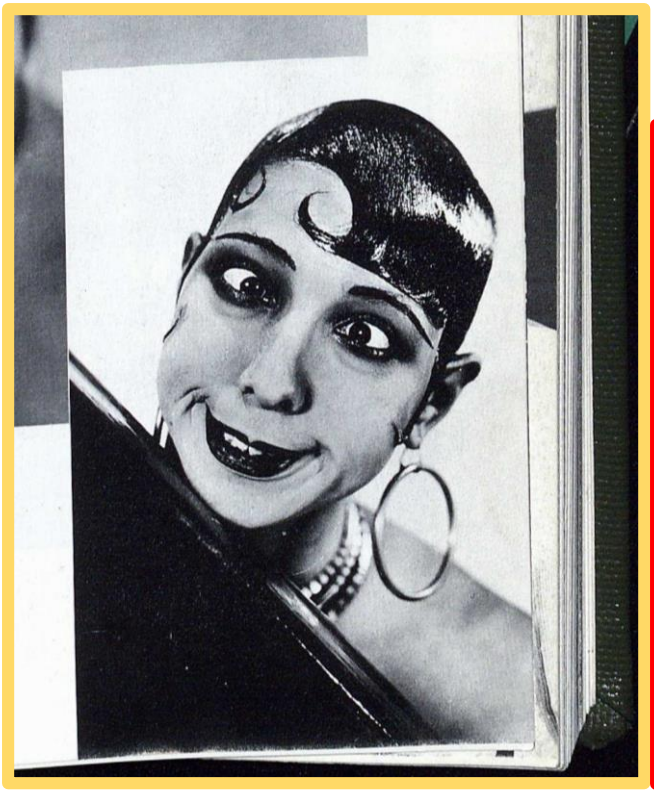
May 10, 2016



Alexander or Josephine: Guess Which One You'll See Nude

A detailed discussion on the use of the Black female body in the Parisian 1920's through sculptor Alexander S. Calder and superstar Josephine Baker.

Gloryah J. Allen

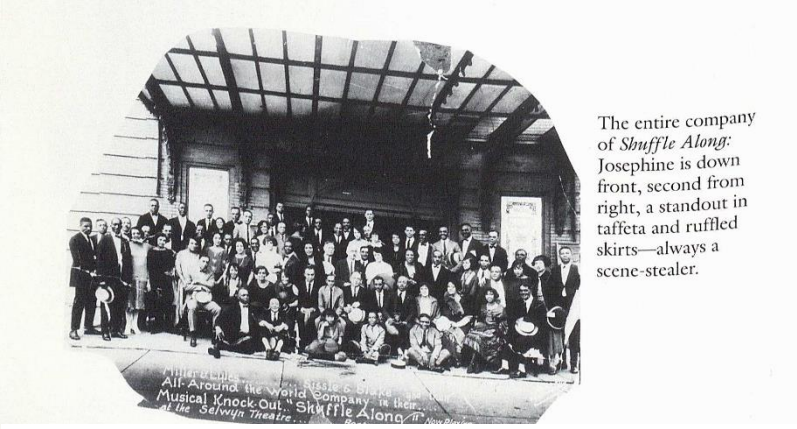
Josephine Baker, the sporadic, vibrant, Black superstar of the 20th century became the module and persona that artists and civilians alike craved to evoke here in America and in France. She catered to White audiences by portraying Black stereotypes and African stigmas through song, dance and comedy. Despite her controversial themes, her energetic and disproportionate stature among any entertainer of the decade gave her the ability to absorb those stereotypes, digest any negative connotation, spit it out, and let it explode into her choreography, facial expressions, and costume. Josephine Baker's rising popularity paralleled with France's obsession with exoticism, inherited from the developed colonial narrative of capture.

The French ideals of the Black female body in this time period were to be partially nude and in "tribal clothing", which solidified the association with an **exotic** Black female and primitivism. That association of primitivism is then translated into modern French and European art of the 1920s. Alongside this development, Josephine Baker, a Black woman, challenged these generalizations in American and Parisian theatre in momentous proportions with phenomenal energy. Due to her popularity, the movement she gave the audience was then preserved in five of Alexander Calder's – also an American in Paris – wire sculptures which became a precursor to his acclaimed mobiles. Calder's metal line drawing gives us insight into a different approach to interpret Josephine Baker's performances by giving it to us in a different medium, however it is impossible to neglect the controversies and history that comes along with Baker's emphasized characteristics that are made prominent in Calder's sculptures. Calder was, for the majority, interested in capturing and preserving the movement and energy that Baker radiated when she gyrated on stage in what is called the ***Danse Sauvage***, but with his interest and experimentation comes deeply rooted, heavily racial and sexualized assumptions from the French culture which he failed to address into what can be interpreted as cultural appropriation. This essay is a detailed

discussion on the exploitation of the Black female body and how it was carried into mainstream society for Calder to use in his most well-known medium.

Avant Paris

Josephine Baker began her unmeasurable career not in Paris, but here in the United States where race also played an important part of her performance. She started off with smaller roles in vaudeville productions such as *Shuffle Along* (1922) and *Chocolate Dandies* (1920). Vaudeville, which is associated with the term minstrelsy, is a tragicomic performance based on the hegemonic dialectic of race relations. Minstrelsy emphasizes the exaggeration and distortion of cultural images. This can be interpreted as an intersection of racial desires based on mutual imitation of the **dominated** population by the **racially dominant** performers.[1] In other words, Blacks were imitated and represented in theatre by White people who painted their faces a literal black color and perpetuated stereotypes of minorities. This type of performance was very common well before the 1920's and most productions were created by White composers.



The entire company of *Shuffle Along:* Josephine is down front, second from right, a standout in taffeta and ruffled skirts—always a scene-stealer.

Figure 1 The entire company of Shuffle Along (1920)

Figure 2 Josephine Baker in Chocolate Dandies (1924)

However two composers changed the conversation of minstrelsies. Noble Sissle and Eubie Blake, both Black jazz composers for Broadway, created two vaudeville shows starting with *Shuffle Along* in 1922, which used an all-Black cast (Figure 1).[2] It may seem ironic for Black people to produce a show that parodies Black people using Black actors, but *it was supposed to be*. They hired the lightest-skinned, nearly white Black actors they could find in order to appeal to White audiences whilst reaping the satisfaction of a non-White show. Sissle and Blake stripped the very essence of the vaudeville and used its popular theme for their own gain. For *Shuffle Along*, Josephine Baker was actually considered to be too *dark* for the role, but her skill in comedic relief and dance stood strong during the 1922 tour, and at the end she was re-hired for a role in Sissle and Blake's *Chocolate Dandies* two years later. This is where the idea of Black blackface caricature is blown even more out of proportion as Josephine draped herself in an oversized plaid dress stamped with a bow on top, flopped on clown shoes and crossed her eyes at the crowd (Figure 2).[3] Such an act was a success.[4] Josephine's use of amplified stereotypes became a base for later performances. With experience in vaudeville and minstrelsy, her

consciousness of color is reinforced as psychological and theatrical aspect of her early performances. At the same time, she created a resource for her comic and primal dances that will soon flourish in France.

Un Paris pour Josephine

The year 1924 ended on a good note for Josephine Baker, but 1925 was an awe inspiring trump for the vaudeville star. In late 1924 Baker was graced with the opportunity to perform at a New York segregated nightclub called Cotton Club that offered Black performers for the White audience. It is in this setting that the Missouri native was "discovered" by a woman named Caroline Dudley Regan.[5] Caroline, the wife of an American embassy staff member in Paris, was in charge of putting together a musical group similar to that of *Shuffle Along*, but instead at the Théâtre des Champs-Elysées in the French capital. Being in Paris, she was aware of the burgeoning African inspired trends and followed suggestions given to the owner of the transformed music hall Théâtre, Rolf Maré, by the French painter Fernand Léger who himself exploited primitive styles[6] to hire a troupe of Black performers at the Champs- Elysées.[7] By January 1925, Josephine Baker left American soil and landed in the art capital of the world and began preparations for her historical theatric achievement later that year named *La Revue Nègre*.

Take note, the vaudeville style show *La Revue Nègre* would not show until the beginning of October in 1925. However, her rising popularity and anticipation paralleled with France's obsession with the exotic, inherited from the developed colonial narrative and capture. Within the time frame of January to October 1925, France fell ill to the effects of "jungle fever". Black Cupid shot her in the rear and everyone went mad with art inspired by the southern continent. In April 1925, France showed up all of Europe by hosting the International Exposition of Modern

Industrial and Decorative Art which was meant to display the modern decorative arts – coining the term "Art Deco" – of the Twenties that was mostly influenced by the idea of exoticism.[8]

Exoticism is a term used to describe an "otherness" whether in regards to culture that one is usually familiar with. During the exhibition, which ran until October 1925, designers, architects and artists all around Europe conceived mockups and birthed their fresh "contemporary" aesthetics at the Expo in the hopes of emulating a sense of exoticism through movements such as Cubism, abstract forms and materials that could be found natively in African settings. Aesthetics were characterized by geometric and symmetric compositions, which are reiterated in Calder's work just one year later. Raw materials and resources that were experimented with included shark and other animal skins or extensions like feathers, ivory, ebony, and lacquering for ceramic glazes. This movement of "borrowed" design in Paris was encouraged by the French government because it was a way for people to express the French nation's victories in colonizing foreign countries and evoke faraway places. This obsession with exoticism in the 1920s to the extent where it was pushed into mainstream design is not the first time the French had abused a culture, but such appropriation became the basis of one of Josephine Baker's most notable works, *La Revue Nègre*, that debuted at the end of the year.

Figure 3 International Exposition of Modern Industrial and Decorative Art (1925)

Initially, Josephine Baker was hired for a small role in *La Revue*, but on the opening night of October 2, 1925,[10] the lead performer Maude de Forest, a well-known blues singer from the vaudeville industry, was too sick to perform, so Josephine was given the lead role. When the curtains rolled Josephine enlightened the French on her take of the country's new age exoticism. She danced with so much energy, poise and humor that people were instantly intrigued. In the last scene she personifies Fatou-gaye, the bewitched African mistress of the Pierre Loti's novel *Le Roman d'un saphi* (1881)[11] through the *Danse Sauvage* or "Savage Dance". With her dance partner Joe Alex, they blew the vaudeville tableaux to even bigger proportions[12]. In Figure 4, [13] you can see that Joe Alex wore nothing but an animal skin cloth around his waist, feathers in his hair to draw him closer to animalistic qualities, heavy strands of beads around his neck, and beaded bracelets around his wrists and ankles. Josephine, in the same fashion wore a short feathered skirt, feathered anklets and beaded necklaces against her bare breasted chest. Josephine is cartwheeled over his back as he takes a low broad stance which signifies the energetic and wild behavior of this skit and their ancestral descent.

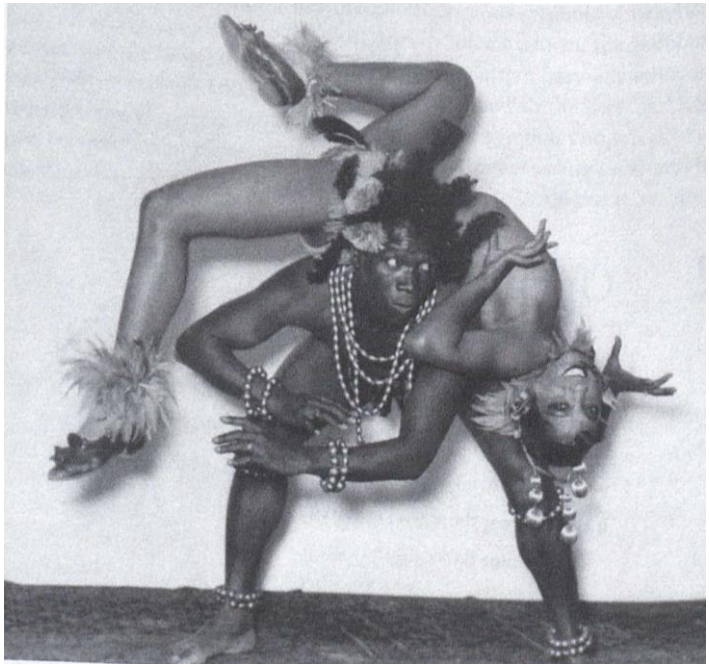


Figure 4 Josephine Baker and Joe Alex (1925)

This perception of people was African descent was nothing new to the Parisian psyche. It originated from French's grotesque use of self-given privilege to capture individuals of diversified nations during the 19th century. Such acts were justified for the sake of curiosity, thus

praised for exploitation through exhibitions like Jardin D'Acclimatation with subsequent lithographs and exposure of African women which are later exemplified by performers like Josephine Baker. The Jardin D'Acclimatation, or *Garden of Acclimation* was founded in 1860 in Paris with the original purpose of creating a zoo hybrid that combined urban planning with a scientific ambition. However, in less than 20 years of its opening, many events that were occurring at the Jardin would soon be under the context of colonial capture and exhibitions of diversified humans as human zoos. From 1871-1931, in the midst of *La Revue Nègre,* tribal groups from all over the world such as African Nubians, Ashanti's and Hottentots were exhibited at the Jardin. These types of attractions were an absolute Parisian success. Annual admissions increased from 830,000 to 1 million visitors in just one year.[14]

Exhibitions by the Jardin D'Acclimatation were by far extraordinary in their ability to profit off of hundreds of ethnic groups around the globe. However in the process, the French, along with other European countries who participated in this business, created an image of non-European peoples as primitive and savage communities that leaked into popular culture and were absorbed by visual and theatrical artists interested in the experimentation and evocation of exotic modern art. Notice in Figure 5[15], the Ashanti man and woman exemplify characteristics that were used by Josephine Baker and Joe Alex in *La Revue Nègre* such as the animal skin skirts, feather headdresses, bangles, necklaces, and the woman's bare chest. The man in the foreground and the men in the background exert their energy as if they are about to jump off of the page just as Josephine Baker jumps into action along Joe Alex's back.

Of her dance performance, André Davon, a theater producer described Josephine's opening night: "As she danced, quivering with intensity, the entire room felt the raw force of her passion, the excitement of her rhythm. She was eroticism personified. The simplicity of her emotions, her savage grace were deeply moving."[16] Josephine was able to identify France's curiosity and exaggerate it to limits that were unimaginable. She was even amazed by herself recalling that she was consumed in a "trance-like state of ecstatic improvisation."[17] Josephine Baker was highly aware of the racial differences that are portrayed in theatre and the responsibility that comes with portraying human attraction.

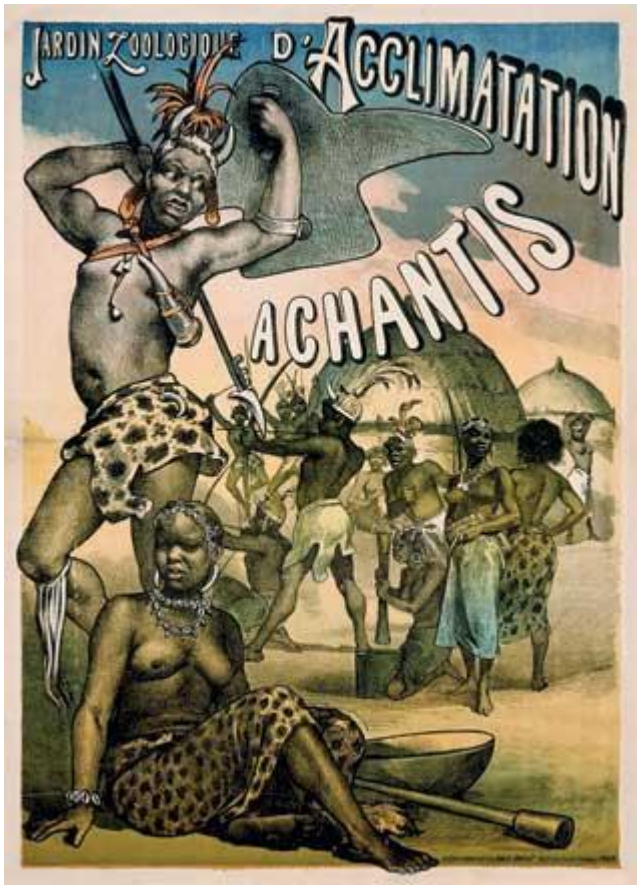


Figure 5 Jardin D'Acclimatation: Achantis (1887)

Un Paris à la fois

By the end of 1925, notice that Alexander Calder hasn't even stepped foot on the ebony roads that Josephine has paved for the French Roaring Twenties. In the new year of 1926, we see Josephine Baker's persistent and ever growing popularity and the arrival the upcoming wire sculptor.

After the success of *La Revue Nègre,* Josephine began work on her next project called *La Folie du Jour* in 1926 at the renowned music hall in Paris, Folies Bergère. Music halls at this

time were associated with the display of the unclothed female body. And the Folies Bergère was famous for its stage sets, costumes, and *brevity* of the costumes. The World Magazine comments on the Folies' use of nudity saying that Josephine doesn't wear more than a handful of diamonds on her which is the requirement of the Folies Bergè[18] and is reflected in Josephine's ground-breaking performance**.** As seen before, Josephine is not shy in front of the camera or an audience. In *La Folie du Jour*, her execution is so amazing that it's the only thing the show is remembered for.[19] Strapped in a band of rubber bananas, spiraling jewelry, bare breasted beaded necklaces, and bangles from head to toe, Josephine swung her hips, twisted her arms, and shook the phallic fruit from front to back until your head pulled a 180 degree turn. She was wilder than ever. You may have thought she came up with the term bootylicious, because her rump and her movements were idolized by more eyes than you can think of.

The idea of gawking at a Black woman's backside is nothing new, in fact a well-known case of a wondering eye refers to a young South African woman named Saartjie Baartman (1789-1815) with a very unique physique. By 1805, she had been sold into slavery to work in Cape Town, South Africa by Dutch colonist Pieter Willem Cezar, where she would also be given the Dutch diminutive name of "Sarah". In 1810, Saartjie "signed" a contract with an Englishman, William Dunlop to work as a domestic worker in England and as an entertainer with a return to her home country 5 years later. The allegations that Saartjie signed this willingly are questioned because, being from a cultural group that did not write or keep hard copy records, Saartjie was illiterate. Also, her seller Cezar was suspected to be in debt, using Saartjie as a ploy to generate income. Saartjie was then shipped to England, and then France to be shown as a human attraction where she was kept under poor conditions and little pay.[20] Saartjie's physique included a large buttocks, breasts, and genitals which were even more exaggerated in caricature and forcefully

gawked at in person by White spectators. These coerced performances branded her with the name “Hottentot Venus”. *Hottentot* referring to a slur the KhoiKhoi people in the Eastern Cape of South Africa, and *Venus* which refers to the Roman goddess of love. Unfortunately, shoe would never leave Paris, as she died five years after leaving Cape Town for Europe. She died at the age of 25. After her passing, her remains found their way in the hands of naturalist George Cuvier who ended up dissecting her body. Her brain and genitals were preserved to prove the African savage inferiority, and her Saartjie’s body was boiled to the bone. Her skeleton and body cast was displayed in France up until 1976. Taking advantage of all elements of Black women such as Saartije Baartman is just one example of the French’s use of power and role in the capture mentality. The foundation of the colonial narrative has been created with a *colonizer,* the White gaze coded as male as we see in France, and the *colonized*, the Black body coded as female,[21] which in the case of 1926, is Josephine Baker. But in the latter’s case, she swallowed the narrative whole. She shook it. She rocked it. And she **owned** it.

Figure 6 Josephine Baker in Berlin, Germany (1929)

Figure 7 Saartjie Baartman Caricature circa 1810

Baker was so sexually influential that the *Mercure de France* published a 1,000 word analysis of Josephine Baker's dances in *La Folie du Jour* written by André Rouverge: "*La banane a-t-elle un sens symbolique obscene? La lingham de certains gris-gris- est-il ici rapport?" The banana has a sense of obscene symbolism? The lingham here, is it money?"*[24] Rouverge pointed out the obvious elephant in the room as Josephine rhythmically dangles the symbolic male parts in comparison with voodoo charms with her vaudeville antics. He later says "*This girl has the genius to let the body make fun of itself. Her movements go from one extreme to the other.*[25] In September of 1926, artist e.e. cummings described her entrance into *La Folie du Jour* in *Vanity Fair*: "*She enters through a dense electric twilight walking backwards on hands and feet, as a creature neither infrahuman nor superhuman but somehow both: a mysteriously unlikeable Something, equally nonprimitive and uncivilized..."*[26] Josephine Baker auspiciously adapted the talent of song and dance she acquired from minstrel repertoire, modified and transformed these acts to address Black stereotypes, and geared it towards a white French audience. Her mix of vaudeville routines and use of comic timing, are combined with primitivism and sexual exploitation that is established a year earlier with *La Revue Nègre.*

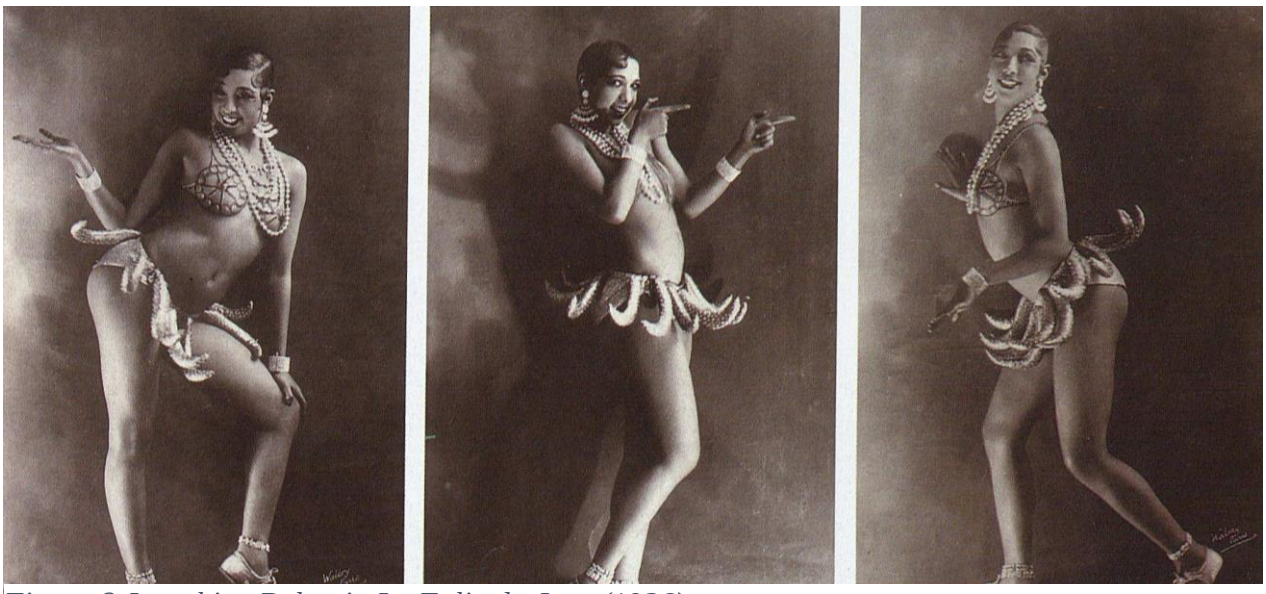


Figure 8 Josephine Baker in La Folie du Jour (1926)

At this same time we have seen the arrival of the wonderful and equally magnificent Alexander Calder. Before the Parisian quest, Calder had been an art student in the Art Students' League producing works in various mediums. And in late June of 1926, Calder set off on his journey to Europe, arriving in Paris by July 24, 1926[29] where he would soon solidify one of his most recognizable medium with one of the most recognizable women in France.[30] By this time Josephine had already completed two extravagant, risqué and humorous shows and claimed her place as the grand Black superstar of Paris. Given there aren't any physical records of Calder seeing Josephine Baker in person for example at her *La Revue Nègre* or more recently *La Folie du Jour* – Calder even claims to have never seen her beautiful body either[31]– however, the chance of Calder missing her face in the media is quite slim. Calder spent time in the Paris nightclub district Montparnasse where celebrities were independent women who were unafraid to flaunt their sexuality and engage with the French's romance with Americans[32], just as Baker had been doing since two years prior. In short, Josephine Baker was *everywhere.*

Figure 9 Alexander Sandy Calder (1927)

Calder et les Josephine's

By August of 1926 in the new European atmosphere, Calder opened up a studio on 22 rue Daguerre in Paris. Calder was making sculptures out of the raw materials woods and metal wire from a hardware store in the city.[33] He made several figurines and objects out of these two mediums prior to working on Josephine Baker, but it wasn't until a friend named Clay Spohn visited that studio, saw what Sandy had made, and said "Why don't you make them completely out of wire?" Calder accepted this suggestion and with it he created, the very first, fully realized wire sculpture named *Josephine Baker I.*[34]

Standing at a little over one feet tall, the first wholly wire sculpture shows the legendary performer with mouth wide open bellowing out sound; her hands raised in the air full of expression. Her spiraling breasts point upwards and her stomach gives you the sense that you've found the source of her constant and erratic motion. Her feet, arms, and ears are decorated in bangles and hoop earrings, just like in her *La Revue* performance. Notice that she – the sculpture – is mounted to a wooden block that leaves her frozen in this position, quite contrary to the real Josephine Baker who flings her vector arms in all directions. The next year in 1927, Calder doubles the amount of wire sculptures he makes of the Ebony Venus[36] by making two new ones titled *Josephine Baker II* and *Josephine Baker III* respectively. Just like Baker blowing standards to

Figure 10 – Josephine Baker I (1926)

new proportions, Calder blows his sculptures up to higher proportions. From *Josephine Baker I* to *Josephine Baker III,* Calder added twelve inches in length to every sequential statue. This could be representative of her ever exponentially growing fame from the time Calder realized of her existence to the time of the latest sculpture. In 1927, the Chicago Defender declares that Josephine has "completely captivated Paris…she reigns supreme."[37]

Figure 11 – Josephine Baker II (1927)

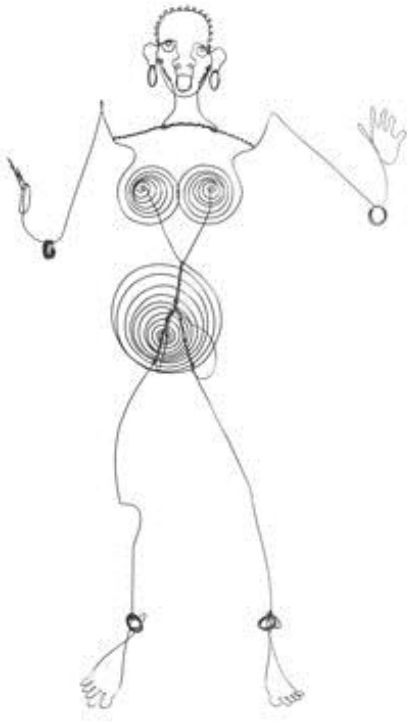


Figure 12– Josephine Baker III (1927)

Another additive of *II* and *III* are their releases from the wooden mount. Instead of being pulled down by gravity, the newest two sculptures are suspended, lifted, and made free by being hung by a small thread from the ceiling. Her toes just barely grace the floor because she is constantly moving. This leaves the metal body free to express the energy and kinetic dance that Josephine has made so well-known. *Josephine Baker IV* follows the same convention of a performer in action with tight coiled breasts, belly and bangles. In *IV*, her arm movements are

even more limber and viscous and it's almost as if Calder captured a snapshot of Baker mid-dance, her hips swaying to the right with one foot off the ground.

But less not forget what that metal body represents. These *Josephine's* represent the increasing impression that Black culture has on the French and those inspired by the French (given that Calder is an American). So when we look at these sculptures, for example *Josephine Baker III*, we *know* it's of a Black woman partially because of the real-life person who inspired it and partially because of the primitive stereotypes perpetuated on that Black woman's body such as the emphasis on her exposed breasts and body jewelry. Calder, I'm sure aware of this inquiry, challenges us to question those conventions that are automatically fixed in our minds.[38]

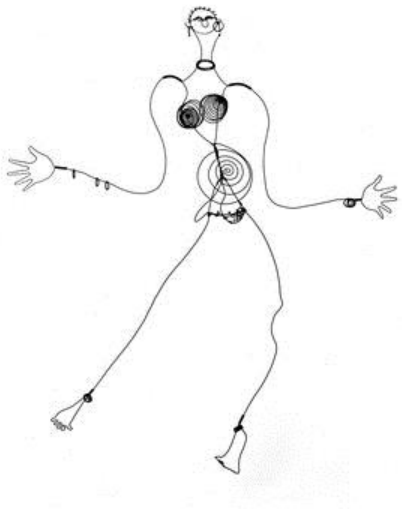


Figure 13 – Josephine Baker IV (1928)

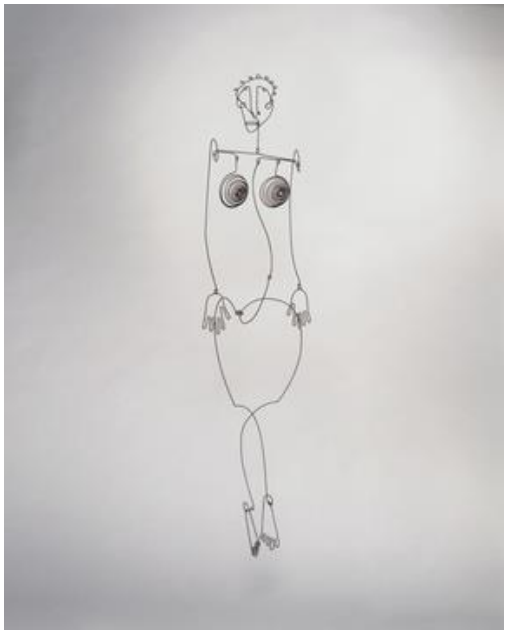


Figure 14 – Aztec Josephine Baker (1929)

Up until this point, we've seen how Calder uses line and arrangement to express Josephine Baker's movement. His last sculpture of her uses the same medium, but conveys a completely different message. Calder's final statue of the entertainer, *Aztec Josephine Baker*, shows a more elegant, sweeping and somber line, one without sporadic energy. Her mouth isn't open pushing

out a melodic howl, and her belly no longer travels in concentric circles. Her limbs cease to become slinging rhythmic rays.

In fact, her legs are crossed which shows constraint, much more than what this figure had in *Josephine Baker I*. In this figure, Josephine Baker seems deflated[39]. Less, does Baker represent the wild, savage, and out of control Black girl because it had been washed, bleached and tamed by the French social eye. The French chose her as the public ambassador or "Queen" for the French colonies, but towards the end of the Roaring Twenties that position was slowly wiped away. In 1931, The New York World Telegram wrote about the whitening of Josephine Baker called *Queen, Where is Yo' Kink?* saying: "Josephine Baker, elected Queen of the French Colonies, principally because Frenchmen, by any stretch of the imagination can scarcely picture Harlem as a French overseas….The protests are generally based on three things – that Josephine is a native of Harlem and Harlem is not a French colony…that Josephine cannot speak French or any of the native African dialects, and finally…that Josephine has taken the kinks out of her hair and oiled it as smooth as a Caucasion's.[40]" *Aztec Josephine Baker* represents that once spongey, absorbent and springy dancer of savages alike, who has now been wrung out and hung to dry.

Qu'est-ce que tout cela veut dire?

What does it mean for Calder to use the Black body? Is it appreciation? Is it exploitation? Is it ignorance? I like to think it's a mixture of all of that which leads to the idea of cultural appropriation. Cultural appropriation is the use of fundamental elements of one culture, used by someone outside of that culture. And to add on, it's the use of that culture without fully understanding or acknowledging all of the conventions that come along with that culture. For example, Calder uses the coded Black female body of Josephine Baker to create five wire

sculptures that are meant to iterate her movement in dance, but along with these sculptures carries the brutal and inhumane exploitation of other women similar to her. When Alexander Calder created this series of Josephine Baker statues, which would be a precursor to his mobiles, more meaning comes along with that Black body besides her movement, regardless of the fact that it's Josephine Baker dancing. Female Blackness comes with a long and abusive history of sexual desires, fetish, and forced submissiveness that Josephine Baker takes responsibility of in her performances and later in life with her activism for Black people, and I expect the same for Calder or any White artist who uses the Black body. Josephine Baker was allowed full agency of the way she represented herself and how she was displayed, while on the other hand Saartjie had absolutely no control or say in where she was allowed to show her body during performance nor after she died. The role of Saartjie was used to set a standard and an image of African women to the European eye. Josephine Baker snatched it back with a mighty grip, but Alexander Calder, along with other artists of the 1920's, grabbed it away from the Black woman once more. With any piece of art, it is crucial to address all aspects, pathways and dynamisms of that body or else it cannot be fully appreciated. If you want to use the Black body, you must be willing to fight for the Black body and all of its history.

Endnotes

Avant Paris

1. Jules-Rosette, Bennetta. *Josephine Baker in Art and Life: the Icon and the Image*. Urbana: University of Illinois Press, 2007, 56.
2. **Figure 1**: Baker, Jean-Claude, and Chris Chase. *Josephine: the Hungry Heart.* New York: Random House, 1993.
3. **Figure 2**: compilation by Bryan Hammond based on his personal collection; theatrical biography by Patrick O'Connor, and Bryan Hammond. *Josephine Baker.* 1st pbk. ed. Boston, Mass.: Little, Brown, 1988, 24.
4. Jules-Rosette, *Josephine Baker in Art and Life*, 58.

Un Paris pour Josephine

5. Tournès, Ludovic. *New Orleans sur Seine: Histoire du jazz in France.* Paris: Arthème Fayard, 1999, 26-29.
6. Hal Foster ... [et al.], and Hal Foster. *Art since 1900: Modernism, Antimodernism, Postmodernism.* London: Thames & Hudson, 2004, 206.
7. Camfield, William A. *Francis Picabia: His Art, Life, and Times.* Princeton: Princeton University Press, 1979, 137.
8. "Art Deco: The 1925 Paris Exhibition." *Http://www.vam.ac.uk/*. Web. 6 May 2016.
9. **Figure 3**: Color woodblock poster for the Paris 1925 Exhibition, by Robert Bonfils for Imprimerie Vaugirard, Paris, France, 1925. Museum no. E.1200-1925. © Victoria and Albert Museum, London
10. Jules-Rosette, *Josephine Baker in Art and Life*, 45.
11. Sharpley-Whiting, T. Denean. *Black Venus: Sexualized Savages, Primal Fears, and Primitive Narratives in French.* Durham, N.C.: Duke University, Press, 1999, 91-94.
12. Jules-Rosette, *Josephine Baker in Art and Life*, 47.
13. **Figure 4:** Ibid, 48.
14. "Des Spectacles Ethnographiques." *Http://www.jardindacclimatation.fr/*. Web. 6 May 2016. De 1877 à 1931, le Jardin d'Acclimatation expose des groupes originaires de contrées lointaines. Ces manifestations suscitent hélas un vif engouement.
15. **Figure 5:** Ibid.
16. Baker, Josephine and Jo Bouillon. *Josephine.* Trans. Mariana Fitzpatrick. New York: Harper Row, 1977. (Originally published as *Joséphine* [Paris: Robert Laffont—Opera Mundi, 1976].), 51.
17. Ibid.

Un Paris à la fois

18. De Vidal Hunt, Carl. "How an Up-to-Date Josephine Won Paris." *The World Magazine* 1 Sept. 1927. Web.
19. Compilation by Bryan Hammond based on his personal collection; theatrical biography by Patrick O'Connor, *Josephine Baker*, 39.

20. Henderson, Mae G. "Josephine Baker and La Revue Negre: From Ethnography to Performance." *Text & Performance Quarterly*23.2 (2003): 107-133. *Communication & Mass Media Complete*. Web. 6 May 2016.
21. "Sara “Saartjie” Baartman | South African History Online". *Sahistory.org.za*. N. p., 2016. Web. 11 May 2016.
22. **Figure 6:** "American-Born Cabaret Singer and Dancer Josephine Baker Performs,...".*Getty Images*. N. p., 2016. Web. 11 May 2016.
23. **Figure 7:** Sartjee. The. Hotentot Venus : [estampe]. Bibliothèque nationale de France, département Estampes et photographie. Appartient à : [Recueil. Collection de Vinck. Un siècle d'histoire de France par l'estampe, 1770-1870. Vol. 70 (pièces 9180-9301), Restauration et Cent-Jours].
24. Compilation by Bryan Hammond based on his personal collection; theatrical biography by Patrick O'Connor, *Josephine Baker*, 40.
25. Ibid, 42.
26. "Josephine Baker as She Is; An Analysis of the Revue." The Chicago Bee [Chicago] 11 Sept. 1926. Print.
27. **Figure 8**: compilation by Bryan Hammond based on his personal collection; theatrical biography by Patrick O'Connor, *Josephine Baker*, 57.
28. **Figure 9:** "Photobiography." *Calder.org*. Web. 6 May 2016. Portrait of Calder, c. 1927 Photograph by Peter A. Juley & Son
29. "Chronology." *Www.calder.org*. Web. 6 May 2016. 24 July: Calder leaves England, taking the 10 a.m. train from Victoria Station to New Haven and the ferry to Ville de Dieppe in France. He arrives in Paris and calls on Trube's father at the Hôtel de Versailles, 60 boulevard de Montparnasse. [Trube] had written his dad to look out for me. So I got a room here at 35F and am on the 7th floor with a French window that gives fine light and air and a red rug and brown wallpaper that would knock your eye out. Also an upright piano. (CF, Calder to parents, 26 July)
30. James Johnson Sweeney, "Introduction," in *Alexander Calder*, 1951, 4.
31. Hayes, Margaret Calder. *Three Alexander Calders: A Family Memoir*. With an introduction by Malcolm Cowley. Middlebury, VT: Paul S. Eriksson, 1977, 285.
32. Miró, Fundació Joan. *Early Paris Days. Calder.* Barcelona: Banco Bilbao Vizcaya, 1997. 175. Print.
33. Calder, Alexander, Jean Lipman, and Whitney Museum of American Art. *Calder’s Universe.* New York: Viking Press in Cooperation with the Whitney Museum of American Art, 1976, 233.
34. Ibid.
35. **Figure 10 -13** "CALDER FOUNDATION | WORK | BY LIFE PERIOD". *Calder.org*. N. p., 2016. Web. 11 May 2016.
36. Marter, Joan. *Alexander Calder*. Cambridge: Cambridge University Press, 1991, 60.
37. "Josephine Baker Tightens Her Hold on Affections of Paris." The Chicago Defender [Chicago] 28 May 1927. Print.
38. Zabel, Barbara Beth, and Alexander Calder. *Calder's Portraits: a New Language.* Washington, D.C.: Published in cooperation with Rowman & Littlefield Publishers, 2011, 51
39. Ibid.
40. "Queen, Where Is Yo' Kink?" *NY World - Telegram* [New York] 3 Apr. 1931. Print.

Bibliography

"American-born Cabaret Singer and Dancer Josephine Baker Performs,...".*Getty Images*. N. p., 2016. Web. 11 May 2016.

"Art Deco: The 1925 Paris Exhibition." *Http://www.vam.ac.uk/*. Web. 6 May 2016.

"CALDER FOUNDATION | WORK | BY LIFE PERIOD". *Calder.org*. N. p., 2016. Web. 11 May 2016.

"Chronology."*Calder.org*. Web. 6 May 2016.

"Des Spectacles Ethnographiques." *Http://www.jardindacclimatation.fr/*. Web. 6 May 2016. De 1877 à 1931, le Jardin d'Acclimatation expose des groupes originaires de contrées lointaines. Ces manifestations suscitent hélas un vif engouement.

"Josephine Baker as She Is; An Analysis of the Revue." The Chicago Bee [Chicago] 11 Sept. 1926. Print.

"Josephine Baker Tightens Her Hold on Affections of Paris." The Chicago Defender [Chicago] 28 May 1927. Print.

"Photobiography." *Www.calder.org*. Web. 6 May 2016. Portrait of Calder, c. 1927 Photograph by Peter A. Juley & Son

"Queen, Where Is Yo' Kink?" *NY World - Telegram* [New York] 3 Apr. 1931. Print.

"Sara "Saartjie" Baartman | South African History Online". *Sahistory.org.za*. N. p., 2016. Web. 11 May 2016.

Baker, Jean-Claude, and Chris Chase. *Josephine: the Hungry Heart.* New York: Random House, 1993.

Baker, Josephine and Jo Bouillon. *Josephine.* Trans. Mariana Fitzpatrick. New York: Harper Row, 1977. (Originally published as *Joséphine* [Paris: Robert Laffont—Opera Mundi, 1976].)

Calder, Alexander, Jean Lipman, and Whitney Museum of American Art. *Calder's Universe.* New York: Viking Press in Cooperation with the Whitney Museum of American Art, 1976, 233.

Compilation by Bryan Hammond based on his personal collection; theatrical biography by Patrick O'Connor, and Bryan Hammond. *Josephine Baker.* 1st pbk. ed. Boston, Mass.: Little, Brown, 1988.

De Vidal Hunt, Carl. "How an Up-to-Date Josephine Won Paris." *The World Magazine* 1 Sept. 1927. Web.

Hayes, Margaret Calder. *Three Alexander Calders: A Family Memoir*. With an introduction by Malcolm Cowley. Middlebury, VT: Paul S. Eriksson, 1977.

Henderson, Mae G. "Josephine Baker and La Revue Negre: From Ethnography to Performance." *Text & Performance Quarterly*23.2 (2003): 107-133. *Communication & Mass Media Complete*.

James Johnson Sweeney, "Introduction," in *Alexander Calder,* 1951.

Jules-Rosette, Bennetta. *Josephine Baker in Art and Life: the Icon and the Image.* Urbana: University of Illinois Press, 2007.

Marter, Joan. *Alexander Calder.* Cambridge: Cambridge University Press, 1991.

Miró, Fundació Joan. *Early Paris Days. Calder.* Barcelona: Banco Bilbao Vizcaya, 1997. 175. Print.

Sartjee. The. Hotentot Venus : [estampe]. Bibliothèque nationale de France, département Estampes et photographie. Appartient à : [Recueil. Collection de Vinck. Un siècle d'histoire de France par l'estampe, 1770-1870. Vol. 70 (pièces 9180-9301), Restauration et Cent-Jours].

Sharpley-Whiting, T. Denean. *Black Venus: Sexualized Savages, Primal Fears, and Primitive Narratives in French.* Durham, N.C.: Duke University, Press, 1999.

Tournès, Ludovic. *New Orleans sur Seine: Histoire du jazz in France.* Paris: Arthème Fayard, 1999.

Zabel, Barbara Beth, and Alexander Calder. *Calder's Portraits: a New Language.* Washington, D.C.: Published in cooperation with Rowman & Littlefield Publishers, 2011.