



Women Artists of the Harlem Renaissance edited by Amy Helene Kirschke. (Jackson, MS: University Press of Mississippi, 2014. 251 pp., 72 illustrations, ISBN 978-1-628-033-9) reviewed by Stephanie Anne Johnson (stepjohnson@csumb.edu), Professor, Visual and Public Art Department, California State University, Monterey Bay.

The editor is Amy Helene Kirschke, a professor at University of North Carolina, Wilmington in the Department of Art and Art History and the author of *Aaron Douglas: Art, Race, and the Harlem Renaissance* and *W.E.B. Du Bois and the Struggle for African American Identity and Memory*. This new book, *Women Artists of the Harlem Renaissance* is a welcome addition to the existing literature on the Harlem Renaissance and visual art. Kirschke is the author of one chapter, while the other seven authors

(Wintz, Buick, Ater, Farrington, Leininger-Miller, Earle and Herzog) cover the history of this significant American art movement and its expression in the work of notable African American women artists. As noted by several of the authors, there are far more books about Harlem Renaissance literature than there are about the arts. Within this selected group of books, there are even fewer about African American women during this period. As such, this book plays a critical role in identifying, exploring, and honoring these artistic forbearers. In the past, I have read essays and books by a number of these authors, and it is inspiring to see their writings presented together.

In her introduction Kirschke remarks “African American women experienced this double consciousness even more profoundly than did African American men” (p. xi). She continues on to explain the background position occupied by Black women not only in relationship to white artists “but also to the men of their race, both in politics and visual arts” (p. xi). The history of Africans in the United States is an extremely complicated matter particularly in the area of gender. While not denying that sexism was a factor in the lives and careers of Black women during this historical period, I would argue from an intra-racial perspective, that Kirschke might have chosen another method to articulate the issue of gender inequity. Rather than comparing African American women’s social conditions to those of African American men, an analytical and systemic approach might have revealed the main source of the disparity in the social positioning of Black women. Indeed, the most constrictive and destructive factor in the lives of these women was the institution of racism. The rest of her introduction she presents foundational material that increases the readers’ understanding of the historical and cultural conditions that characterize the Harlem Renaissance. Kirschke’s *Introduction* includes W. E. B. DuBois’s role in facilitating the role of Black art and artists in the print sphere, the history of Black artists at the beginning of the twentieth century, and the intersections between the literary, performing, and visual arts. The other authors include all of these aspects as well as histories and examples of women artists.

Chapter One, titled *Harlem and the Renaissance: 1920-1940*, by Cary D. Wintz, starts with the dual perceptions of the Harlem Renaissance's beginnings, which include a 1921 musical theater production entitled *Shuffle Along*, and an event three years later honoring writer Jessie Fauset, produced by Charles S. Johnson, editor of *Opportunity*. Wintz continues with a discussion about jazz and blues (which were imported to Harlem), their origins in southern cities, and role as "defining features of the Renaissance" (p. 6). Thus, Aaron Douglas's work in print media and the importance of the literary journals, *Opportunity* and *Crisis* as venues for Black writers and artists is included. The history of the area known as "Harlem" is presented and Wintz points out two significant facts: 1) that very few Harlem Renaissance artists were from Harlem, and, 2) that the influence of this movement had a national and international impact in the fields of theater, music, writing, and art. The author also presents biographical material on Aaron Douglas, Langston Hughes, and James Weldon Johnson, curiously, in a book focused upon African American women artists; however, there is no mention of them in this chapter.

Articulating the hallmark characteristic of the Harlem Renaissance, Wintz states that, "What united participants was their sense of taking part in a common endeavor and their commitment to giving artistic expression to the African American experience" (p. 15). I would like to note that in addition to the white patronage Wintz discusses, during the Harlem Renaissance period and continuing, this cultural commitment was also manifested in African Americans opening the Works Progress Administration (WPA) and privately funded community arts organizations, operating as patrons for Black artists, and mobilizing for local legislative inclusion. The WPA was part of Franklin Delano Roosevelt's New Deal and during the time of its existence, a significant number of Black people were given work and positions within the government.

Wintz concludes with an examination of white audiences' influences on the type of Black creative expression that emerged in public venues, and the ideological differences between Du Bois and Hughes concerning the role of Black art. This essay is very valuable for its historical information, facts, and quotations, but the Harlem Renaissance did not operate outside of American political, social, and legal systems. Recognition in this chapter of the institutionalized racism and structural economic disenfranchisement facing Black artists would have firmly (and correctly) anchored their relationships, ideological dispositions, and artistic choices within a broader social context.

With its extensive research, Kirsten Pai Buick's essay *Lifting As She Climbed: Mary Edmonia Lewis, Representing and Representative* is an excellent introduction to an artist about whom very little has been written. Mary Edmonia Lewis was born in 1844. Focusing on the early years of her life and career, Buick explicates the ways that Lewis's dual identity as African American and Native American both aided and limited her artistic career. The complexity of this cultural heritage is demonstrated from the very beginnings of the family's history in Canada, as her African American father John Mike had escaped from enslavement and her mother Catherine was African American and Ojibwa. They lived on an Indian reservation but, the Ojibwa elders denied them their fair share of government based annual payments because her father was African American.

Buick narrates Edmonia Lewis's educational experiences from New York Central College, a Baptist abolitionist school to her arrival at Oberlin College in Ohio. The author skillfully includes the history of Oberlin College, "the first coeducational and biracial institution in the country" (p. 25). The details of Lewis's studies, relationships, triumphs, and dilemmas at Oberlin College are presented in both personal and historical contexts. In reading about an incident in which Lewis was accused of poisoning two white classmates, one gets a sense of her talent, youth, and response to the racialized perceptions and "Ideal Woman" standards at Oberlin College. Buick presents a detailed report about the subsequent trial and Lewis's African American lawyer John Mercer Langston, an alumnus of Oberlin College. The rest of the chapter follows Lewis's career development including her networking with abolitionists in Boston as an asset for creative production, the legacy of her teaching practice in Richmond, Virginia, and the lifelong economic support she received from her brother, Samuel.

With a style that seamlessly combines storytelling with scholarly research presentation, *Lifting As She Climbed: Mary Edmonia Lewis, Representing and Representative* is accessible for a diverse readership. Buick's use of quotes from newspapers, archival letters, and the artist, combined with the personal facts of Mary Edmonia Lewis's life and relevant historical details provide an informative and compelling portrait. Missing from this chapter are specific references to Lewis's work as a precursor to Harlem Renaissance artists.

The chapter *Meta Warrick Fuller's Ethiopia and the America's Making Exposition of 1921* represents a significant historical moment because the writer James Weldon Johnson organized the "Americans of Negro Lineage" section of the America's Making Exposition and Meta Warrick Fuller was commissioned by Johnson to create "... an allegorical figure of Ethiopia for this event" (p. 53). Renée Ater remarks that the sculpture ushered in the Harlem Renaissance and that contemporary scholars have interpreted the work as symbolic of the Pan-Africanist project of that period. The exhibition included immigrant contributions to the fabric of American society but focused upon the idealization of American values. Ater differentiates between voluntary and "forced removal and enslavement" (p. 55) and reminds the reader that African Americans of that time did not have full rights as citizens. The author proposes that the organizers of the "Americans of Negro Lineage" section wanted to call attention to this fact and used it as an opportunity to exhibit African American history and contributions "... in the context of Americanization" (p. 55). Fuller's piece *Ethiopia* played a major role in promoting those endeavors. In a detailed narrative, Ater explains the history of the America's Making Exposition, and its function as a symbol of social harmony and goodwill among America's diverse citizenry. Readers are taken through the official organizing structure, public activities, daily rituals, and architectural details of this monumental undertaking. Notably, Ater also provides a complex view of the participation, discussions, and debates among the leadership of the "Americans of Negro Lineage" section. She also describes the visual, print, music, and performance elements of the exhibition and the response by Black news sources.

Meta Warrick Fuller was born in Philadelphia, Pennsylvania in 1877. Her father was a barber and her mother was a hairdresser. She attended the integrated Locust Street Girls' School and took dance lessons as well as private guitar and piano lessons. At the Hollingsworth School she studied drawing, modeling, design and woodcarving. Fuller's parents encouraged her artistic pursuits and she was awarded a scholarship to the Pennsylvania Museum and School of Industrial Arts. After graduation, she continued with studies in Paris for three years. The renowned sculptor, Auguste Rodin was presented with Fuller's sculpture and Ater expands upon his techniques and their relevance to the young artist's development. Like a number of women artists of the time, Warrick met W.E.B. Du Bois while in Paris and this acquaintance proved to be fruitful for her inclusion in the "Americans of Negro Lineage" exhibition and other future commissions.

Using quotes from Fuller and Du Bois, Ater skillfully describes the location and impact of Warrick's *Ethiopia* at America's Making Exposition. In an extensive and very well presented description of the piece, she also ties the sculptural details to archaeological discoveries, Egyptian symbolism, and other American artists' depictions of Cleopatra. It is clear from Ater's research that Fuller was fully aware of the source of her inspiration, having encountered Egyptian sculpture in European and American museums, and being a reader of the *Crisis* which educated readers about Egyptian art.

Ater's final commentary highlights an interesting ideological dissonance between Fuller's Pan-African sculpture and its placement in an event focused upon Americanization. She carefully explicates Du Bois and Johnson's desire to locate themselves as part of America's "making" as well as their positioning as "race men" who like Fuller's sculpture strove "to epitomize the soul and self-determination of the peoples of the African Diaspora" (p. 78). Expositions are by definition a very problematic venue in the history of Africans and their descendants. By foregrounding the experience and agency of African Americans in *Meta Warrick Fuller's Ethiopia* and the America's Making Exposition of 1921, Ater has provided a model for countering the common practice of textually "othering" those who have already been marginalized politically.

Next, Kirschke examines the role of print media in the development of African American women artists. She notes that, "... the new African American magazines of the time were the best prospect for women to publish their work" (p. 85). Her chapter, *Laura Wheeler Waring and the Women Illustrators of the Harlem Renaissance* discusses this trend using the history of the *Crisis*, and *Opportunity* magazines and a detailed examination of Laura Wheeler Waring's drawings. The *Crisis* was founded by W.E.B. Du Bois as a literary journal to uplift the race and Kirschke offers significant research about his enormous contributions as an editor particularly in the area of Black women artists and writers' empowerment. In describing the history, function, and effectiveness of the *Crisis*, the author points out that African American women assumed positions of prominence under his leadership.

She makes an eloquent case for the importance of visual art as an ideological and cultural tool in print media. Identifying some of the women who were contributors to the *Crisis*, she notes “Never before had African American women been employed in the visual arts in such a politically meaningful and visible way” (p. 87).

Laura Wheeler (Wheeler Waring after marriage) was born in Hartford, Connecticut in 1877 and came from a family of ministers. She demonstrated interest in art from an early age, began her education at Cheyney Training School for Teachers at the State Normal School in Cheyney, Pennsylvania, and pursued art training at Harvard and Columbia universities in the summers and later at the Pennsylvania Academy of Fine Arts. Wheeler studied in France and it was during this time that she corresponded with Du Bois and met him for dinner on one occasion. She won a number of Harmon Foundation prizes, which added to her artistic credentials. Proving a connection between the visual and literary arts, Wheeler Waring’s drawings were seen alongside the writings of Georgia Douglas Johnson, James Weldon Johnson and Jessie Faucet. Kirschke includes images of Wheeler Waring’s work in the *Crisis* and provides a descriptive narrative that explores the compositional choices and associated socio-cultural meanings of these and other drawings. This commentary is carefully presented in the context of African iconography and imagery, Black cultural aspirations, and the United States’ socio-political climate. Kirschke compares the *Crisis* magazine to the Urban League’s *Opportunity*, which did not offer as many opportunities for artists. She points out that despite the lack of visual images, the pages of *Opportunity* did include writings about African American art and women artists. The author offers a brief profile and art sample from Gwendolyn Bennett, a multifaceted Harlem Renaissance artist, writer, and assistant editor for *Opportunity*.

Kirschke has an integrated style of describing art and the political environment in which it was created which is beneficial for an understanding of the Harlem Renaissance as a political as well as an artistic movement. It is significant that this chapter, though focused on Laura Wheeler Waring, also includes the names of Vivian Schuyler Key, Yolanda Du Bois, Billie Ellis, Joyce Carrington, Celeste Smith, Mary Tarleton, Maude Tousey Fangel, Georgette Seabrook, Louise Jefferson, Jessie Housley, Natalie Eynon, Clara Cahill Park, Malvina Hoffman, Augusta Savage, and Lois Mailou Jones. The majority of these artists are Black and remembering them by name is critical to the reclamation of Black women artists’ histories. As such, Laura Wheeler Waring and *the Women Illustrators of the Harlem Renaissance* provide a path for future scholars to continue in unearthing of little known, but critically needed information about these women.

Lisa E. Farrington’s *May Howard Jackson, Beulah Ecton Woodard, and Selma Burke* is an endeavor which is ambitious in scope and successfully delivered as a chapter in this book. Characterizing Jackson, Ecton, and Burke as representative of Du Bois’s “talented tenth”, Farrington examines these artists under the premise that, “Perhaps the most important shared experience among these three women was the support they each received from their families, and the educational opportunities they had in their quests to become artists” (p. 115).

She begins the essay with brief biographies of each artist, a necessary foundation for understanding their art. Providing details regarding Jackson's training in art, the author makes it made evident that despite the barriers of race and gender, class privilege provided an easier road for Jackson who lived from 1877-1931. Woodard (1895-1955) was the daughter of businessman and the family relocated to California from a farm in Ohio. She too, had an excellent art education, which included several sculptors who were well known during their lifetimes. Her grandmother who was a painter inspired Burke's art interest. She lived from 1900-1995. Her father was a reverend and his international travels as a chef on an ocean liner provided her with art and objects that inspired her creative impulses. Though there are some similarities in access to education and familial support in the early years of their lives, the resultant careers bear a marked difference in terms of artistic recognition, political perceptions, and longevity. Jackson had difficulty selling her work, Woodard had a one-person exhibit at the Los Angeles County Museum of Art, and Burke did a portrait of FDR, which became a model for the dime.

May Howard Jackson was the oldest of the three artists and Farrington maintains that "... she anticipated the Harlem Renaissance by decades" (p. 124) in her portraits of Black subjects. Maintaining studios in Washington and New York, her artistic accomplishments include exhibitions at the Corcoran Gallery (Washington), the Verhoff Gallery (New York) and at the Society of Independent Artists. She was acquainted with and honored by prominent African Americans such as Madame C.J. Walker, Georgia Douglas Johnson, and W.E.B. Du Bois. Despite these connections within the Black community and awards from the Harmon Foundation, Farrington reveals that Jackson was deeply disappointed with the overall lack of financial remuneration and positive critical response she received. Written with sensitivity and relevant historical facts on miscegenation, Farrington explores the professional and emotional effects of colorism on Jackson, a light-skinned African American woman.

Though philosophically linked to the African reclamation tenets of the Harlem Renaissance period, Beulah Ecton Woodard was based in California. This ideological resonance was manifested in a photograph of Woodard's terra cotta sculpture of an African woman. This artist had successful exhibitions in Los Angeles, one of which drew over 2,500 visitors. She was the first African American to have a one-person show at the Los Angeles County Museum of Art (LACMA) where she exhibited her clay and paper-mâché African masks. Her direct connection to the Harlem Renaissance came through the commissions she received from Maudelle Bass, a dancer and artist's model. Linking the two African American women's accomplishments, Farrington identifies the ways that Jackson and Bass superseded the restrictions of race and gender of their time to become groundbreakers for the artist/performers who followed. Anti-communist sentiments were directed at the Municipal Art Department, an organization for whom Woodard had done curatorial work, and the environment for artists became more challenging, so she made a final foray into the European art market.

Selma Burke turned to art after a career in nursing. She was fortunate enough to have found a patroness in a wealthy woman for whom she had served as a private nurse. After saving money from this lucrative opportunity, Burke moved from Philadelphia to New York. While in Paris on a Rosenwald Fellowship, Burke studied with the sculptor Aristide Maillol. After returning she completed her MFA at Columbia University and participated in a number of group shows that featured prominent Black artists. Burke's connection with governmental art contracts began with teaching at the WPA funded Harlem Community Art Center and continued when she won a national competition to create a portrait of President Franklin Delano Roosevelt. Burke returned to Pennsylvania in later years and continued with commissions, exhibitions, and an appointment to the Pennsylvania Council on the Arts.

Farrington's chapter deftly uses these three artists to demonstrate the difficulties of African American women during the pre, post and Harlem Renaissance periods. Including relevant issues such as class, gender, miscegenation, colorism, artistic training, patronage, and Black professional relationships, the author has done an excellent job of introducing us to May Howard Jackson, Beulah Ecton Woodard, and Selma Burke. This chapter should pave the way for additional research and publication on these women about whom not nearly enough has been written.

In *Modern Dances and African Amazons: Augusta Savage's Daring Sculptures of Women, 1929-1930-*, Theresa Leininger-Miller adds to the profile of Augusta Savage, an important and enigmatic artist. This chapter focuses upon sculptural work done during her fellowship in France. This artistic opportunity was supported by the Urban League, funded by the Rosenwald Foundation, the Carnegie Foundation, and most significantly, African American teachers and community members. During her stay in France, Savage was well received in France.

Because much of Savage's work has been lost or destroyed, Leininger-Miller's inclusion of photographs is essential for understanding Savage's oeuvre. In the author's examination, the well-described sculptures are juxtaposed with a number of influences including Isadora Duncan, Greek mythology, and French sculptors. Leininger-Miller also proposes socio-cultural meanings for the work. "... what is most intriguing about the work is its title *{La Citadelle}*, which suggests the personification of freedom—or of Paris—as a woman who represents a citadel, fortress, or refuge to Savage" (p. 162). Within the socio-political environment of the time, the author carefully negotiates the issue of exoticism as embodied by Josephine Baker, comparing the complicated significance of Baker's successful (from her perspective) performance/persona/presence in France, against the "... primitivist fantasies of Africans" (1620 ..." and "the racist and sexist images of the performer..." (p. 162), perpetuated by others.

Leininger-Miller makes a thematic connection between the Pan-Africanist project of the United Negro Improvement Association, Savage's marriage to a Garveyite, and her sculptural depiction of Amazons. She educates readers about the differences and resonances between women warriors from Greece and those from Dahomey, both of whom have been referred to as "Amazons". Leininger-Miller proposes that Savage represented herself metaphorically in the Amazon portrait series. "... Savage, an independent woman characterized by strength, boldness, perseverance, and nonreliance on men, may have identified with the subject personally" (166). She ties the history of French expositions and ethnographic exhibitions, where African people and African artifacts were placed on display to the receptivity to Savage's sculptures in France. Savage's work appeared nationally and internationally in *The Call* and *La Dépêche Africaine*.

In relationship to her significance and the importance of her contributions to the Harlem arts community during the Harlem Renaissance, Augusta Savage remains minimally represented in books, articles, and in the preservation of her work. Carefully written and very educational, the chapter *Modern Dances and African Amazons: Augusta Savage's Daring Sculptures of Women, 1929-1930* represents another small but very needed contribution to the information available about Augusta Savage.

Earle begins the chapter, *The Wide-Ranging Significance of Lois Mailou Jones* with astute commentary about Jones's career and names the challenges inherent in being a "black body in a white world" (p. 175) as "... a women, in an often hostile, white-dominated world" (p. 175). In the context of power, agency, and social positioning, I would amend the descriptors of the last quote to read "white male dominated world". Jones had a long life (1905-1998) body of work that is diverse in style and genre that spans several Black arts movements. Though encompassing a number of different aspects about Jones's life and work, this chapter is firmly connected to the Harlem Renaissance by Earle's discussion of the points of intersection, difference in experiences, and artistic resonances between Jones and Aaron Douglas, a theme the author returns to in this comparison in her closing.

Like a number of other artists mentioned in this book, Jones's creativity was supported by her family. She grew up in Boston where she began training at the Practical Arts High School, took drawing classes at the Museum of Fine Arts and earned her bachelor of fine arts degree from the School of the Museum of Fine Arts, also known as the Museum School. While still in high school Jones took night classes and apprenticed with a teacher from the prestigious Rhode Island School of Design. Working with modern dance innovators, she designed masks and costumes using traditional African patterns and visual strategies as inspiration. Earle's research points us in the direction of Jones's early interest in textiles and design and the reward she received for her dress design while still a student. In a demonstration of her lifelong ability to work with different materials, at the same time she was also producing drawings and watercolors, one of which is beautifully described by Earle. Lois Mailou Jones did graduate work at the Designer's Studio in Boston and attended Harvard University for a summer session, "... another indicator of her confidence, her growing reputation, her relentless quest for learning, and her ambition" (p. 180).

In addition to describing Jones's work, the author explores the cultural meanings and hidden signifiers embedded in Jones's books and textiles. Design as field is examined in the context of race and anonymity. Earle asks "When Jones won the 1926 prize for her rayon dress, did the judges have any idea that the designer was a twenty-one-year-old African American college girl from Boston?" (p. 183). The art historian Lowery Stokes Sims reminds us that entering this profession brought with it an easier entry and "lack of individual recognition" (p. 183). Earle makes valuable commentary about issues of class, race, and gender in the field of textiles. Seemingly Earle presents small, but critically important details about African American women in the history of this profession. Her research discoveries include African American fashion designers Anna Russell Jones, Ann Lowe, and Elizabeth Hobbs Kechley. Lowe designed a gown for Jacqueline Bouvier for her wedding to John Fitzgerald Kennedy in 1953 and Kechley designed for First Lady Mary Todd Lincoln in 1863. Earle concludes *The Wide-Ranging Significance of Lois Mailou Jones* with Jones's ideological beliefs, professional accolades, and strategies for negotiating the world as an African American woman artist. Earle's informative tribute to Lois Mailou Jones is well researched with significant facts about the artist's life, work, and issues that confined but did not stop her enormous productivity as an African American artist.

Herzog's opening bears witness to Catlett's lifelong goal of uplifting those who have been marginalized through representing "... the hopes, sorrows, struggles, and achievements of African American and oppressed people throughout the world" (p. 205). Elizabeth Catlett's life covers the period of 1915-2012, with a career as an artist that spans over 70 years. Like Lois Mailou Jones, Catlett's career encompasses a number of Black arts movements. Catlett grew up in Washington, D.C. Both of her parents were educators but when her father died before she was born, her mother became a truant officer. Following a lifelong aspiration to be an artist, Catlett attended Howard University where she received a Bachelor of Science degree in art. At Howard, Catlett studied with Lois Mailou Jones in design before switching to painting. She was also introduced to the work of Diego Rivera and other Mexican muralists. Catlett was educated during a time when ideological differences about African American artists, cultural representation, and forms of creative expression were hotly debated with Alain Locke on one side, and two of her professors, James Herring and James Porter on the other. In a quote in this chapter, Catlett notes that her art focused upon Black subjects but she was philosophically aligned with Porter and Herring's "... more pluralistic approach to the question of what forms artistic inspiration might take for African American artists" (p. 207).

Catlett received her graduate degree from the State University in Iowa where she began to explore sculpture. One of the pieces from her graduate exhibition later won a prize in Chicago at the American Negro Exposition, a south side community art center in Chicago, a Black public sphere that provided a meeting place for African American artists, writers, and performers. The author states that Catlett's participation in the Chicago community arts scene marked her entry into the collective, politically oriented organizations that she will join later in Mexico.

Herzog supplies the history, function, and people involved with the “Chicago Renaissance” and provides comparisons to the Harlem Renaissance. Catlett was part of the Chicago and New York arts communities. Beginning with a history of the Works Progress Administration (WPA) and its role as an employer for thousands of artists, Herzog proposes that the racial self-definition and gains of the 1920s were further implemented with the support of governmental programs in the 1930s and 1940s. “Not only did these artists share in the economic benefits of the WPA, they had also been prepared by the ideological underpinnings of the Harlem Renaissance for the WPA mandate to portray American life” (p. 212). Elizabeth Catlett arrived in Harlem in 1942, well after the Harlem Renaissance and concurrent with the end of the New Deal. She taught at a community school in Harlem, the George Washington Carver School. She taught sculpture, sewing and operated as “promotion director” (p. 214). In turn, Catlett was educated by her students to understand the realities of work-class and poor economic conditions.

Herzog notes that Harlem Renaissance artists found aesthetic and political inspiration in the work of Mexican muralists. Though not mentioned in this essay, this was a two-way cross-cultural connection as exemplified by Miguel Covarrubias, a Mexican painter who was part of the Harlem Renaissance. Catlett’s move to Mexico had a number of components: her marriage ended; economic support for artists had diminished; and it “... was in part a response to the U.S. Government’s increasingly vicious attacks on progressive artists...” (p. 217). She found a home working with Taller de Gráfica Popular (TGP) and a lifetime partnership with Francisco Mora. As a socially engaged group that produced art in accessible forms such as posters, TGP often created work that made use of images from photos and publicly recognizable sources. Herzog describes linoleum cut entitled *The Negro Woman*, identifying the compositional elements that were used by Catlett from a Dorothea Lange photograph, and aligning the histories of the Mexican Revolution and with that of Black women’s lives. In the closing section of this chapter, this primacy is demonstrated in the details of Elizabeth Catlett’s life as an artist who was involved in the civil rights, Black liberation and Black arts movements. Catlett’s long career, the details of her life and work, the artistic social-political bridges she built are very well presented in Herzog’s *Elizabeth Catlett: Inheriting The Legacy*,

Through these essays about African American women artists during the Harlem Renaissance, Kirschke accomplishes a goal “to reveal the tremendous strength of the women artists of the Harlem Renaissance, and the challenges they faced in the triple consciousness of being American, black, and women” (p. xvi). *Women Artists of The Harlem Renaissance* helps to counter the absence of African American and Black women artists in the print sphere. This book can provide inspiration for the next generations of Black scholar/artists to produce books, which support the same level of self-definition and self-determination that was so superbly exemplified by artists during the Harlem Renaissance.