core materials in his work— and politically radical. He undertook the “burden of representation of Black military lives” to reclaim them from the reductive and emasculating visual and literary depictions which were everywhere in the mainstream cultural and memorial response to American service in World War I. His paintings, many of them reproduced in color in this volume, were often narratively sophisticated— Bernier suggestively links this feature to patterns of oral storytelling in African American culture—and registered the psychological and personal complexities of African American veterans in a way unrivalled in the cultural record of World War I. They also paid testament to Pippin’s ongoing battle with what he termed the “blue spells” produced by his service. Just as exciting as these readings is Bernier’s identification of what she terms the “Unofficial Five” of similarly marginalized African American veteran painters who dealt with the war in their work—Malvin Gray Johnson, Dox Thrash, Henry Ossawa Tanner, and Albert Alexander Smith, a “missing school of African American war painting that has yet to be fully mapped, much less theorized” (351). One hopes this call to future scholars will not go long unanswered.

The scholarship on African American service in World War I has been completely overhauled in the past decade, with major historical scholarship by Adriane Lentz-Smith, Chad Williams, Richard Slotkin, and Jennifer Keene, and literary histories by Steven Trout, Jennifer C. James, Trevor Dodman, and myself. Yet all of these books paid little or no attention to Pippin. Bernier wholly succeeds in framing his cultural interpretation of the war and its position within a long American history of racism and violence as indispensable to World War I history and American art history. And Suffering and Sunset is likely to secure a similar place.

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This compelling reassessment of the NAACP focusses on the cultural dimensions of the association’s campaign for equality, “a battle fought not just in the legislature and

the courtroom but also in the movie theater and art gallery, on the stage and television screen” (203). While aspects of the NAACP’s cultural campaign – including protest against *The Birth of a Nation* (1915) and Walter White’s lobbying of Hollywood producers in the 1940s and 1950s – have received substantial critical attention, Jenny Woodley’s *Art for Equality* is the first comprehensive study of the NAACP’s cultural work from its foundation in 1910 to the 1960s. It generates new insights by exploring diverse campaigns in light of an enduring commitment to socially responsible art that could challenge racist attitudes, paving the way for equality.

This beautifully conducted study, which draws upon extensive archival research, is alert to the tensions that animated the NAACP’s cultural work. Woodley offers astute commentary on the association’s ambivalent attitude towards popular culture: if national leaders such as White and W. E. B. Du Bois recognized the growing influence of film and television as a cultural arena in which “race prejudice had grown like a weed” (129), their hierarchical attitudes towards culture blinded them to possibilities for cultural activism in new formats. Not only was the association’s antilynching campaign conducted in the theatre and the gallery, a strategy that overlooked the potential of popular forms such as Billie Holliday’s “Strange Fruit” to reach broader audiences, but White’s campaign in Hollywood was hobbled by his failure to engage with black actors. Another important dimension of the study is Woodley’s historical contextualization of the NAACP’s cultural campaigns. She notes that the association was not alone in placing faith in the transformative potential of culture. Given the emphasis upon cultural activism in the New Deal and by many on the left, it is worth asking why a commitment to what James Weldon Johnson called “the art approach to the Negro problem” (1) has provoked such impassioned criticism, not least in pioneering scholarship on the Harlem Renaissance in the 1970s.

Some sections of the monograph, such as a chapter devoted to the Harlem Renaissance, cover well-trodden critical ground, but Woodley’s patient exposition of debates within the NAACP about the relationship between art and political activity supplies useful correctives. Given an abiding critical tendency to quote Du Bois’s famous line “all Art is propaganda” out of context, Woodley’s exemplary account of his evolving ideas on culture as an arena for confrontation in the 1920s is well handled. Equally significant is the author’s examination of strategies employed to limit the influence of white patronage. In addition to commentary on how *The Crisis*’s literary prizes were conceived as “an alternative to white patronage and therefore white control” (70) (even if some of the judges and sponsors were white), discussion of the personal correspondence files of White and Johnson demonstrates that they “used their positions within the NAACP and the power and influence they gave them to assist black artistic talent” (52). Such analysis offers a counterpoint to critical accounts that cast Du Bois as an exceptional figure, an artistic gatekeeper who sought to guide black cultural production away from the pitfalls of black bohemianism. As Woodley points out, this interpretation does not square with the diversity of material published in *The Crisis* since “[n]o easy generalizations can be made about the ‘type’ of African American the NAACP celebrated” (95).

Taken as a whole, this rewarding study, which focusses on a range of media from the 1935 exhibition *An Art Commentary on Lynching* to attempts to ban the television show *Amos ’n’ Andy* in the 1950s, pursues a narrative approach that facilitates comparative analysis of convergences and divergences in the association’s cultural strategies. Given Woodley’s sustained interest in the NAACP’s commitment to eradicating racism “through exposure, education, and persuasion” (3), it is surprising
that there is no mention of Du Bois’s pioneering efforts to foster black children’s literature (both in The Crisis and in the short-lived children’s magazine Brownies’ Book, which was edited by Jessie Fauset). Likewise, a fascinating discussion of shifting female iconography in The Crisis in the 1920s, which saw the demure New Negro woman give way to “images of exotic African temptresses” (85), would have been strengthened by engagement with recent scholarship on the black diasporic dimensions of the Harlem Renaissance, including Clare Corbould’s Becoming African Americans: Black Public Life in Harlem, 1919–1939 (2009). Notwithstanding these quibbles, this substantial monograph wears its learning lightly, breaking new ground in its exploration of how the association approached “questions of assimilation, cultural pluralism, class bias, cultural elitism, censorship, and propaganda” (6).

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In undertaking a historical and theoretical exploration of the co-constitutive nationalisms that have characterized US–Cuban relations since the Cuban War of Independence in 1898, John A. Gronbeck-Tedesco’s Cuba, the United States, and Cultures of the Transnational Left, 1930–1975 provides several fresh perspectives notable to scholars working on the origins and trajectories of Cuban and American exceptionalism. The book centers on the failures and triumphs of two Left generations that saw revolution as a touchstone for campaigns of racial equality, anti-imperialism, and women’s liberation. Cuba was a literal and figurative terrain for US radicals and revolutionaries in the generational transition from the Good Neighbor Policy to cold war containment. (3)

In doing so, Gronbeck-Tedesco charts the multiple and polysemous political and economic connections that have characterized the hemisphere, and his book offers a fresh and compelling analysis of the intimacy between Cuba and the United States as a way of charting their coterminous history. By framing the connection between the United States and Cuba as one premised upon intimacy in its political, economic, and aesthetic relations, Gronbeck-Tedesco deftly articulates the tempestuous bond between the two nations. The book notes how the shifting sands of modernity propelled both countries into an ambivalent relationship that created a “collaborative circuitry of women’s rights activism, anti-imperialist coalitions, racial alliances, and new creative expressions that drew from the aesthetic catalogs of modernism and postmodernism in contested narratives of empire and revolution” (4). These collaborations between the US and Cuba helped to propel progressivist ideals and also catalyzed backlash throughout the twentieth century.

Early in the book, Gronbeck-Tedesco skillfully underscores how José Martí’s vision of modern Cuba helped propel a “hemispheric cosmopolitanism” (22) that marked Cuba as a distinct cultural and political landscape ripe for the kinds of political