



MOSES was carved from Indiana limestone by 28-year-old Negro Artist Macon Perkins. He carved it three years

ago during his spare time while running a newsstand at 37th Street and Indiana Avenue in Chicago. Price: \$150.



HEAD was done by Richmond Barthé, 45, of New York, whose critics rank among the best living U.S. sculptors.

NEGRO THEIR WORKS WIN

The paintings and sculptures shown on these pages are interesting not because they were done by Negroes but because they represent some of the best works turned out by American artists today.

From early colonial days Negro artists have practiced the profession of painting. In the late 1700s and early 1800s Joshua Johnson, a slave in Baltimore, made such skillful portraits that for years several of his pictures were falsely attributed to the famous early American portraitist, Benjamin Peale. Other good Negro artists of the 19th and early 20th centuries were forced to turn to Europe for opportunity and recognition. They avoided painting Negro subjects, partly as an escape and partly because few people were interested in them. Finally, in the mid-20s, Negro artists began to paint and write about themselves. Their work began to take on vigor and validity it had lacked. The



HEAD OF A BOY is by Elsie Bishop, 35, Howardson College graduate, who works at Museum of Modern Art.



CHESTER was done by Sargent Johnson, 56, who has won many art prizes in California, where he now lives.

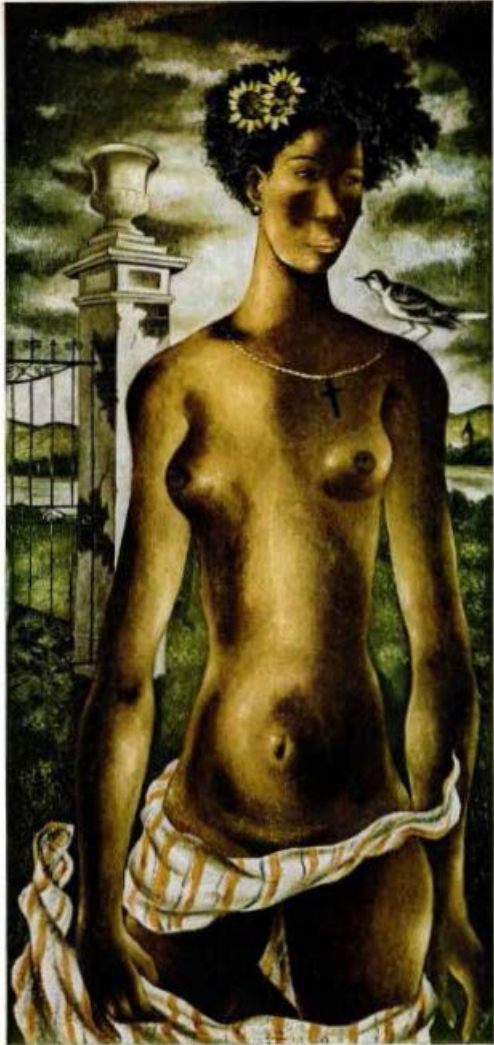
ARTISTS TOP U.S. HONORS

annual exhibits sponsored by the Harmon Foundation in New York between 1928 and 1935 encouraged the development of Negro artists, and in 1934 the founding of the Federal Art Project gave jobs and exhibits to Negroes who had never before had an opportunity to show their talent.

Last winter the greatest Negro art show ever assembled was exhibited at the Albany Institute of History and Art. Later the exhibit was shown at the Brooklyn Museum where it moved on to the Rhode Island School of Design in Providence. The works done by Negroes today represent every style, ranging from the powerful realism of John Wilson to the new famous semi-abstracts of Jacob Lawrence. The artists concern themselves largely but not exclusively with Negro subjects. Some of them rank among the most successful of contemporary artists and their works are owned by many museums.



DRAPED HEAD is by 35-year-old William E. Artis of New York. Artis studies and lectures on ornate art.



SOUTHERN GATE is by Eldzier Goins, 30, of Chicago, who has won prizes at Chicago Art Institute. Here

he painted a young Negro girl with a mockingbird on her shoulder against a background symbolizing the old South.



INTERIOR is by Jacob Lawrence, 26, of Brooklyn, whose attendance permits have been bought by 121 N. museums. He painted this scene from imagination while

travelling through the South on a Rosenfeld Fellowship. When he got out of the Good Guard this spring, Lawrence was awarded a \$2,500 Congressional Fellowship.



JOHN BROWN GOING TO HIS HANGING is one of many historical subjects by the 30-year-old

painter, Norman Rockwell. One of his canvases received honorable mention at the Carnegie Institute in 1938.



FACTORY WORKERS is by Norman Rockwell, 30, who works for the New York Department of Welfare.



MOUNT CALVARY is part of a biblical series which William H. Johnson, 64, of New York City has been working on since 1940. Here he shows a Negro interpretation

tion of the Crucifixion, with Jesus himself at the traditional foot. There worshipping Christ. Formerly a religious painter, Johnson now prefers to paint simple pictures.



MOTHER AND CHILD is by John Wilson, 26, who was attending to Boston Museum of Fine Arts school.



BAPTIZING DAY was painted in New York by 26-year-old Fulton Stearns from memory of childhood

days in Virginia where he was born. Stearns took place in Spots Creek near his home town of White Water.