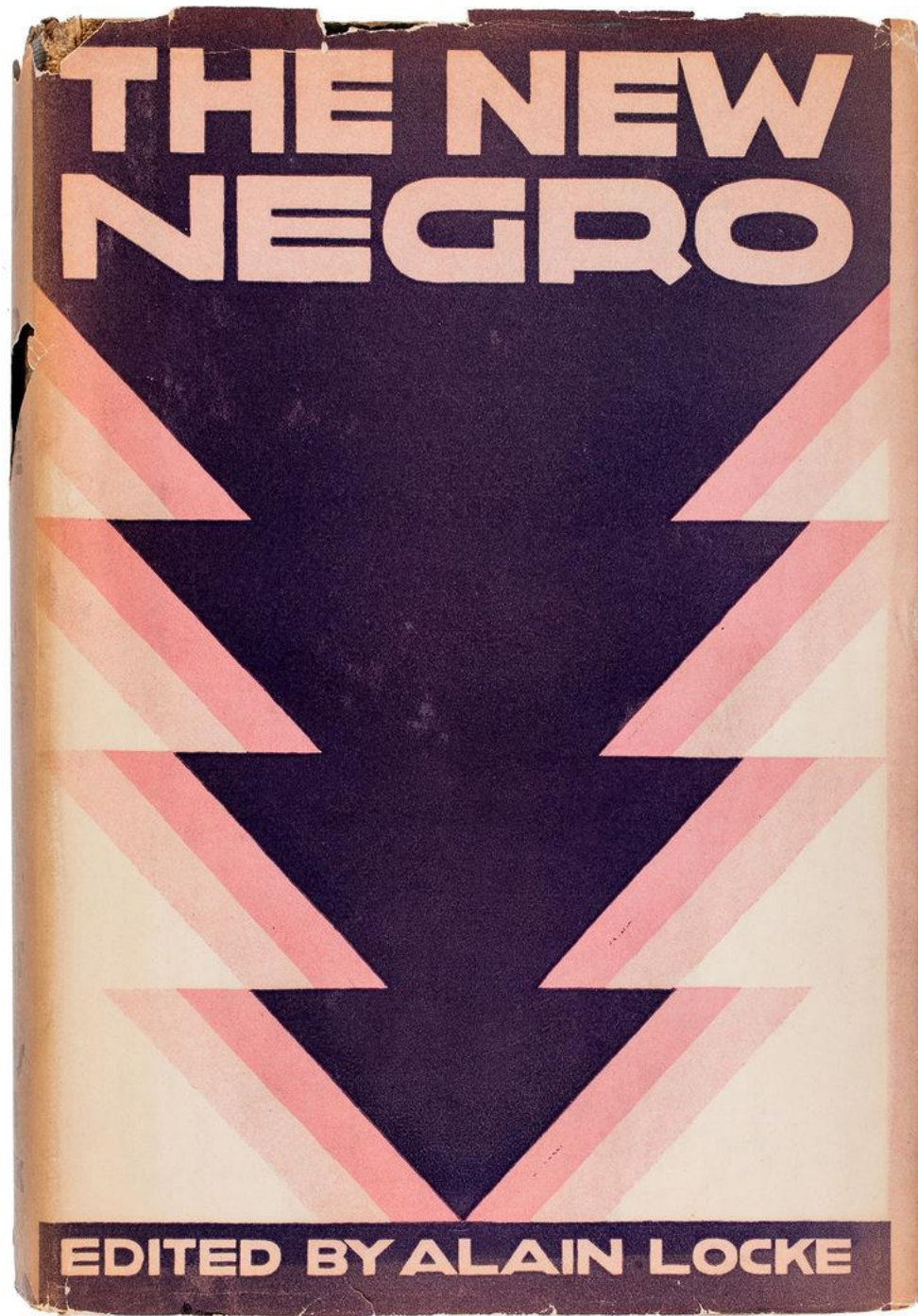


Dr. Verena Straub

Black Modernism – Die Harlem Renaissance

Vorlesung, TU Dresden, 16.12. 2024



Alain Locke (1885-1954)

The New Negro, 1925, Hg. von Alain Locke
Illustration/ Design von Winold Reiss

„In music such **transfusions of racial idioms with the modernistic styles of expression** has already taken place; in the other arts it is just as possible and likely.”

Alain Locke in *The New Negro*, 1925



Aaron Douglas (1899-1979)

Aaron Douglas (links) vor seinem Gemälde
Aspects of Negro Life: Song of the Towers, 1936

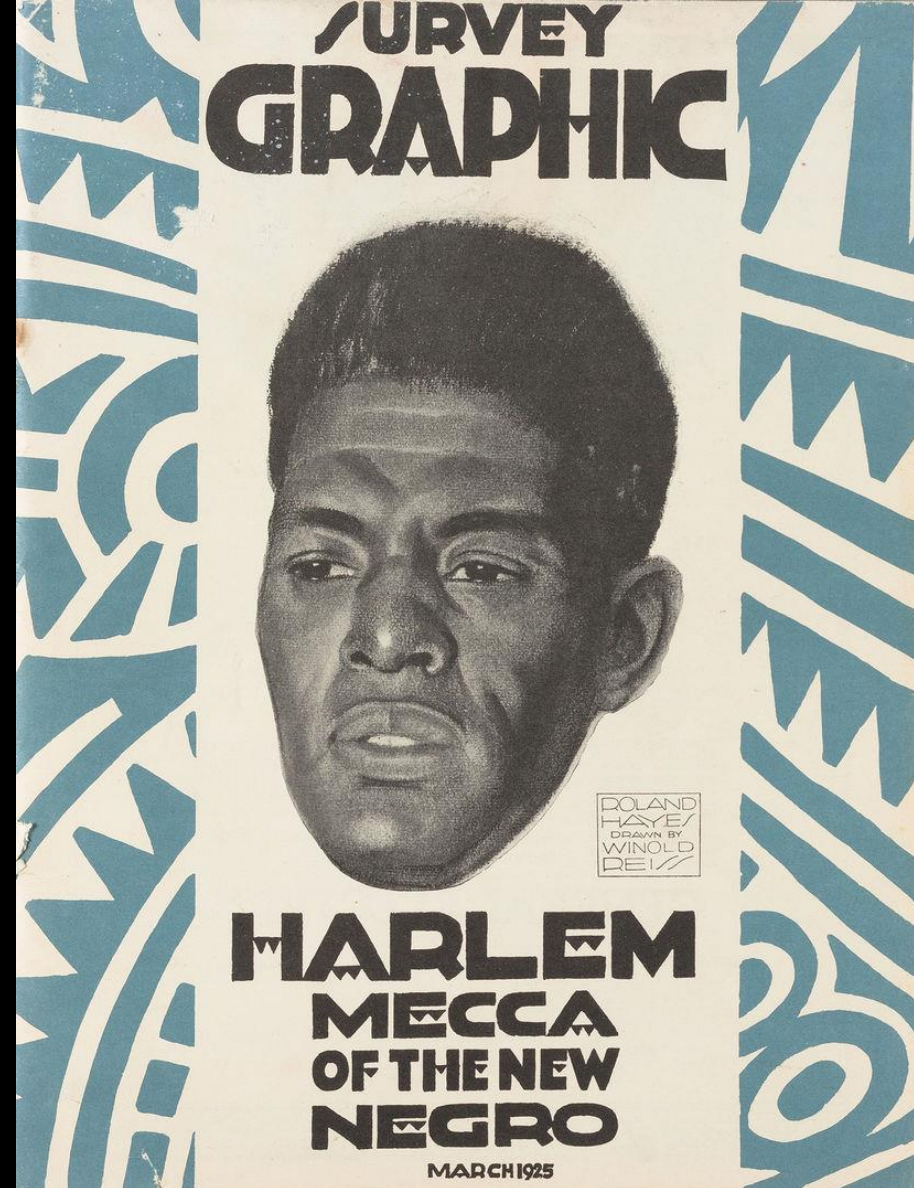


Winold Reiss (1886-1953)

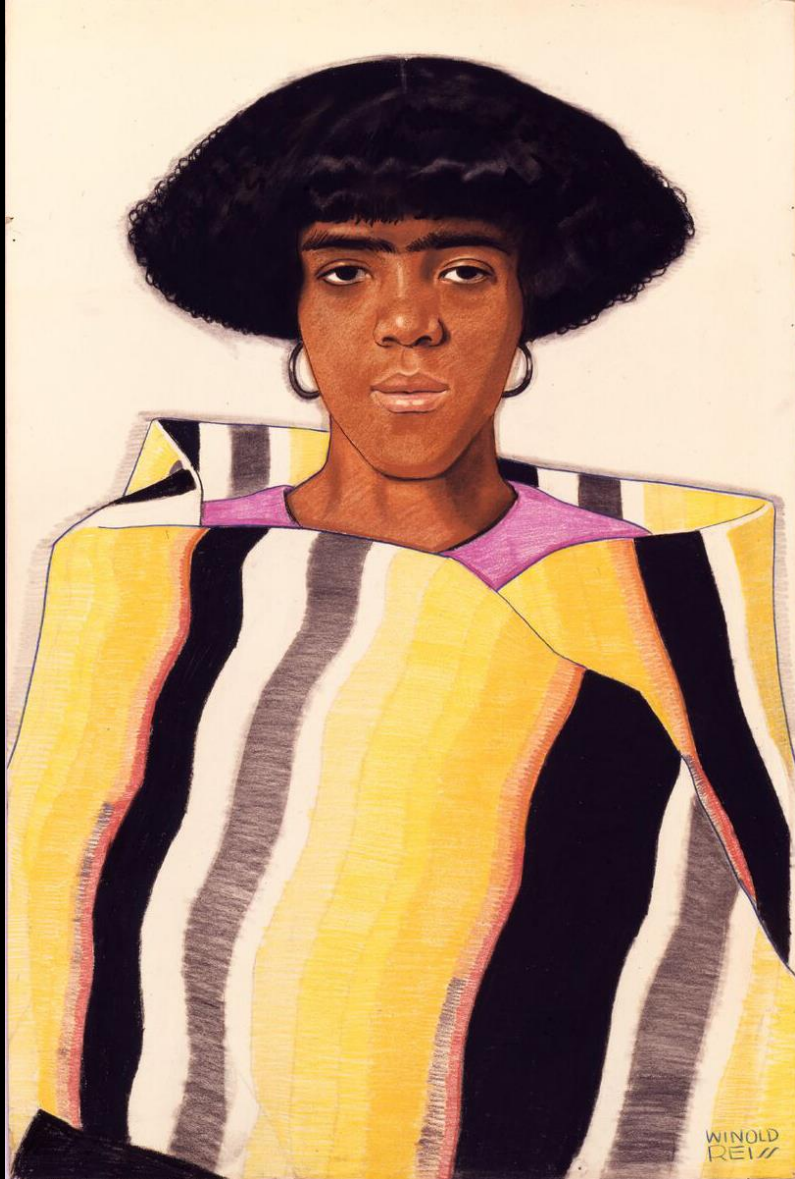
Winold Reiss mit Modell in seinem New Yorker Studio, um 1925



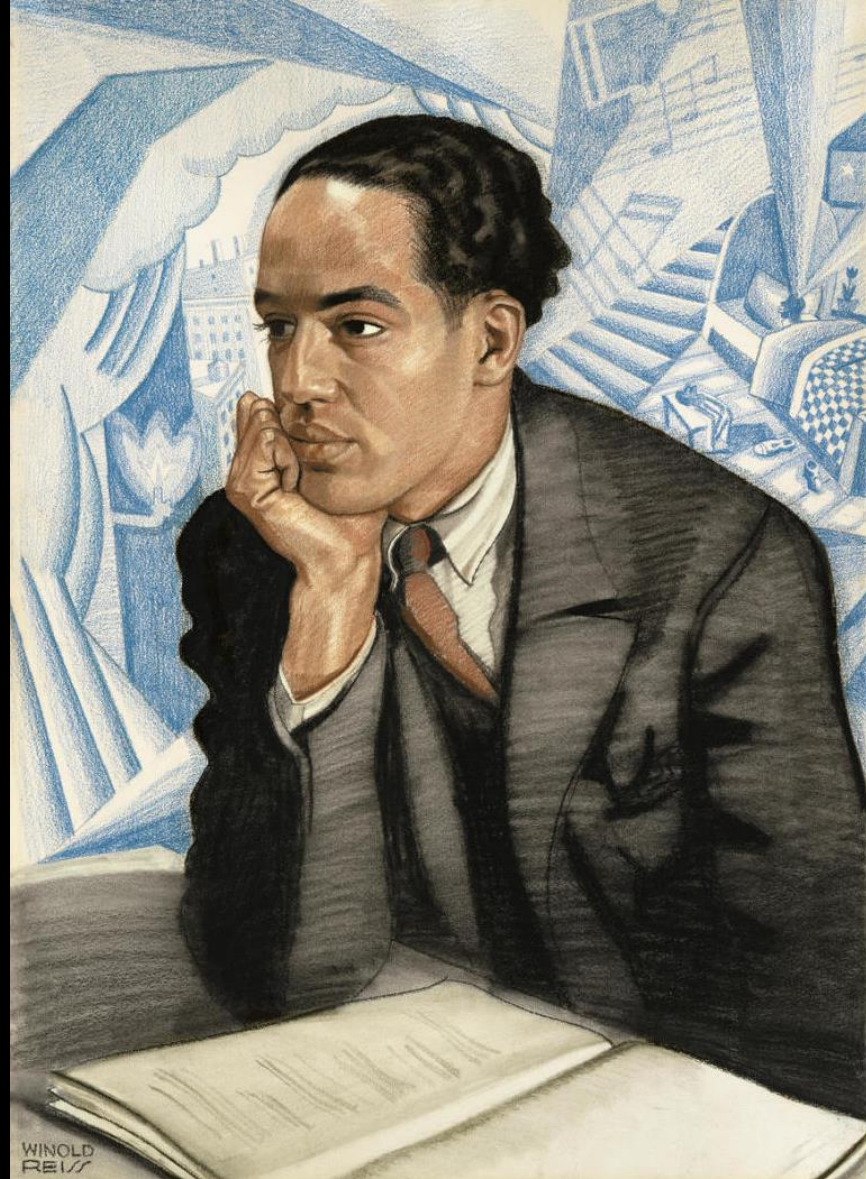
The New Negro, 1925, Hg. von Alain Locke
Illustration/ Design von Winold Reiss



Survey Graphic, 1925, Hg. von Alain Locke
Illustration/ Design von Winold Reiss



Winold Reiss, *Harlem Girl with Blanket*, ca. 1925, Pastellkreide auf Karton, Privatsammlung



Winold Reiss, *Langston Hughes* 1925, Pastellkreide auf Karton, 76 × 54 cm, Washington D.C. National Portrait Gallery

OPPORTUNITY

JOURNAL OF NEGRO LIFE



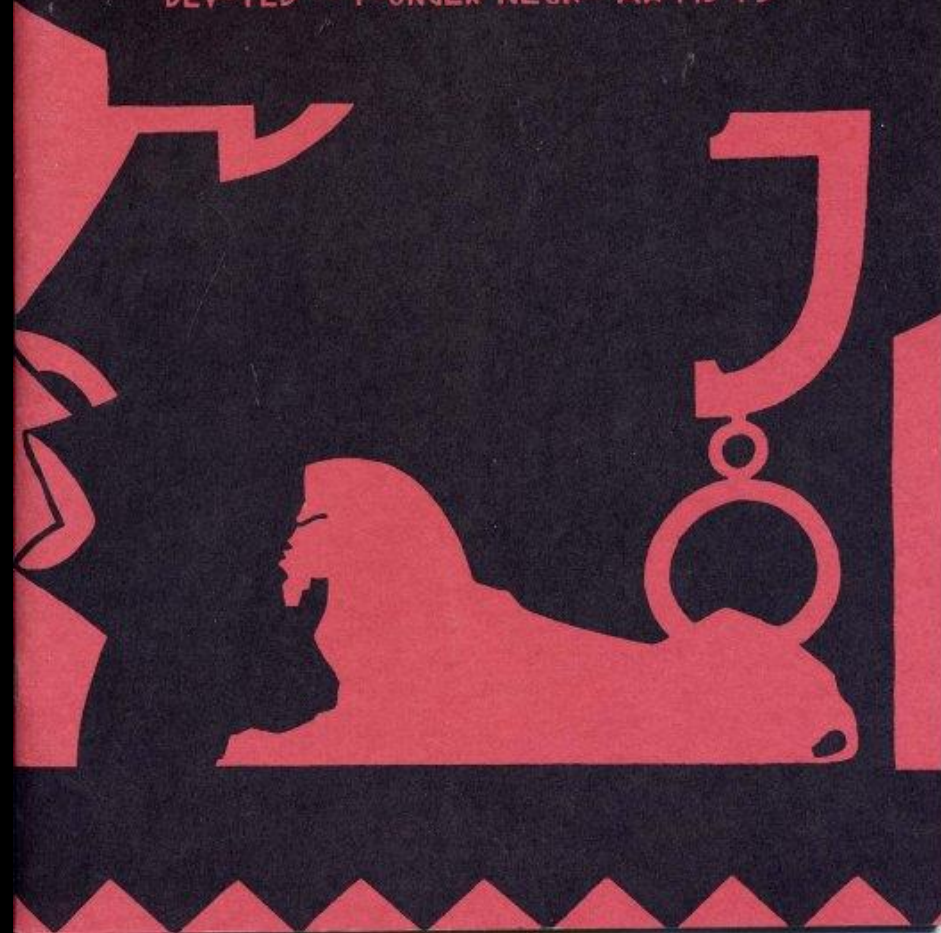
FEBRUARY

1926

INDUSTRIAL ISSUE

FIRE!!

DEVOTED TO YOUNGER NEGRO ARTISTS



Aaron Douglas, Cover für die Zeitschriften *Opportunity* und *Fire!!*, 1926



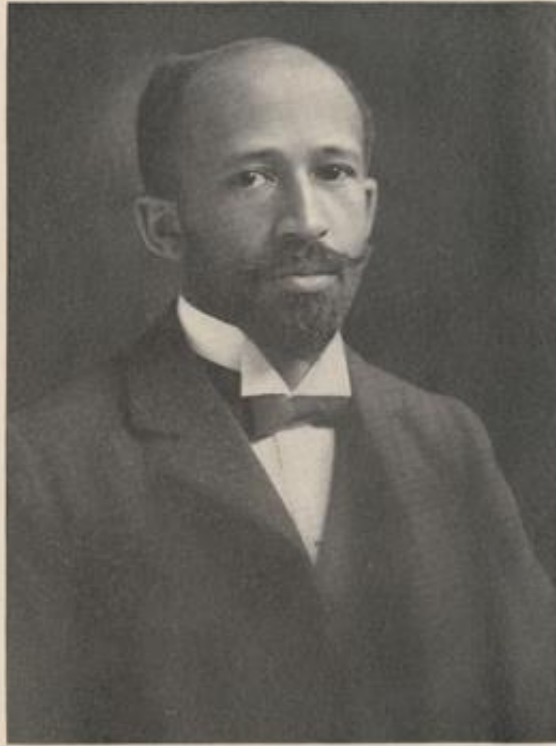
Aaron Douglas, *Aspects of Negro Life: From Slavery Through Reconstruction*
Wandgemälde in der New York Library, 1934, Öl auf Leinwand



Aaron Douglas, *Aspirations*, 1936, Öl auf Leinwand,
152.4 × 152.4 cm, Fine Arts Museum of San Francisco



Aaron Douglas
Building More Stately Mansions, 1944,
Öl auf Leinwand, 137 × 102 cm



*Very Sincerely,
W.E.B. Du Bois*

THE
SOULS OF BLACK FOLK

ESSAYS AND SKETCHES

BY
W. E. BURGHARDT DU BOIS

NEW YORK
PUBLIC
LIBRARY

LONDON
ARCHIBALD CONSTABLE & CO., LTD.
1905

W.E.B Du Bois (1868-1963)

„It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. [...]“

W.E.B. Du Bois, *The Souls of Black Folk*, 1903



William H. Johnson
Woman in Blue, ca. 1943, Öl auf Leinen,
 Clark Atlanta University Art Museum



Archibald J. Motley Jr., *Portrait of a Cultured Lady*
 (Edna Powell Gayle), 1948, Öl auf Leinwand, 100
 ×81 cm, New York Rosenfeld Gallery



William H. Johnson
Street Life, Harlem
Ca. 1939-40, Öl auf Sperrholz, 116
× 98 cm, Smithsonian American Art
Museum



William H. Johnson (1901-1970)



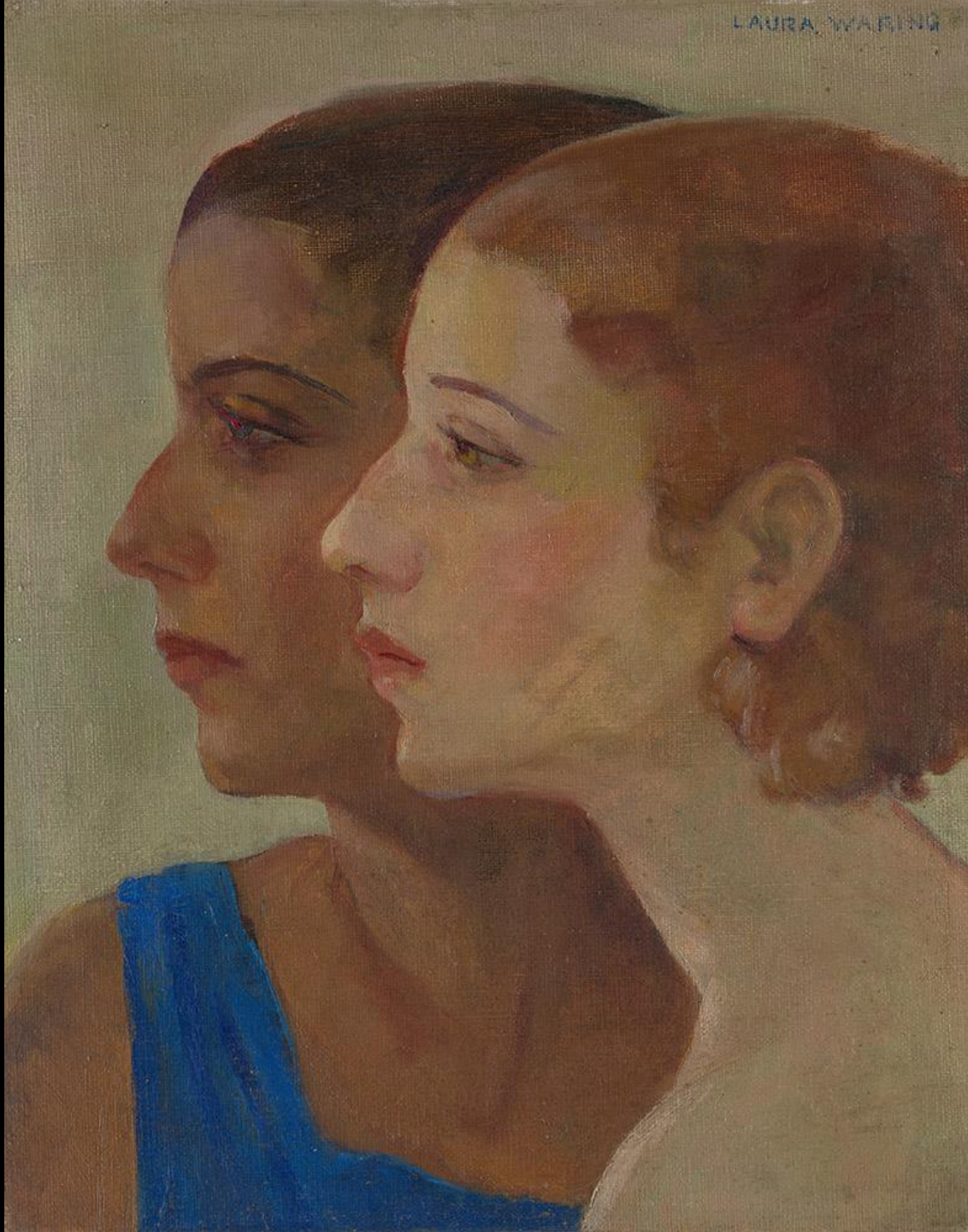
William H. Johnson
Street Life, Harlem
Ca. 1939-40, Öl auf Sperrholz, 116
× 98 cm, Smithsonian American Art
Museum



William H. Johnson, *Jitterbugs II, III and IV*, 1941, Öl auf Pappe



William H. Johnson
Children, 1941, Öl und
Bleistift auf Sperrholz, 44.5
× 31.8 cm New York MoMA



Laura Wheeler, Waring
Mother and Daughter, ca 1927, Öl
auf Leinwand, 48,26 × 38 cm,
Privatsammlung



**Laura Wheeler Waring
(1887 – 1948)**



Laura Wheeler Waring, *Marian Anderson*, 1944, Ö auf Leinwand, 193 × 102.2 x 2.5cm, Smithsonian National Portrait Gallery



Laura Wheeler Waring, *W.E.B. Du Bois*, vor 1948, Öl auf Leinwand, 81.9 × 63.5 cm, Smithsonian National Portrait Gallery



James van der Zee (1886-1983)

James van der Zee, Selbstportrait, 1918



James van der Zee, *Dancer*, 1925 und *Man in White Suit*, 1929;



James van der Zee
Couple, Harlem, 1932



**Loïs Mailou Jones
(1905-1998)**

Loïs Mailou Jones in ihrem Pariser Atelier, 1937



Designing a New Tradition

Loïs Mailou Jones
and the Aesthetics of Blackness

Rebecca VanDiver

Rebecca VanDiver, *Designing a New Tradition: Loïs Mailou Jones and the Aesthetics of Blackness*, The Pennsylvania State University Press 2020.



**Loïs Mailou Jones
(1905-1998)**

Loïs Mailou Jones in ihrem Pariser Atelier, 1937



Lois Mailou Jones
The Ascent of Ethiopia
1932, Öl auf Leinwand,
58,4 × 43,1 cm, African
American Art Acquisition
Fund



Loïs Mailou Jones, *The Ascent of Ethiopia*, 1932, Öl auf Leinwand, 58,4 × 43,1 cm, African American Art



Meta Warrick Fuller (1877-1968), *Ethiopia Awakening*, 1921, Bronze, 170 × 40 cm × 30 cm, New York Schomburg Center for Research in Black Culture



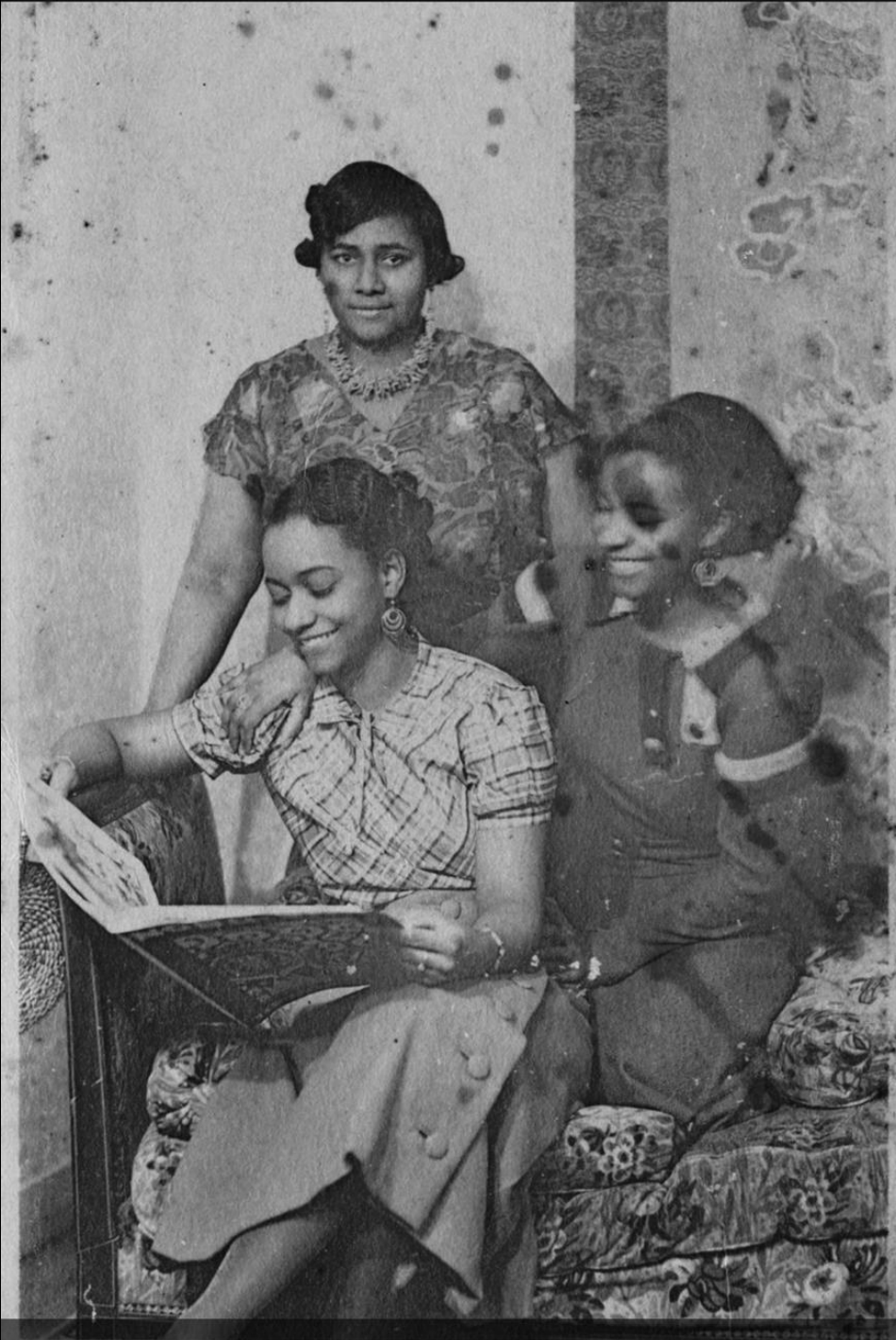
Loïs Mailou Jones, *The Ascent of Ethiopia*, 1932, Öl auf Leinwand, 58,4 × 43,1 cm, African American Art



Aaron Douglas, *Aspirations*, 1936, Öl auf Leinwand, 152.4 × 152.4 cm, Fine Arts Museum of San Francisco



Loïs Mailou Jones
Les Fétiches, 1938, Öl auf Leinen,
64,7 × 53,3 cm, Smithsonian
American Art Museum



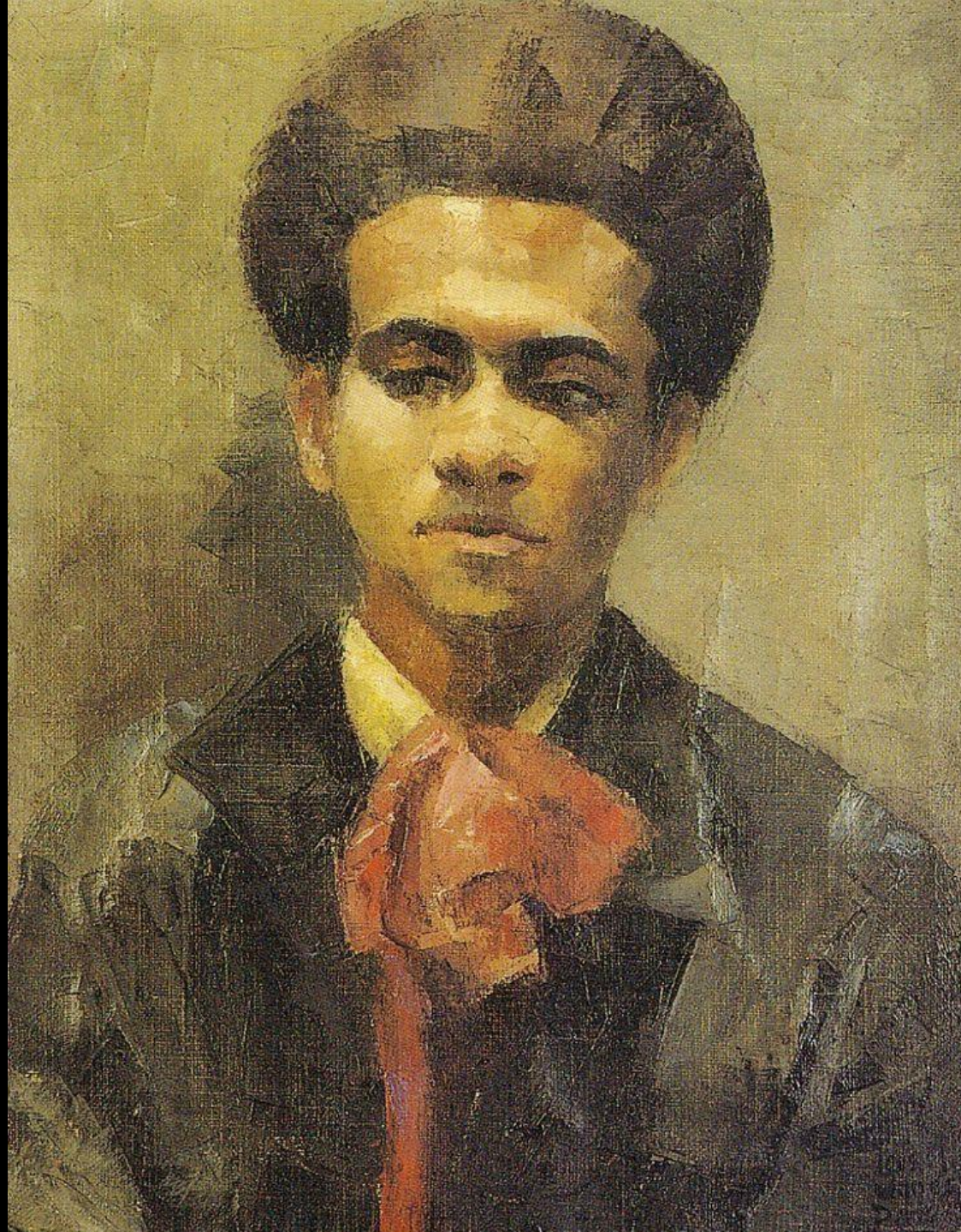
Paulette Nardal (1896-1985)

Jeanne „Jane“ Nardal (1900-1993)

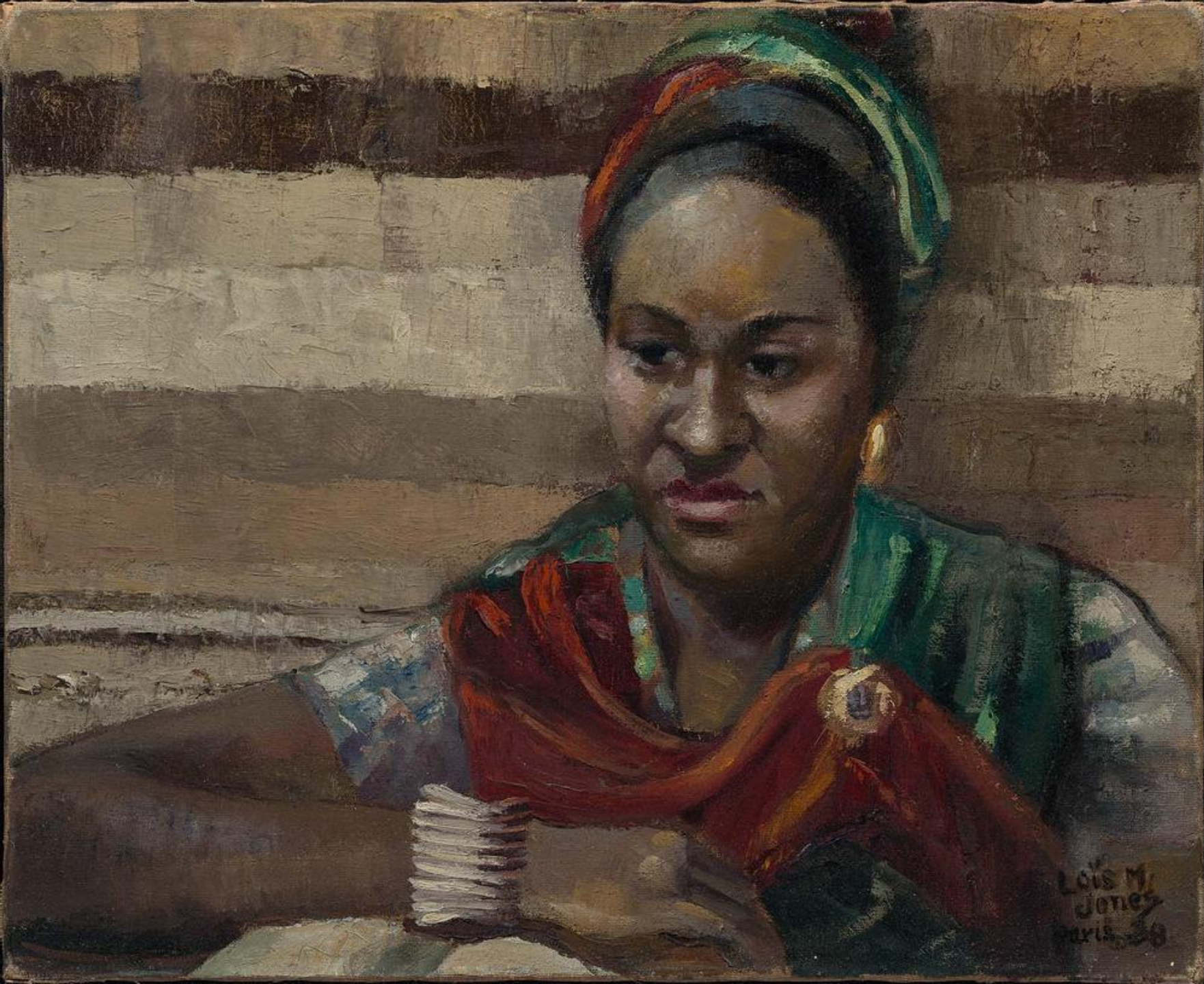
Portrait der Nardal-Schwestern in Paris, 1935
Paulette (stehend), Lucy (links) und Jane (rechts)

Wichtige Wegbereiter*innen der *Négritude*-Bewegung

- Jane Nardal (1900-1993)
- Léopold Sédar Senghor (1906-2001)
- Aimé Césaire (1913-2001)
- Léon Gontram Damas (1912-1978)



Loïs Mailou Jones
La Tête d'un nègre, 1938



Loïs Mailou Jones
Jeanne, Martiniquaise
1938, Öl auf Leinwand,
61 × 72,4 cm, Museum of
Fine Arts Boston

THE NEGRO HISTORY BULLETIN

Published Monthly
Vol. II, No. 7
WASHINGTON, D. C.
April, 1939

Distinguished Painters Inspire Those of African Blood

PAINTING and sculpture, as we understand these arts, grew out of architecture. In the beginning, however, these forms were not life-like or real, but the Greeks began to make their art realistic. As Morey once wrote, "The artists' skill in representing actual things is illustrated in the story often told of the great painters Zeuxis and Parrhasius. They were rivals, and agreed to make a test of their relative skill. Zeuxis painted a cluster of grapes that deceived the birds, which came and pecked at them. He reported his success to Parrhasius, who told him that his own work could be seen behind a curtain. Zeuxis attempted to draw this aside, and found it was only a painted curtain. And so while Zeuxis had deceived the birds, Parrhasius had deceived the rival painter himself."

Today we think of painting mainly as the work of an individual in his art studio with his canvas on his easel, his brush in one hand and the palette for his colors in the other. We see him mixing his colors, touching his canvas with his delicate brush, while watching the development of the painting as each touch brings it nearer and nearer to the design originally worked out in his mind. We are acquainted also with painting in its other aspects, but this is the picture which the name of this art generally suggests to the average mind.

The world has made much progress in reaching this stage of modern painting. Painting attained a high position in the life of the Greeks and the Romans who added something to pass this and other arts on to the nations which arose thereafter, but not much could be done to advance art during the dark age which followed the destruction of the Roman Empire. In the East, in Africa and Asia, however, the people were making some progress in raising higher standards which Europeans learned later to follow. The monks of Europe did a little

to keep the light of civilization burning while they were shut in their monasteries to seclude themselves from the wicked world of the middle ages. In copying manuscripts, the monks decorated them with artistic monograms and ornamental figures. By and by when the darkness of the middle ages tended to pass away and men became more enlightened by contact with the East, artists began to build and decorate as had done the Egyptians, the Greeks and the Romans. The one thing in which most European people could be interested at

that time was religion, and artists came forward to beautify the churches with statues and statuettes, with frescoes and murals. This was a part of the movement called the Renaissance, which turned people toward doing things as they had been done so much better ages before.

In the Renaissance the Negro himself figured in Europe. In Spain, to which Africans were brought in larger numbers than elsewhere on that continent the evidences were very frequent. Juan de Pareja, born a slave in Granada, in 1606, was liberated by Velasquez and taught the technique of painting. He left to his credit "The Calling of St. Matthew," "Santa Catalina," "The Baptism of Christ," "The Presentation of the Child of God," "Provincial of the Capuchin Order," "St. John the Evangelist," "San Oronico," and "Our Lady of Guadalupe." It is said that J. Herbert Watson, of Brooklyn, New York, owns another of his paintings, "The Annunciation."

Sebastian Gomez sustained to Murillo the same relation as did Juan de Pareja to Velasquez in having been Murillo's slave and then elevated to the dignity of his student and coworker. He produced by the time of his death in 1682 such precious productions as "Christ bound to the Column with St. Peter Kneeling," "St. Joseph," "St. Anne," and

BANNI/TER	HAYDEN
DUNCAN/ON	MOTLEY
TANNER	SCOTT
WARING	A. SMITH
HARLE/TON	WOODRUFF
HARDRICK	FRELON
DOUGLA/	M. JOHNSON



W. H. JOHNSON	AL/TON
WELLS	CRITE
PORTER	PIGUS
L. JONES	COOPER
BROWN	R. REID
H. B. JONES	D. REID
FAX	FARROW
DIGGS	DAWSON

UNDER THE INFLUENCE OF THE MASTERS

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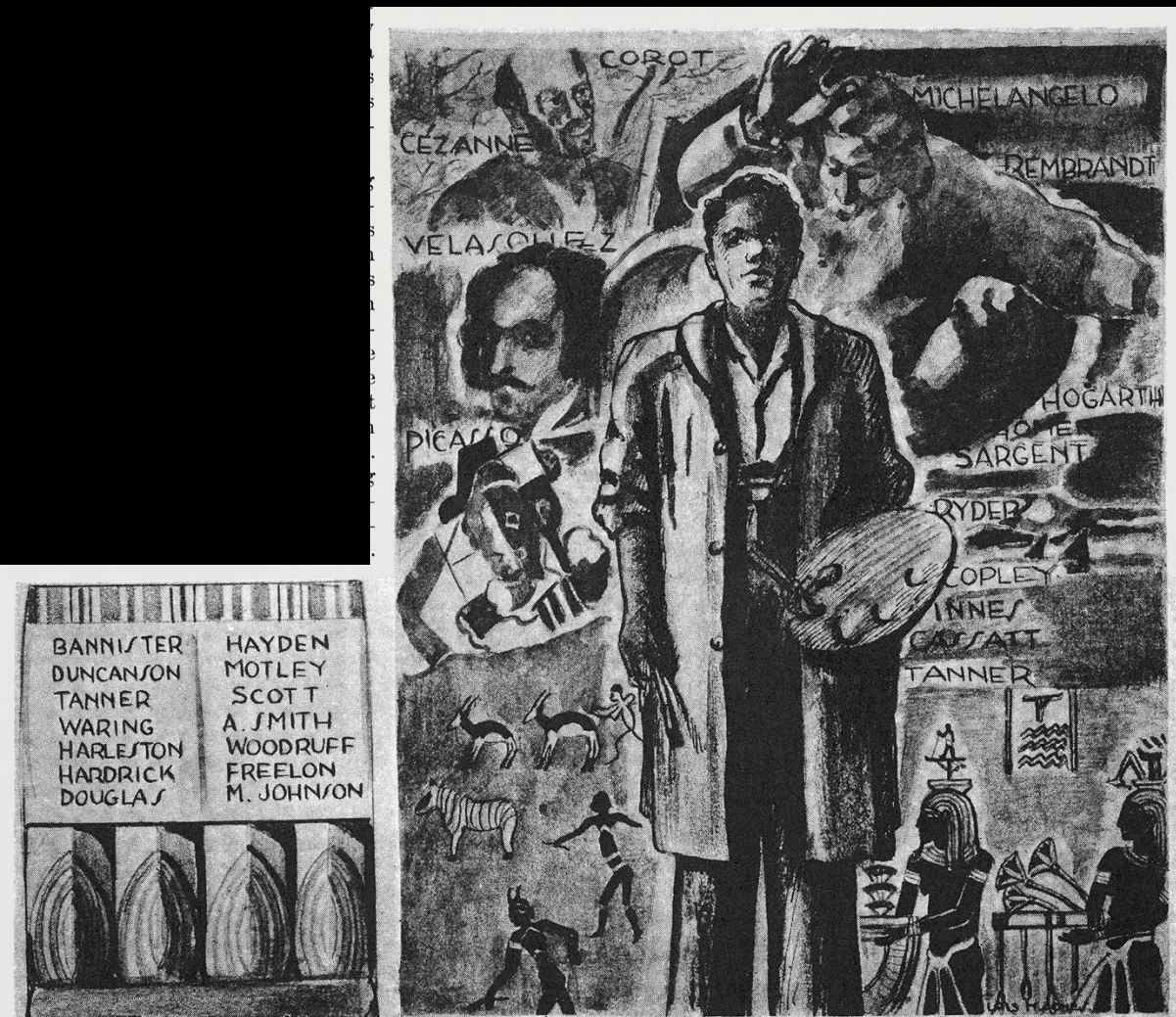
Lois Mailou Jones, *Under the Influence of the Masters*, 1939, grau lavierte Aquarellfarbe auf Leinwand



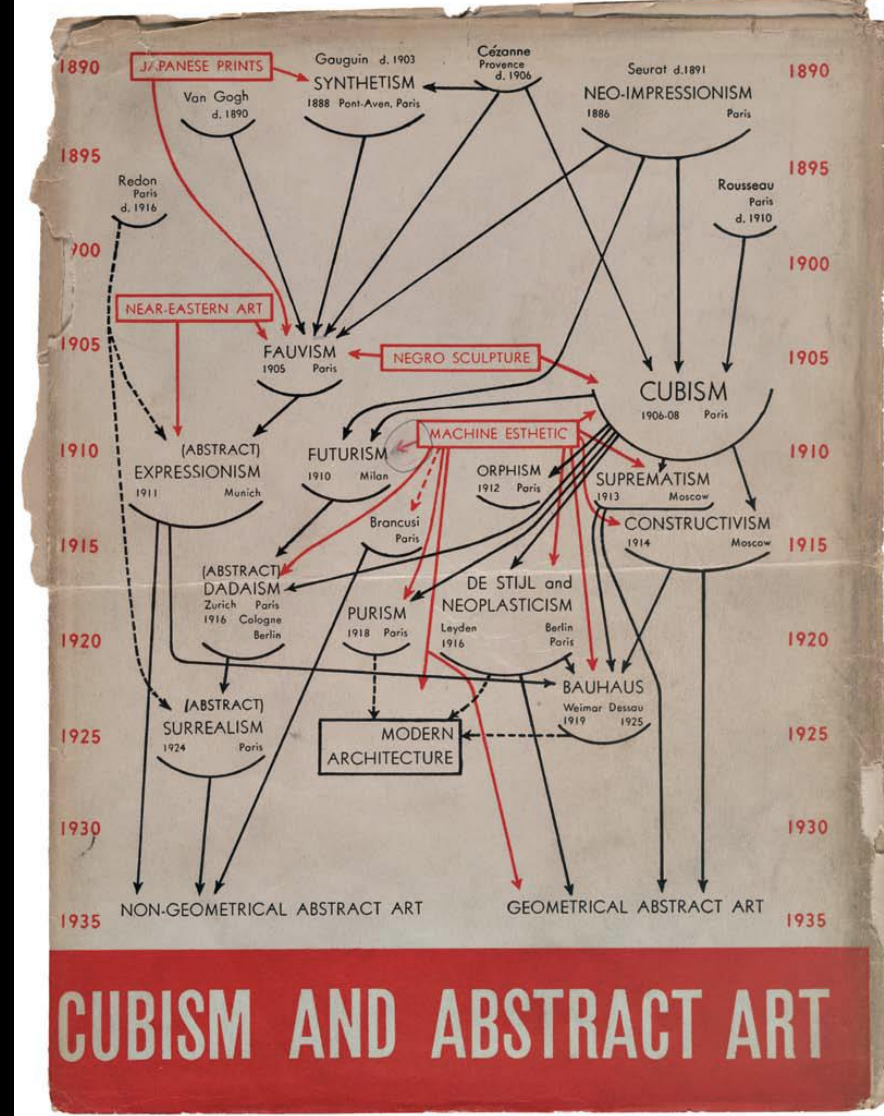
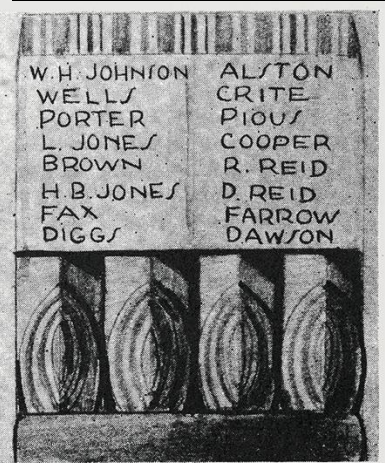
Lois Mailou Jones, *Under the Influence of the Masters*, 1939, grau lavierte Aquarellfarbe auf Leinwand



Lois Mailou Jones, *Selbstportrait*, 1940, Öl auf Leinwand, 45 × 37 cm, Hirshhorn Museum Washington DC



Lois Mailou Jones, *Under the Influence of the Masters*, 1939



Alfred H. Barr, *Cubism and Abstract Art*, MoMA, 1936, Cover des Katalogs

„Women artists, white or black, have had it hard and it was doubly hard for the black woman. I know I have had to work twice as hard to make it because of that barrier.“

Lois Mailou Jones, 1983



Loïs Mailou Jones,
Selbstportrait, 1940,
Öl auf Leinwand, 45 ×
37 cm, Hirshhorn
Museum Washington
DC



Loïs Mailou Jones, *Selbstportrait*, 1940,
Öl auf Leinwand, 45 × 37 cm, Hirshhorn
Museum Washington DC



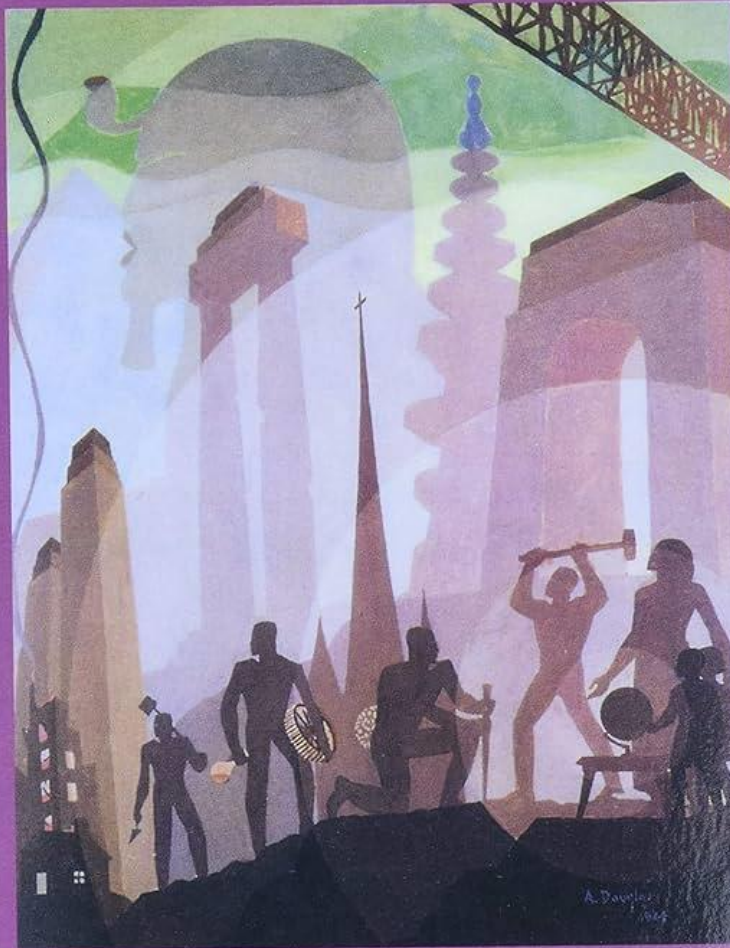
Loïs Mailou Jones, *Les pommes vertes*
1937, Öl auf Leinwand

„The term ‘Harlem Renaissance’ is both specific and metaphorical: specific to the Black community in New York, but metaphorical for a broader desire for Black Modernism that is happening in Paris, in Havana, and Port-au-Prince.”

Richard Powell, in: „Harlem is Everywhere“, Podcast, Metropolitan Museum, New York 2024.

THE BLACK ATLANTIC

Modernity and Double Consciousness



PAUL GILROY

Paul Gilroy, *The Black Atlantic*.
Modernity and Double
Consciousness, 1993.

Literatur zur Vertiefung:

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Murrell, Denise und Metropolitan Museum of Art, New York (Hrsg.): The Harlem Renaissance and Transatlantic Modernism, New Haven: Yale University Press 2024.

VanDiver, Rebecca: Designing a New Tradition: Loïs Mailou Jones and the Aesthetics of Blackness, University Park, Pennsylvania: The Pennsylvania State University Press 2020.

Exemplarische Klausurfragen:



- Von wem stammen diese beiden Gemälde?
- Erläutern Sie am Beispiel der beiden Gemälde die Gemeinsamkeiten und Unterschiede der ästhetischen Auffassungen der Harlem Renaissance. Nennen Sie dabei auch die Theoretiker*innen, die für die jeweilige Position wegweisend waren.

- Wer war Jane Nardal? Für welche Bewegung war ihre Arbeit richtungsweisend?