

Alain Locke and African Art

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It is a reasonably well-known fact that African Art entered the United States in force, as it ^{entered} did Europe, in the nineteenth century wake of missionizing and exploring. Ethnographic museums such as that of the University of Pennsylvania and the American Museum of Natural History were fairly early recipients of a variety of artifacts from various parts of Africa. Later, the famous ethnographic forays of Torday and of Frobenius were studied with interest by American ethnographers. *erband*

It is safe to say, however, that awareness of African Art as an illustration of anything other than primitive and exotic activity only followed the acceptance of modern art as exemplified in the School of Paris. In spite of the Armory Show, or perhaps because of it, the earliest American concern with African Art as art post-dates World War I.

It was probably best signaled by the large collections of African objects assembled in the early twenties by Albert C. Barnes to join the large collection of modern French painting he had collected--some would say accumulated--at Merion, Pennsylvania. Barnes's original mentor and guide in