

Women Artists Of The Harlem Renaissance

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Women of the Harlem Renaissance

Women of the Harlem Renaissance

They were smart. Sassy. Daring. Exotic. Eclectic. Sexy. And influential. One could call them the first divas--and they ran absolutely wild. They were poets, actresses, singers, artists, journalists, publishers, baronesses, and benefactresses. They were thinkers and they were drinkers. They eschewed the social conventions expected of them--to be wives and mothers--and decided to live on their own terms. In the process, they became the voices of a new, fierce feminine spirit. There's Mina Loy, a modernist poet and much-photographed beauty who traveled in pivotal international art circles; blues divas Bessie Smith and Ethel Waters; Edna St. Vincent Millay, the lyric poet who, with her earthy charm and passion, embodied the '20s ideal of sexual daring; the avant-garde publishers Margaret Anderson and Jane Heap; and the wealthy hostesses of the salons, A'Lelia Walker and Mabel Dodge. Among the supporting cast are Emma Goldman, Isadora Duncan, Ma Rainey, Margaret Sanger, and Gertrude Stein. Andrea Barner's fascinating accounts of the emotional and artistic lives of these women--together with rare black-and-white photographs, taken by photographers such as Berenice Abbott and Man Ray--capture the women in all their glory. This is a history of the early feminists who didn't set out to be feminists, a celebration of the rebellious women who paved the way for future generations.

Njideka Akunyili Crosby

The Harlem Renaissance is considered one of the most significant periods of creative and intellectual expression for African Americans. Beginning as early as 1914 and lasting into the 1940s, this era saw individuals reject the stereotypes of African Americans and confront the racist, social, political, and economic ideas that denied them citizenship and access to the American Dream. While the majority of recognized literary and artistic contributors to this period were black males, African American women were also key contributors. Black Women of the Harlem Renaissance Era profiles the most important figures of this cultural and intellectual

movement. Highlighting the accomplishments of black women who sought to create positive change after the end of WWI, this reference work includes representatives not only from the literary scene but also: Activists Actresses Artists Educators Entrepreneurs Musicians Political leaders Scholars By acknowledging the women who played vital—if not always recognized—roles in this movement, this book shows how their participation helped set the stage for the continued transformation of the black community well into the 1960s. To fully realize the breadth of these contributions, editors Lean'tin L. Bracks and Jessie Carney Smith have assembled profiles written by a number of accomplished academics and historians from across the country. As such, *Black Women of the Harlem Renaissance Era* will be of interest to scholars of women's studies, African American studies, and cultural history, as well as students and anyone wishing to learn more about the women of this important era.

Dictionary of Women Artists: Introductory surveys ; Artists, A-I

2020 Reprint of 1943 Edition. Profusely illustrated with halftone plates. Full facsimile of the original edition and not reproduced with Optical Recognition Software. Porter's work analyzes the important developments and individuals in African American painting and sculpture from the pre-Civil War period to World War II. "James A. Porter was an art historian, educator, curator, and visual artist. He is first remembered by academics as an art historian who taught some of the best minds and visual artists who studied at Howard University during the span of his teaching career. "A pioneer in establishing the field of African American art history," writes Jeffreen M. Hayes, who rightly declares that: James A. Porter was instrumental as the first scholar to provide a systematic, critical analysis of African American artists and their works of art. An artist himself, he provided a unique and critical approach to the analysis of the work. Dedicated to educating and writing about African American artists, Porter set the foundation for artists and art historians to probe and unearth the necessary skills essential to their artistic and scholarly endeavors. The canon is borne from Porter's determination to document and view African American art in the context of American art." *Modern Negro Art*, first published in 1943, made a broad and profound impact on the study of art in the United States as well as on those future African American artists and academics who would write about African visual art. "James A. Porter." *Callaloo*, vol. 39 no. 5, 2016, p. 1049-1120. Project MUSE.

Augusta Savage

In a pathbreaking new assessment of the shaping of black male identity in the early twentieth century, Martin Summers explores how middle-class African American and African Caribbean immigrant men constructed a gendered sense of self through organizational life, work, leisure, and cultural production. Examining both the public and private aspects of gender formation, Summers challenges the current trajectory of masculinity studies by treating black men as historical agents in their own identity formation, rather than as screens on which white men projected their own racial and gender anxieties and desires. *Manliness and Its Discontents* focuses on four distinct yet overlapping social milieus: the fraternal order of Prince Hall Freemasonry; the black nationalist Universal Negro Improvement Association, or the Garvey movement; the modernist circles of the

Harlem Renaissance; and the campuses of historically black Howard and Fisk Universities. Between 1900 and 1930, Summers argues, dominant notions of what it meant to be a man within the black middle class changed from a Victorian ideal of manliness--characterized by the importance of producer values, respectability, and patriarchy--to a modern ethos of masculinity, which was shaped more by consumption, physicality, and sexuality. Summers evaluates the relationships between black men and black women as well as relationships among black men themselves, broadening our understanding of the way that gender works along with class, sexuality, and age to shape identities and produce relationships of power.

Rhapsodies in Black

Widely regarded as the key text of the Harlem Renaissance, this landmark anthology of fiction, poetry, essays, drama, music, and illustration includes contributions by Langston Hughes, Zora Neale Hurston, Claude McKay, James Weldon Johnson, and other luminaries.

Visionary Women Writers of Chicago's Black Arts Movement

In looking back on his editorship of *Crisis* magazine, W. E. B. Du Bois said, "We condensed more news about Negroes and their problems in a month than most colored papers before this had published in a year." Since its founding by Du Bois in 1910, *Crisis* has been the primary published voice of the NAACP. Born in an age of Jim Crow racism, often strapped for funds, the magazine struggled and endured, all the while providing a forum for people of color to document their inherent dignity and proclaim their definitive worth as human beings. As the magazine's editor from 1910 until 1934, Du Bois guided the content and the aim of *Crisis* with a decisive hand. He ensured that each issue argued for civil rights, economic justice, and social equality, always framing America's intractable color line in an international perspective. Du Bois benefited from a deep pool of black literary and artistic genius, whether by commissioning the visual creativity of Harlem Renaissance artists for *Crisis* covers or by publishing poems and short stories from New Negro writers. From North to South, from East to West, and even reaching across the globe, *Crisis* circulated its ideas and marshaled its impact far and wide. Building on the solid foundation Du Bois laid, subsequent editors and contributors covered issues vital to communities of color, such as access to resources during the New Deal era, educational opportunities related to the historic Brown decision, the realization of basic civil rights at midcentury, American aid to Africa and Caribbean nations, and the persistent economic inequalities of today's global era. Despite its importance, little has been written about the historical and cultural significance of this seminal magazine. By exploring how *Crisis* responded to critical issues, the essays in *Protest and Propaganda* provide the first well-rounded, in-depth look at the magazine's role and influence. The authors show how the essays, columns, and visuals published in *Crisis* changed conversations, perceptions, and even laws in the United States, thereby calling a fractured nation to more fully live up to its democratic creed. They explain how the magazine survived tremendous odds, document how the voices of justice rose above the clamor of injustice, and demonstrate how relevant such literary, journalistic, and artistic postures remain in a twenty-first-century world still in crisis.

Harlem Nocturne

Of all the images to arise from the Harlem Renaissance, the most thought-provoking were those of the mulatta. For some writers, artists, and filmmakers, these images provided an alternative to the stereotypes of black womanhood and a challenge to the color line. For others, they represented key aspects of modernity and race coding central to the New Negro Movement. Due to the mulatta's frequent ability to pass for white, she represented a variety of contradictory meanings that often transcended racial, class, and gender boundaries. In this engaging narrative, Cherene Sherrard-Johnson uses the writings of Nella Larsen and Jessie Fauset as well as the work of artists like Archibald Motley and William H. Johnson to illuminate the centrality of the mulatta by examining a variety of competing arguments about race in the Harlem Renaissance and beyond.

Encyclopedia of the Harlem Renaissance: A-J

Women writers have been traditionally excluded from literary canons, not until recently have scholars begun to rediscover or discover neglected women writers and their works. This reference includes alphabetically arranged entries on 58 American women authors who wrote between 1900 and 1945, a period that embraces two major artistic movements, Modernism and the Harlem Renaissance. Each entry is written by an expert contributor and includes a biography, a discussion of major works and themes, a review of the author's critical reception, and extensive primary and secondary bibliographies. The volume reflects the diversity of American culture through its coverage of African American, Native American, Mexican American, and Chinese American women writers.

Manliness and Its Discontents

This is the book on women's art I've been waiting for--smart, deeply rooted, and up-to-date, with an overdue focus on women of color that fills in the historical cracks. Read it and run with it.--Lucy R. Lippard, author of *The Pink Glass Swan: Selected Essays on Feminist Art* More than merely beautiful and ground-breaking, *Art/Women/ California 1950-2000* is also about the enriching interventions created by diverse women artists, the effect of whose work is not only far-reaching, but has also opened up the very definition of American art. It is about intellectual interdisciplinarity and the dialectical relationship between art and social context. It is about the way various California cultures--Native, Latino, Asian, feminist, immigrant, politically active, and virtual, which are so different from the trope of the Western cowboy--have intervened in that entity we imagine as 'America.'

--Elaine Kim, editor of *Dangerous Women: Gender and Korean Nationalism* Rich and provocative. A pleasure to read and to look at.--Linda Nochlin, author of *The Body in Pieces: The Fragment as a Metaphor of Modernity* This book should greatly help everyone understand the remarkably diversified evolution of art in California, which is largely due to the great influx of women and the transformative effect of a new feminist consciousness.--Arthur C. Danto, author of *Philosophizing Art: Selected Essays*

Art in Crisis

As World War II raged overseas, Harlem witnessed a battle of its own. Brimming with creative and political energy, Harlem's diverse array of artists and activists launched a bold cultural offensive aimed at winning democracy for all Americans, regardless of race or gender. In *Harlem Nocturne*, esteemed scholar Farah Jasmine Griffin tells the stories of three black female artists whose creative and political efforts fueled this movement for change: novelist Ann Petry, a major new literary voice; choreographer and dancer Pearl Primus, a pioneer in her field; and composer and pianist Mary Lou Williams, a prominent figure in the emergence of Be-Bop. As Griffin shows, these women made enormous strides for social justice during the war, laying the groundwork for the Civil Rights Movement before the Cold War temporarily froze their democratic dreams. A rich account of three distinguished artists and the city that inspired them, *Harlem Nocturne* captures a period of unprecedented vitality and progress for African Americans and women in the United States.

Women Artists of the Harlem Renaissance

Profiles some 550 painters, sculptors and photographers as well as women working in the applied arts.

Modern Negro Art

The Crisis was an integral element of the struggle to combat racism in America. As editor of the magazine (1910–1934), W. E. B. Du Bois addressed the important issues facing African Americans. He used the journal as a means of racial uplift, celebrating the joys and hopes of African American culture and life, and as a tool to address the injustices black Americans experienced—the sorrows of persistent discrimination and racial terror, and especially the crime of lynching. The written word was not sufficient. Visual imagery was central to bringing his message to the homes of readers and emphasizing the importance of the cause. Art was integral to his political program. *Art in Crisis: W. E. B. Du Bois and the Struggle for African American Identity and Memory* reveals how W. E. B. Du Bois created a "visual vocabulary" to define a new collective memory and historical identity for African Americans.

Broad Strokes

Numerous American women artists built successful professional careers in the mid-twentieth century while confronting challenging cultural transitions: shifts in stylistic avant-gardism, harsh political transformations, and changing gender expectations for both women and men. These social and political upheavals provoked complex intellectual and aesthetic tensions. Critical discourses about style and expressive value were also renegotiated, while still privileging masculinist concepts of aesthetic authenticity. In these contexts, women artists developed their careers by adopting innovative approaches to contemporary subjects, techniques, and media. However, while a few women working during these decades have gained significant recognition, many others are still consigned to historical obscurity. The essays in this volume take varied approaches to revising this historical silence. Two focus on evidence of gender biases in several

exhibitions and contemporary critical writings; the rest discuss individual artists' complex relationships to mainstream developments, with attention to gender and political biases, cultural innovations, and the influence of racial/ethnic diversity. Several also explore new interpretative directions to open alternative possibilities for evaluating women's aesthetic and formal choices. Through its complex, nuanced approach to issues of gender and female agency, this volume offers valuable and exciting new scholarship in twentieth-century American art history and feminist studies.

Painting Harlem Modern

"This Very Short Introduction offers an overview of the Harlem Renaissance, a cultural awakening among African Americans between the two world wars. Cheryl A. Wall brings readers to the Harlem of 1920s to identify the cultural themes and issues that engaged writers, musicians, and visual artists alike"--

New Negro: An Interpretation

In Her Hands

An award-winning writer rescues seven first-rate twentieth-century women artists from oblivion--their lives fascinating, their artwork a revelation. Who hasn't wondered where--aside from Georgia O'Keeffe and Frida Kahlo--all the women artists are? In many art books, they've been marginalized with cold efficiency, summarily dismissed in the captions of group photographs with the phrase "identity unknown" while each male is named. Donna Seaman brings to dazzling life seven of these forgotten artists, among the best of their day: Gertrude Abercrombie, with her dark, surreal paintings and friendships with Dizzy Gillespie and Sonny Rollins; Bay Area self-portraitist Joan Brown; Ree Morton, with her witty, oddly beautiful constructions; Lois Mailou Jones of the Harlem Renaissance; Lenore Tawney, who combined weaving and sculpture when art and craft were considered mutually exclusive; Christina Ramberg, whose unsettling works drew on pop culture and advertising; and Louise Nevelson, an art-world superstar in her heyday but omitted from recent surveys of her era. These women fought to be treated the same as male artists, to be judged by their work, not their gender or appearance. In brilliant, compassionate prose, Seaman reveals what drove them, how they worked, and how they were perceived by others in a world where women were subjects--not makers--of art. Featuring stunning examples of the artists' work, *Identity Unknown* speaks to all women about their neglected place in history and the challenges they face to be taken as seriously as men no matter what their chosen field--and to all men interested in women's lives.

Harlem Renaissance Party

A disproportionate number of male writers, including such figures as Amiri Baraka, Larry Neal, Maulana Karenga, and Haki Madhubuti, continue to be credited for constructing the iconic and ideological foundations for what would be perpetuated as the Black Art Movement. Though there has arisen an increasing amount of

scholarship that recognizes leading women artists, activists, and leaders of this period, these new perspectives have yet to recognize adequately the ways women aspired to far more than a mere dismantling of male-oriented ideals. In *Visionary Women Writers of Chicago's Black Arts Movement*, Carmen L. Phelps examines the work of several women artists working in Chicago, a key focal point for the energy and production of the movement. Angela Jackson, Johari Amiri, and Carolyn Rodgers reflect in their writing specific cultural, local, and regional insights, and demonstrate the capaciousness of Black Art rather than its constraints. Expanding from these three writers, Phelps analyzes the breadth of women's writing in BAM. In doing so, Phelps argues that these and other women attained advantageous and unique positions to represent the potential of the BAM aesthetic, even if their experiences and artistic perspectives were informed by both social conventions and constraints. In this book, Phelps's examination brings forward a powerful and crucial contribution to the aesthetics and history of a movement that still inspires.

Creating Their Own Image

Women artists of the Harlem Renaissance dealt with issues that were unique to both their gender and their race. They experienced racial prejudice, which limited their ability to obtain training and to be taken seriously as working artists. They also encountered prevailing sexism, often an even more serious barrier. Including seventy-two black and white illustrations, this book chronicles the challenges of women artists, who are in some cases unknown to the general public, and places their achievements in the artistic and cultural context of early twentieth-century America. Contributors to this first book on the women artists of the Harlem Renaissance proclaim the legacy of Edmonia Lewis, Meta Vaux Warrick Fuller, Augusta Savage, Selma Burke, Elizabeth Prophet, Lois Maillou Jones, Elizabeth Catlett, and many other painters, sculptors, and printmakers. In a time of more rigid gender roles, women artists faced the added struggle of raising families and attempting to gain support and encouragement from their often-reluctant spouses in order to pursue their art. They also confronted the challenge of convincing their fellow male artists that they, too, should be seen as important contributors to the artistic innovation of the era.

Identity Unknown

In 1935, the United States Congress began employing large numbers of American artists through the Works Progress Administration--fiction writers, photographers, poster artists, dramatists, painters, sculptors, muralists, wood carvers, composers and choreographers, as well as journalists, historians and researchers. Secretary of Commerce and supervisor of the WPA Harry Hopkins hailed it a "renascence of the arts, if we can call it a rebirth when it has no precedent in our history." Women were eminently involved, creating a wide variety of art and craft, interweaving their own stories with those of other women whose lives might not otherwise have received attention. This book surveys the thousands of women artists who worked for the U.S. government, the historical and social worlds they described and the collaborative depiction of womanhood they created at a pivotal moment in American history.

Portraits of the New Negro Woman

WITH A NEW INTRODUCTION FROM NEW YORK TIMES BEST-SELLING AUTHOR TAYARI JONES "How can a novel's social criticism be so unflinching and clear, yet its plot moves like a house on fire? I am tempted to describe Petry as a magician for the many ways that *The Street* amazes, but this description cheapens her talent . . . Petry is a gifted artist." — Tayari Jones, from the Introduction *The Street* follows the spirited Lutie Johnson, a newly single mother whose efforts to claim a share of the American Dream for herself and her young son meet frustration at every turn in 1940s Harlem. Opening a fresh perspective on the realities and challenges of black, female, working-class life, *The Street* became the first novel by an African American woman to sell more than a million copies.

Tar Beach

A collection of interpretive essays on American women playwrights.

Women, Art and the New Deal

The first in-depth analysis of the black feminist movement, *Living for the Revolution* fills in a crucial but overlooked chapter in African American, women's, and social movement history. Through original oral history interviews with key activists and analysis of previously unexamined organizational records, Kimberly Springer traces the emergence, life, and decline of several black feminist organizations: the Third World Women's Alliance, Black Women Organized for Action, the National Black Feminist Organization, the National Alliance of Black Feminists, and the Combahee River Collective. The first of these to form was founded in 1968; all five were defunct by 1980. Springer demonstrates that these organizations led the way in articulating an activist vision formed by the intersections of race, gender, class, and sexuality. The organizations that Springer examines were the first to explicitly use feminist theory to further the work of previous black women's organizations. As she describes, they emerged in response to marginalization in the civil rights and women's movements, stereotyping in popular culture, and misrepresentation in public policy. Springer compares the organizations' ideologies, goals, activities, memberships, leadership styles, finances, and communication strategies. Reflecting on the conflicts, lack of resources, and burnout that led to the demise of these groups, she considers the future of black feminist organizing, particularly at the national level. *Living for the Revolution* is an essential reference: it provides the history of a movement that influenced black feminist theory and civil rights activism for decades to come.

Aaron Douglas

"A biography of African American sculptor Augusta Savage, who overcame many obstacles as a young woman to become a premier female sculptor of the Harlem Renaissance. Includes an afterword about Savage's adult life and works, plus photographs"--Provided by publisher.

Art, Women, California 1950-2000

Protest and Propaganda

Gathers little-known writings from African American women

Harlem's Glory

Explores how African American women artists have created an alternative vision of how women of color can be, are, and might be presented in American culture by weaving together artists, styles, and periods.

North American Women Artists of the Twentieth Century

Concise, easy-to-read introductions to various topics in U.S. history use primary documents and photography, as well as timelines, maps, and other tools, to teach important facts about our past.

The Street

An interdisciplinary look at the Harlem Renaissance, it includes essays on the principal participants, those who defined the political, intellectual and cultural milieu in which the Renaissance existed; on important events and places.

Women Artists News

In 1950, after over fifty years of military occupation and colonial rule, the Nationalist Party of Puerto Rico staged an unsuccessful armed insurrection against the United States. Violence swept through the island: assassins were sent to kill President Harry Truman, gunfights roared in eight towns, police stations and post offices were burned down. In order to suppress this uprising, the US Army deployed thousands of troops and bombarded two towns, marking the first time in history that the US government bombed its own citizens. Nelson A. Denis tells this powerful story through the controversial life of Pedro Albizu Campos, who served as the president of the Nationalist Party. A lawyer, chemical engineer, and the first Puerto Rican to graduate from Harvard Law School, Albizu Campos was imprisoned for twenty-five years and died under mysterious circumstances. By tracing his life and death, Denis shows how the journey of Albizu Campos is part of a larger story of Puerto Rico and US colonialism. Through oral histories, personal interviews, eyewitness accounts, congressional testimony, and recently declassified FBI files, *War Against All Puerto Ricans* tells the story of a forgotten revolution and its context in Puerto Rico's history, from the US invasion in 1898 to the modern-day struggle for self-determination. Denis provides an unflinching account of the gunfights, prison riots, political intrigue, FBI and CIA covert activity, and mass hysteria that accompanied this tumultuous period in Puerto Rican history.

All-Night Party

"Wall's writing is lively and exuberant. She passes her enthusiasm for these writers' works on to the reader. She captures the mood of the times and follows

through with the writers' evolution -- sometimes to success, other times to isolation. Women of the Harlem Renaissance is a rare blend of thorough academic research with writing that anyone can appreciate." -- Jason Zappe, Copley News Service "By connecting the women to one another, to the cultural movement in which they worked, and to other early 20th-century women writers, Wall deftly defines their place in American literature. Her biographical and literary analysis surpasses others by following up on diverse careers that often ended far past the end of the movement. Highly recommended " -- Library Journal "Wall offers a wealth of information and insight on their work, lives and interaction with other writers strong critiques " -- Publishers Weekly The lives and works of women artists in the Harlem Renaissance -- Jessie Redmon Fauset, Nella Larsen, Zora Neale Hurston, Bessie Smith, and others. Their achievements reflect the struggle of a generation of literary women to depict the lives of Black people, especially Black women, honestly and artfully.

The Cambridge Companion to American Women Playwrights

Historically, major women artists have been excluded from the mainstream art canon. Aligned with the resurgence of feminism in pop culture, Broad Strokes offers an entertaining corrective to that omission. Art historian Bridget Quinn delves into the lives and careers of 15 female artists from around the globe in text that's smart, feisty, educational, and an enjoyable read. Replete with beautiful reproductions of the artists' works and contemporary portraits of each artist by renowned illustrator Lisa Congdon, this is art history from the Renaissance to Abstract Expressionism for the modern art lover, reader, and feminist.

"American Women Artists, 1935-1970 "

Jacob Lawrence was one of the best-known African American artists of the twentieth century. In *Painting Harlem Modern*, Patricia Hills renders a vivid assessment of Lawrence's long and productive career. She argues that his complex, cubist-based paintings developed out of a vital connection with a modern Harlem that was filled with artists, writers, musicians, and social activists. She also uniquely positions Lawrence alongside such important African American writers as Langston Hughes, Richard Wright, and Ralph Ellison. Drawing from a wide range of archival materials and interviews with artists, Hills interprets Lawrence's art as distilled from a life of struggle and perseverance. She brings insightful analysis to his work, beginning with the 1930s street scenes that provided Harlem with its pictorial image, and follows each decade of Lawrence's work, with accounts that include his impressions of Southern Jim Crow segregation and a groundbreaking discussion of Lawrence's symbolic use of masks and masking during the 1950s Cold War era. *Painting Harlem Modern* is an absorbing book that highlights Lawrence's heroic efforts to meet his many challenges while remaining true to his humanist values and artistic vision.

Black Women of the Harlem Renaissance Era

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Great Women Artists

A beautifully illustrated survey of African American art of the twentieth century, including many never-before-seen works by the most important artists of the period. African American Art presents a powerful selection of paintings, sculpture, prints, and photographs by forty-three black artists who explored the African American experience of the twentieth century. Embracing many universal themes and also evoking specific aspects of the African American experience such as the African diaspora, jazz, and the power of religion, the artists worked in styles as varied as documentary realism, abstraction, and postmodern assemblage of found objects. Drawn entirely from the Smithsonian American Art Museum's rich collection of African American art, the works include paintings by Benny Andrews, Jacob Lawrence, Thornton Dial Sr., Romare Bearden, Alma Thomas, and Lois Mailou Jones, and photographs by Roy DeCarava, Gordon Parks, Roland Freeman, Marilyn Nance, and James Van Der Zee. More than half of the artworks in the exhibition are being shown for the first time. In Richard Powell's text, his usual keen insights into meaning and metaphor enrich the reader's understanding of the artworks in their historical setting and contemporary culture.

American Women Writers, 1900-1945

A visual exploration of the lasting legacy of sculptor Augusta Savage (1892-1962), African-American sculptor associated with the Harlem Renaissance.

African American Art

Begun in 2014, Njideka Akunyili Crosby's ongoing series, *The Beautiful Ones* is comprised of portraits of Nigerian children, including members of the artist's family, derived from personal photographs and, more recently, from images taken during her frequent visits to Nigeria, where Akunyili Crosby lived until the age of sixteen. Its title is taken from the 1968 novel by the Ghanaian writer Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*, a book whose influence endured during the artist's adolescence in the 1990s and is still felt today. In it, the author laments the lost idealism of a generation in the 1960s for a better Africa, post-independence. In *The Beautiful Ones* the artist reinstates this optimism in her own and subsequent generations while offering a powerful perspective on the complexities of a contemporary diasporic experience. Crosby is one of the most distinctive voices of her generation, and this book, only the second publication on the Los-Angeles based artist. It features extensive illustrations of works in the series and an essay by Siddhartha Mitter, who, reflecting on the work's complex history, weaves together the social, cultural, personal and political strands of its making. Published on the occasion of the exhibition, *Njideka Akunyili Crosby: The Beautiful Ones* at Victoria Miro, Venice (8 May - 13 July 2019).

War Against All Puerto Ricans

Caldecott Honor artist Faith Ringgold takes readers on an unforgettable journey through the Harlem Renaissance when Lonnie and his uncle Bates go back to Harlem in the 1920s. Along the way, they meet famous writers, musicians, artists,

and athletes, from Langston Hughes and W.E.B. Du Bois to Josephine Baker and Zora Neale Hurston and many more, who created this incredible period. And after an exciting day of walking with giants, Lonnie fully understands why the Harlem Renaissance is so important. Faith Ringgold's bold and vibrant illustrations capture the song and dance of the Harlem Renaissance while her story will captivate young readers, teaching them all about this significant time in our history. A glossary and further reading list are included in the back of the book, making this perfect for Common Core.

Living for the Revolution

Illus. in full color. "Ringgold recounts the dream adventure of eight-year-old Cassie Louise Lightfoot, who flies above her apartment-building rooftop, the 'tar beach' of the title, looking down on 1939 Harlem. Part autobiographical, part fictional, this allegorical tale sparkles with symbolic and historical references central to African-American culture. The spectacular artwork resonates with color and texture. Children will delight in the universal dream of mastering one's world by flying over it. A practical and stunningly beautiful book."--(starred) Horn Book.

The Harlem Renaissance

Five centuries of fascinating female creativity presented in more than 400 compelling artworks and one comprehensive volume The most extensive fully illustrated book of women artists ever published, Great Women Artists reflects an era where art made by women is more prominent than ever. In museums, galleries, and the art market, previously overlooked female artists, past and present, are now gaining recognition and value. Featuring more than 400 artists from more than 50 countries and spanning 500 years of creativity, each artist is represented here by a key artwork and short text. This essential volume reveals a parallel yet equally engaging history of art for an age that champions a greater diversity of voices. "Real changes are upon us, and today one can reel off the names of a number of first-rate women artists. Nevertheless, women are just getting started."—The New Yorker

Women of the Harlem Renaissance

Aaron Douglas (1899-1979) is the leading visual artist of the Harlem Renaissance, the first African-American to explore modernism and to reflect African art in his paintings, murals, and illustrations. For Douglas, the movement was a special expression of African-Americanism that should be screened from the influence of white culture. Even though white patrons gave generous support, Douglas regarded the Harlem Renaissance as a rare and exceptional black movement and struggled to maintain its clear identity. This exploration of Douglas's life and career is filled with reproductions of his art. From previously unavailable source materials, including letters to his wife, Amy Kirschke traces the struggle of this fascinating artist to advance the Harlem Renaissance and to establish its particular imprint.

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