As Black History Month is wrapping up, one might consider visiting the Nasher Museum of Art at Duke University. There one will find 42 works of art by the African-American jazz modernist Archibald John Motley Jr. Born in 1891 in New Orleans, Motley is considered a master of the black urban landscape of the early 20th century, yet is virtually unknown to the public. He is on the cusp of recreating the materialism in Western images of West Africa often depict the cultural experience.

The annual two-course Ghana Project 2014. The goal is to find young African is on the cusp of recreating the materialism in Western images of West Africa often depict the cultural experience.

Although few would believe that someone who is on the cusp of recreating the materialism in Western images of West Africa often depict the cultural experience.

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Tim’m West headlines LGBTQIA event
Spoken word artist, singers and rappers celebrate true COLORS

By Alexandria Glenn
1000 word stories

On Monday, Feb. 11, Tim’m T. West, a local spoken word artist, along with other special guests, visited N.C. Central University for the lesbian, gay and bisexual, transgender, questioning, interest and allied LGBTQIA week.

The week’s events were organized by members of the on-campus LGBTQIA support group Creating Open Lives for Real Success (COLORS).

COLORS is dedicated to creating a safe equitable community for all,” said Destiny Sutton, COLORS president.

B.N. Duke Auditorium was crowded with students as West and the special guests delivered a spoken word performance.

West, Strength, Courage, Wisdom,” shared LGBTQIA issues, the culture of masculinity and fighting the HIV/AIDS epidemic. Sutton said having West on campus was a great way to kick off the week.

West kicked off the show with song “Pull Moon” and others. Then he explained the inspiration for his act’s name.

People would gather on the porch because it was a place where country folk could find themselves without conform,” he said.

Here on the stage, we as performers, can come together with all different types of genres of music and express ourselves.

It is important to note, however, that his works do not represent Motley’s own community.

He depicted both an executive, urban black culture that has little resemblance to the conventional and marginalizing, unexplored images of black Southerners popular in the cultural eye.

It is important to note, however, that his works do not represent Motley’s own community.

He was part of the altoid, elite black community of Chicago in the early 20th century.

He studied at the Art Institute of Chicago from 1914 to 1919, where he learned—saw and beyond— the rules of color and composition.

He had fun with that—pushing and pulling with color and composition,” said Richard Powell, curator at the Nasher Museum.

Powell said Motley’s paintings were sometimes controversial because they showed major issues of the time, such as racism and the economic struggle of the black community.

He said Motley pushed beyond traditional notions of representation, and was ahead of his time in his use of color.

After graduation, Motley worked as a waiter on Chicago. “Barbeque” by Archibald Motley, c. 1934.

WEDNESDAY, FEBRUARY 26, 2014
Campus Echo

By Kendrick Moore
1000 word story

which capture everyday African American life and culture in the early 1900s, including the jazz nightlife scene.

The exhibit displays work from 1919-1960 and reveals a nightlife scene.

and culture in the early 20th century.

Museum.

Achibald Motley, known as Bronzeville.

Motley was ahead of his time in his use of color.

Motley’s works are known to be controversial because they showed major issues of the time, such as racism and the economic struggle of the black community.

The artist was part of the altoid, elite black community of Chicago in the early 20th century.

In Chicago, Motley lived in a predominantly white neighborhood near a few blocks from the black community known as Bronzeville.

His study of urban black life and culture, including black elites and southern black immigrants occupied Jim Crow.

Motley went on to win a Guggenheim Fellowship, which enabled him to study abroad in France from 1925 to 1926.

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After graduation, Motley worked as a waiter on trains—where his father was a porter—to make ends meet.

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