

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 69E

FOR RELEASE:

JULY 1, 1971

PRESS PREVIEW:

JUNE 29, 1971 - 11 am - 4 pm

"THE MIGRATION OF THE NEGRO" SHOWN IN ENTIRETY IN THE ARTIST AS ADVERSARY AT THE MUSEUM OF MODERN ART

Jacob Lawrence's "The Migration of the Negro" will be shown in its entirety for the first time in New York since the forties in an exhibition called The Artist as Adversary at The Museum of Modern Art from July 1 through September 27. The exhibition consists of more than 400 paintings, sculpture, drawings, prints, posters and photographs in which artists comment on war and a broad range of social questions.

Although the shown is drawn almost exclusively from the Museum Collections, an exception was made in connection with the Lawrence series, as half of them are owned by another institution, the Phillips Gallery in Washington, D.C. The Museum has borrowed that half in order to re-unite them with the other thirty-four owned by the Museum.

The series was last shown all together in a one-man show, "Paintings by Jacob Lawrence," at The Museum of Modern Art in 1944. Earlier, the Museum had circulated the series to museums, art galleries and colleges throughout the country. At that time the Museum said: "The series, painted in 1940-1 on a grant from the Rosenwald Foundation, depicts the poverty-stricken, fear-ridden existence of the Negroes in the South; their hopeful migration to the labor-starved markets of the North in World War I; and the conditions they met there -- disillusionment because of segregated, overcrowded districts, fear because of occasional race riots, yet on the whole a step forward because they could exercise their right to the ballot and their children's right to an education."

While the series particularly concerns the migration of negroes to the North in World War I, the museum added that it was extremely pertinent in the forties because of the similar labor conditions brought about by World War II.

More recent comments on racial conflicts in the exhibition include No More Games by 40-year old Benny Andrews, painted and acquired by the Museum for its collection last year; Hold

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Separate but Equal by Malcolm Bailey, also acquired last year; and Freedom Now Number 1 by Daniel LaRue Johnson, given to the Museum in 1965.

Catalogue, checklist and photographs available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7501, -7504.

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11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

To: News Desk Assignment Editors

Re: Major Exhibition opens at Modern -- The Artist as Adversary

Date: Tuesday, June 29, 1971

Time:	11 am - 4 pm	Press preview
	6:30 - 8:30	Preview for artists
	8:30 - 11:30	Contributing Members Preview

Opens to the public: July 1, 1971

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The state of society, political and military institutions and events and social injustices are the themes of the Museum's major summer exhibition, The Artist as Adversary. Included are over 400 paintings, sculptures, drawings, prints, posters and photographs by more than 140 artists from 21 countries, ranging in date from 1863 to 1971. The director of the show, Associate Curator, Betsy Jones, is available for interviews.

Highlights

Political leaders satirized include, LBJ, (a life-size sculpture by Marisol); Mussolini (portrayed as a Jack-in-the-box by Peter Blume); a Latin American Presidential family.

Racial reactions. The entire 60-panel series, The Migration of the Negro, by the famous black artist, Jacob Lawrence, as well as recent work by young protesting black artists.

War. Ben Shahn's powerful posters commissioned by the government in World War II contrasts with his moving Pacific Landscape, a dead soldier on an island beach. Photographs taken during six wars from the Civil War in the United States to the Vietnamese war.

Urban and rural poverty. Turn of the century photographs by Jacob Riis and Lewis Hine, concerned with slums and child labor; Dorothea Lange, Walker Evans and Arthur Rothstein photographs of the rural depression in the 30's, recent comments.

Mexican revolutionary art. An entire gallery devoted to Mexican revolutionary art: includes handbills, and frescos by Diego Rivera and Jose Clemente Orozco, the latter actually painted (1940) in the Museum galleries where the public would watch its creation.