

## Seminar Images

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# Art and the New Negro



Winold Reiss, Portrait of Langston Hughes, circa 1925. Pastel on artist board. National Portrait Gallery, Washington, DC.



Aaron Douglas, Dance Magic, 1929-30. Mural in the College Room Inn, Sherman Hotel, Chicago (Destroyed).

Aaron Douglas, circa 1930s.



Aaron Douglas, Harriet Tubman, 1931. Mural at Bennett College, Greensboro, North Carolina.



Doris Ullmann, Baptism in river, South Carolina, 1929-30. Photograph. Doris Ullmann Collection, Special Collections, University of Oregon Library



William H. Johnson, Self-Portrait, 1929. Smithsonian American Art Museum, Washington, DC.



Laura Wheeler Waring, Anna Washington Derry, circa 1927. Smithsonian American Art Museum, Washington, DC.



James VanDerZee, Couple wearing raccoon coats with a Cadillac, taken on West 127th Street, Harlem, New York, 1932. Photograph.

# Art and the New Negro

INT 1-PAGE 8 THE CHICAGO DEFENDER SATURDAY, FEBRUARY 14, 1925

## Black Hand Blues and Ske-Da-De by Memphis Julia Davis




**NO SIR!** You just can't help but get a kick out of this new Paramount Record when you hear Memphis Julia Davis put over "Black Hand Blues" and "Ske-Da-De". This is the record everybody is talking about — you'll say Memphis Julia is a riot when you hear her sing.

**"Black hand letters come from all over the land, It's all on account of taking one trifling man."**

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12250—Down by the River Where I Don't Play No Blues, Memphis 12250.

12251—Ske-Da-De Blues and Blue Lick-Old Blues, "Ske-Da-De" Blues.

**Two Big Hits**

12248 — Julia Davis, Memphis Blues and the Blues Serenaders.

12249 — Julia Davis, Memphis Blues and the Blues Serenaders.

12250 — Julia Davis, Memphis Blues and the Blues Serenaders.

12251 — Julia Davis, Memphis Blues and the Blues Serenaders.

**Race's Best Spirituals**

12242—Fellow Traveller, Memphis 12242.

12243—When All The Saints Come Marching In, Memphis 12243.

12244—Sainted Soul, Memphis 12244.

12245—When I'm Alone, Memphis 12245.

12246—When I'm Alone, Memphis 12246.

12247—When I'm Alone, Memphis 12247.

12248—When I'm Alone, Memphis 12248.

12249—When I'm Alone, Memphis 12249.

12250—When I'm Alone, Memphis 12250.

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**Send no Money!** If your dealer hasn't got it, send for it. The Paramount Record Co. will send you a free sample of the record. They will be sent to you, to save you, with a few pennies delivery charge. **SEND NO MONEY—ONLY THIS COUPON.**

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The Popular Race Record

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Newspaper advertisement for Memphis Julia Davis's "Black Hand Blues," Chicago Defender 1925.





Archibald J. Motley, Jr., Jockey Club, 1929. Schomburg Center for Research in Black Culture, New York Public Library, New York, NY

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Paul Colin, from *Le Tumulte Noir*, c. 1927

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**NATURE'S ONLY RIVAL**

Straightens stubborn or harsh hair in 15 minutes. Makes the hair straight, soft and pliable. Does not make the hair "Red." Will last from 4 to 7 weeks. It is a straightener, shampoo and dandruff remover. Wash the hair at any time without fear of it turning back to former state. Looks better after each washing, is simply "different from the rest." By applying Noir-Ol you can get that native black Madagasco effect.

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**DEALERS IN CHICAGO:**  
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J. & S. Pharmacy, 448 1/2 Ave., New Orleans, La.  
Wesley Collins, 312 W. Church St., Winston-Salem, N. C.  
Alford Park, 819 Washington St., St. Paul, Minn.

**DEALERS ELSEWHERE:**  
Loren Drug Store, 123 E. Federal St., Ypsilanti, Ohio  
Lafayette Cos. Drugs, Fifth and Grand Sts., Dayton, Ohio.  
Knox's Pharmacy, Van. Ave., 11th and N. Sts., N. W., Washington, D. C.  
Kobak & Kelson, 900 E. 10th St., Chicago, Ill.  
Knecht Drug Co., East and Indiana, Chicago, Ill.  
Kemp's Drug Co., East and Cottage Grove, Chicago, Ill.  
Williams Pharmacy, 414 and Champlain Ave., Chicago, Ill.

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M. Miller & Sons, 312 Gay St., Baltimore, Md.

**DEALERS IN CHICAGO:**  
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Fisher's (Baltimore), 418 Laramie Ave., New York

**DEALERS IN CHICAGO:**  
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Charles C. Dawson, Advertisement for Madagasco Hair Straightener, from the Chicago Defender 1925

# Art and the New Negro

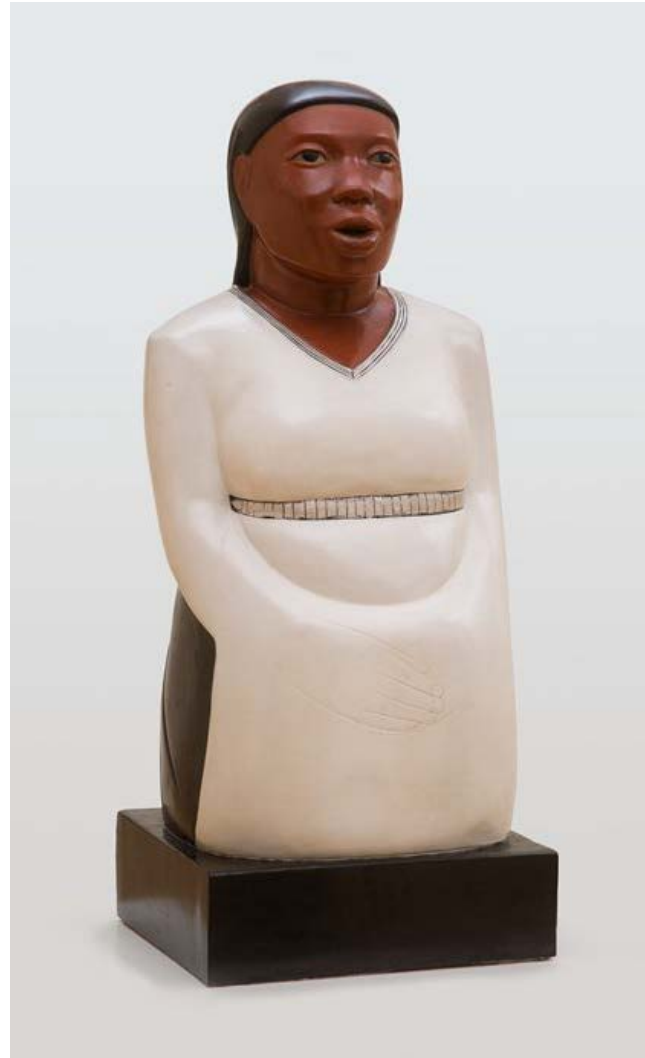


GENTLEMAN, for the first time viewing  
a work of African sculpture:  
“What sort of woman is that?”

“To Hold, as t’Were the Mirror Up to Nature”

Covarrubias, *Vanity Fair*, 1929

# Art and the New Negro



Left to right: Richmond Barthé, African Dancer, 1933. Plaster. Whitney Museum of American Art, New York; Sargent Johnson, Negro Woman, 1933. Terracotta. San Francisco Museum of Modern Art.

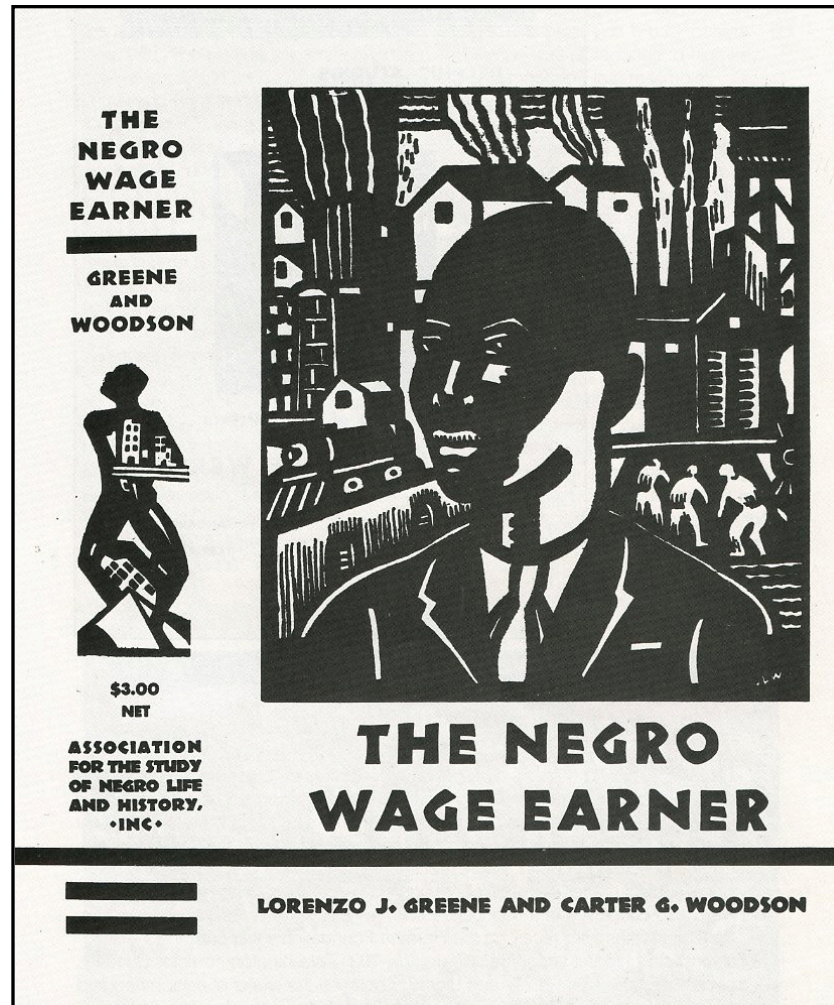


Archibald J. Motley, Jr., *The Picnic*, 1936. Oil on canvas.  
Howard University Gallery of Art, Washington, DC.



Palmer C. Hayden, *Midsummer Night in Harlem*, 1936. Oil on canvas. Museum of African American Art, Los Angeles, CA.

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James Lesesne Wells, Book jacket for *The Negro Wage Earner*, 1930. Offset lithograph. Addison Gallery of American Art, Phillips Academy, Andover, MA.



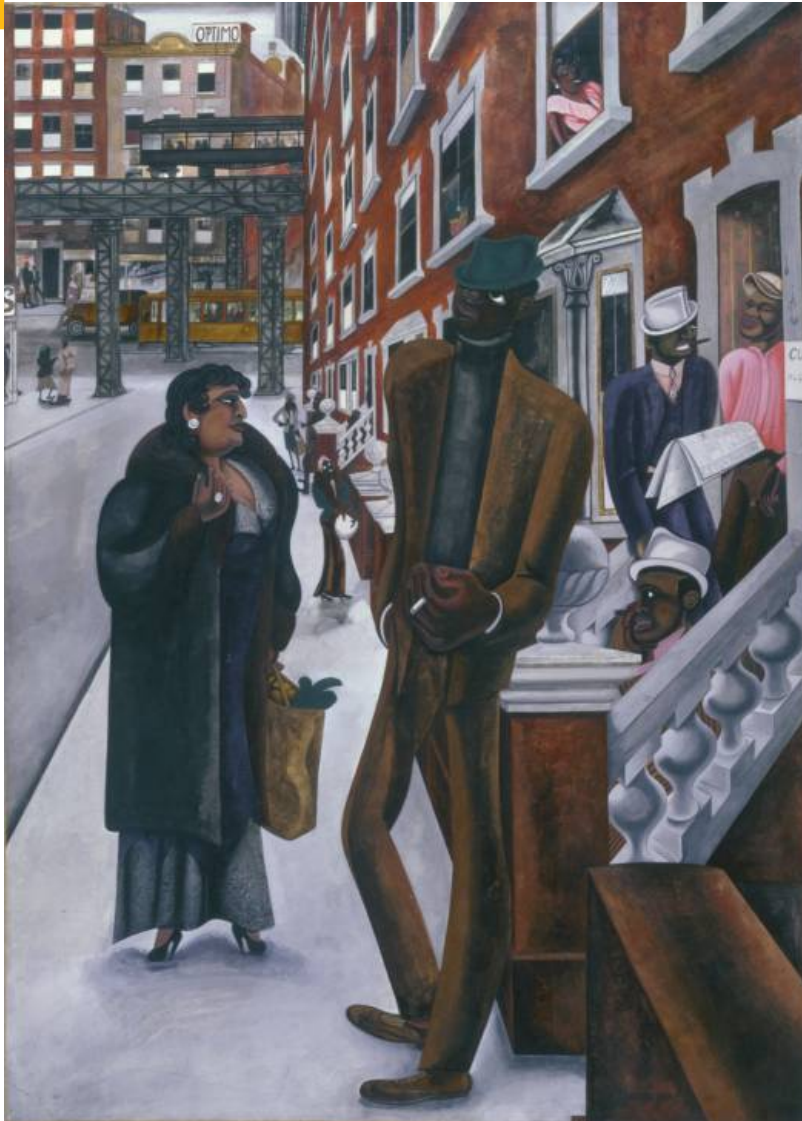


Ernest Crichlow, *Lovers*,  
1938. Lithograph.  
Reba & David Williams.



Augusta Savage, *Lift Every Voice and Sing (The Harp)*, 1939. Plaster (Destroyed). Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, CT.

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Left to right: Edward Burra, Harlem, 1934. Brush, ink and gouache on paper. Tate Britain, London; Walker Evans, Havana Citizen, 1933. Photograph. Metropolitan Museum of Art, New York.



Lois Mailou Jones, *Les Fétiches*, 1938. Oil on canvas.  
Smithsonian American Art Museum, Washington, DC



Robert Riggs, *The Brown Bomber*, 1939. Oil on canvas. Capricorn Galleries, Bethesda, MD.



William Edmondson,  
*Angel*, 1932-37, limestone. The  
Newark Museum, Newark, NJ.

**FINAL SLIDE**