





# *When Langston Hughes Came to Town*

May 3, 2025 – February 15, 2026

## Final Exhibition Checklist

### NEVADA MUSEUM OF ART





Wiegand Gallery – Langston Hughes in Nevada	
	<p>Digital reproduction of photograph of Langston Hughes at Boulder Dam Construction Site 1932 Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p>
	<p>Digital reproduction of photograph featuring (top to bottom, left to right) Loren Miller, Langston Hughes, Norman Macleod and Carl Echols on Hoover Dam Construction Site 1932 Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p>
	<p>Digital reproduction of Loren Miller and Norman Macleod in Las Vegas 1932 Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University. Used by permission of the Estate of Langston Hughes and International Literary Properties, LLC</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Digital reproduction of Loren Miller on the Hoover Dam Construction Site 1932 Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University. Used by permission of the Estate of Langston Hughes and International Literary Properties, LLC</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>

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	<p>Digital reproduction of Langston Hughes in Carmel 1932 Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Digital reproduction of photograph taken by Langston Hughes on Pyramid Lake, near Reno, featuring (from left to right) Mrs. Willard, Tommy, Gordon, and Miss Thooley, guests of Ted Gilbert on a picnic 1934 Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Digital reproduction of photograph by Sybil Anikeef of Langston Hughes with Noël Sullivan's dog, Greta, in Carmel 1934 Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University  Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Digital reproduction of Langston Hughes in Carmel 1932 Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University  Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>

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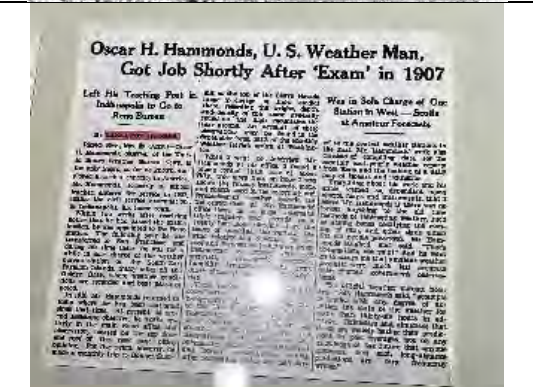
	<p>Digital reproduction of photograph by Carl Van Vechten of Langston Hughes in New York 1939</p> <p>Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Digital reproductions of newspaper articles, <i>Denial of Work on Hoover Dam Makes Las Vegas City of Despair and Lot of Negro Worker Grows Steadily Worse, Says Langston [Hughes]</i>, regarding the Hoover Dam Construction Site, originally published in the California Eagle 1932</p>



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	<p>Digital reproduction of photograph by Sybil Anikeef of Langston Hughes in Carmel 1934 Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Digital reproduction of African Americans employed as drillers during the construction of Hoover Dam in Boulder City 1932 8.5 x 11 in. (21.59 x 27.94 cm) Courtesy of UNLV Special Collections</p>
	<p>Digital reproduction of <i>Oscar H. Hammond's, U.S. Weatherman, Got Job Shortly After 'Exam' in 1907</i>—an article by Langston Hughes about Oscar Hammond, the first Black weatherman in the United States, who lived in Reno. Published in <i>The New York Amsterdam News</i>, December 1, 1934</p>
<p style="text-align: center;"><b>NEW MASSES</b></p> <p style="text-align: center;"><b>Hoover Dam Remembered from El Tovar</b></p> <p>The quality of beauty to memory; from the porch Of El Tovar, leaning over the bold exigence Of Grand Canyon, we thought of that (these black boys And a white, bound together with the same thought And language; looking at the sky and hunched Against the bitter blast of the wind At sunset): As the evening froze upon the golden gorge, The wind advanced upon the clouds From the frontier trenches of the sunset, And daylight in the east retreated With casualties of clouds, but we remembered That the sun was dying many miles From Bright Angel Point, over Las Vegas And Hoover Dam (the Boulder Canyon Project Is built of the blood and bones of the workers Their bones are mingled to cement for concrete And they gave the tunnels with death; That is the color of sunset in the sunset) And over the western horizon as the blue Of night came up, we remembered how ghostly Lavender monoxide gas was veiled From the tunnel mouths (in this the workers Lived and staggered out of as the shift Lapsed off; that was the cool blue beauty After sunset receded from the porch of El Tovar Where the streamers of light were dying in the canyon And blood relatives of the men who carved The workers and executed the funeral rites Of their death from accident were given To the exhilarating enjoyment of beauty While the flags of sunset flashed revolution Over the deathly darkness of Boulder Dam.</p> <p style="text-align: center;">NORMAN MACLEOD</p>	<p>Digital reproduction of poem, "Hoover Dam Remembered from El Tovar," by Norman Macleod. Originally published in <i>New Masses</i> 1932 11 x 17 in. (27.94 x 43.18 cm) Courtesy of the Riazanov Library digital archive project and the Marxists Internet Archive</p>

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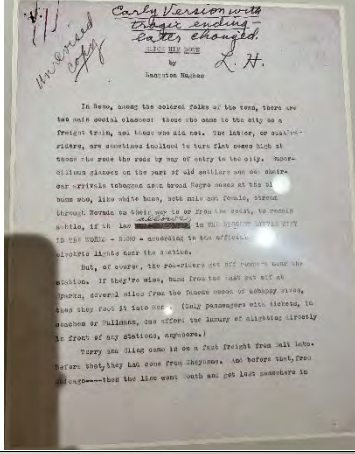


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	<p>Digital reproduction of Langston Hughes's Reno journal entry 1934 3.5 x 8.5 in (8.89 x 21.59 cm) Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
 <p>Lake Elsinore Valley Sun-Tribune, December 27, 1934, p. 4</p>	<p>Digital reproduction of advertisement for the Dixie Jubilee Quartette, published in the <i>Lake Elsinore Valley Sun-Tribune</i> 1934 Lake Elsinore Valley Sun-Tribune, Reno</p>
	<p>Esquire magazine featuring Langston Hughes's short story, <i>On the Road</i>, based in Reno 1935 11 x 14 inches (27.94 x 35.56 cm) Nevada Museum of Art Thomas and Pauline Tuscher Library Special Collections</p>
	<p>Esquire magazine featuring short story <i>Slice Em Down</i> based in Reno 1936 11 x 14 inches (27.94 x 35.56 cm) Nevada Museum of Art Thomas and Pauline Tuscher Library Special Collections</p>

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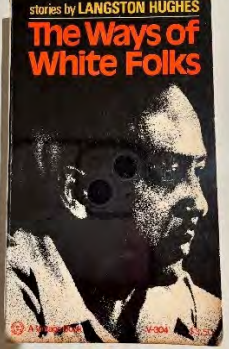
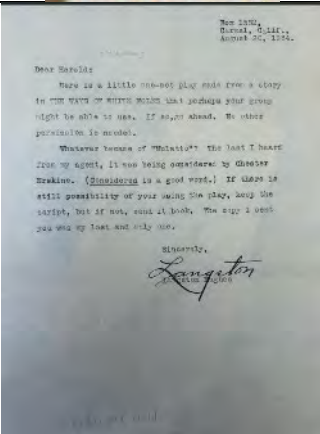

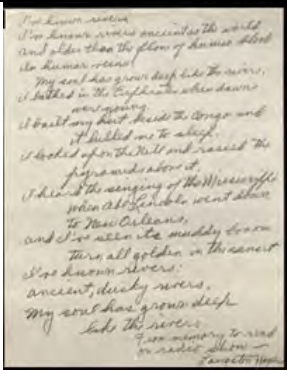
 <p>Handwritten notes at the top: "Early Version with Basic ending", "Butter changed", "L.H.", "Langston Hughes".</p> <p>The typed text discusses the social conditions of the time, mentioning the Great Depression and the impact of the New Deal.</p>	<p><i>Digital reproduction of Slice Him Down Typescript 1934</i></p> <p>Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
 <p>The top image shows a handwritten letter from Noël Sullivan to Langston Hughes, dated 1932. The bottom image shows a postcard from Noël Sullivan to Langston Hughes, dated 1932, with a red stamp.</p>	<p><i>Digital reproduction of correspondence between Langston Hughes and Noël Sullivan, while Hughes was in Reno 1932</i></p> <p>11 x 9 inches (27.94 x 22.86 cm)</p> <p>Noël Sullivan Papers. Berkeley, CA. Bancroft Library. U of California.</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Griffith J. Davis (1923 - 1993)</p> <p>Pocket Book Edition Cover for The Ways of White Folks</p> <p>1947</p> <p>Inkjet print</p> <p>11 x 11 in.</p> <p>Collection of the Griffith J. Davis Photographs and Archives</p>



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	<p><i>The Ways of White Folks</i>, written by Langston Hughes Originally published in 1934</p> <p>LB Book Collection</p>
	<p>Digital reproduction of letter regarding <i>The Ways of White Folks</i> 1934 Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p>
	<p>Digital reproduction of <i>The Cast of Ethiopia at the Bar of Justice</i>, featuring Oscar Hammond 1935 Nevada History Preservation Society, Reno</p>
<p><b>Rude Gallery – Langston Hughes and the Harlem Renaissance</b></p>	
	<p>Digital reproduction of handwritten poem, “Negro Speaks of Rivers” Not dated 11 x 9 inches (27.94 x 22.86 cm) Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>

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	<p>Griffith J. Davis (1923 - 1993)  <i>Langston Hughes interviews Dizzy Gillespie backstage at the Apollo Theater in New York City</i>  1949  Inkjet Print  11 x 11 in (27.94 x 27.94)  Collection of the Griffith J. Davis Photographs and Archives</p>
	<p>Digital reproduction photograph of Langston Hughes, Zora Neale Hurston and Jessie Redmon at the Tuskegee Institute  1927  Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University   Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Digital reproduction of Langston Hughes photograph on the college campus of Lincoln University  1920's  Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University   Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Griffith J. Davis (1923 - 1993)  <i>Langston Hughes signs autographs for students at the David T. Howard Jr. High School in Atlanta, Georgia</i>  1947  Inkjet print  11 x 14 in (27.94 x 35.56 cm)  Collection of the Griffith J. Davis Photographs and Archives</p>



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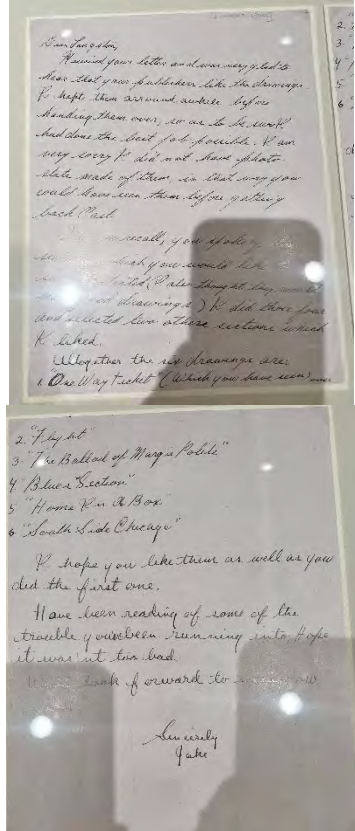
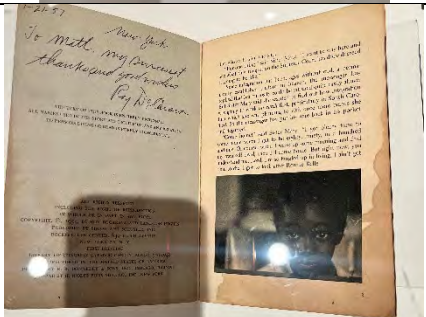

NEVADA MUSEUM OF ART

	<p>Signed copy of <i>Not Without Laughter</i>, second edition, written by Langston Hughes Originally published in 1930 The LB Book Collection</p>
	<p>Reprint of original <i>Fire!!</i>: A Quarterly Devoted to the Younger Negro Artists 1926 Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p><i>The Big Sea: An Autobiography</i>, first edition, written by Langston Hughes Published in 1940 The LB Book Collection</p>
	<p><i>One Way Ticket</i>, first edition, written by Langston Hughes and illustrated by Jacob Lawrence Published in 1949 The LB Book Collection</p>

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	<p>Correspondence between Langston Hughes and Jacob Lawrence regarding illustrations for <i>One Way Ticket</i> Not dated Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Signed copy of <i>The Sweet Flypaper of Life</i>, first edition, written by Langston Hughes and Roy DeCarava Published in 1955 The LB Book Collection</p>
	<p>Digital reproduction of Langston Hughes photograph taken by Ralph Ellison Not dated Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>

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	<p>Digital reproduction of Langston Hughes photograph Not dated Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Digital reproduction photograph of Party of Langston Hughes on the Roof of 580 St. Nicholas Avenue featuring (left to right) Langston Hughes, Charles S. Johnson, E. Franklin Frazier, Rudolph Fisher, and Hubert T. Delany 1924 Schomburg Center for Research in Black Culture, Photographs and Prints Division, The New York Public Library Digital Collections.</p>
	<p>September 1925 <i>Vanity Fair</i> magazine featuring article "Langston Hughes" by Carl Van Vechten 1925 The Nevada Museum of Art Thomas and Pauline Tuscher Library Special Collections</p>
	<p>Hugo Gellert (1892–1985) <i>Langston Hughes</i> 1935 Charcoal, gouache, and graphite on paper 8 1/2 x 6 in (21.6 x 15.2 cm) Courtesy of Michael Rosenfeld Gallery, New York</p>

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	<p>Aaron Douglas (1899 – 1979) <i>The Negro Speaks of Rivers</i> 1941 Pen, India ink, and graphite on paper Framed: 20 ½ x 26 ¼ x 2 ¼ in SCAD Museum of Art, Savannah, GA; gift of Dr. Walter O. Evans and Mrs. Linda J. Evans</p>
	<p>Charles Alston (1907 – 1977) <i>Seated View</i> 1970 Pastel on paper 26 ½ x 19 ½ in (67.31 x 49.53 cm) SCAD Museum of Art, Savannah, GA; gift of Dr. Walter O. Evans and Mrs. Linda J. Evans</p>
	<p>Romare Bearden (1911 – 1988) <i>The Blues Has Got Me</i> 1944 Color ink, watercolor, and India ink on paper 29 x 35 ½ x 2 in (73.66 x 90.17 x 5.08 cm) SCAD Museum of Art, Savannah, GA; gift of Dr. Walter O. Evans and Mrs. Linda J. Evans</p>
	<p>Beauford Delaney (1901 – 1979) <i>Portrait of Ella Fitzgerald</i> 1968 Oil on canvas 24 x 19 ½ in (60.96 x 49.53 cm) SCAD Museum of Art, Savannah, GA; gift of Dr. Walter O. Evans and Mrs. Linda J. Evans</p>



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	<p>Hale Woodruff (1900 – 1980)  <i>Untitled (With Dove)</i>  1935  Oil on board  30 x 24 in. (76.2 x 60.96 cm)  Collection of the Clark County-Las Vegas Library District</p>
	<p>William H. Johnson (1901 – 1970)  <i>Jitterbugs V</i>  1941 – 1942  Oil on board  Framed 39 x 21 (99.06 x 53.34 cm)  Hampton University Museum, Hampton, VA</p>
	<p>Augusta Savage (1892 – 1962)  <i>Lift Every Voice and Sing (The Harp)</i>  1939  Cast silver oxide  11 x 9 1/2 x 4 inches (27.94 x 24.13 x 10.16 cm)  Melvin Holmes Collection of African American Art, Burlington, NC</p>
	<p>Archibald J. Motley Jr. (1891 – 1981)  <i>Black Belt</i>  1934  oil on canvas  31 3/4 x 30 3/8 inches (80.645 x 77.15 cm)  Hampton University Museum, Hampton, VA; gift of the Harmon Foundation</p>

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	<p>Norman Lewis (1909–1979)  <i>Langston Hughes</i>  1938  Oil on canvas  18 x 12 3/4 in. (45.7 x 32.4 cm)  Collection of the Norman Lewis Estate, courtesy  Michael Rosenfeld Gallery, New York</p>
	<p>Meta Vaux Warrick Fuller (1877 – 1968)  <i>Waterboy II</i>  1930  Painted plaster  11 1/4 x 6 1/4 x 3 1/2 in. (31.75 x 15.24 x 8.89 cm)  Danforth Art Museum at Framingham University;  gift of the Meta Vaux Fuller Trust</p>
	<p>Meta Vaux Warrick Fuller (1877 – 1968)  <i>Negro Poet (Portrait of Maxwell Nicy Hayson)</i>  c. 1920's  Painted plaster  19 1/4 x 6 1/2 x 8 1/4 in. (48.89 x 16.51 x 20.95 cm)  Danforth Art Museum at Framingham University;  gift of the Meta Vaux Fuller Trust</p>
<p><b>Buck Gallery – The Beginning of a Legacy</b></p>	
	<p>Kwame Brathwaite (1938 – 2023)  Untitled (Photo shoot at a school for one of the  many modeling groups who had begun to embrace  natural hairstyles in the 1960s)  c. 1966  Archival pigment print  60 x 60 in (152.4 x 152.4 cm)  Collection of the Kwame Brathwaite Estate;  courtesy of Philip Martin Gallery, Los Angeles</p>

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	<p>Kwame Brathwaite (1938 – 2023)          Untitled (Original AJASS members I to r Robert Gumbs, Frank Adu, Elombe Brath [seated], Kwame Brathwaite, Ernest Baxter &amp; Chris Hall)          c. 1965          Archival pigment print          30 x 30 in. (76.2 x 76.2 cm)          Collection of the Kwame Brathwaite Estate;          courtesy Philip Martin Gallery, Los Angeles</p>
	<p>Kwame Brathwaite (1938 – 2023)          Untitled (Model who embraced natural hairstyles at AJASS photoshoot)          c. 1970          Archival pigment print          60 x 60 in. (152.4 x 152.4 cm)          Collection of the Kwame Brathwaite Estate;          courtesy Philip Martin Gallery, Los Angeles</p>
	<p>Gordon Parks (1912 – 2006)  <i>Langston Hughes</i>          1941          Gelatin silver print          20 x 16 in. (50.8 x 40.64 cm) (print)          28 x 24 1/2 x 1 in. (71.12 x 62.23 x 2.54 cm) (framed)          Collection of the Gordon Parks Foundation;          courtesy Jack Shainman Gallery, New York</p>
	<p>Gordon Parks (1912 – 2006)  <i>P-40 in Line for Takeoff, Selfridge Field, Michigan</i>          1943          Gelatin silver print          11 x 14 in. (print)          10 x 12 3/4 in. (image)          Collection of the Gordon Parks Foundation;          courtesy Jack Shainman Gallery, New York</p>

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	<p>Gordon Parks (1912 – 2006)  <i>Department Store, Mobile, Alabama</i>  1956  Archival pigment print  19 7/8 x 16 inches (print)  24 x 20 inches (print)  20 1/8 x 17 1/4 inches (image)  Edition 1 of 7, with 2AP  GP43.011.1  Collection of the Gordon Parks Foundation,  courtesy Jack Shainman Gallery, New York  Poem: <i>Freedom Train</i></p>
	<p>Gordon Parks (1912 – 2006)  <i>Pilots Gambling, Selfridge Field, Michigan</i>  1943  Gelatin silver print  24 x 20 in (print)  20 1/8 x 17 1/4 inches (image)  Collection of the Gordon Parks Foundation,  courtesy Jack Shainman Gallery, New York    Poem: <i>Will V-Day Be Me-Day Too?</i></p>
	<p>Isaac Julien (b.1960)  <i>Pas de Deux No. 2 (Looking for Langston Vintage Series)</i>  1989/2016  Inkjet print daisec face-mounted to acrylic  70 3/4" x 102 1/4" (180 x 260 cm)  The Joyner/Giuffrida Collection</p>
	<p>Isaac Julien (b. 1960)  <i>Film-Noir Staircase (Looking for Langston Vintage Series)</i>  1989/2016  Inkjet print Diassec face-mounted to acrylic  29 3/5 x 23 in (75.2 x 58.4 cm)  Collection of Brooke Hartzell and Tad Freese;  Courtesy Jessica Silverman Gallery</p>



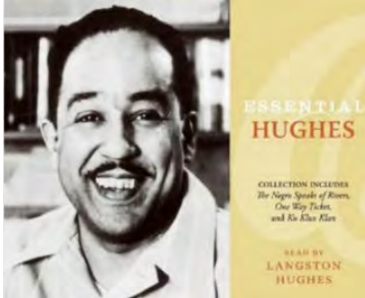



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	<p>Isaac Julien (b.1960)  <i>Hommage Noir (Looking for Langston Vintage Series)</i>  1989/2016  Gelatin silver print  15.5 x 22.5 in. (39.4 x 57.2 cm) (image)  23 x 29.6 in. (58.5 x 75.2 cm) (frame)  Courtesy of the Jessica Silverman Gallery, San Francisco</p>
<b>Kathie Bartlett Gallery</b>	
	<p>Digital reproduction of photograph by Carl Van Vechten of Langston Hughes in New York  1939  Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p>Audio file of Essential Hughes Unabridged Read by Langston Hughes (HarperCollins Publishers, 2007), featuring Langston Hughes reading the following:  One Way Ticket, 00:43 min.  Commentary – When I Was 13..., 8:07 min.  The Negro Speaks of Rivers, 00:47 min.  Commentary – I went to Columbia, 1:40 min.  Mama and Daughter, 00:45 min.  I, Too, 00:34 min.  Audio loop; 12:29 min.  The Nevada Museum of Art Thomas and Pauline Tuscher Library Special Collections  Used by permission of the Estate of Langston Hughes and International Literary Properties LLC”</p>
<b>Casazza Gallery - The Next Generation</b>	
	<p>Glenn Ligon (b. 1960)  Untitled (America)  2015  Screenprint  10 x 13 in. (25.4 x 33 cm)  Collection of the Nevada Museum of Art, purchased with funds from the Hoppe/Deming Art Acquisition Endowment</p>

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	<p>Glenn Ligon (b. 1960)          Untitled (America/Me)          2022          Inkjet print with ink          11 x 14 in. (27.9 x 35.6 cm)          Collection of the Nevada Museum of Art,          purchased with funds from the Hoppe/Deming Art          Acquisition Endowment</p>
	<p>Barkley L. Hendricks (1945 – 2017)  <i>Grand Master</i>, from the <i>Langston Hughes Series</i>          1983          Watercolor, graphite, oil stick, and seal on paper          18 1/4 x 18 1/4 in. (46.35 x 46.35 cm) (sheet)          24 7/8 x 24 7/8 x 3/4 in. (317.16 x 317.16 x 1.9          cm) (framed)          Collection of the Barkley L. Hendricks Estate;          courtesy Jack Shainman Gallery, New York</p>
	<p>Barkley L. Hendricks (1945 – 2017)  <i>Vanessa's Blue Dress</i>, from the <i>Langston Hughes Series</i>          1983          Graphite and colored pencil on paper          22 1/2 x 28 1/2 in. (57.15 x 72.39 cm) (sheet)          28 5/8 x 36 5/8 x 3/4 in. (72.69 x 93.01 x 1.9          cm) (framed)          Collection of the Barkley L. Hendricks Estate;          courtesy Jack Shainman Gallery, New York</p>
	<p>Barkley L. Hendricks (1945 – 2017)  <i>Promised Land Man #2</i>, from the <i>Langston Hughes Series #2</i>          1983          Graphite and pastel on paper          18 1/4 x 18 1/4 in. (46.35 x 46.35 cm) (sheet)          24 7/8 x 24 7/8 x 1 1/2 in. (317.16 x 317.16 x          1.9 cm) (framed)          Collection of the Barkley L. Hendricks Estate;          courtesy Jack Shainman Gallery, New York</p>

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	<p>Deborah Willis (b. 1948) <i>The Upper Room</i>, from the series <i>Sundays in Harlem</i> 2012 Chromogenic print 16 x 20 in. (66.04 x 50.8 cm) Courtesy of the artist</p>
	<p>Deborah Willis (b. 1948) <i>Downtown Baptist Church on Lenox Street</i> from the series <i>Sundays in Harlem</i> 2021 Chromogenic print 16 x 20 in. (66.04 x 50.8 cm) Collection of the artist, New York</p>
	<p>Deborah Willis (b. 1948) <i>Sundays in Church, Ruth's (Mom)</i> from the series <i>Sundays in Harlem</i> 2020 Chromogenic print 16 x 20 in. (66.04 x 50.8 cm) Collection of the artist, New York</p>
	<p>Deborah Willis (b. 1948) <i>Church on 145<sup>th</sup> Street</i> from the series <i>Sundays in Harlem</i> 2012 Chromogenic print 16 x 20 in. (66.04 x 50.8 cm) Collection of the artist, New York</p>

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	<p>Deborah Willis (1948)  <i>A visit to Langston Hughes's Harlem Residence</i>  from the series <i>Sundays in Harlem</i>  2019  Chromogenic print  16 x 20 in. (66.04 x 50.8 cm)  Collection of the artist, New York</p>
	<p>Deborah Willis (b. 1948)  <i>A Visit to Langston Hughes's Harlem Residence</i>  from the series <i>Sundays in Harlem</i>  2019  Chromogenic print  16 x 20 in. (66.04 x 50.8 cm)  Collection of the artist, New York</p>
	<p>Arvie Smith (b. 1938)  <i>Fine Sugar Hill</i>  2023  Oil on canvas  72 x 60 in. (182.88 x 152.40 cm)  Philbrook Museum of Art, Tulsa, Oklahoma;  Gift of Barbara and Stephen Heyman</p>
	<p>David Shrobe (b. 1974)  <i>Surveyors of Stars</i>  2021  Oil and acrylic on canvas, acrylic on wood, wood furniture parts, acrylic on flocking, linoleum floor tile, silk print, wool chambray and acrylic fabric, and wood mounted on carved wood  72 x 55 x 1 1/2 in. (182.9 x 139.7 x 3.8 cm)  The Speyer Family Collection</p>



*When Langston Hughes Came to Town*

May 3, 2025 – February 15, 2026

Final Exhibition Checklist


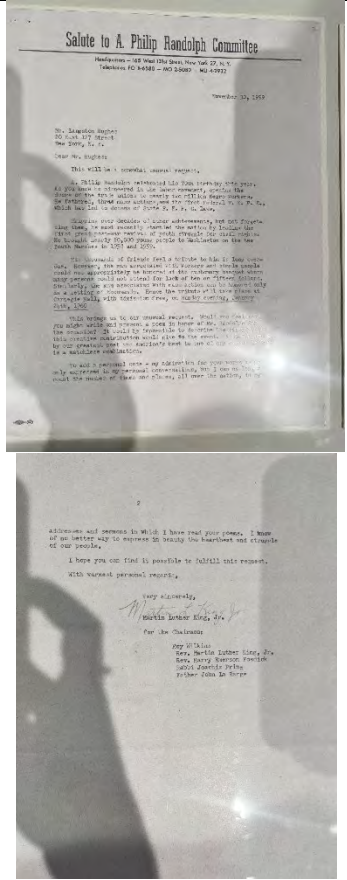
NEVADA MUSEUM OF ART

	<p>Chase R. McCurdy (b. 1989) <i>(entering) HER Universe</i>, from the series <i>Journey</i> 2022 Acrylic on canvas 20 x 10 in (50.8 x 25.4 cm) Collection of the artist and Thirty-Three Gallery (33.G)</p>
	<p>Chase R. McCurdy (b. 1989) <i>Emergence</i>, from the series <i>Journey</i> 2022 Acrylic on canvas 20 x 10 in (50.8 x 25.4 cm) Collection of the artist and Thirty-Three Gallery (33.G)</p>
	<p>Benny Andrews (1930–2006) <i>Harlem</i>, from the <i>Langston Hughes Series</i> 2005 Oil on joined paper with painted fabric and cut paper 58 x 42 5/8 in. (147.3 x 108.3 cm) Collection of The Andrews-Humphrey Family Foundation; courtesy Michael Rosenfeld Gallery, New York</p>

# When Langston Hughes Came to Town

May 3, 2025 – February 15, 2026

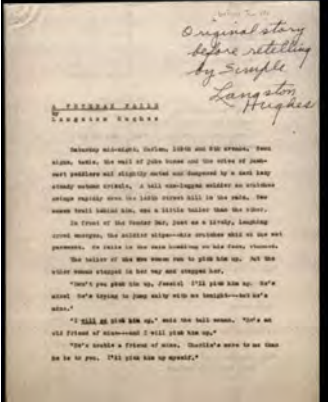
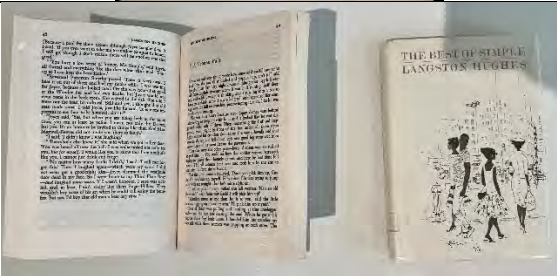


## Final Exhibition Checklist NEVADA MUSEUM OF ART

	<p>Benny Andrews (1930 – 2006) <i>I, Too</i>, from the series <i>Langston Hughes</i> 2005 Oil on joined paper with painted fabric and cut paper 29 x 22 1/2 x 1/8 in. (73.7 x 57.1 x 0.3 cm) signed Collection of The Andrews-Humphrey Family Foundation; courtesy Michael Rosenfeld Gallery, New York</p>
	<p>Martin Luther King, Jr. (1901 – 1967) Digital reproduction of a letter by Martin Luther King, Jr. to Langston Hughes. Hughes's poem "I Dream a World" inspired King's <i>I Have A Dream</i> speech 1960's 8.5 x 11 in (21.59 x 27.94 cm) Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University  Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>

# When Langston Hughes Came to Town

May 3, 2025 – February 15, 2026

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	<p>Digital reproduction draft of <i>Simple Stories</i> 1950s 8.5 x 11 in (21.59 x 27.94 cm) Langston Hughes Papers. James Weldon Johnson Collection in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University</p> <p>Used by permission of the Estate of Langston Hughes and International Literary Properties LLC</p>
	<p><i>The Best of Simple</i>, first edition, written by Langston Hughes. Published in 1961</p> <p>The LB Book Collection</p>
	<p><i>Langston Hughes-The Black Verse, 12 Moods for Jazz</i>. Spoken word album written by Langston Hughes, released in 1969</p> <p>The LB Book Collection</p>
	<p><i>Ask Your Mama: 12 Moods for Jazz</i>, written by Langston Hughes, originally published in 1961</p> <p>The Nevada Museum of Art, Thomas and Pauline Tuscher Library Special Collections</p>