

From Hale Woodruff
March 31, 1978

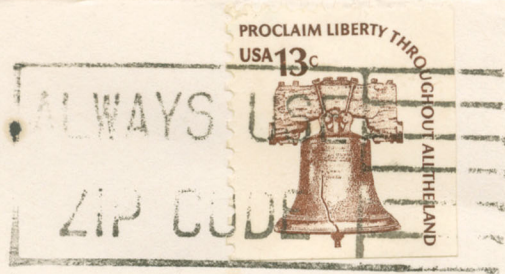
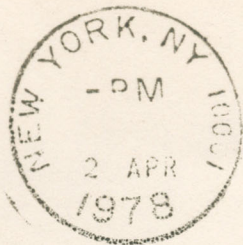
Mrs. Staelting:

Enclosed is a final word on Alain Locke, his interest in African art and my "going modern" in those eventful days of the 1920s + 30s.

Locke was a believer in and lover of African art. Yet at the same time I don't think that he was, during those years, quite as knowledgeable about modern art, then on the upsurge, as he might have been. He might have felt I was too close to these new European concepts - at least for that time being. Modernism took into account the African image. Picasso's "Les Femmes d'Alger" is proof of that. It was painted about 1907.

It could be that Locke drew a distinction between modern Western (European) art forms and traditional African art forms, based, as they were upon different cultural or social motivations. Yet in terms of esthetically oriented space concepts (Cubism, for example) and a dynamically living quality of pictorial and/or sculptural expression, the two art forms bore a great affinity one for the other. Their creative impulses remain basically the same, tho arising out of different cultural motivations. This, perhaps the chief reason why African art and "Modern" Western art are so inextricably, (esthetically that is) tied together.

Mrs. Woodruff recalls that she began teaching in the Oglethorpe School in the fall of 1938. She was teaching there when we came to N.Y. in 1943, later terminating her duties there about 1945-~~6~~ officially. We returned to Atlanta, fall of 1945 and taught for 1 yr. (to 1946, fall of) when we both resigned and came to N.Y. She never taught at Lab. Hi.



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