

Negro in the art of Homer and Eakins

Bobbs-Merrill - Eakins, Race, and Ethnographic Ambivalence on JSTOR



Description: -

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Japan -- Antiquities

Yayoi culture

Jōmon culture

Breast -- Cancer

Eakins, Thomas, -- 1844-1916.

Homer, Winslow. negro in the art of Homer and Eakins

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Nihon kodai shi no tabi -- 2

Bobbs-Merrill reprint series in Black studies -- BC-164 negro in the art of Homer and Eakins

Notes: Reprinted from The Massachusetts Review, Vol. VII, No. 1, Winter, 1966, pp. 105-120.

This edition was published in 1975



Filesize: 38.48 MB

Tags: #The #Harlem #Renaissance: #George #Schuyler #Argues #against

The Negro in the Art of Homer and Eakins on JSTOR

It is one of only a few works in his oeuvre devoted entirely to an African-American theme, and unlike most of the others, it takes place in an interior. Your average Aframerican no more resembles this stereotype than the average American resembles a composite of Andy Gump, Jim Jeffries, and a cartoon by Rube Goldberg.

Thomas Eakins

In addition, Eakins produced a number of large paintings that brought the portrait out of the drawing room and into the offices, streets, parks, rivers, arenas, and surgical amphitheaters of his city. This content downloaded from 170.

Eakins, Race, and Ethnographic Ambivalence on JSTOR

University of California Press, 2000. The federal policy of Reconstruction, instituted immediately after the Civil War to foster the integration of freed slaves into the national polity, had been formally rescinded just the year before.

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For 1888, Eakins painted the sitter wearing the same evening dress in which he had seen her at a party. The dean of the Aframerican literati written by and about Negroes that could not have been written by whites.

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