
Aaron Douglas book. Read reviews from world’s largest community for readers. Aaron Douglas (1899-1979) is the leading visual artist of the Harlem Renaissance. He was the first African-American to explore modernism and to reflect African art in his paintings, murals, and illustrations. His work is a vivid record both of his achievement and of the distinctive imprint of the Harlem Renaissance upon American culture. This exploration of Douglas’s life and career offers a comprehensive look at his work and its impact on the Harlem Renaissance.

Aaron Douglas was a major figure in the Harlem Renaissance, painting beloved murals and doing the illustrations for two important African-American magazines of the time. Jacob Lawrence. Quick view Read more. Æ Beauford Delaney’s paintings led the Harlem Renaissance, and the explorations of the American Georgia O’Keeffe, Alfred Stieglitz, and later abstractionists. Do Not Miss. American Art. My Books. Edit. Aaron Douglas, Art, Race and the Harlem Renaissance. This edition published in 1996 by Univ. P. of Mississippi. Classifications. Illustrations & book jackets Douglas collaborated with many important Harlem Renaissance writers, including Langston Hughes and Claude McKay. His dust jackets for books vividly captured the spirit of the time and spread his signature style of flat, silhouetted figures combined with fractured space and a monochromatic palette. Many of these dust jackets are shown together for the first time in this exhibition. Douglas’s best-known collaboration was for James Weldon Johnson’s God’s Trombones: Seven Negro Sermons in Verse (1927), for which he created seven paintings, brought back together for... Æ Aaron Douglas: Art, Race, and the Harlem Renaissance. Jackson: University Press of Mississippi, 1995. Lewis, David L. When Harlem was in Vogue. Aaron Douglas (1899-1979) is the leading visual artist of the Harlem Renaissance, the first African-American to explore modernism and to reflect African art in his paintings, murals, and illustrations. For Douglas, the movement was a special expression of African-Americanism that should be screened from the influence of white culture. Even though white patrons gave generous support, Douglas regarded the Harlem Renaissance as a rare and exceptional black movement and struggled to maintain its clear identity. This exploration of Douglas’s life and career is filled with reproductions of his art.