENRY OSSAWA TANNER | 1859–1937**

*Gate of Tangier*, 1910

Etching

Harmon and Harriet Kelley Collection of African American Art

**BLOCK PRINTS / MEDIA ROOM**



**1. ELMER W. BROWN | 1909–1971**

*Numbers Pulling*, 1935

Linoleum cut

Harmon and Harriet Kelley Collection of African American Art



**2. WILLIAM E. SMITH | 1913–1997**

*The Lamp Post*, 1938

Linoleum cut

Harmon and Harriet Kelley Collection of African American Art



### **3. WILLIAM E. SMITH | 1913–1997**

*Pay Day*, 1941 edition

Linoleum cut

Harmon and Harriet Kelley Collection of African American Art

## **VITRINE CLASS / MEDIA ROOM**



### **CARL VAN VECHTEN | 1880–1964**

*Alain Locke*, 1941

Three digitized Kodachrome slides

Carl Van Vechten Papers Relating to African American Arts and Letters, Beinecke Rare Book and Manuscript Library, Yale Collection of American Literature, New Haven, Connecticut



**1. LIONEL LOFTON** | 1954–

*Embracing*, 1992

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



**2. HILDA RUE WILKINSON BROWN** | 1894–1981

*The Family*, ca. 1940

Lithograph

Harmon and Harriet Kelley Collection of African American Art



**3. CHARLES ALSTON** | 1907–1977

*Midnight vigil*, ca. 1936

Gouache and graphite on paper

Harmon and Harriet Kelley Collection of African American Art



**4. BENNY ANDREWS** | 1930–2006

*Reverend Love of Atlanta*, 1972

Pen and ink on paper

Harmon and Harriet Kelley Collection of African American Art



**1. HALE ASPACIO WOODRUFF | 1900–1980**

*Sunday Promenade, Atlanta series, 1931-1946*

Linoleum block print and chine collé on Thai mulberry paper  
Hutchins Center for African and African American Research



**2. HALE ASPACIO WOODRUFF | 1900–1980**

*Relics, Atlanta series, 1931-1946*

Linoleum block print and chine collé on Thai mulberry paper  
Hutchins Center for African and African American Research



**3. HALE ASPACIO WOODRUFF | 1900–1980**

*Trusty on a Mule, Atlanta series, 1931-1946*

Linoleum block print and chine collé on Thai mulberry paper  
Hutchins Center for African and African American Research



**4. HALE ASPACIO WOODRUFF | 1900–1980**

*Old Church, Atlanta series, 1931-1946*

Linoleum block print and chine collé on Thai mulberry paper  
Hutchins Center for African and African American Research



**5. HALE ASPACIO WOODRUFF | 1900–1980**

*Going Home*, Atlanta series, 1931-1946

Linoleum block print and chine collé on Thai mulberry paper  
Hutchins Center for African and African American Research



**6. CHARLES CRINER | 1945–2025**

*Mr. Alvin White (Man with Chicken)*, 1998

Color screen print

Harmon and Harriet Kelley Collection of African American Art



**7. REX CORELEIGH | 1902–1986**

*Planting*, 1973

Six color block print

Harmon and Harriet Kelley Collection of African American Art



**8. JOHN THOMAS BIGGERS | 1924–2001**

*Sharecropper*, 1945

Graphite on paper

Harmon and Harriet Kelley Collection of African American Art

## **WORK & LEISURE / LONG GALLERY**



### **1. JOHN WOODROW WILSON | 1922–2015**

*Streetcar Scene*, 1945

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



### **2. JAMES LESESNE WELLS | 1902–1993**

*Negro Worker*, 1928

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



### **3. CARL G. HILL | 1911–1943**

*Newsboy*, c.1937

Brush, pen, ink on buff laid paper

Harmon and Harriet Kelley Collection of African American Art



### **4. RON ADAMS | 1934–2020**

*Endangered Species II*, 1991

Aquatint and line etching

Harmon and Harriet Kelley Collection of African American Art



**5. RON ADAMS | 1934–2020**

*Blackburn, 2002*

Color lithograph

Harmon and Harriet Kelley Collection of African American Art



**6. JACOB LAWRENCE | 1917–2000**

*Carpenters, 1977*

Color lithograph

Harmon and Harriet Kelley Collection of African American Art



**7. ALLAN RANDALL FREELON | 1895–1960**

*Road Menders, 1935*

Aquatint

Harmon and Harriet Kelley Collection of African American Art



**8. LAWRENCE ARTHUR JONES | 1910–1996**

*Section Hands, 1936*

Etching

Harmon and Harriet Kelley Collection of African American Art



**9. CHARLES LOUIS SALLEE, JR. | 1911–2006**

*Boogie Woogie*, 1941

One color line etching

Harmon and Harriet Kelley Collection of African American Art



**10. SARCENT JOHNSON | 1888–1967**

*Singing Saints*, 1940

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



**11. ELDZIER CORTOR | 1916–2015**

*Dance Composition #35*, circa early 1980s

One color aquatint and line etching

Harmon and Harriet Kelley Collection of African American Art



**12. WILLIAM HENRY JOHNSON | 1901–1970**

*Jitterbugs V*, 1941–42

Pochoir

Harmon and Harriet Kelley Collection of African American Art



**13. WILLIAM E. SMITH | 1913–1997**

*Recreation*, 1944

Pen and ink with graphite on paper

Harmon and Harriet Kelley Collection of African American Art

**HUMANS & NATURE / LONG GALLERY**



**1. CLAUDE CLARK | 1915–2001**

*Rain*, circa 1950

Offset lithograph

Harmon and Harriet Kelley Collection of African American Art



**2. WALTER WILLIAMS | 1920–1998**

*Thistle*, 1966

Four color block print

Harmon and Harriet Kelley Collection of African American Art

**CARICATURE, SATIRE & ALLEGORY / LONG GALLERY**



**1. ALBERT A. SMITH | 1896–1940**

*Untitled*, 1930

One color line etching with drypoint

Harmon and Harriet Kelley Collection of African American Art



**2. ERNEST T. CRICHLOW | 1914–2005**

*Lovers*, 1938

Lithograph

Harmon and Harriet Kelley Collection of African American Art



**3. ROBERT COLESCOTT | 1925–2009**

*I Can't Dance*, 1996

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



**4. ALISON SAAR | 1956–**

*Black Snake Blues*, 1994

Color lithograph

Harmon and Harriet Kelley Collection of African American Art



**5. MARCO HUMPHREY | 1942–**

*San Antonio Passage*, 1988

One color lithograph

Harmon and Harriet Kelley Collection of African American Art



**6. HUGHIE LEE-SMITH | 1915–1999**

*Artist Life #3, 1939*

Lithograph

Harmon and Harriet Kelley Collection of African American Art

**EXPRESSIVE GESTURE & ABSTRACTION / LONG GALLERY**



**1. HALE ASPACIO WOODRUFF | 1900–1980**

*Central Park Rock, 1947*

Watercolor

Harmon and Harriet Kelley Collection of African American Art



**2. IKE E. MORGAN | 1958–**

*Still Life, 1990*

Pastel and acrylic on paper

Harmon and Harriet Kelley Collection of African American Art



**3. BERT LONG | 1940–2013**

*We Love, We Give, We Die, We Go Someplace, We Love, 1996*

Color lithograph

Harmon and Harriet Kelley Collection of African American Art



**4. SAM MIDDLETON | 1927–2015**

*Untitled (Abstraction)*, 1961

Gouache on paper

Harmon and Harriet Kelley Collection of African American Art



**5. ALMA WOODSEY THOMAS | 1891–1978**

*Wind and Flowers*, 1973

Watercolor on paper

Harmon and Harriet Kelley Collection of African American Art



**6. MARY REED DANIEL | 1946–2006**

*My Friend*, 1981

Gouache, graphite, and acrylic paint on paper

Harmon and Harriet Kelley Collection of African American Art

**VIDEO SCREENING**



**AMBER EDWARDS | 1960–**

*Against the Odds: The Artists of the Harlem Renaissance*, 1994

PBS Documentary, runtime: 5:55 minutes

Courtesy of the artist



*San Antonio Passage, Margo Humphrey*

# ARTISTS IN THE EXHIBITION

All artworks courtesy of the Harmon and Harriet Kelley Collection of African American art unless otherwise noted.

## **RON ADAMS** | 1934–2020

*Blackburn*, 2002  
Color lithograph

*Endangered Species II*, 1991  
Aquatint and line etching

Ron Adams was born in Detroit, and studied at the Otis Art Institute, now Otis College of Art and Design, the University of California, Los Angeles, and the Academia de San Carlos in Mexico. Adams worked at the graphic workshop Gemini G.E.L. in Los Angeles where, as Master Printer, he produced works for Andy Warhol and Roy Lichtenstein. In 1974, he opened Hand Graphics in Santa Fe, New Mexico, printing work for Luis Jimenez, John Biggers, and others. He sold the business in 1987 to concentrate on his own art. Known for his expressionistic style, Adams distinguished himself as a printer and graphic artist. His artwork, *Blackburn*, pays homage to Robert Blackburn, his legacy as a lithographer, and his influence on Adams.

## **CHARLES ALSTON** | 1907-1977

*Midnight vigil*, ca. 1936

Gouache and graphite on paper

Charles Henry Alston was an American painter, sculptor, illustrator, and teacher. A central figure in the New York art scene during the Harlem Renaissance, he was the first African American supervisor of the Works Progress Administration's Federal Art Project and managed the first government art commission awarded to Black artists. Alston worked closely with artist Augusta Savage at the Harlem Arts Workshop, which was later incorporated into the WPA as the Harlem Community Art Center. He later helped them acquire a three-story building at 306 West 141st, allowing the program to expand considerably. The well-known "306" group of Black artists who regularly met at his studio included Gwendolyn Knight, Norman Lewis, Ernest Crichlow, and Romare Bearden. According to curator Julia Hutton, Alston, Savage, and bibliophile Arturo Schomburg formed the Harlem Artists Guild, "an artist forum and pressure group that actively confronted the unwillingness of the WPA to treat African American artists equitably." In 1990, Alston's bust of Martin Luther King, Jr. became the first image of an African American displayed at the White House.

## **EMMA AMOS** | 1937-2020

*Thank you Jesus for Paul Robeson*, 1995

Mixed-media print

Hutchins Center for African and African American Research

Emma Amos' middle-class upbringing in Atlanta, Georgia connected her family to important scholars, activists, politicians, and artists including Zora Neale Hurston, W. E. B. Du Bois, and Hale Woodruff. Amos studied at Antioch College in Yellow Springs, Ohio, at the Central School of Art and Design in London and at New York University. When she moved to New

York, she became the only female member of Spiral, an artist group founded by Romare Bearden and Woodruff that was formed in response to the March on Washington in 1963. Charles Alston and Norman Lewis were also members of the group. Her vibrant use of color and material merged the boundaries between painting, textiles, and printmaking in monumental works that incisively critiqued sexism and racism. Amos was also an active member of Heresies, which published a journal on art and politics between 1977-1993, and the Guerrilla Girls, an anonymous feminist agit-prop collective that is still active to this day.

### **BENNY ANDREWS | 1930–2006**

*Reverend Love of Atlanta*, 1972

Pen and ink on paper

Born in Plainview, Georgia, Benny Andrews was the first in his family to graduate from high school. He enrolled in the U.S. Air Force and served during the Korean War. With the assistance of the GI bill, he attended the School of The Art Institute of Chicago. He earned a living sketching performers, and also captured ordinary people in an expressionist style. He taught at Queens College, City University of New York from 1968 to 1997, and served as the Director of the Visual Arts for the National Endowment for the Arts from 1982 to 1984. While in that position he developed the National Arts Program, one of the country's largest visual arts programs.

## **ROMARE BEARDEN | 1911–1988**

All works courtesy of the Hutchins Center for African and African American Research unless otherwise noted

*Grandma and Granddaughter*, 1985  
Collage and watercolor

*The Siren Song* from *The Odysseus* series, 1979  
Silkscreen

*Mecklenburg Autumn*, 1975  
Lithograph

*Morning of the Rooster*, 1980  
Lithograph

*Jamming at Minton's* from the *Jazz* suite, 1979  
Lithograph

*The Block*, 1971  
Reproduction from the exhibition catalogue "Romare Bearden: The Prevalence of Ritual," Museum of Modern Art, New York, 1969

*Woman with Mango*, 1983  
Watercolor and collage on paper

*Conjunction*, 1979  
Lithograph

Harmon and Harriet Kelley Collection of African American Art

Romare Bearden was born in Charlotte, North Carolina, and lived in New York City and Pittsburgh, Pennsylvania, in his youth. He graduated with a degree in education from New York University in 1935. Bearden was exposed to a number of artists involved in the Harlem Renaissance. He studied under George Grosz at the Art Students League and supported himself as a cartoonist for African American newspapers and working for the WPA. Described as the "nation's foremost collagist," Bearden was also a painter, author, songwriter, social worker, and humanitarian. A 2004 retrospective of Bearden's work, "The Art of Romare Bearden," became the first major exhibition of

an African American artist at the National Gallery of Art in Washington, D.C. and later traveled around the country.

### **JOHN THOMAS BIGGERS | 1924–2001**

*Morning is Here, No Dawn*, 1965

One color lithograph

*At Risk...*, 1996

One color lithograph

*Sharecropper*, 1945

Graphite on paper

Originally from Gastonia, North Carolina, John Biggers entered Hampton University (formerly Hampton Institute) to study plumbing. It was at Hampton that a famed art educator, Viktor Lowenfeld, convinced him to study art. He followed Lowenfeld to Pennsylvania State University where, in 1948, he received his bachelor's and master's degrees, and his doctorate in 1954. In 1949, he was hired by Texas State College for Negroes, now Texas Southern University, to establish the art department that he chaired for 34 years. Biggers was known for his murals, drawings, prints, and sculptures critical of racial and economic injustice. His legacy extends far beyond his body of work thanks to the young artists he trained and supported as an educator.

### **ROBERT HAMILTON BLACKBURN | 1920–2003**

*Boy with Green Head*, 1948

Line etching and aquatint

*A Portrait*, 1959

Line etching and aquatint

Robert Hamilton Blackburn was born in Summit, New Jersey, and grew up in Harlem in New York City. As a young man, Blackburn attended Charles Alston's workshops at the WPA Harlem Community Art Center, where he later became a printer-instructor. Blackburn studied painting and lithography at the Art Students League from 1940 to 1943 on work

scholarships. In 1947, he opened The Printmaking Workshop, a diverse collaborative studio, and was the first Master Printer at Universal Limited Art Editions from 1957 to 1963. As the leading lithographer of his generation, his expertise with the medium helped define the overall aesthetic of modern American printmaking.

### **ARNA BONTEMPS** | 1902-1973

*Lonesome Boy*, published by Houghton and Mifflin, 1955,  
Private collection

Born in Louisiana, Arna Bontemps was an American poet, novelist, and librarian. He graduated from Pacific Union College in Angwin, California in 1923. Through his job at a Los Angeles post office, Bontemps met and befriended Wallace Thurman, who later co-founded with Zora Neale Hurston, Aaron Douglas, and Langston Hughes, the literary magazine, *Fire!! A Quarterly Devoted to the Younger Negro Artists*. In 1924, Bontemps moved to New York, where he became lifelong friends with Countee Cullen, James Weldon Johnson, Claude McKay, Jean Toomer, as well as other important writers of the burgeoning Harlem Renaissance. During the 1930s, he published the novels *God Sends Sunday*, *Black Thunder*, and *Drums at Dusk*. Bontemps also worked for the Illinois Writers' Project under the auspices of the Works Progress Administration (WPA), which also employed Richard Wright and Katherine Dunham.

### **ELMER W. BROWN** | 1909-1971

*Numbers Pulling*, 1935  
Linoleum cut

Elmer W. Brown was born in Pittsburgh, Pennsylvania, and lived in Columbus and Cleveland, Ohio, where he studied at The Cleveland Institute of Art (formerly Cleveland School of Art). He was active at the WPA-sponsored Karamu House, where he was an actor and stage designer, and was an educator

at the Cooper School of Art in Cleveland. He was a painter and illustrator known for his murals at various sites in Cleveland, several of which were so beloved, that they have been moved and restored over the decades. In 1953, he became the first African American illustrator at the American Greetings card company and worked there for 18 years.

### **HILDA RUE WILKINSON BROWN | 1894–1981**

*The Family*, ca. 1940  
Lithograph

Hilda Rue Wilkinson Brown was an artist and educator from Washington, D.C. She earned her bachelor's degree in education from Howard University, and a master's degree from Columbia University. Brown also attended The Cooper Union and the National Academy of Design in New York, and later returned to Washington, D.C., to teach fine arts at Miner Teachers College. There she started an art history, design, and fine arts curriculum and eventually chaired the department. Brown was on the first board of directors of the Barnett-Aden Gallery, a private art gallery in Washington, D.C., which was one of the first galleries to show work by Black artists. She lectured throughout Washington, D.C. on the importance of African art heritage and art education for elementary school teachers.

### **CRAFTON TYLER BROWN | 1841–1918**

*"Willow Glen Ranchero," Residence of W. Moore, Pescadero, San Mateo County, California*, ca. 1800s  
Lithograph with hand-coloring

Grafton Tyler Brown was born to free parents in Harrisburg, Pennsylvania. He is one of the first African American artists to migrate to the West and is known for his paintings of California and the Pacific Northwest. Brown ran a successful business as a lithographer in San Francisco producing stock certificates, bills of sale, and illustrations documenting gold-rush towns and

ranches around San Francisco. He sold his business in 1879, wanting to devote more time to his painting. He left the San Francisco area and, to escape racism, moved to Canada where he focused his artwork on the beauty of the Canadian landscape.

### **CALVIN BURNETT** | 1921–2007

*Juggler*, 1948

One color line etching

Born in Cambridge, Massachusetts, Calvin Burnett was a painter, illustrator, printmaker, collage artist, and educator. He attended the Massachusetts College of Art, now Massachusetts College of Art and Design, and Boston University where he earned degrees in fine arts and arts education. He worked in shipyards throughout World War II. Afterward, Burnett began to teach art students at his alma mater, Massachusetts College of Art and Design. Burnett was also an illustrator of several books and wrote an instructional drawing book, *Objective Drawing Techniques*. His artistic style was inspired by abstract expressionism and African American social movements in the period after World War II.

### **MARGARET TAYLOR BURROUGHS** | 1917–2010

*Youth*, 1953

Linoleum cut

Born Victoria Margaret Taylor in St. Rose, Louisiana, her family later moved to Chicago where she attended Chicago Teachers College, now Chicago State University, the Art Institute of Chicago, Esmeralda Art School in Mexico City, and Teachers College, Columbia University. Burroughs was also a co-founder of the South Side Community Arts Center and of the DuSable Museum of African American History in Chicago. During her long career, Burroughs served as an educator, director, writer, and political activist. Her home also served as an important hub for artists like Charles White, who studied at the School of the

Art Institute of Chicago. A great promoter of works by African Americans, and for African Americans, she created prints done in black and white to make them affordable to a broader public.

### **ELIZABETH CATLETT | 1915–2012**

*Malcolm Speaks For Us*, 1969

Four color linoleum cut

*Sharecropper*, 1952

Two color linoleum cut

Born in Washington, D.C., Elizabeth Catlett received a bachelor's degree from Howard University and studied with Grant Wood at The University of Iowa, where, in 1940, she became the first woman to receive a MFA in sculpture. She began studying lithography and modernist sculpture and in 1945, she received a grant from the Rosenwald Foundation to produce a body of work focusing on Black women. She moved to Mexico City where she worked at Taller de Gráfica Popular, an activist printmaking collective. She made Mexico her home and worked with influential Mexican artists who focused on social causes. Her work as a sculptor and printmaker focused on the struggles and strengths of women, African Americans, and the marginalized.

### **AIMÉ CÉSAIRE | 1913–2008**

*Return to My Native Land*, English translation of *Cahier d'un retour au pays natal*, Penguin Publishing Group, 1968

Private Collection

Aimé Césaire was a poet, author, and politician, and a founding member of the Négritude literary movement alongside Léopold Senghor, Léon Damas, Abdoulaye Sadj, Jeanne Nardal, and Paulette Nardal. The movement overlapped with the Harlem Renaissance and created a framework that included the voices and concerns of both African and French Caribbean writers. Césaire's political career began as mayor of Fort-de-France, Martinique, in 1945, and he held that position until 2001. While

serving in the French National Assembly, he founded the Parti progressiste Martiniquais. His works include the book-length poem *Cahier d'un retour au pays natal* (1939), *Une Tempête*, a response to William Shakespeare's play, *The Tempest*, and *Discours sur le colonialisme* (*Discourse on Colonialism*), an essay describing the conflict between colonizers and the colonized. Césaire met Pablo Picasso in 1948 at the Communist-led World Congress of Intellectuals for Peace in Poland, and their friendship grew over shared interests in surrealism, African art, and Communist politics.

### **CLAUDE CLARK | 1915–2001**

*Rain*, circa 1950  
Offset lithograph

Claude Clark was born on a tenant farm in Rockingham, Georgia, and moved with his family to Philadelphia during the Great Migration. Clark studied at the Pennsylvania Museum School of Industrial Art, now University of the Arts, the Barnes Foundation, Sacramento State University, now California State University, Sacramento, and earned a Masters of Arts degree from the University of California, Berkeley. Clark worked in the WPA Fine Print Workshop from 1939 to 1942. He taught at Talladega College, Alabama, and Merritt College in Oakland, California, and published *Black Art Perspective: A Black Teacher's Guide to a Black Visual Art Curriculum*. Clark's artworks explored issues of race and identity contrasting his experiences in the North, South, and his travels.

### **ROBERT COLESCOTT | 1925–2009**

*I Can't Dance*, 1996  
One color lithograph

Robert Colescott was born in Oakland, California, and was drafted into the U.S. Army in 1942 and served in Europe during World War II. He received a bachelor's and a master's degree

from the University of California, Berkeley in 1949 and 1952 respectively. He went to Paris as a student of Fernand Léger and also spent two years in Cairo, Egypt as a fellow at the American Research Center. He maintained careers as both an artist and educator, teaching at colleges in Oregon, California, and Arizona throughout his career. He was also the first Black American artist to represent the United States at the Venice Biennale in 1997. His provocative paintings used narrative and caricature to challenge racial and gender stereotypes.

### **ELDZIER CORTOR** | 1916–2015

*Dance Composition #35*, circa early 1980s  
One color aquatint and line etching

Eldzier Cortor was born in Richmond, Virginia. At a young age, he moved to the south side of Chicago. He studied at the Art Institute of Chicago, Columbia University, and Pratt Graphic Art Center. Cortor was employed by the Federal Arts Project from 1938 to 1940. A Rosenwald Fellowship allowed him to go to St. Helena Island in the South Carolina low country where he was inspired by the island's culture and the Gullah women, which he used as subjects in many of his paintings. Unlike many of his contemporaries that ventured into abstraction, Cortor's figurative works focused mainly on Black women subjects. Cortor embraced Alain Locke's appeal to look for inspiration in the Black experience.

### **ERNEST T. CRICHLAW** | 1914–2005

*Anyone's Date*, 1940  
Gouache on paper

*Lovers*, 1938  
Lithograph

Ernest Crichlow was born in New York City to parents from Barbados. He studied commercial art after high school and art at New York University and the Art Students League. Work

with the WPA, as part of the Greensboro Arts Project, took him to North Carolina. He taught at the Harlem Community Arts Center and was a well-known illustrator of children's literature. While employed by the WPA, he made many prints; however, most did not survive. Crichlow believed that there were links between violence against African Americans and The Great Migration of African Americans to the North. His disturbing print, *Lovers*, shows a violent encounter of a young African American woman with a hooded Ku Klux Klan member.

### **CHARLES CRINER | 1945–2025**

*Mr. Alvin White (Man with Chicken)*, 1998  
Color screen print

Charles Criner was born in Athens, Texas, a small East Texas town. He perfected his art skills at an early age using “How To” art books and was encouraged by his family to pursue art as a career. In 1964, he entered the Fine Arts Program at Texas Southern University, studying under John Biggers. Biggers encouraged Criner to use his family and his childhood experiences as inspiration for his work. Criner worked as a sign painter, billboard illustrator, and graphic artist while in school. After graduation he was employed as a staff artist for the *Houston Post* as well as an artist in residence at The Printing Museum in Houston for two decades.

### **COUNTEE CULLEN | 1903–1946**

All items on loan from a private collection

*Caroling Dusk, Anthology of Verse by Negro Poets*  
published by Harper and Brothers, 1927

*Copper Sun*, published by Harper and Brothers, 1927

*The Black Christ*, published by Harper and Brothers, 1929

Countee Cullen was an American poet, novelist, children's

writer, and playwright. His best-known work, the poem "Heritage," was published in Alain Locke's special edition of *Survey Graphic*, "Harlem: The Mecca of the New Negro," in 1925. He was born Countee LeRoy Porter and moved to New York at the age of nine, where his paternal grandmother raised him. After his grandmother's death, the Reverend Frederick A. Cullen and his wife, Carolyn Belle Mitchell, took him in. Reverend Cullen was the pastor of Salem Methodist Episcopal Church, Harlem's largest congregation. He graduated Phi Beta Kappa from New York University in 1925 and then pursued his master's degree in English at Harvard University. He published his first book of poetry, *Color*, in 1925, followed by *Copper Sun* in 1927 and *The Black Christ* in 1929.

#### **MARY REED DANIEL | 1946–2006**

*My Friend*, 1981

Gouache, graphite, and acrylic paint on paper

Mary Reed Daniel was born in East St. Louis, Illinois and studied art at Southern Illinois University. In the late 1960s, she opened a communal art gallery in Chicago with artists Bill Daniel, Howard Mallory, and José Williams. She was the recipient of the Milliren Company of New York Purchase Award in 1978. Her work is represented in the collections of the Smithsonian American Art Museum. Her career is profiled in Dr. Leslie King-Hammond's book, *Gumbo Ya Ya: An Anthology of Contemporary African American Women Artists*.

#### **RICHARD W. DEMPSEY | 1909–1987**

*Untitled*, 1940

Charcoal and color pastel on paper

Born in Ogden, Utah, Richard W. Dempsey studied at the California School of Arts and Crafts and the Art Students League in New York. He moved to Washington, D.C., to attend Howard University while working as a draftsman for a government

agency. He was the recipient of a Julius Rosenwald Fellowship and received awards from The Corcoran Gallery of Art and the U.S. Army Historical Center. Dempsey was a prolific abstract painter who was inspired by Haitian and Jamaican culture.

### **AARON DOUGLAS** | 1899–1979

*Portrait of a Lady*, 1950  
Watercolor on paper

Cover design for “Twentieth Anniversary Dance of the NAACP at the Renaissance Ballroom” event program, 1929  
Private Collection

Born in Kansas, Aaron Douglas earned a B.A. degree from the University of Nebraska. He moved to New York in 1925, where, influenced by Winold Reiss, Alain Locke, and W. E. B. Du Bois, Douglas incorporated African culture into his art, becoming the Harlem Renaissance’s leading artist and “Father of African American Art.” His work shows self-defining figures that blend modernism, Art Nouveau, and Art Deco with African techniques, rhythm, and forms. While not in this style, *Portrait of a Lady* exemplifies his character studies. He made illustrations for *The Crisis*, *Opportunity*, and *Vanity Fair* magazines. In 1936, Douglas completed a mural for the Texas Centennial Exposition in Dallas. He joined the faculty at Fisk University and became chair of the art department in 1944.

### **AMBER EDWARDS** | 1960–

*Against the Odds: The Artists of the Harlem Renaissance*  
PBS Documentary, 1994, courtesy of the artist

Amber Edwards is a novelist, singer, producer, editor, and filmmaker. Her first novel, *Forty Days and Forty Nights*, co-authored with her husband, Justin Scott, was published in 2021. Her films include “Vince Giordano-There’s a Future in the Past,”

(2018); “Michael Feinstein’s American Songbook,” (2010-2013); “A Place Out of Time - the Bordentown School,” (2010); “Words and Music by Jerry Herman,” (2008); “Quicksand and Bananas – A Year in the Life of Two Principals,” (1998); “George Segal: American Still Life,” (2001); “Vladimir Feltsman: Journey From Home,” (1993); and the “Dancing Man Peg Leg Bates,” (1992). She grew up in Kansas City, Kansas, and is a graduate of Yale University.

## **SHEPARD FAIREY | 1970–**

Both artworks courtesy of the  
Hutchins Center for African and African American Research

*Kamala Harris, 2024*  
Offset lithograph

*Barack Obama, 2008*  
Offset lithograph

Shepard Fairey is an American graphic artist and social activist, who is part of the Street Art movement along with artists such as Banksy and Mr. Brainwash. Fairey blurs the boundary between traditional and commercial art through type and image, communicating his brand of social critique via prints, murals, stickers, and posters in public spaces. Born in Charleston, South Carolina, Fairey graduated from the Rhode Island School of Design in 1992 where he earned a bachelor’s degree in illustration. In 1989, Fairey created the “André the Giant Has a Posse” sticker campaign, featuring a stylized image of the wrestler, André the Giant. This project was the foundation for his seminal “Obey” series which propelled him into the public eye. Fairey currently lives and works in Los Angeles, California.

## **WILLIAM MCKNIGHT FARROW | 1885–1967**

*Ringling House*, ca. 1928

Etching

William McKnight Farrow, born in Dayton, Ohio, attended the Art Institute of Chicago where he later became their first Black instructor. During his tenure from 1917 to 1945, he gave gallery lectures, was assistant curator, and exhibit designer. He taught at Carl Schurz Evening School and at Northwestern Settlement between 1923 to 1924. Farrow exhibited with the Harmon Foundation in 1928. As a graphic designer, he started a Christmas card business in the 1920s and designed a series of posters for the Kimball Piano Company.

## **ALLAN RANDALL FREELON | 1895–1960**

*Building the Bridge*, ca. 1930

Drypoint

*Road Menders*, 1935

Aquatint

Allan Randall Freelon attended the Pennsylvania Museum, School of Industrial Art, the University of Pennsylvania, and the Tyler School at Temple University. He taught art in the public schools in Philadelphia and was appointed Art Supervisor of elementary and secondary education. A participant in the WPA's Federal Art Project in the 1930s, he made many prints, such as *Road Menders* and *Building the Bridge* found in this exhibition. He was a very active participant in the group of Philadelphia artists and writers associated with the New Negro Movement and was part of an exhibition entitled "Art Commentary on Lynching" in response to the death of Claude Neal in 1935.

## **REX CORELEIGH** | 1902–1986

*Planting*, 1973

Six color block print

Rex Goreleigh was a painter and printmaker, and received his training at the Art Students League in New York City and in France with André Lhote. His work depicts rural Black Americans, especially migrant farm workers. He was employed by the WPA to establish community art centers in South Side Chicago and in Harlem. In 1947, he moved to New Jersey to direct the Princeton Group Arts Center (PGAC), which promoted integration. During that time, he earned a Bachelor's in Arts degree from Rutgers University. When PGAC closed, he opened the Studios-at-the-Canal, where for 23 years, he conducted workshops, painted, and printed silkscreens.

## **CARL G. HILL** | 1911-1943

*Newsboy*, c.1937

Brush, pen and ink on buff laid paper

Carl G. Hill was an American artist known for his vibrant and emotive paintings that often explore themes of identity, culture, and the African American experience. Hill was born in Trinidad in 1911 and studied at the National Academy of Design in New York. While Hill is an under-studied artist, his print *Newsboy* is in the collection of the Metropolitan Museum of Art, the Baltimore Museum of Art, and the Smithsonian American Art Museum. In 1943, he learned printmaking at the Harlem Community Art Center, studying with Riva Helfond, whose social realist themes greatly influenced Hill. Hill was also commissioned by the Congress of Industrial Organizations, which was one of the few unions with Black members in its ranks. Hill served in World War II and died at sea in 1943.

## **MARCO HUMPHREY** | 1942 -

*San Antonio Passage*, 1988

One color lithograph

Born in Oakland, California, Margo Humphrey received her BFA in Painting and Printmaking from the California College of Arts and Crafts. Humphrey is also the first Black woman to graduate with an MFA from Stanford University in 1974. Her print in the exhibition, *San Antonio Passage*, explores the historic narrative of the Alamo and was completed when she was an artist-in-residence at the University of Texas, San Antonio. She is one of the few African American artists to have her work published by the Tamarind Institute in New Mexico. Humphrey is particularly known for her work in lithography and her use of symbolic imagery.

## **SARGENT JOHNSON** | 1888–1967

*Singing Saints*, 1940

One color lithograph

Born in Boston, Massachusetts, Johnson was orphaned at an early age, and lived with his uncle and aunt, May Howard Jackson, who was also a sculptor. Although best known as a sculptor, Sargent Johnson was also a graphic artist, painter, enamellist, and ceramist. Johnson moved to San Francisco, California, where he studied drawing and painting at the A.W. Best School of Art and the California School of Fine Arts, which merged with the San Francisco Art Association in 1961. Johnson exhibited at The Harmon Foundation from 1926 to 1935, winning the bronze medal in 1929, and the Robert Oden prize for outstanding work in 1933. He was employed by the WPA during the Depression. Johnson received Rosenwald Fellowships in 1944 and 1949.

## **WILLIAM HENRY JOHNSON | 1901–1970**

*Jitterbugs V*, 1941–42

Pochoir

South Carolina-born William H. Johnson studied at the National Academy of Design with Charles L. Hinton and at the Cape Cod School of Art under Charles H. Hawthorne, and with George Luks. He visited France in 1926, and later married Houlka Krake, a Danish artist. With Europe on the brink of war, he returned to the U.S., settling in New York City in 1938. Johnson was employed by the WPA to teach art in Harlem at the Community Arts Center, inspiring a change that reflected Afro-American and folk art influences on his work. The Smithsonian acquired most of his estate in 1967.

## **LAWRENCE ARTHUR JONES | 1910–1996**

*Section Hands*, 1936

Etching

The oldest of 12 children, Lawrence Arthur Jones was born in Virginia. During his senior year in high school, noted Harlem Renaissance poet, James Weldon Johnson visited his school. Impressed with Jones's work, Johnson encouraged him to pursue art as a vocation. Unable to attend art school in Virginia due to Jim Crow laws, he instead enrolled at the Art Institute of Chicago. He attended the Institute from 1934 to 1936 and interacted with fellow students Charles White, Frank Neal, and Eldzier Cortor. Jones spent much of his career as an art teacher in Georgia, Louisiana, and Mississippi. He established the fine arts program at Jackson State University. His work often depicts the history of African Americans in the United States.

## **LOIS MAILOU JONES | 1905-1998**

*A Shady Nook, Le Jardin du Luxembourg, Paris, 1991*

Color screen print

*Haitian Waterfront, 1937*

Watercolor on paper

Hutchins Center for African and African American Research

Lois Mailou Jones, from Boston, Massachusetts, was a painter, illustrator, and textile designer. She studied at the School of the Museum of Fine Arts, Boston. Upon graduation, she began designing textiles. In 1928, she moved to Sedalia, North Carolina, where she founded the art department at Palmer Memorial Institute. She then taught art at Howard University in Washington, D.C. for close to 50 years, training several generations of prominent Black artists. After she married Louis Vergniaud Pierre-Noel, a Haitian graphic designer, her travels to his home country greatly influenced her work. Her art also reflects her travels in the Caribbean, Europe, and Africa, where she was a U.S. cultural ambassador in 1970.

## **PAUL KEENE | 1920-2009**

*Seated Figure, 1947*

One color woodcut

Paul Keene was born, raised, and educated in Philadelphia, studying art at the Philadelphia Museum School of Art, today University of the Arts, Tyler School of Art, and Temple University. He also studied for two years at the Académie Julian in Paris. He returned to Pennsylvania in 1954 and taught at his alma matter, by then called Philadelphia College of Art. Later he taught painting and drawing at Bucks County Community College in Newtown, Pennsylvania, until retiring in 1985. Keene used his art to tell stories about the African American community in Philadelphia, creating new icons of black urban life. Keene was a noted printmaker as well as an abstract realist painter known for his passionate use of color.

## **JACOB LAWRENCE** | 1917–2000

*Carpenters*, 1977  
Color lithograph

*Two Rebels*, 1963  
Color lithograph

“*And the Migrants Kept Coming*”

Two tearsheets from *Fortune* magazine, November 1941  
reproductions of Lawrence’s *The Migration of the Negro* series  
Signed by the artist  
Hutchins Center for African and African American Research

Jacob Lawrence, originally from Atlantic City, New Jersey, moved to Harlem in New York City when he was 12. There he enrolled in youth art classes at the Utopia Children’s Center. He also studied at the Harlem Community Art Center and at the American Artists School in New York. His works portray the lives and struggles of African Americans. Lawrence’s lithographs *Carpenters* and *Two Rebels* synthesize the shapes, colors, and people Lawrence saw in Harlem, in a style he called “dynamic cubism.” He was the first African American painter whose work was acquired by the Museum of Modern Art in New York.

## **HUGHIE LEE-SMITH** | 1915-1999

*Artist Life* #3, 1939  
Lithograph

As a child, Hughie Lee-Smith knew that he would make it his mission to become an artist. In 1938, he graduated from the Cleveland Institute of Art and also studied art at the John Huntington Polytechnic Institute, and the Detroit Society of Arts and Crafts. He later earned a degree in art education from Wayne State University in 1953. In 1967, he became the first African American to receive full membership to the National Academy of Design since Henry Ossawa Tanner’s induction in 1927. In his *Artist Life* series, he employed allegory and symbolism to convey the inner struggles that artists face in their

work. Alain Locke published *Artist Life #2* in his book, *The Negro in Art: A Pictorial Record of the Negro Artist* in 1940. Cleveland's Karamu House also had a profound impact on Lee-Smith, nurturing his interest in dance, theater, and performance. Those genres informed the compositions of his paintings, which placed lone subjects within nuanced tableaus that suggest mystery and social isolation.

### **NORMAN LEWIS | 1909–1979**

*Shorty George*, ca. 1930

Lithograph

New York-born Norman Lewis studied at Columbia University and taught art at the Harlem Community Art Center, George Washington Carver School, Harlem Youth in Action, and Art Students League. He was a founding member of the Harlem Artists Guild. His early works were as a Social Realist painter, concentrating on the living conditions of Black Americans during the Depression. In the 1940s, he abandoned his figurative social realism in favor of abstraction. Lewis was the only African American among the first generation of Abstract Expressionist artists, helping to define what the movement meant. In 1963, he was a founding member of Spiral, a group of Black artists committed to supporting the Civil Rights Movement through their art.

### **LIONEL LOFTON | 1954 -**

*Embracing*, 1992

One color lithograph

Lionel Lofton is a Houston-born artist and art educator. He studied art with John Biggers at Texas Southern University, art education at Prairie View A&M University, and has a masters degree in Humanities/Humanistic Studies from the University of Houston, Clear Lake. He is best known for his abstract prints and mixed media works. His art often illustrates the concepts

of inner strength, spirituality, beauty, family, and children— as in this family portrait, *Embracing*. He uses vibrant colors, forms, shapes, and textures to create works that reflect life experiences and spirituality.

### **BERT LONG JR. | 1940–2013**

*We Love, We Give, We Die, We Go Someplace, We Love*, 1996  
Color lithograph

Bert Long, Jr., born in Houston's Fifth Ward, was a largely self-taught painter, sculptor, and photographer. After serving in the Marines and going to culinary school, he enjoyed a career as an award-winning executive chef. He left the culinary field to become a full-time professional artist in 1977. He established Houston's first art magazine, *Art Scene*, and co-founded Project Row Houses, an arts-and-housing initiative. He was awarded a 1987 National Endowment for the Arts Grant, and received a Rome Prize fellowship in 1990.

### **WHITFIELD LOVELL | 1959 -**

*Chance*, 2002  
Iris print with unique hand-colored playing cards

Whitfield Lovell was born and raised in the Bronx, New York City. He attended an arts high school and studied at the Maryland Institute, College of Art before finishing his Bachelor's of Fine Arts at the Cooper Union in 1981. Deeply moved when he visited the South, where his mother was from, he became interested in his heritage, using this as inspiration in his work. He is internationally renowned for incorporating vintage, anonymous portraits of African Americans with found objects to create installations that evoke personal memories, ancestral connections, and the collective American past. His work is in the collection of the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Smithsonian American Art Museum.

## **BRANFORD MARSALIS | 1960-**

"Romare Bearden Revealed," CD, Marsalis Music, 2003,

"The Art of Romare Bearden," National Gallery of Art, Washington, D.C., 2004

Hutchins Center for African and African American Research

Branford Marsalis is an American saxophonist, composer, and bandleader. While primarily known for his work in jazz as the leader of the Branford Marsalis Quartet, he has also performed internationally as a soloist. Marsalis has received numerous accolades, including three Grammy awards and a Drama Desk award. In 2010, he was nominated for a Tony Award for the acclaimed revival of August Wilson's play, *Fences*, starring Denzel Washington and Viola Davis. He has also been recognized for his role as artistic director at the Ellis Marsalis Center for Music, a community organization in New Orleans.

## **SAM MIDDLETON | 1927-2015**

*Untitled (Abstraction)*, 1961

Gouache on paper

Sam Middletown grew up in Harlem and drew lasting inspiration from the neighborhood's rich jazz scene. He was a Merchant Marine at 17 and explored art galleries and museums overseas. In 1956, Middleton won a scholarship to the Institute Allende in San Miguel Allende, Mexico. While living in Amsterdam, he developed his abstract style through sound and harmony, using color, line, gesture and improvisation in his brush strokes. His work is in the collections of the Whitney Museum and the Studio Museum in Harlem.

## **IKE E. MORGAN | 1958 -**

*Still Life*, 1990

Pastel and acrylic on paper

Born in Rockdale, Texas, Ike Morgan is a self-taught artist, who began creating art while being treated for schizophrenia at Austin State Hospital, where he lived from age 19 to 41. His artistic style is raw, and driven by a need to create art almost continuously, he produces works using whatever materials are at hand — pastels, inks, oil and acrylic paints, paper, cardboard, canvas, and non-conventional mediums. He is best known for repeatedly painting iconic American figures like George Washington, whose image on the dollar bill inspired his first portraits.

## **WILLIAM PAJAUD | 1925–2015**

*I'll Be a Woman Tomorrow*, 1970

One color lithograph

William Pajaud, born in New Orleans, was raised throughout the South. After earning a BFA at Xavier University in New Orleans, he moved to Los Angeles in 1948 and enrolled at Chouinard Art Institute, now California Institute of the Arts. His preferred medium was watercolor, but he was equally comfortable with oil pastels, pencil drawings, and printmaking. He painted scenes inspired by his childhood in the South as well as his life in Chicago and Los Angeles. In 1957, he became an art director at Golden State Mutual Life Insurance Company, one of the largest Black-owned insurance firms in the country. He persuaded Golden State to collect works by African American artists, becoming curator of this nationally recognized corporate collection.

## **PABLO PICASSO | 1881-1973**

*Negro, negro, negro... (Portrait of Aime Cesaire, Laureate)*, 1949  
Etching and drypoint on cream wove paper

Hutchins Center for African and African American Research

Pablo Picasso was a Spanish painter, sculptor, printmaker, ceramicist, and theater designer who spent most of his adult life in France. As one of the most influential artists of the 20th century, he is renowned for co-founding the Cubist movement with Georges Braque and exploring a wide range of artistic styles. Throughout his life, he is said to have created nearly 150,000 works of art. Between 1907 and 1909, his interest in African art was sparked by visits to the Palais de Trocadero. According to scholar Suzanne Preston Blier, Picasso's exposure to African masks and sculptures provided him with new forms, aesthetics, and concepts that challenged Western artistic conventions. This influence is visible in his use of abstraction and geometric shapes.

## **PATRICK HENRY REASON | 1816 - 1898**

*Portrait of Granville Sharp*, 1836  
Engraving

Born in 1816 to Caribbean parents in New York, Patrick Henry Reason was an abolitionist and a prolific printmaker known for creating the frontispiece portrait for the *Narrative of the Life and Adventures of Henry Bibb, An American Slave* in 1835, and the *Am I Not a Woman and a Sister?* engraving of an enslaved, kneeling, Black woman for George Bourne's anti-slavery tract, *Slavery Illustrated In Its Effect Upon Woman and Domestic Society*, published in 1837.

## **ALISON SAAR | 1956 -**

*Black Snake Blues*, 1994  
Color lithograph

California-born Alison Saar grew up surrounded by the work of her mother, Betye Saar, an acclaimed artist, and Richard Saar, her father, a painter and art conservator. She received a dual degree in studio art and art history from Scripps College, Claremont, California, in 1978, and an MFA from Otis Art Institute, now the Otis College of Art and Design, in 1981. She did artist residencies at the Studio Museum in Harlem and in Roswell, New Mexico. This blend of environments, along with her deep interest in history, identity, and cultures of the African Diaspora, influence her work as an artist. While she works primarily in sculpture using found objects, she is also a skilled printmaker, a process she learned from her mother.

## **CHARLES LOUIS SALLEE, JR. | 1911–2006**

*Ermetta*, 1937  
Etching and aquatint

*Almeda*, 1937  
Etching and aquatint

*Boogie Woogie*, 1941  
One color line etching

Ohio-born Charles Sallee Jr. took classes in Cleveland at Karamu House, John Huntington Polytechnic Institute, and Cleveland School of Art, now the Cleveland Institute of Art. He earned a B.A. degree in art education from Western Reserve University, now Case Western Reserve University in 1939. He taught in Cleveland schools and worked on WPA projects as a print maker and mural painter. During World War II, he worked as a cartographer and camouflage designer. He returned to Cleveland and had a successful career as an interior designer. After retirement, he resumed his artistic career, painting until his death in 2006.

## **WILLIAM E. SCOTT | 1884–1964**

*Portrait of a French Woman*, 1912

Soft-ground etching or one-color transfer lithograph

William Edouard Scott was born in Indianapolis, Indiana, and moved to Chicago in 1904 to attend the School of the Art Institute of Chicago. He traveled to Paris in 1909 to study under Henry Ossawa Tanner and attend the Académie Julian and Académie Colarossi. His earlier work is influenced by Tanner and the French Realist School. Scott was a portraitist, illustrator, and muralist who documented the Black experience. His portraits of important Black Americans such as George Washington Carver and Booker T. Washington are among his most famous, and his prolific work as a muralist can be seen throughout Chicago and Indianapolis.

## **CHARLES SEBREE | 1914–1985**

*Harlequin*, 1954

Pen and ink and gouache on handmade paper

Born in Kentucky, Charles Sebree's family moved to Chicago when he was 10 years old. Sebree attended the Art Institute of Chicago and the WPA South Side Community Art Center in the 1930s where he was involved in art and theater. He became a playwright, director, and set designer for the American Negro Theatre and the Katherine Durham Dance Co. He moved to New York where he wrote the Broadway musical *Mrs. Patterson* and illustrated Countee Cullen's *The Lost Zoo*. Sebree moved to Washington, D.C., in 1947 and was featured in exhibitions at Howard University, the now closed Evans Tibbs Collection Museum, and the Barnett-Aden Gallery. Sebree's modernist portraits often featured circus performers.

## **ALBERT A. SMITH | 1896–1940**

*Untitled*, 1930

One color line etching with drypoint

Born in New York to Bermudian immigrant parents, Albert A. Smith attended the Fieldston School of Ethical Culture, and was the first African American to study at the National Academy of Design in New York. He also served in the army during World War I. In 1920, to escape racism, Smith moved to Paris, became a professional jazz player, and furthered his art career studying etching at Académie des Beaux Arts in Liège. In 1922, he was awarded a gold medal at the Tanner Art League Exhibition in Washington, D.C., and in 1929, won the Harmon Foundation bronze medal. He exhibited at the Museum of Fine Arts, Boston, in 1932 and the Baltimore Museum of Art's 1939 exhibition of Negro Art.

## **WILLIAM E. SMITH | 1913–1997**

*The Lamp Post*, 1938

Linoleum cut

*Pay Day*, 1941 edition

Linoleum cut

*Recreation*, 1944

Pen and ink with graphite on paper

Born in Chattanooga, Tennessee, William E. Smith lost his mother at the age of 12, and was raised by his father in Cleveland, Ohio. He later met Rowena and Russell Jelliffe, founders of Karamu House, which brought together people of different races, religions, and economic backgrounds. Smith studied at the Cleveland Institute of Art, and the Chouinard Art Institute. During World War II, Smith served in the U.S. Army, winning a trip to Paris in a GI art contest. He chose printmaking for its low production cost, making print blocks with battleship linoleum. For decades, he made an impressive body of work depicting the African American experience during the Depression.

## **RAYMOND STETH | 1916–1997**

*Squatter*, 1935

One color lithograph

Raymond Steth was born in Norfolk, Virginia. In the early 1940s, he became a member of the Philadelphia graphics division of the WPA, a community art center designated to make prints. It was here that he worked with other great African American printmakers such as Dox Thrash, Claude Clark, and Samuel Brown. Steth's main interest was lithography, and he developed a graphic arts and printmaking department at Morgan State University in Baltimore, Maryland. His prints are in the collections of the Metropolitan Museum of Art, the Philadelphia Museum of Art, and the National Art Gallery.

## **HENRY OSSAWA TANNER | 1859–1937**

U.S. Mint and Postmasters of America honoring Henry Ossawa Tanner, 1973  
Commemorative coin and stamp, Private Collection

*Shipwreck, Brittany*, 1913

Etching

*Christ Walking on Water*, 1910

Etching

*Gate of Tangier*, 1910

Etching

Born in Pittsburgh in 1859, Henry Ossawa Tanner was the son of an African American Methodist minister. He did not follow his father into the ministry but chose religious subjects as inspiration for many of his works. Tanner attended the Pennsylvania Academy of the Fine Arts, where he was a student of Thomas Eakins. In 1891, he moved to France and remained there most of his life because of the racial tensions in the United States. In Paris, Tanner attended the Académie Julian with Benjamin Constant and won many awards for his paintings. His painting, *Sand Dunes at Sunset* is the first work by an African American artist to be acquired for the White House permanent collection.

## **ALMA WOODSEY THOMAS | 1891–1978**

*Wind and Flowers*, 1973

Watercolor on paper

Alma Woodsey Thomas was born in Columbus, Georgia, to a middle-class family that later migrated to Washington, D.C. She was the first graduate of the art department at Howard University, receiving a bachelor's degree in 1921, and a M.A. degree from Teacher's College, Columbia University in 1924. Thomas worked as a junior high school art teacher in Washington, D.C. for 35 years, and after retiring, her career took off. Influenced by the Washington Color School, she embraced abstraction and created colorful mosaic abstract paintings. In 1972, Thomas became the first Black woman to have a solo exhibition at The Whitney Museum of American Art.

## **DOX THRASH | 1893–1965**

*Abraham (first version)*, ca. 1937

Etching and drypoint

*Study for Boats at Night*, 1940

Pen and ink, ink wash, and graphite on paper

Dox Thrash was born in Georgia in 1893 and migrated to Chicago in 1911. There he studied part-time at the School of The Art Institute of Chicago and received personal instruction from William Scott. He is remembered best for his invention, along with Michael Gallagher and Hubert Mesibov, of the carborundum printmaking process while employed by the WPA in Philadelphia from 1937 to 1942. Attempting to reuse plates, he resurfaced lithographic stones with carborundum, a granular industrial product made of carbon and silicon crystals. This produced images that were very soft with different tonal variations. Thrash's innovations laid the groundwork for printmaking techniques that are still used today.

## **CARL VAN VECHTEN | 1880-1964**

*Alain Locke*, 1941

Three digitized Kodachrome slides printed on vinyl

Carl Van Vechten Papers Relating to African American Arts and Letters, Beinecke Rare Book and Manuscript Library, Yale Collection of American Literature

Carl Van Vechten was an American writer and photographer who played a significant role in the Harlem Renaissance and served as the literary executor for Gertrude Stein, eventually becoming an influential art critic for *The New York Times*. From the 1930s until his death, he created 20,000 images, most of them portraits of artists, writers, dancers, and designers, including Henri Matisse, Truman Capote, Billie Holiday, Marlon Brando, Orson Welles, Eartha Kitt, James Baldwin, and Mahalia Jackson. Van Vechten was also the founder of the James Weldon Johnson Memorial Collection at Yale University.

## **JAMES LESESNE WELLS | 1902-1993**

*Negro Worker*, 1928

One color lithograph

Born in Atlanta in 1902, James Lesesne Wells attended the National Academy of Design and Columbia University. Wells was a printmaker and painter for over 60 years, almost 40 of which were spent teaching in Howard University's art department. He was deeply affected by Alain Locke's appeal to use African art for inspiration in his work. Wells won the Harmon Foundation's gold medal in 1931 and started the arts program at Utopia House where Jacob Lawrence was a young student.

## **CHARLES WHITE | 1918–1979**

*Night Club Hostess*, 1938–40

Ink on paper

*Untitled (L14)* from the *Wanted* series, 1970

One color lithograph on yellow paper

*Frederick Douglass*, 1973

One color line etching

*Gideon*, 1950

Lithograph

*Raffle* from the *Wanted* series, 1970

Oil wash on illustration board, signed by the artist

Hutchins Center for African and African American Research

Charles White, painter, printer, and graphic artist was educated at the School of The Art Institute of Chicago. He received a John Hay Whitney Foundation Opportunity Fellowship, a National Institute of Arts and Letters grant, and a Rosenwald Fellowship. White produced murals while working for the WPA, including one at the Chicago Public Library. He also studied in Mexico at the Taller de Gráfica Popular. White taught at Dillard University, Howard University, and was professor and chairman of the art department at the Otis Art Institute, now the Otis College of Art and Design, in Los Angeles.

## **WALTER WILLIAMS | 1920–1998**

*Thistle*, 1966

Four color block print

Walter Williams, a painter and printmaker, studied art at Brooklyn Museum Art School after World War II and worked with artists such as Ben Shahn. After graduation, he studied in Mexico with the help of a John Hay Whitney Foundation Opportunity Fellowship. In Mexico, Williams felt free to create his art and not worry about the racial conditions in the U.S. While living overseas in Denmark his style changed to idealized landscapes with children, butterflies, and flowers.

## **ELLIS WILSON | 1899–1977**

*Turning Point: The Harlem Renaissance*

*The Aaron Douglas Collection, Amistad Research Center*, date unknown  
Exhibition poster with reproduction of Ellis Wilson's *Funeral Procession*  
Hutchins Center for African and African American Research

Ellis Wilson was born in Kentucky and obtained his art degree at the Art Institute of Chicago in 1923. In 1928, he arrived in Harlem and, like so many other artists in the exhibition, he worked under the auspices of the WPA's Federal Art Project. His friendship with other Black artists, as well as travel to places like Haiti, also greatly influenced his growth as an artist. In the 1980s, interest in his work was revived when his work appeared in a TV episode of "The Cosby Show." Ellis's work is in the collections of the National Gallery of Art, the Smithsonian American Art Museum, and the North Carolina Museum of Art.

## **JOHN WOODROW WILSON | 1922–2015**

*Martin Luther King, Jr.*, 2002

Etching and aquatint on chine collé

Hutchins Center for African and African American Research

*Native Son*, 1945

One color lithograph

*Street Car Scene*, 1945

One color lithograph

John Woodrow Wilson was born in Roxbury, Massachusetts and attended The School of the Museum of Fine Arts, Boston and graduated from Tufts University in 1947. He studied in Paris with Fernand Léger in 1949. Wilson received a John Hay Whitney Foundation Opportunity Fellowship and moved to Mexico, studying mural painting at La Esmeralda, also known as Escuela Nacional de Pintura, Escultura y Grabado, and the Escuela de las Artes del Libro in Mexico City. Wilson also taught at Pratt Institute in New York and at Boston University where he taught for over twenty years.

## HALE ASPACIO WOODRUFF | 1900–1980

All works courtesy of the Hutchins Center for African and African American Research unless otherwise noted.

*Giddap*, Atlanta series, 1931-1946

Linoleum block print and chine collé on Thai mulberry paper

*By Parties Unknown*, Atlanta series, 1931-1946

Linoleum block print and chine collé on Thai mulberry paper

*Sunday Promenade*, Atlanta series, 1931-1946

Linoleum block print and chine collé on Thai mulberry paper

*Relics*, Atlanta series, 1931-1946

Linoleum block print and chine collé on Thai mulberry paper

*Trusty on a Mule*, Atlanta series, 1931-1946

Linoleum block print and chine collé on Thai mulberry paper

*Old Church*, Atlanta series, 1931-1946

Linoleum block print and chine collé on Thai mulberry paper

*Going Home*, Atlanta series, 1931-1946

Linoleum block print and chine collé on Thai mulberry paper

*Central Park Rock*, 1947

Watercolor

Harmon and Harriet Kelley Collection of African American Art

Born in Cairo, Illinois, Hale Woodruff attended the John Herron Art Institute in Indianapolis, Indiana, Harvard University, and the School of the Art Institute of Chicago, before traveling to Paris to study at Académie Scandinave and at Académie Moderne with the help of a Harmon Foundation Award. After leaving Paris, he accepted a teaching position at Atlanta University, now Clark Atlanta University. In 1938, he apprenticed as a mural painter with Diego Rivera. He painted murals at Talledega College, Atlanta University, and collaborated with Charles Alston on a commission for the Golden State Mutual Life Insurance Company in Los Angeles.



*Mecklenburg Autumn*, Romare Bearden

# DISCOVER & DISCUSS

Explore the gallery and think about the answers to these questions. Take time to look at the artwork up-close, noticing the small details to better understand the artists' work. Discuss in your group, and share your thoughts with each other.

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1. Select one artwork that catches your attention. Closely look at the piece for 30 seconds. Then, discuss what you've noticed.
  - *Is there a main subject?*
  - *Is there a background that helps you know where this is taking place?*
  - *What are interesting details you notice?*
  - *Is this telling a story?*
  - *Why do you think the artist created this piece?*

2. The works in this exhibit showcase a variety of styles. Some are more realistic, and others are more abstracted. Some are in color, others are in black and white.

- *Which styles are you drawn to? Why?*

3. The majority of the works in this exhibition were produced during the 1930s and 1940s, the era of the Great Depression. They portrayed African American subjects in rural and urban settings, many showing scenes of factory workers, dock workers, farmers, bridge builders, road menders. Many also focused on family themes.

- *Can you find examples of these topics and themes?*

- *Why do you think these artists chose these subjects?*

4. Many of the artworks on display were made using special techniques. Become familiar with them in the “Art Techniques” section of this Guide starting on *page 26*. Then, explore the gallery and see if you can identify one artwork from every category below (tip: read the labels next to the artworks). Study the piece and look at the details to get an up-close look at that special technique.

- Lithograph \_\_\_\_\_

- Etching \_\_\_\_\_

- Aquatint \_\_\_\_\_

- Gouache \_\_\_\_\_

5. A large selection of the artwork in this exhibit was collected by the Kelleys, so they could educate others about the history of African American art.
  - *If you were building your own collection, which five artworks would you select, and why?*

# FURTHER READING

*Alain Locke and the Visual Arts* by Kobena Mercer, Richard D. Cohen Lectures on African and African American Art, Hutchins Center for African and African American Research, Yale University Press, 2022

*Aaron Douglas, African American Modernist*, edited by Susan Earle, exhibition catalogue, Spencer Museum of Art, Yale University Press, 2007

*Alone in a Crowd: Prints of the 1930s-40s by African American Artists, From the Collection of Reba and Dave Williams*, edited by Stephen M. Doherty, exhibition catalogue, Newark Museum, American Federation of Arts, 1993

*Charles White: A Retrospective*, edited by Sarah Kelly Oehler and Esther Adler, exhibition catalogue, The Art Institute of Chicago, 2018

*Collecting African American Art: Works on Paper and Canvas*, by Halima Taha, Crown Publishers, 1998

*Elizabeth Catlett, In the Image of the People* by Melanie Anne Herzog, Yale University Press, 2005

*Evolution: Five Decades of Printmaking by David C. Driskell*, edited by Adrienne Childs, David Driskell Center, University of Maryland, 2007

*Harlem on My Mind: Cultural Capital of Black America, 1900-1968*, edited by Allon Schoener, exhibition catalogue, Metropolitan Museum of Art, New York, 1969

*Jacob Lawrence: The Migration Series*, edited by Leah Dickerman and Elsa Smithgall, exhibition catalogue, Museum of Modern Art, New York, Phillips Collection, Washington, D. C., 2015

*Karamu Artists Inc.: Printmaking, Race, and Community*, edited by Britany Salsbury, exhibition catalogue, Cleveland Museum of Art, Cleveland, 2025

*Survey Graphic: Harlem Mecca of the New Negro* edited by Alain Locke, reprint from Black Classic Press, 1980

*The Art of Romare Bearden*, edited by Ruth Fine, exhibition catalogue, National Gallery of Art, Washington, D. C., 2003

*The Harlem Renaissance and Transatlantic Modernism*, edited by Denise Murrell, exhibition catalogue, Metropolitan Museum of Art, New York, 2024

*The Image of the Black in Western Art, Volume V, The Twentieth Century, Part 2: The Rise of Black Artists*, edited by David Bindman and Henry Louis Gates, Jr., Harvard University Press, 2014

*The New Negro Aesthetic: Selected Writings* edited by Jeffrey C. Stewart, Penguin, 2022

*Witnessing Humanity: The Art of John Wilson*, edited by Jennifer Farrell, Leslie King-Hammond, Patrick Murphy, Edward Saywell, exhibition catalogue, Museum of Fine Arts, Boston, MFA Publications, 2024





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