



Edmonia Lewis "Old Arrow Maker" 1866 (1844-1907)

Mary Edmonia Lewis was the first African American recognized as a sculptor. Her father was a free African American and her mother was a Chippewa Indian. Orphaned before she was five, Lewis lived with her mother's nomadic tribe until she was twelve years old, and her name was Wildfire.

https://en.wikipedia.org/wiki/Edmonia_Lewis



Edmonia Lewis "Forever Free" 1867 (1844-1907)

Lewis's older brother, Sunrise, financed his sister's early schooling in Albany and also helped her to attend Oberlin College in Ohio in 1859. Her career at Oberlin ended abruptly when she was accused of poisoning two of her white roommates. Lewis was acquitted of the charge, though she had to endure not only a highly publicized trial but also a severe beating by white vigilantes. Subsequently accused of stealing art supplies, she was not permitted to graduate from Oberlin.



Edmonia Lewis "Moses" 1875 (1844-1907)

She moved to Boston where she met the portrait sculptor Edward Brackett under whose direction she began her limited sculptural studies. She made and sold sculptures of abolitionists to pay her way to Rome in 1865. As a woman sculptor, she always felt it was important to do the hard, heavy work of sculpture herself.



Edmonia Lewis "Hagar" 1875 (1844-1907)

In Lewis's sculpture Egypt represents black Africa, and Hagar is a symbol of courage and the mother of a long line of African kings. That Lewis depicted ethnic and humanitarian subject matter greatly distinguished her from other neoclassical sculptors.



Edmonia Lewis "The Death of Cleopatra" 1876 (1844-1907)



Edmonia Lewis c. 1870 (1844-1907)

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Henry Ossawa Tanner “The Banjo Lesson” 1893 (June 21, 1859 – May 25, 1937) American Realism (From previous slide)

The most distinguished African-American artist of the nineteenth century, Henry Ossawa Tanner was also the first artist of his race to achieve international acclaim. Tanner was born on June 21, 1859, in Pittsburgh, Pennsylvania, to Benjamin Tucker and Sarah Miller Tanner. Tanner’s father was a college-educated teacher and minister who later became a bishop in the African Methodist Episcopalian Church. Sarah Tanner was a former slave whose mother had sent her north to Pittsburgh through the Underground Railroad.

https://en.wikipedia.org/wiki/Henry_Ossawa_Tanner



Henry Ossawa Tanner "The Thankful Poor" 1894 (June 21, 1859 – May 25, 1937) American Realism

Eager to discourage his son's interest in art, Bishop Tanner apprenticed him to a friend to learn the milling business. For Tanner, a frail young man whose health was never strong throughout his life, the work in the flour mill proved too strenuous and he became seriously ill.



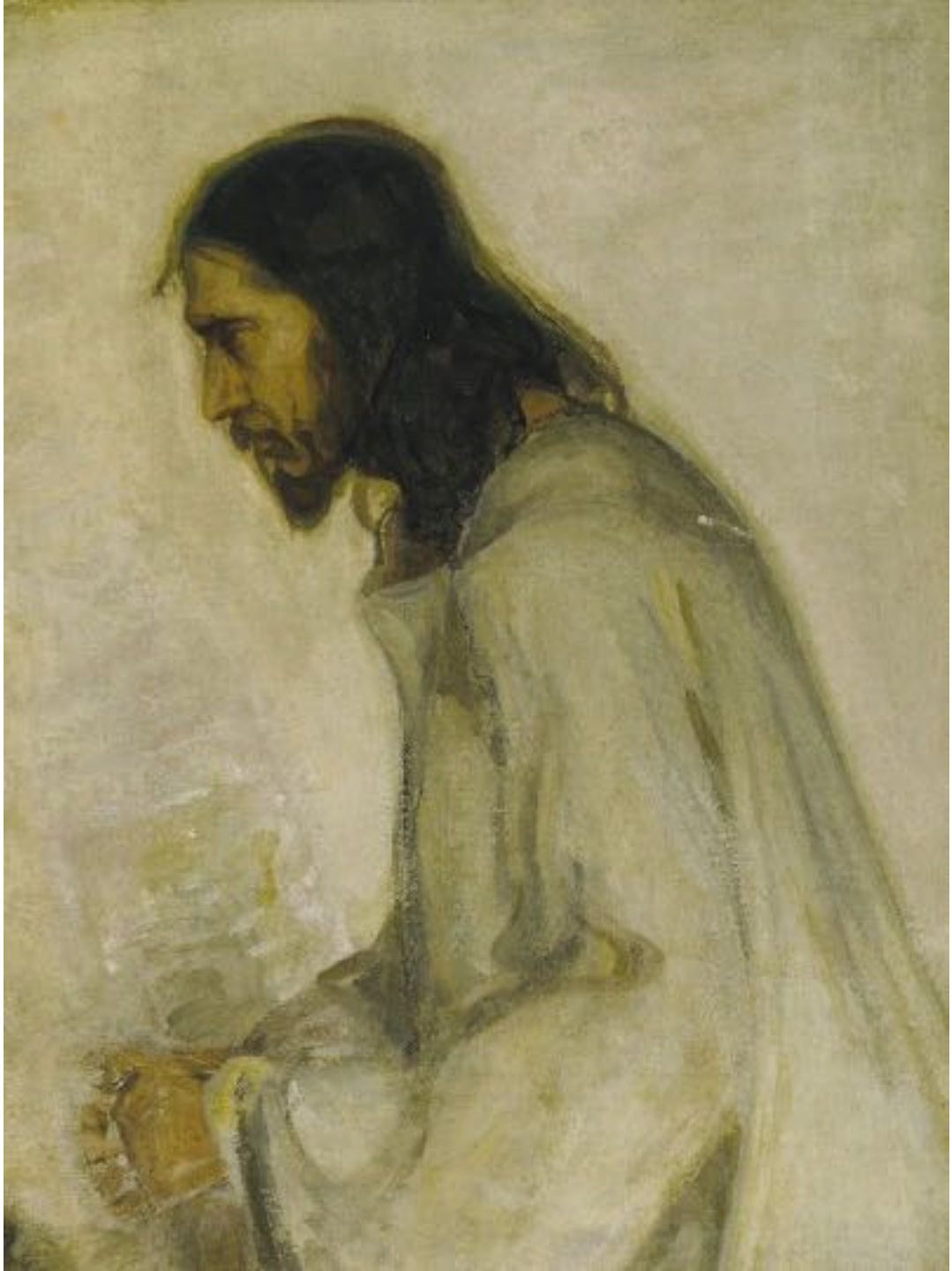
Henry Ossawa Tanner "Daniel in the Lion's Den" 1895 (June 21, 1859 – May 25, 1937) Impressionism

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Henry Ossawa Tanner "*The Annunciation*" 1898 (June 21, 1859 – May 25, 1937) American Realism

Working in France after 1891, Henry Ossawa Tanner achieved an international reputation largely through his religious paintings. Their deep spirituality reflects Tanner's upbringing as a minister's son as well as the influence of his visits to the Holy Land after 1897.

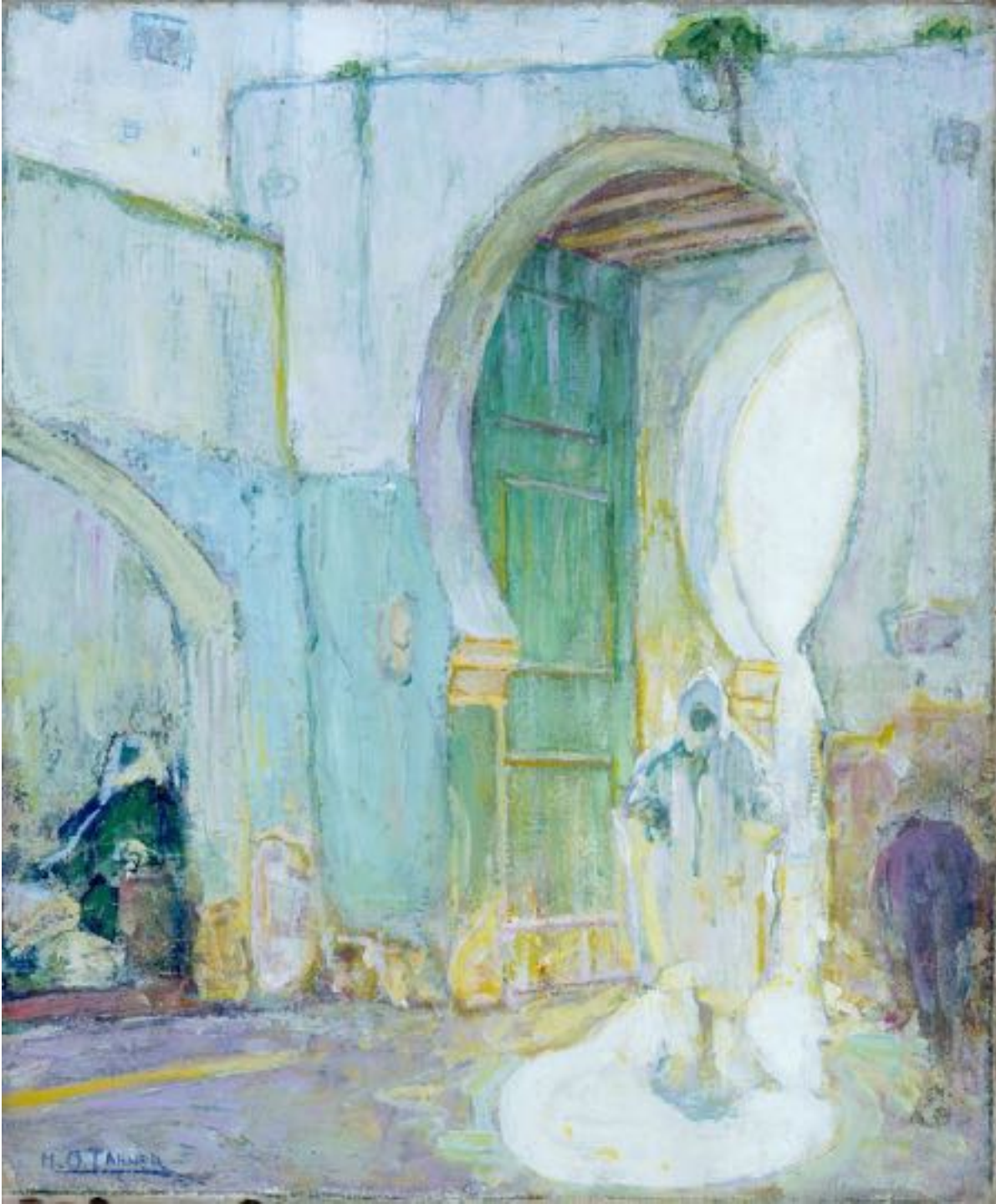


Henry Ossawa Tanner "The Savior" ca. 1900-1905 (June 21, 1859 – May 25, 1937) American Realism



Henry Ossawa Tanner "The Seine" 1902 (June 21, 1859 – May 25, 1937) Impressionism

Although Tanner remained active until 1936, he avoided avant-garde developments after 1900. Nor did he align his expressive style with the efforts of African-American artists during the Harlem Renaissance; believing that he could not fulfill his artistic potential while fighting discrimination in America, he moved to Paris in 1891. Nonetheless, Tanner's universal subject matter and the international dimensions of his career provided inspiration for future African-American artists.



Henry Ossawa Tanner "Gateway, Tangier," 1912 (June 21, 1859 – May 25, 1937) Impressionism

Sales of his paintings of Bible stories financed his trips to Palestine, Egypt, and Morocco.



Henry Ossawa Tanner "Sodom and Gomorrha" 1920 (June 21, 1859 – May 25, 1937) Post-Impressionism



Thomas Eakins, a *Portrait of Henry O. Tanner*, 1900

“I was extremely timid and to be made to feel that I was not wanted, although in a place where I had every right to be, even months afterwards caused me sometimes weeks of pain. Every time any one of these disagreeable incidents came into my mind, my heart sank, and I was anew tortured by the thought of what I had endured, almost as much as the incident itself.”



Augusta Savage "Gamin" (means street urchin) 1929 (1892-1962)

Early on, she had discovered that she could shape the figures of animals from the clay near her home. Her father, a Methodist minister, considered these "graven images," and he would stomp on them and then batter the little girl in his efforts to control her. Savage later said, "My father licked me four or five times a week, and almost whipped all the art out of me."

https://en.wikipedia.org/wiki/Augusta_Savage



Augusta Savage "Lift Every Voice and Sing (The Harp)" 1939 (1892-1962)

Augusta Savage "The Diving Boy" 1939 (1892-1962)





Augusta Savage "Realization" 1938 (1892-1962)

In 1929 and 1931, Savage won fellowships to study in France. She also won a Carnegie fellowship for eight months of travel in Europe. Returning during the Depression, she founded the Savage Studio of Arts and Crafts in Harlem, and five years later she was appointed the first director of the Harlem Community Art Center. – contribution to the Harlem Renaissance



James Van Der Zee (1886-1983) (from previous slide)

Born in Lenox, Massachusetts, the second of six siblings born to Elizabeth and John Van Der Zee. The Van Der Zee children were great students in general, and James learned how to play the piano and violin as a youth.

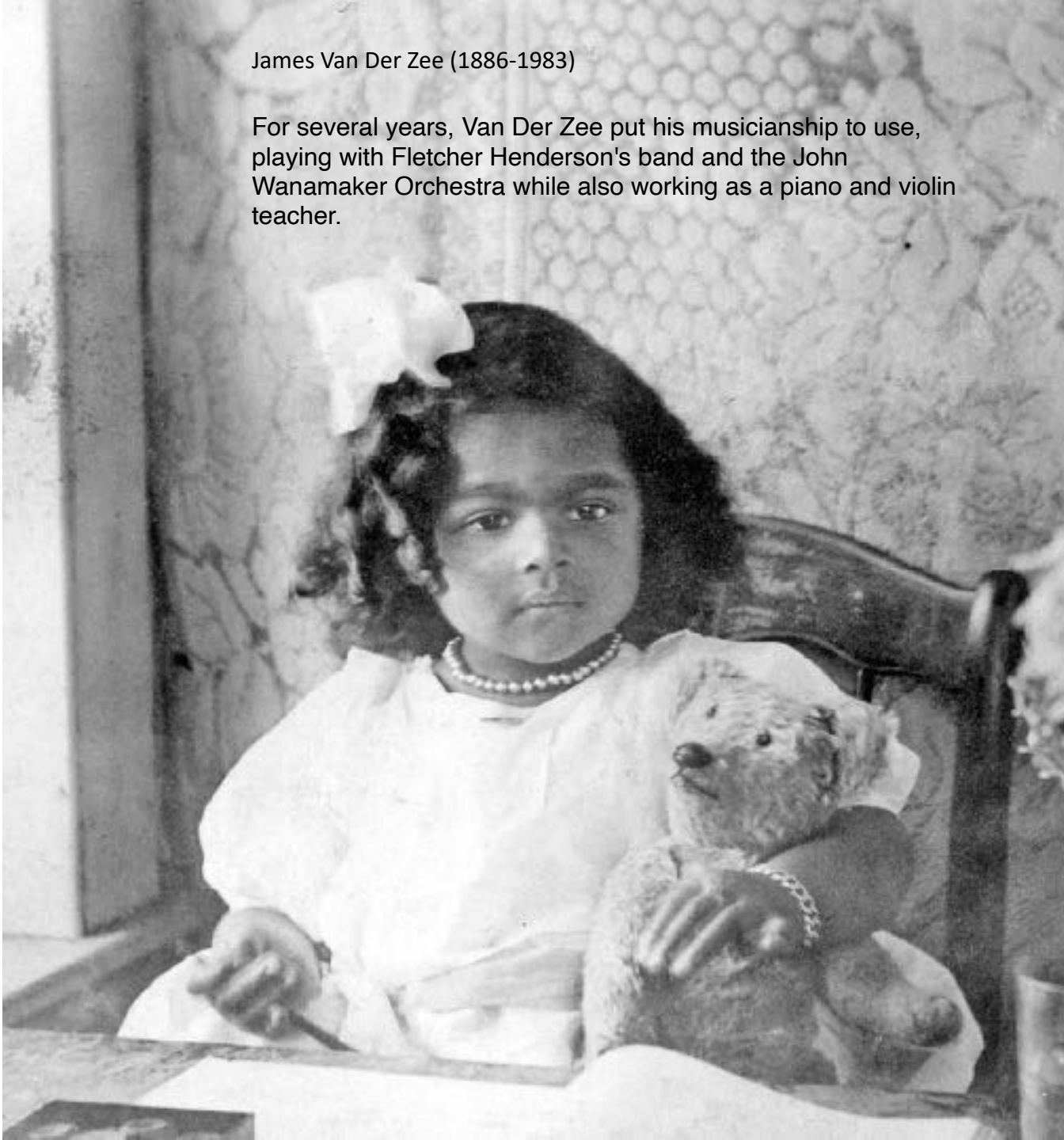
VanDerZee began photographing as a teenager after having won an eight-dollar camera as a premium for selling pink and yellow silk sachets.

James Van Der Zee developed a passion for photography as a youth and opened up his own Harlem studio in 1916.

https://en.wikipedia.org/wiki/James_Van_Der_Zee

James Van Der Zee (1886-1983)

For several years, Van Der Zee put his musicianship to use, playing with Fletcher Henderson's band and the John Wanamaker Orchestra while also working as a piano and violin teacher.



James Van Der Zee (1886-1983)

The Harlem Renaissance was in full swing during the 1920s and '30s, and for decades, Van Der Zee would photograph Harlemites of all backgrounds and occupations, though his work is particularly noted for its pioneering depiction of middle-class African American life.





James Van Der Zee (1886-1983)

Van Der Zee's photos sometimes contained special effects from the result of darkroom manipulation. In one image, a 1920 photograph titled "Future Expectations (Wedding Day)," a young couple is presented in bride and groom finery, with a ghostly, transparent image of a child at their feet.

James Van Der Zee (1886-1983)





James Van Der Zee (1886-1983)

VanDerZee began photographing as a teenager after having won an eight-dollar camera as a premium for selling pink and yellow silk sachets. VanDerZee chronicled the people and celebrations of Harlem—from schoolchildren, church groups, and wedding couples, to the parades organized by black nationalist Marcus Garvey and the funeral for singer Florence Mills.



William H Johnson A village in France, 1927 (1901–1970) Impressionism

Born in South Carolina to a poor African-American family, Johnson moved to New York at age seventeen. Working a variety of jobs, he saved enough money to pay for an art education at the prestigious National Academy of Design. His mastery of the academy's rigorous standards gained him both numerous awards and the respect of his teachers and fellow students.

[https://en.wikipedia.org/wiki/William_Johnson_\(artist\)](https://en.wikipedia.org/wiki/William_Johnson_(artist))



William H Johnson Untitled (Seaside, Kerteminde), 1930–1934 (1901–1970)
Impressionism

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William H Johnson Untitled (Seaside, Kerteminde), 1930–1934 (1901–1970) Impressionism

He spent most of the '30s in Scandinavia, where Johnson's interest in primitivism and folk art began to have a noticeable impact on his work.



William H Johnson Untitled (Jardin, Kerteminde),
1930–1934 (1901–1970) Impressionism



William H Johnson "Night Birds" (left), Untitled Bazaars behind Oslo Dunkirke 1935, (1901–1970) Impressionism



William H Johnson "Café" ca. 1939-1940 (1901–1970) Expressionism/Post-Impressionism

Returning with to the U.S. in 1938, Johnson immersed himself in the traditions of Afro-America, producing work characterized by its stunning, eloquent, folk art simplicity.



William H Johnson "Early Morning Work" ca. 1940 (1901–1970) Expressionism/Post-Impressionism

Johnson spent decades traveling the world, searching for the authentic spirit of ordinary people from different cultures. In the late 1930s, he found what he was looking for in his own African American community.

He quickly developed a short-hand technique that included only the essentials of design.



William H Johnson "I Baptize Thee" ca.
1940 (1901–1970) Expressionism/Post-
Impressionism



William H Johnson "Li'l Sis" ca. 1944 (1901–1970) Expressionism/Post-Impressionism



William H Johnson "*Harriet Tubman*" ca. 1945 (1901–1970) Expressionism/Post-Impressionism

Following his wife's death in 1944, Johnson's physical and mental health declined dramatically. In a tragic and drawn-out conclusion to a life of immense creativity, Johnson spent his last twenty-three years in a state hospital on Long Island. By the time of his death in 1970, he had slipped into obscurity. After his death, his entire life's work was almost disposed of to save storage fees, but it was rescued by friends at the last moment. Over a thousand paintings by Johnson are now part of the collection of the Smithsonian Institution's Smithsonian American Art Museum.



William H Johnson (1901–1970)
Expressionism/Post-Impressionism

He completed hundreds of oils, watercolors, gouaches, pen-and-ink sketches, block prints, silk screens, and ceramics. Johnson's career also spanned a gamut of styles from the academic, through Impressionism, Cubism, Fauvism, and German Expressionism, to, finally, a "conscious naiveté".



Faith Ringgold *"American People #15: Hide Little Children"* 1966 (born 1930) https://en.wikipedia.org/wiki/Faith_Ringgold

Faith Ringgold, born 1930 in Harlem, New York, is a painter, mixed media sculptor, performance artist, writer, teacher and lecturer. She received her B.S. and M.A. degrees in visual art from the City College of New York in 1955 and 1959.



Faith Ringgold *"American People Series #20: Die"* 1967 (born 1930)

During the early 1960's Ringgold traveled in Europe. She created her first political painting, including the American People series



Picasso "Guernica" 1937



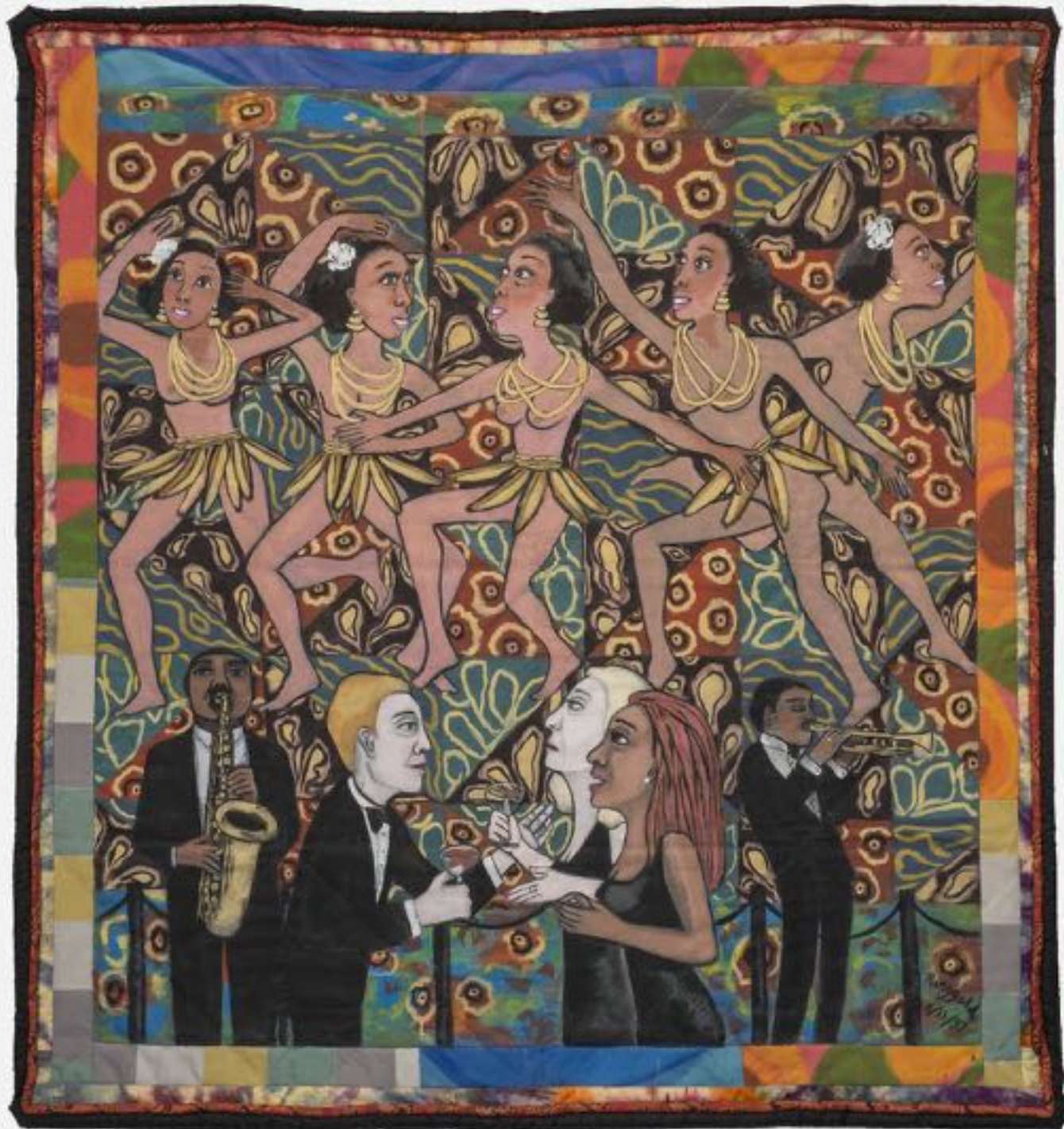
Faith Ringgold "The American Collection [#1](#) - We Came to America" (*American Collection #6*) 1997 (born 1930)

In the early 1970's Ringgold began making tankas (inspired by a Tibetan art form of paintings framed in richly brocaded fabrics), soft sculptures and masks. She later utilized this medium in her masked performances of the 1970's and 80's.



Faith Ringgold *"The Flag is Bleeding #2 (American Collection #6)"*
1997 (born 1930)

Although Faith Ringgold's art was initially inspired by African art in the 1960's, it was not until the late 1970's that she traveled to Nigeria and Ghana to see the rich tradition of masks that have continued to be her greatest influence.



Faith Ringgold "American Collection #4: Jo Baker's Bananas" 1997(born 1930)

She made her first quilt, Echoes of Harlem, in 1980, in collaboration with her mother, Madame Willi Posey. The quilts were an extension of her tankas from the 1970's. However, these paintings were not only bordered with fabric but quilted, creating for her a unique way of painting using the quilt medium.



Faith Ringgold “ *Jazz Stories: Mama Can Sing, Papa Can Blow #1: Somebody Stole My Broken Heart*” 2004 (born 1930)

Ringgold was one of the female artists who began making art objects in mediums formerly referred to as "women's work" (**textiles**, sewn **fabric**, weaving, quilting, embroidery, etc.), beginning in the 1970's, offering their work as 'serious' art, rather than the former label of 'craft.



1. The day the ancestors of children from all over the world came to them in their dreams, singing songs of joy, love and understanding, progress, hope and peace. They had to tell about our children and forgotten lands, play and had taken to their hearts to create a world full of hope, love, justice and peace.

2. You who have children, please use the wisdom of their eyes to dream their teachers must dream of a happy life.

3. The light you see in them, social and good, is the light of their hearts, who are of the world from whom we must learn all we can.

4. The children all over the world were inspired to rise up from their beds for their ancestors in their song and dance for a better world. The children say, "We are young but we are strong. We will work with love and hope for a world of peace. A beautiful world for all to live in."

Faith Ringgold "Ancestors Part II" 2017 (born 1930)

Ringgold's first story quilt *Who's Afraid of Aunt Jemima?* was written in 1983 as a way of publishing her unedited words. The addition of text to her quilts has developed into a unique medium and style all her own.



Faith Ringgold "*Ancestors Part II*" 2017 (born 1930)

Crown Publishers published Faith Ringgold's first book, the award winning *Tar Beach* in 1991. It has won over 20 awards including the Caldecott Honor and the Coretta Scott King award for the best-illustrated children's book of 1991. The book is based on the story quilt of the same title from *The Woman on a Bridge Series*, 1988. The original painted story quilt, *Tar Beach*,

Her second children's book *Aunt Harriet's Underground Railroad in the Sky* was published in 1992 by Crown. In 1993 Hyperion Books published *Dinner at Aunt Connie's*, Ringgold's third book based on *The Dinner Quilt*, 1986. Faith Ringgold's autobiography and first book for an adult audience *We Flew Over the Bridge: The Memoirs of Faith Ringgold* (Bullfinch 1995; released in paperback by Duke University Press in 2005) as well as the children's book *My Dream of Martin Luther King* were published. To date she has illustrated 17 children's books. Faith's most recent books are *Harlem Renaissance Party* (Harper Collins 2015) and *We Came to America* (Alfred A Knopf 2016).