



Making Race: Modernism and "Racial Art" in America (McLellan Endowed Series)

Jacqueline Francis

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Most American audiences in the interwar period disapproved of figural abstraction and held modernist painting in contempt, yet the critics who first expressed appreciation for Johnson, Kuniyoshi, and Weber praised their bright palettes and energetic pictures--and expected to find the residue of the minority artist's heritage in the work itself. Francis explores the flowering of racial art rhetoric in criticism and history published in the 1920s and 1930s, and analyzes its underlying presence in contemporary discussions of artists of color. *Making Race* is a history of a past phenomenon which has ramifications for the present.

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