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### Art of the Harlem Renaissance

Joshua I. Cohen  
*CUNY City College*

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## **ART OF THE HARLEM RENAISSANCE**

ART 31126 / BLST 31891, section 1AD, Fall 2018, The City College of New York  
Undergraduate level, Mondays 9:00-11:50 am, CG252

**Instructor: Joshua I. Cohen**

jcohen2@ccny.cuny.edu / CG-M258A / office hours: Monday 12-1, Thursday 4-6

### **COURSE DESCRIPTION**

The Harlem Renaissance of the 1920s and 1930s, known during that time as the Negro Renaissance, affected a sea change in literary and artistic production. Whereas the early-20<sup>th</sup>-century avant-gardes in Europe had looked to black culture only as “primitive” inspiration, Harlem Renaissance practitioners asserted their status as agents of modern history and creators of black modernism. This important and tumultuous transformation can be tracked in the artistic expressions of the period, and in relation to key texts that shaped the movement. Planned visits to Harlem sites and collections, as well as to timely exhibitions elsewhere in New York, make this course exceptionally well suited to CCNY.

### **COURSE REQUIREMENTS & GRADING**

10% - class attendance and active participation

30% - three reading response papers (2-3 pages each; due 9/5 & 10/1 & 11/19)

30% - research paper & in-class presentation (4-5 pages; scheduled for 10/29 & 12/3)

30% - final exam (covers the full semester; date TBA)

Overall grades are based on intellectual achievement, effort, and participation—regardless of whether or not English is a student’s first language. In general, grades in the “C” range indicate adequate mastery of the material and merely competent written and oral presentation. Grades in the “B” range reflect additional effort, with full understanding of the data and concepts, clear written work, and regular class participation. “A” grades are reserved for students producing superior work, which includes a full comprehension of materials accompanied by well-written papers and exceptional class participation. See below for course expectations and details.

### **COURSE-LEARNING OUTCOMES**

Students who successfully complete this course will:

- (1) gain familiarity with the historical conditions, critical discourses, and visual arts of the Harlem Renaissance;
- (2) develop fluency in interpreting works of visual art in relation to the circumstances and key debates that marked early-20<sup>th</sup>-century African American artistic production;
- (3) build skills in close reading of texts and formal analysis;
- (4) produce concise, thoughtful, well-researched writing as demonstrated in response papers, a research paper accompanied by an in-class presentation, and a final exam.

## COURSE READINGS

All required course readings are available in a bound course reader at no cost to students. Course readers cannot, however, be replaced if lost or missing. All course readings—both required and recommended—are available online through Blackboard, accessible via CUNY Portal, with the exception of e-books and journal articles that are easily retrieved through the CCNY library's online databases (indicated in the syllabus with “→”).

Required readings listed under title headings for each class session (see below) must be completed before that session and brought to class. Students are advised to carefully read and take notes on each required text, and engage critically with each text by relying on the questions outlined in SMALL CAPS under each session heading in the syllabus. Primary-source readings are marked in the syllabus with an asterisk (“\*”). Recommended readings are resources for students who may have missed a given session or aspire to earn a top grade.

## ATTENDANCE POLICY

Class attendance is a crucial component of the course experience. Coming in late, using cell phones, and eating in class are not acceptable forms of conduct. Two late arrivals yield an absence; late arrivals generally yield low participation grades. Department policy allows for no more than two absences per course. Students who exceed two absences without any official or medical excuse will automatically fail the course.

## COMMUNICATION & OFFICE HOURS

Email is the primary means of communication for course announcements and information on readings and class discussion, etc. Students are expected to check email frequently. Any questions, issues, or concerns may be addressed via email, using appropriate greetings and subject lines. Emails opening with “hey professor” or equivalent merit no response. To meet during office hours it is best to email beforehand. Phone appointments can also be arranged during office hours.

## PLAGIARISM / ACADEMIC INTEGRITY

Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is this an exhaustive list: (1) Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source. (2) Presenting another person's ideas or theories in your own words without acknowledging the source. (3) Using information that is not common knowledge without acknowledging the source. (4) Failing to acknowledge collaborators. (5) Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution. The City College Faculty Senate has approved a procedure for addressing violations of academic integrity.

### FINAL EXAM – FORMAT & EXPECTATIONS

The final exam will include slide identifications and analyses/contextualizations, as well as comparative analyses of two different works of art. A PowerPoint file containing all themes and works of art to be studied for the exam will be posted online no less than ten days prior to the exam. Details of exam format and expectations will be reviewed in class. Students are expected to take impeccable class notes, as well as notes on the readings, in order to do well on the final exam.

### WRITTEN ASSIGNMENTS – EXPECTATIONS

All written work (see below for detailed assignments) is generally graded on thoughtfulness, organization, and clarity. Correct formatting (see below) is also crucial; incorrectly formatted papers may lose as much as a full letter grade. Papers are accepted on or before the due date in hard copy only (never by email). Late papers will be graded down a full letter grade, plus an additional full letter grade for each additional week following the due date. Extensions will be granted only in exceptional circumstances, and only if requested well in advance of the due date. The Writing Center is a resource for help with paper writing: <http://www.cuny.cuny.edu/writingcenter>.

### PAPER FORMATTING

Papers must be double spaced with standard margins and standard (12-point Times New Roman) font, as well as numbered pages, a clear title, and student and course name. Correct citation format using proper footnotes (*not* endnotes) is also mandatory. Points will be deducted for incorrect formatting. The department follows the *Chicago Manual of Style* (<http://libguides.cuny.cuny.edu/c.php?g=580344&p=4005106>) and uses *Barnet, Writing About Art* as a guideline for developing term papers and footnote and bibliography format. Please refer to these texts for any further questions concerning formatting.

### FORMATTING TITLES OF ARTWORKS, EXHIBITIONS, ETC.

Titles of works of art are capitalized and italicized, unless the title has been assigned to the work to describe what it is (e.g., *Female Figure*), in which case only capitalization is required. Book and exhibition titles are italicized. Use quotation marks for titles of articles, essays, short stories, and poems.

## BIBLIOGRAPHIES

Sources should be listed in alphabetical order by author's name, and with "hanging" indentation (in MS Word use Format/ Paragraph/ Indentation/ Special: Hanging). For more than one titles by the same author in sequence, the author's name can be replaced with "\_\_\_\_\_" as shown in the below sample bibliography. The course readings listed further below also serve as examples for bibliographic formatting.

- Frobenius, Leo. *The Voice of Africa: Being an Account of the Travels of the German Inner African Exploration Expedition in the Years 1910-1912*. London: Hutchinson & Co., 1913.
- \_\_\_\_\_. "Ancient and Recent African Art [1912]." Trans. Claudia Heide. *Art in Translation* 1, no. 2 (July 2009): 189-97.
- Ita, Jean M. "Frobenius in West African History." *The Journal of African History* 13, no. 4 (1972): 673-88.
- Marchand, Suzanne. "Leo Frobenius and the Revolt against the West." *Journal of Contemporary History* 32, no. 2 (April 1997): 153-70.
- Senghor, Léopold Sédar. "The Revolution of 1889 and Leo Frobenius." In *Africa and the West: The Legacies of Empire*, ed. Isaac James Mowoe and Richard Bjornson, 77-88. New York: Greenwood Press, 1986.

## FOOTNOTES

Insert footnotes at the end of the sentence where a source is referenced or quoted (in MS Word use Insert/Footnotes/Location: Footnotes). Below are general examples of footnote entries. Cite only the page(s) quoted or referenced, unless you wish to cite the full article. The same source cited in successive footnotes should be indicated with "Ibid" beginning with the first instance of repetition. A source referenced a second time, but not in sequence, should be indicated with last name and abbreviated title. See examples below.

### FOOTNOTED JOURNAL ARTICLE:

1. Jean M. Ita, "Frobenius in West African History," *The Journal of African History* 13, no. 4 (1972): 685.

### FOOTNOTED ARTICLE/CHAPTER IN EDITED VOLUME:

2. Léopold Sédar Senghor, "The Revolution of 1889 and Leo Frobenius," in *Africa and the West: The Legacies of Empire*, ed. Isaac James Mowoe and Richard Bjornson (New York: Greenwood Press, 1986), 77-88.

### FOOTNOTED BOOK:

3. Leo Frobenius, *The Voice of Africa: Being an Account of the Travels of the German Inner African Exploration Expedition in the Years 1910-1912* (London: Hutchinson & Co., 1913), 84.

### PROPER FOOTNOTING IN SEQUENCE:

1. Jean M. Ita, "Frobenius in West African History," *The Journal of African History* 13, no. 4 (1972): 685.
2. Ibid., 686.
3. Ibid.
4. Leo Frobenius, *The Voice of Africa: Being an Account of the Travels of the German Inner African Exploration Expedition in the Years 1910-1912* (London: Hutchinson & Co., 1913), 84.
5. Ita, "Frobenius," 685.
6. Ezio Bassani, "The Art of Western Africa in the Age of Exploration," in *Circa 1492: Art in the Age of Exploration*, ed. Jay A. Levenson (Washington; New Haven: National Gallery of Art; Yale University Press, 1991), 65-66.
7. Frobenius, *The Voice of Africa*, 89.
8. Bassani, "The Art of Western Africa," 65.
9. Ibid.

## QUOTATIONS & ATTRIBUTION

Exercise restraint in directly quoting from textual sources. Direct quotations should appear no more than twice in a given paper, and should not exceed two lines. For the purposes of assignments in this course, it is generally better to paraphrase and analyze the ideas of a given text than to quote directly. If you must quote, be sure not to quote “telegraphically”—that is, do not quote without adding your own reading or interpretation of the quote. Whether quoting or paraphrasing, the ideas of the author must be attributed (see notes on plagiarism and footnoting, above).

## FORMAL ANALYSIS: GUIDELINES FOR STYLE & MECHANICS

I. “Get to the point.” Avoid long and drawn out introductions. Strive for economy of language. Directly address the object of analysis.

AVOID:

“The art left behind by a civilization preserves its history, and tells the story of its creators. Through studying the details and nuances of ancient artwork, we gain valuable insight into the nuances of the social, political, and economic culture of its time. The Human-Headed Winged Lion...”

AVOID:

“The topic of my paper is the Human-Headed Winged Lion.”

BETTER:

“The Human-Headed Winged Lion is a relief sculpture carved from alabaster.”

II. Avoid narrating a formal analysis in the first person. Generally avoid personal pronouns in academic writing.

AVOID:

“I visited the Metropolitan Museum to look at a sculpture...”

“What stood out to me the most was the sculpture’s facial expression...”

“The face is flattened but you can see the intricate details...”

“We now move towards the facial features where...”

III. Avoid informal language and colloquial expressions in academic writing.

AVOID:

“...which would’ve also been...”

“...three round pieces sticking out...”

“The whole hair part of the head...”

“...looks sort of like a titled Rubik’s cube.”

“...the face may not ring a bell...”

## READING RESPONSE PAPERS – due 9/5 & 10/1 & 11/19

Engage critically with required readings, and with recommended readings if desired, to provide succinct yet carefully considered and incisive responses to questions outlined in SMALL CAPS under each session heading in the syllabus. Each of your three response papers should be no shorter than two and no longer than three full double-spaced pages, 12-point font, standard margins, numbered pages. Response papers do not require footnotes, but you should indicate author names in the body of your paper, along with page numbers in parentheses. You may also wish to address specific works of art or essays, poems, etc., while respecting rules of title formatting as noted above.

## RESEARCH PAPER & IN-CLASS PRESENTATION – 10/29 or 12/3

Undertake library research to produce an informative and critically minded paper and presentation on an artist or critic (see list above; to be decided and confirmed with instructor in advance). Each presentation should span eight to ten minutes, to be followed by five minutes of discussion. Presentations should introduce the topic figure clearly and concisely, and then analyze important themes and issues related to the figure and his/her work. Successful presentations will be designed to stimulate discussion.

Each presentation is to be based on a written paper, accompanied by a PowerPoint presentation including a title page and at least two images. Whether the subject is an artist or critic, the paper and presentation must attend to at least one work of art that reflects the artistic practice and notable ideas of the chosen figure.

The paper that serves as the basis for the presentation is to be submitted in hard copy. This paper must be no shorter than four and no longer than five full double-spaced pages, 12-point font, standard margins. Be sure to staple and number your pages. Include your name at the top of the first page, and include a title that matches the title of your presentation. The paper must also include a bibliography with no fewer than five scholarly sources (no Wikipedia or Web sites), of which only two may be course readings. To complete this assignment you will need to conduct research using the CCNY Library's collections and online databases.

Presentation topics and dates of will be decided collaboratively in advance. For students presenting on 10/29, topics will be confirmed no later than 9/24. For students presenting on 12/3, topics will be confirmed no later than 11/5.

## Syllabus

### [1.] Monday August 27. General Introduction

- \* Hughes, Langston. "The Negro Speaks of Rivers," "I, Too," and "Cubes." In *The Collected Poems of Langston Hughes*, ed. Arnold Rampersad and David E. Roessel, 23, 46, 176-77. New York: Knopf, 1994.
- \* Johnson, Helene. "Bottled." In *Caroling Dusk: An Anthology of Verse by Negro Poets*, ed. Countee Cullen, 221-23. New York; London: Harper & Brothers, 1927.
- \* Hughes, Langston. "When the Negro Was in Vogue." In *The Big Sea: An Autobiography*, 223-33. London: Pluto Press, 1986 [1940].
- \* Thurman, Wallace. *Infants of the Spring*. Mineola, N.Y.: Dover, 2013 [1932], 140-51. [recommended:] Wintz, Cary D. "Harlem and the Renaissance: 1920-1940." In *Women Artists of the Harlem Renaissance*, ed. Amy Helene Kirschke, 3-21. Jackson, Miss.: University Press of Mississippi, 2014.
- [recommended:] Farrington, Lisa E. "Modernism and the Harlem Renaissance." In *African-American Art: A Visual and Cultural History*, 116-49. New York; Oxford: Oxford University Press, 2017.

MONDAY SEPTEMBER 3 – NO CLASS

**[2.] WEDNESDAY September 5. The New Negro, Visibility, & the Mask/Veil  
SUBMIT RESPONSE PAPER #1**

WHO/WHAT WAS THE “NEW NEGRO?” WHEN DID THIS TROPE EMERGE? WHY WAS IT SIGNIFICANT? HOW DID IT RELATE TO THE VISUAL REALM, AND HOW WAS IT CONTESTED? WHAT CASE CAN BE MADE FOR UNDERSTANDING *VISIBILITY* AS A KEY ISSUE FOR HARLEM RENAISSANCE PRACTITIONERS?

\* Du Bois, W. E. B. “Of Our Spiritual Strivings.” In *The Souls of Black Folk*, 1-7. New York: Dover, 1994 [1903].

\* Locke, Alain. "The New Negro." In *The New Negro: An Interpretation*, ed. idem, 3-16. New York: A. and C. Boni, 1925.

Baker, Houston A., Jr. *Modernism and the Harlem Renaissance*. Chicago; London: University of Chicago Press, 1987, 15-24.

[recommended:] Francis, Jacqueline. "After Slavery." In *The Image of the Black in Western Art. Vol. V: The Twentieth Century. Part 2: The Rise of Black Artists*, ed. David Bindman, Henry Louis Gates, Jr. and Karen C. C. Dalton, 11-52. Cambridge, Mass.; Houston, Tex.: Belknap Press; Menil Collection, 2014.

[recommended:] Baldwin, Davarian L. "The New Negro." In *Encyclopedia of the Great Black Migration of the Twentieth Century*, ed. Steven Reich, 610-14. New York: Greenwood Press, 2006.

MONDAY SEPTEMBER 10 – NO CLASS

**[3.] Monday September 17. Harlem, Mecca of the New Negro / walking tour**

HOW DID HARLEM BECOME A “CULTURE CAPITAL” IN THE 1920S? WHAT HISTORICAL CONDITIONS FACILITATED THE EMERGENCE OF BLACK MODERNISM AT THIS PLACE AND TIME? WHAT WERE THE KEY SITES AND INSTITUTIONS OF HARLEM RENAISSANCE ART?

CLASS MEETS AT **10:00 AM** FOR WALKING TOUR WITH HARLEM HISTORIAN ERIC K. WASHINGTON, MEETING LOCATION TBA

\* Johnson, James Weldon. "Harlem: The Culture Capital." In *The New Negro: An Interpretation*, ed. Alain Locke, 301-11. New York: A. and C. Boni, 1925.

Osofsky, Gilbert. “Harlem Tragedy: An Emerging Slum.” In *Harlem: The Making of A Ghetto. Negro New York, 1890-1930*, 127-49. Chicago: Elephant, 1996 [1966].

[recommended:] Wright, Beryl J. "The Harmon Foundation in Context: Early Exhibitions and Alain Locke’s Concept of a Racial Idiom of Expression." In *Against the Odds: African-American Artists and the Harmon Foundation*, ed. Gary A. Reynolds and Beryl J. Wright, 12-25. Newark: The Newark Museum, 1989.

[recommended:] Hills, Patricia. “Harlem’s Artistic Community in the 1930s.” In *Painting Harlem Modern: The Art of Jacob Lawrence*, 8-31. Berkeley: University of California Press, 2009.



#### [4.] Monday September 24. "Negro Art" & Patronage

HOW DID ARTISTS, CRITICS, AND EXHIBITION ORGANIZERS CHOOSE TO FRAME AFRICAN AMERICAN MODERN ART BEGINNING IN THE 1910S AND '20S? WHAT WERE SAID TO BE THE DEFINING FEATURES AND FUNCTIONS OF THIS NEW ART? IN MATERIAL TERMS, WHERE DID AFRICAN AMERICAN ARTISTS FIND SUPPORT FOR THEIR WORK? WHAT WERE THEIR PATRONS' OWN AIMS? HOW DID ARTISTS' AND PATRONS' GOALS DIFFER?

WORKING IN PAIRS, STUDENTS WILL BE ASSIGNED ONE TEXT IN ADVANCE, AND THEN DISCUSS AND PRESENT ON THE ASSIGNED TEXT IN CLASS, RELYING ON THE ABOVE QUESTIONS TO GUIDE CLOSE READINGS. FOR GREATER UNDERSTANDING OF CONTEXT, EACH STUDENT SHOULD ALSO READ TWO ADDITIONAL TEXTS OF THEIR CHOICE.

- \* Du Bois, W. E. B. "Criteria of Negro Art (1926)." In *Within the Circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present*, ed. Angelyn Mitchell, 55-59. Durham, N.C.: Duke University Press, 1994.
- \* Schuyler, George S. "The Negro-Art Hokum (1926)." In *Within the Circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present*, ed. Angelyn Mitchell, 51-54. Durham, N.C.: Duke University Press, 1994.
- \* Hughes, Langston. "The Negro Artist and the Racial Mountain (1926)." In *Within the Circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present*, ed. Angelyn Mitchell, 55-59. Durham, N.C.: Duke University Press, 1994.
- \* Thurman, Wallace. "Negro Artists and the Negro." *The New Republic* (August 31, 1927): 37-39.
- \* Bearden, Romare. "The Negro Artist's Dilemma." *Critique: A Review of Contemporary Art* 1, no. 2 (November 1946): 16-22.
- Reynolds, Gary A. "American Critics and the Harmon Foundation Exhibitions." In *Against the Odds: African-American Artists and the Harmon Foundation*, ed. Gary A. Reynolds and Beryl J. Wright, 106-19. Newark: The Newark Museum, 1989.
- Stewart, Jeffrey C. "Black Modernism and White Patronage." *International Review of African American Art* 11, no. 3 (1994): 43-55.
- Ott, John. "Labored Stereotypes: Palmer Hayden's *The Janitor Who Paints*." *American Art* 22, no. 1 (Spring 2008): 102-15.
- Cooks, Bridget R. "Negro Art in the Modern Art Museum." In *Exhibiting Blackness: African Americans and the American Art Museum*, 17-51. Amherst, Mass.: University of Massachusetts Press, 2011.
- Wolfskill, Phoebe. "Caricature and the New Negro in the Work of Archibald Motley Jr. and Palmer Hayden." *The Art Bulletin* 91, no. 3 (September 2009): 343-65.
- [recommended:] English, Darby. "Beyond Black Representational Space." In *How to See a Work of Art in Total Darkness*, 27-70. Cambridge, Mass.: MIT Press, 2007.

> screen Harmon Foundation film, *The Negro and Art* (1933)

<https://www.youtube.com/watch?v=jTe8H1zBcig>

### [5.] Monday October 1. Harlem Renaissance portraiture

#### SUBMIT RESPONSE PAPER #2

WHAT WAS AT STAKE IN MAKING PORTRAITS OF AFRICAN AMERICANS IN THE EARLY 20<sup>TH</sup> CENTURY? HOW HAVE RECENT WRITERS THEORIZED THIS PORTRAIT PRODUCTION? WHAT ARE KEY FEATURES WITHIN EACH OF THE VARIOUS DISTINCT AND EVEN OPPOSING CURRENTS IN PORTRAIT-MAKING FROM THE PERIOD? WHAT STRATEGIES AND POTENTIAL RISKS UNDERLIE EACH CURRENT? HOW DO SPECIFICITIES OF ARTISTIC MEDIUM, THE IDENTITY OF THE PORTRAITIST, AND THE RELATIONSHIP BETWEEN SITTER AND ARTIST INFORM PORTRAITURE?

Bey, Dawoud. "Authoring the Black Image: The Photographs of James VanDerZee." In *The James VanDerZee Studio*, ed. Colin Westerbeck, 26-35. Chicago: The Art Institute of Chicago, 2004.

Powell, Richard J. "Introduction: Posing While Black." In *Cutting a Figure: Fashioning Black Portraiture*, 1-21. Chicago: University of Chicago Press, 2008.

[recommended:] Smith, Shawn Michelle. "Introduction." In *Photography on the Color Line: W. E. B. DuBois, Race, and Visual Culture*. Durham, N.C.: Duke University Press, 2004.

[recommended:] Davis, Keith F. "A Privileged Eye: The Life and Photographs of Carl Van Vechten." In *The Passionate Observer: Photographs by Carl Van Vechten*, 10-35. Kansas City: Hallmark, 1993.

MONDAY OCTOBER 8 – NO CLASS

### [6.] Monday October 15. Africa & "diaspora"

WHY WERE HARLEM RENAISSANCE ARTISTS AND INTELLECTUALS PARTICULARLY INTERESTED IN AFRICAN SCULPTURE AND OTHER FORMS OF AFRICAN MATERIAL CULTURE? WHAT ROLE AFRICA HAVE TO PLAY IN IDEAS ABOUT PARTICIPATING IN A GLOBAL COMMUNITY OF PEOPLE OF AFRICAN DESCENT—OR WHAT WE NOW CALL THE AFRICAN OR BLACK "DIASPORA"? HOW DID HARLEM RENAISSANCE INTERESTS IN AFRICAN ART TAKE SHAPE, BOTH RHETORICALLY AND VISUALLY?

\* Locke, Alain. "The Legacy of the Ancestral Arts." In *The New Negro: An Interpretation* ed. Alain Locke, 254-67. New York: A. and C. Boni, 1925.

\* Schomburg, Arthur A. "The Negro Digs Up His Past." In *The New Negro: An Interpretation*, ed. Alain Locke, 231-37. New York: A. and C. Boni, 1925.

Hall, Stuart. "Cultural Identity and Diaspora" [1990]. In *Theorizing Diaspora: A Reader*, ed. Jana Evans Braziel and Anita Mannuk, 233-46. Malden, Mass.: Blackwell Publishing, 2003.

[recommended:] Kirschke, Amy. "Du Bois, *The Crisis*, and Images of Africa and the Diaspora." In *African Diasporas in the New and Old Worlds: Consciousness and Imagination*, ed. Geneviève Fabre and Klaus Benesch, 239-62. Amsterdam; New York: Rodopi, 2004.

**[7.] Monday October 22. “High” & “low”: modernism & vernacular culture**

WHICH ASPECTS OF VERNACULAR CULTURE—including religion, folklore, and musical traditions—INFLUENCED THE ART OF THE HARLEM RENAISSANCE, AND HOW? IN WHAT WAYS WERE THESE VERNACULAR FORMS LINKED TO ARTISTS’ DIRECT EXPERIENCES AND EXPRESSIVE AIMS?

West, Cornel. "Horace Pippin's Challenge to Art Criticism." In *I Tell My Heart: The Art of Horace Pippin*, 44-53. Philadelphia: Pennsylvania Academy of the Fine Arts, 1993.

Lawson, R. A. “Hearing the Blues in the Art of the Harlem Renaissance.” In *The Visual Blues*, 30-37. Baton Rouge: LSU Museum of Art, 2014.

[recommended:] Powell, Richard J. "In my Family of Primitiveness and Tradition': William H. Johnson’s Jesus and the Three Marys." *American Art* 5, no. 4 (1991): 21-34.

[recommended:] Higginbottom, Evelyn Brooks. “Rethinking Vernacular Culture: Black Religion and Race Records in the 1920s and 1930s.” In *The House that Race Built*, ed. Wahneema Lubiano, 157-77. New York: Vintage, 1998.

**[8.] Monday October 29. IN-CLASS PRESENTATIONS**

**[9.] Monday November 5 at 10AM [to be confirmed in Sept]. Exhibition visit**

Class meets at Wallach Art Gallery to visit *Posing Modernity: The Black Model from Manet and Matisse to Today*, which includes examples of Harlem Renaissance portraiture. Location: The Miriam and Ira D. Wallach Art Gallery, Lenfest Center for the Arts, Columbia University, 615 West 129th Street (enter on West 125th Street, just west of Broadway). <https://wallach.columbia.edu/exhibitions/posing-modernity-black-model-manet-and-matisse-today>

[recommended:] Grigsby, Darcy Grimaldo. "Still Thinking about Olympia's Maid." *The Art Bulletin* 97, no. 4 (December 2015): 430-51. [← Art Full Text]

**[10.] Monday November 12. Gender & representation**

HOW DID FEMALE FIGURES SERVE AS BOTH ICONS AND AUTHORS OF THE HARLEM RENAISSANCE? WHAT FEMININE ATTRIBUTES CONSISTENTLY RECUR, OR ARE CONSISTENTLY CONTESTED, IN WORK BY ARTISTS AND WRITERS OF THE PERIOD?

\* Johnson McDougald, Elise. “The Task of Negro Womanhood.” In *The New Negro: An Interpretation*, ed. Alain Locke, 369-82. New York: A. and C. Boni, 1925.

\* Nardal, Jane. "Exotic Puppets." In *Negritude Women*, ed. T. Denean Sharpley-Whiting, 108-13. Minneapolis: University of Minnesota Press, 2002.

Mooney, Amy M. "The Portraits of Archibald Motley and the Visualization of Black Modern Subjectivity." In *Archibald Motley: Jazz Age Modernist*, ed. Richard J. Powell, 18-45. Durham, N.C.: Nasher Museum of Art at Duke University, 2014.

[recommended:] Barnwell, Andrea. "Like the Gypsy’s Daughter, or Beyond the Potency of Josephine Baker’s Eroticism." In *Rhapsodies in Black: Art of the Harlem Renaissance*, ed. Richard J. Powell, David A. Bailey and Joanna Skipwith, 82-89. London; Berkeley: Hayward Gallery; Institute of International Visual Arts; University of California Press, 1997.

### [11.] Monday November 19. Renaissance beyond Harlem

#### SUBMIT RESPONSE PAPER #3

IS "HARLEM RENAISSANCE" A MISNOMER GIVEN THE MOVEMENT'S MANY WELL-KNOWN INTERNATIONAL CONNECTIONS, INFLUENCES, AND ITINERARIES? APART FROM HARLEM, WHAT WERE THE MOST IMPORTANT GEOGRAPHIC LOCATIONS OF THE RENAISSANCE? HOW DID THE MOVEMENT REFLECT CONCERNS THAT EXCEEDED THE BOUNDARIES OF HARLEM OR EVEN THE US? WHAT WERE THOSE CONCERNS?

\* Domingo, W. A. "Gift of the Black Tropics." In *The New Negro: An Interpretation*, ed. Alain Locke, 341-49. New York: A. and C. Boni, 1925.

\* Nardal, Paulette. "The Awakening of Race Consciousness" [1932]. In Jacques Louis Hymans, *Léopold Sédar Senghor: An Intellectual Biography*, 274-78. Edinburgh: Edinburgh University Press, 1971.

Cullen, Deborah. "The Allure of Harlem: Correlations between *Mexicanidad* and the New Negro Movements." In *Nexus New York: Latin/American Artists in the Modern Metropolis*, ed. Deborah Cullen, 126-49. New York; New Haven: Museo del Barrio; Yale University Press, 2009.

[recommended:] Meslay, Olivier. "Motley's Paris: Missed Opportunities." In *Archibald Motley: Jazz Age Modernist*, ed. Richard J. Powell, 82-107. Durham, N.C.: Nasher Museum of Art at Duke University, 2014.

### [12.] Monday November 26. Sexuality

HARLEM ESPECIALLY DIFFERED FROM OTHER US CITIES IN ITS VIBRANT GAY INTELLECTUAL COMMUNITY AND NIGHTLIFE. INDEED MANY LUMINARIES OF THE HARLEM RENAISSANCE WERE HOMOSEXUAL. WHAT ROLE DID SEXUALITY PLAY IN THE MOVEMENT—INCLUDING AN EARLIER FORM OF WHAT WE NOW GENERALLY TERM "GAY PRIDE"? WHAT WERE THE PARTICULAR CONCERNS OF GAY AFRICAN AMERICAN WRITERS AND ARTISTS?

\* Nugent, Richard Bruce. "Smoke, Lilies, and Jade" [1926]. In *Gay Rebel of the Harlem Renaissance: Selections from the Work of Richard Bruce Nugent*, ed. Thomas H. Wirth, 75-87. Durham, N.C.: Duke University Press, 2002.

[recommended:] George Chauncey. "'In the Life' in Harlem." In *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940*, 244-267. New York: Basic Books, 1994.

[recommended:] Goesser, Carolyn. "Black and Tan: Racial and Sexual Crossings in *Ebony* and *Topaz*." In *Picturing the New Negro: Harlem Renaissance Print Culture and Modern Black Identity*, 246-69. Lawrence, Kans.: University Press of Kansas, 2007.

[recommended:] Smalls, James. "Public Face, Private Thoughts: Fetish, Interracialism, and the Homoerotic in Carl Van Vechten's Photographs." In *The Passionate Camera: Photography and Bodies of Desire*, ed. Deborah Bright, 78-102. London: Routledge, 1988.

> film screening: Isaac Julien, *Looking for Langston* (1989)

**[13.] Monday December 3. IN-CLASS PRESENTATIONS**

**[14.] Monday Dec 10. FINAL EXAM REVIEW**

**Monday Dec \_\_\_\_ . FINAL EXAM [date/time to be confirmed]**