

Works selected by THE TROUT GALLERY

I: “Close our ranks shoulder to shoulder”: Recruiting Black Soldiers in World War I

1. Howard Chandler Christy (1872–1952)
Americans All! Victory Liberty Loan, 1919. The Trout Gallery. Color lithograph. Museum purchase with funds from the Friends of The Trout Gallery, 2020.1.

2. Edward George Renesch (1879–?)
True Blue, 1918. Color lithograph. The Trout Gallery. Museum purchase with funds from the Friends of The Trout Gallery, 2020.9.1, 2.

3. Edward George Renesch
Colored Man Is No Slacker, 1918. Color lithograph. The Trout Gallery. Museum purchase with funds from the Friends of The Trout Gallery, 2020.8.

II. Horace Pippin’s *Memoir of His Experiences in World War I*

4. Horace Pippin (1888–1946)
Memoir of His Experiences in World War I, ca. 1921. Manuscript; graphite and colored pencils on lined paper. Archives of American Art, Smithsonian Institution.

III: Victory over Aggression, Slavery, and Tyranny

5. Tichnor Bros.
United We Stand (Victory Series No. 306), 1941. Color offset-lithographic postcard. The Trout Gallery. Museum purchase with funds from the Friends of The Trout Gallery, 2020.10.

6. United States Government Printing Office (for Civil Defense)
This Is a V Home, 1942. Color offset-lithographic card on adhesive back paper. The Trout Gallery. Museum purchase with funds from the Friends of The Trout Gallery, 2020.4.

7. Francis Criss (1901–1973)
Help Bring Them Back to You! / Make Yours a Victory Home!, 1943. Color offset-lithograph. The Trout Gallery. Gift of Robert and Francisca Kan, 2006.6.47.

8. Alexander Liberman (1912–1999)
United We Win, 1943. Color offset-lithograph. The Trout Gallery. Gift of Robert and Francisca Kan, 2006.6.122.

9. David Stone Martin (1913–1992)
“above and beyond the call of duty” / Dorie Miller / Received the Navy Cross at Pearl Harbor..., 1943. Color offset-lithograph. The Trout Gallery. Museum purchase with funds from the Friends of The Trout Gallery, 2020.5.

10. Artist Unknown
Twice a Patriot!, 1943. Offset-photolithograph. The Trout Gallery. Museum purchase with funds from the Friends of The Trout Gallery, 2020.6.

11. Artist Unknown
Pvt. Joe Louis Says—We’re Going to Do Our Part..., 1941–45. Offset-lithograph. The Trout Gallery. Museum purchase with funds from the Friends of The Trout Gallery, 2020.7.

IV: The Double-V Campaign: Democracy at Home and Abroad

12. Charles “Teenie” Harris (1908–1998)
“Double V Girl”: Photomontage of young woman in dress and hat posing with Double V, ca. 1935–45. Modern pigment on paper print from vintage negative. Carnegie Museum of Art. Pittsburgh Heinz Family Fund, 2001.35.5822.

13. Charles “Teenie” Harris
Boxer Harry Bobo and Canada Lee holding up fingers in “Double V” sign..., ca. 1938–45. Modern pigment on paper print from vintage negative. Carnegie Museum of Art. Pittsburgh Heinz Family Fund, 2001.35. 9193.

14. Charles “Teenie” Harris
The Ink Spots, with James G. Thompson, Doc Wheeler, and Ken Bryan on right holding sheet music for “A Yankee Doodle Tan” with fingers signing V for victory, for Double V Campaign..., 1942. Modern pigment on paper print from vintage negative. Carnegie Museum of Art. Pittsburgh Heinz Family Fund, 2001.35.11056.

15. Charles “Teenie” Harris
Woman wearing plaid skirt and holding trophy, posed in front of mantle with poster reading “Wake up America!” for Double V campaign, ca. 1941–45. Modern pigment on paper print from vintage negative. Carnegie Museum of Art. Pittsburgh Heinz Family Fund, 2001.35.12486.

16. Charles “Teenie” Harris
Women holding posters sponsored by Pittsburgh Courier for Double V Campaign depicting soldier aiming gun at viewer inscribed “Line up,” in domestic interior, 1942–45. Modern pigment on paper print from vintage negative. Carnegie Museum of Art. Pittsburgh Heinz Family Fund, 2001.35.9781.

17. Charles “Teenie” Harris
Man, possibly Elder Beck, making V sign outside railroad station, possibly for Double V campaign, 1943. Modern pigment on paper print from vintage negative. Carnegie Museum of Art. Pittsburgh Heinz Family Fund, 2001.35.4317.

18. Whitehead and Hoag, Newark, NJ
Double Victory / Democracy / Abroad / At Home, 1942. Celluloid pin. The Trout Gallery. Museum purchase with funds from the Friends of The Trout Gallery, 2020.2.

19. Robert Morales and Kyle Baker
Truth: Red, White & Black; The Future. Part II of VII, January 2003. Private Collection.

20. Robert Morales and Kyle Baker
Truth: Red, White & Black; The Whitewash. Part VI of VII, June 2003. Private Collection.

V: *Mr. Prejudice*

21. Horace Pippin
Mr. Prejudice, 1943. Oil on canvas. Philadelphia Museum of Art. Gift of Dr. and Mrs. Matthew T. Moore, 1984.108.1.

Further Reading

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Carpenter, Stanford W. “Truth Be Told: Authorship and the Creation of the Black Captain America.” In *Comics as Philosophy*, edited by Jeff McLaughlin, 46–62. Jackson: University Press of Mississippi, 2005.

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Simmons, Charles A. *The African American Press: A History of News Coverage During National Crises, with Reference to Four Black Newspapers, 1827–1965*. Jefferson, NC: McFarland, 1998.

Thompson, James G. “Should I Sacrifice to Live ‘Half American?’” *Pittsburgh Courier*, January 31, 1942.

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Washburn, Patrick. “The Pittsburg Courier’s Double V Campaign in 1942.” *American Journalism* 3, no. 2 (1986): 73–86.

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Cover
Horace Pippin, *Mr. Prejudice*, 1943 (cat. 21).

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HORACE PIPPIN: RACISM AND WAR

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THE TROUT GALLERY
THE ART MUSEUM OF DICKINSON COLLEGE

When Horace Pippin (1888–1946) made *Mr. Prejudice* in the midst of World War II, he was the most successful Black artist of the day (fig. 1). His dramatic trajectory was rooted in an international interwar fascination with self-taught artists, who were championed for marrying abstract form and homey subjects. Their proponents saw that combination as a gateway to modernism for a general public suspicious of avant-garde styles and politics. At the same time, the artists’ life stories resonated with the democratic populism widespread during the Great Depression and World War II. Central to Pippin’s story was his resilience after a combat injury in World War I permanently restricted his right arm’s range of motion.

Mr. Prejudice is a relatively small canvas that pictures racism’s threat to the war effort in a composition reminiscent of a heraldic emblem. The central axis is occupied by the titular Mr. Prejudice, whose pure white skin indicates his allegorical status, and an oversize V into which he drives a wedge. Ubiquitous at the time as the symbol for Allied Victory in World War II, this particular V matches the one used on the Civil Defense certificate posted as a “badge of honor” in windows across the country (fig. 2); Pippin’s decision to switch its crimson for khaki prevents the letter from dominating his image.¹ Flanking Mr. Prejudice are an off-kilter Lady Liberty, depicted as the unweathered copper it once was; a Ku Klux Klansman; and a White man holding a noose. Crowded below are Black and White defense workers, Black and White servicemen—including a medic—outfitted for World War II, and a Black doughboy from World War I.



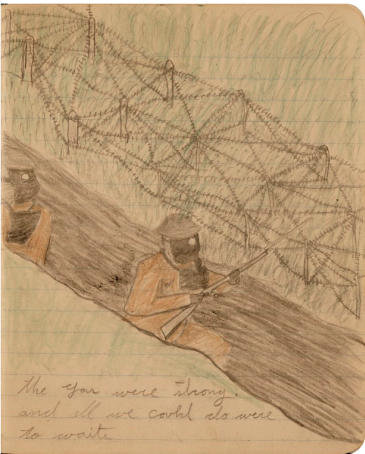
2. United States Government Printing Office, *This Is a V Home*, 1942 (cat. 6).

Pippin used a grid to organize that complicated company and underscored his theme by positioning the V’s fracture at the painting’s geometric center. He bisected the composition horizontally to divide the larger-than-life allegorical figures above from the human beings below, as if parting gods and mortals. And he bisected it vertically to separate the figures by skin color, instantiating in art the racially segregated military and defense industries then drawing protest in life. That he floated the V atop this arrangement—it overlaps Lady Liberty’s arm, Mr. Prejudice’s legs, and the Klansman’s hood—visualizes the gap between systemic racism and victory.



1. Horace Pippin, *Mr. Prejudice*, 1943 (cat. 21).

Pippin would doubtless be surprised to learn that *Mr. Prejudice* is so widely celebrated today because it flew entirely under the radar in his lifetime—he never exhibited it publicly and may not have sold it. Its current appeal may owe something to how its overt political critique, autobiographical resonances, and indifference to illusionistic perspective align with expectations and assumptions about Black artists and self-taught ones. In fact, while Pippin hardly shied from critique in his work, he was rarely so didactic. In that respect, *Mr. Prejudice* is a formal and conceptual outlier in an oeuvre of about 140 objects that center on his war experience; daily life in and beyond his home of West Chester, Pennsylvania; nature, often domesticated in still lifes and gardens; and heroes, ranging from Jesus Christ to the contemporary contralto Marian Anderson. As a rule, the complex, multifigure narratives that made his reputation—be they biblical, historical, literary, or personal—situate plausible people in plausible spaces. *Mr. Prejudice*, by contrast, arranges personifications and symbols in a rigorously symmetrical visual field in which hierarchical scale trumps the conventions of Western perspective.



3. Horace Pippin, *Two soldiers in a trench*, from *Experiences of World War I*, 1921 (cat. 4).

It is difficult to gauge how that firsthand experience informed *Mr. Prejudice*, which Pippin almost certainly created as a form of wartime propaganda. That much is clear from Selden Rodman’s monograph—the first for a Black artist—underway at Pippin’s untimely death, which offers what little we know about the work: “Countless efforts were made, following the discovery of his talent, to enlist his brush in the cause of racial tolerance, international peace, Allied victory, proletarian solidarity, and the like. Amiably and invariably, he would respond, painting a cover for Angelo Herndon’s projected Negro digest, a poster for [the Broadway play] ‘Deep Are the Roots,’ a ‘Tribute to Stalingrad,’ [and] ‘Mr. Prejudice.’”²

While *Mr. Prejudice*’s theme and vertical format would easily qualify the painting as a cover or poster design that never made it to press, documentation has yet to surface about the circumstances of its production. Neither John H. Johnson’s *Negro Digest* (1942–51) nor Angelo Herndon’s and Ralph Ellison’s *Negro Quarterly* (1942–44) featured illustrated covers at this point, but they may have entertained the possibility, nonetheless. Certainly, Pippin’s theme fits with both publications’ ongoing attention to the war effort. Around the same time, led by the Pittsburgh *Courier*,



4. Charles “Teenie” Harris, *Double V Girl*, c. 1935–45 (cat. 12).

posters for that effort, including several who exhibited alongside Pippin. Among them was the social realist Robert Gwathmey, who owned *Mr. Prejudice* by 1947, and it is tempting to think that he acquired the painting through some contribution to its production.

Whatever the circumstances, *Mr. Prejudice* was apparently never published, and the study *How to Make Posters That Will Help Win the War* of 1942 may explain why: “War posters that are symbolic do not attract a great deal of attention, and they fail to arouse enthusiasm. Often, they are misunderstood by those who see them.”³ In that light, the complexity and ambition that would have undermined *Mr. Prejudice*’s utility as a civil defense poster during the war are precisely the qualities that arouse—and reward—viewers’ enthusiasm today.

Adapted with permission from Anne Monahan, *Horace Pippin, American Modern* (New Haven, CT: Yale University Press, 2020)

Black newspapers were organizing the Double V campaign (1942–45) to galvanize Black support for double victories over fascism abroad and racism at home. The effort included its own widely circulated logo, as Charles “Teenie” Harris documented for the *Courier* (fig. 4). That Pippin chose not to use the Double V in *Mr. Prejudice* indicates that he was addressing a national audience about a national threat. In that respect, the painting fits the US government’s propaganda operation, whose civil defense priorities included promoting national unity (e.g., *United We Win*; fig. 5) and highlighting Black contributions to the war effort. Contemporary artists designed



5. Alexander Liberman, *United We Win*, 1943 (cat. 8).

Notes

1. United States Office of Civilian Defense, *What Can I Do: The Citizen's Handbook for War* (Washington, DC: U.S. Government Printing Office, 1942), repr. in *America at War: The Home Front, 1941–1945*, ed. Richard Polenber (Englewood Cliffs, NJ: Prentice-Hall, 1968), 10.
2. Selden Rodman, *Horace Pippin: A Negro Painter in America* (New York: Quadrangle, 1947), 4.
3. Y & R Media Research for the National Advisory Council on Government Posters of the Graphics Division, Office of Facts and Figures, Washington, DC, *How to Make Posters That Will Help Win the War* (New York, 1942).