

Romare Bearden: the prevalence of ritual

Introductory essay by Carroll Greene

Author

Museum of Modern Art (New York, N.Y.)

Date

1971

Publisher

The Museum of Modern Art

ISBN

0870702513

Exhibition URL

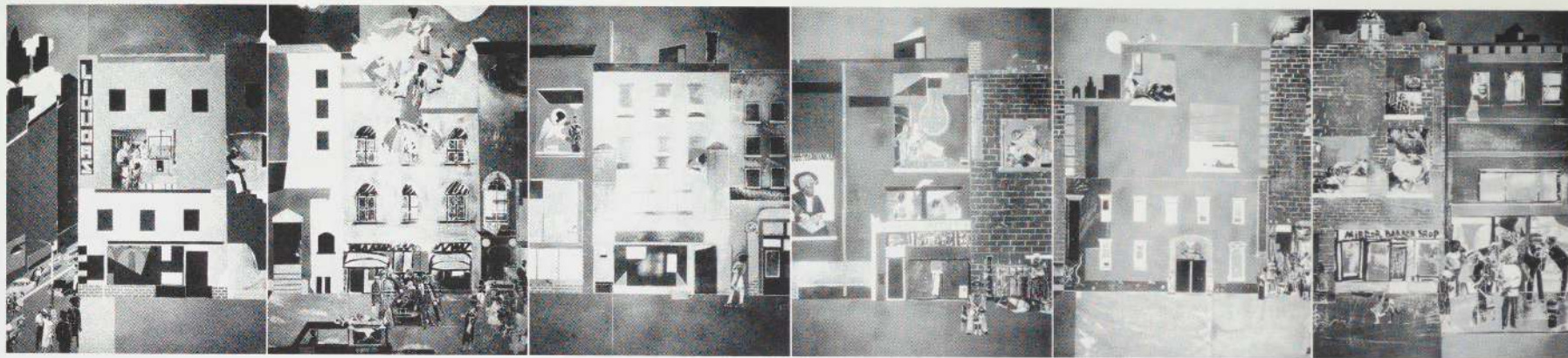
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ROMARE BEARDEN:
THE PREVALENCE OF RITUAL





ROMARE BEARDEN: THE PREVALENCE OF RITUAL

INTRODUCTORY ESSAY BY CARROLL GREENE
THE MUSEUM OF MODERN ART, NEW YORK

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ACKNOWLEDGMENTS

This exhibition has required the cooperation of many persons, and I am most grateful for their assistance. I wish to express my appreciation first to Romare Bearden, who spent countless hours in conversation with me concerning his life and work, which this exhibition celebrates. His generosity in supplying information and documentary material cannot be measured.

Members of The Museum of Modern Art staff have been especially generous and helpful in executing important phases of this exhibition. My thanks to April Kingsley, Curatorial Assistant in the Department of Painting and Sculpture, for her expert and expeditious handling of the countless details and voluminous correspondence necessary to the exhibition, as well as for her preparation of the chronology for this catalogue. I wish to thank as well Jennifer Licht for her thoughtful advice and suggestions; Judy Goldman for her painstaking compilation of the bibliography; Jane Fluegel for her perceptive editing of the catalogue; Michael Lauretano for his imaginative insight in designing it; Jean-Edith Weiffenbach and Gylbert Abrams for arranging the assembling, packing, and insuring of the paintings and collages; and Charles Froom and Richard Franklin and their staffs for the actual installation of the exhibition.

Other members of the Museum staff who have assisted me significantly are William Lieberman, Director of the Department of Painting and Sculpture, Wilder Green, Director of Exhibitions, Richard Palmer, Assistant Director of Exhibitions, and Elizabeth Shaw, Director of Public Information. Finally, I wish to thank John Hightower, Director of the Museum, who graciously invited me to direct this exhibition.

Arne Ekstrom of the Cordier & Ekstrom Gallery has given me helpful advice and lent photographs for this catalogue. Samuel Shore of Shorewood Publishers has not only lent works from his collection but has been splendidly cooperative in many ways. I am most grateful to the many collectors who have loaned their works for this exhibition; without their sacrifice and cooperation, the exhibition would not have been possible.

ROMARE BEARDEN:
THE PREVALENCE OF RITUAL
AN ESSAY BY CARROLL GREENE

The Prevalence of Ritual marks the mature fruition of a theme that has obsessed Romare Bearden for over thirty years—the aesthetic expression of the life and life style of a people in visual and plastic language. In the collages of this show, dating from 1964 to 1971, he develops the theme that engaged him in his earliest works, beginning with the Southern series on brown paper. The ritual is the choreography of daily life, vibrant in movement and in the myriad shades of feeling and emotion common to humanity; it is nurtured by his knowledge of and experience in black America.

In talking of his art, Bearden comments, "I am trying to explore, in terms of the particulars of the life I know best, those things common to all cultures." His appreciation of an astonishing array of artists spans the continents and centuries and undergirds his mature *œuvre* with a range of aesthetic allusions brilliantly absorbed into his own highly assured personal style. His goal consistently has been to create a universal art in a contemporary medium while remaining true to his particular cultural heritage and experience.

Bearden possesses the remarkable ability to embrace a theme and unrelentingly exploit its plastic, visual, and structural potential to his own satisfaction. Then, when satisfied, he gracefully moves on to new ground. Soon after his return from the U.S. Army in 1945, he had his first one-man show in a New York gallery, the Samuel M. Kootz Gallery. His semi-abstract paintings created for that show on the theme *The Passion of Christ* symbolically represented the sufferings of all men. Inspired by the Spanish poet García Lorca, he became preoccupied in the next year with the theme of death in an impressive series—considerably more abstract—on bullfighters. During the early 1950s, Bearden painted intermittently. For nearly a year, he lived in Paris broadening his association with European, African, and American artists and writers. By the mid-50s, his style had become increasingly abstract, and before the end of the decade, his painting was largely non-objective. Yet, by 1961, as abstract expressionism carried the day, Bearden had already begun to reintroduce figurative elements in his paintings, although his one-man show at Cordier & Warren



THE VISITATION. (1941)

that year included only his abstract works. He was, in fact, much admired and respected at this time as a skilled abstractionist.

But at this time a massive movement for social justice burst upon the American scene, and Bearden's own Afro-American people were the fulcrum of that movement which would eventually affect all sectors of society. Joining with a group of other New York black artists, he helped to form the Spiral group in 1963; Romare Bearden almost inevitably began to move in a new direction. At first the Spiral artists met informally in Bearden's Canal Street studio to discuss the problems of the black artist in America. Soon afterward the artists acquired a gallery in Greenwich Village where they held regular sessions, and Bearden's friend, the painter Norman Lewis, was the first chairman. In 1965, for their first group show, each member-artist agreed to limit his palette to black and white. It was during this period that Bearden began to create collages thematically culled from his memory and experience of America.

The themes of those collage Projections, however, found their genesis in Bearden's work of the 1940s, when he created his Southern series, the earliest works in the present exhibition. These early scenes, such as *The Visitation* (1941) and *Folk Musicians* (1941-42; both Nanette Rohan Bearden Collection), are basically stylized statements of Negro life expressed in simple colorful forms. They provide an insight into the artist's development over the years, for to the flat iconography and pathos of these almost primitive pieces, he has skillfully added elements from Byzantine, Dutch, African, and modern European sources, as well as from American cinematic techniques. His forms have become intrinsically more complex and plastic and his structures more unified.

In his collages of the 1960s, the images from Bearden's fertile memory were endowed with poignant emotion. They were set forth on his canvases in a free associational manner, but as they developed, the statement became more and more definite. The collages were prolific, immediate, and compelling, steeped in folklore and history, and as contemporary as Lenox Avenue today. Originally small in size and subtly colored, they were "projected," that is, blown up in black and white photographic murals. These forceful works, infused as they were with "memories and experiences," displaced Bearden's non-objective painting as suddenly and abruptly as America's erstwhile "invisible"

people had moved into center stage. Projections was the theme of Bearden's one-man show at Cordier & Ekstrom in 1964. It was a startling success.

When asked why he departed from abstract painting and chose the collage, Bearden said simply, "You can't always do things the same way." In fact he has been attempting to create an œuvre in keeping with the restless modern sensibility, exhibiting spontaneity and the element of surprise. "Man's patience," he says, quoting the French poet Paul Valéry, "is destroyed by the machine." Bearden uses elements of the film documentary, allowing a projection of his images "right up front" to create a feeling of immediacy in his viewer. Bearden's Projections, with their haunting eyes and contorted physiognomies, are nothing short of visual confrontations.

In 1967, Bearden began to add generous amounts of color to his enlarged collages, as in the *Rites of Spring* (Carter Burden Collection). He often used colored paper and fabrics, or paper which he painted and then glued to the surface of the work. Since then his collages have become increasingly more sophisticated in color and design, less compressed, airier, and more elegant, beautifully exemplified in two works from 1970, *Patchwork Quilt* (The Museum of Modern Art) and *Mississippi Monday* (Shorewood Publishers). Here is an artist who truly enjoys the plasticity of his medium. In his mammoth effort to explore the formal elements of Negro life and to express its "inner-ness" visually, Bearden has not only chosen to deal with "black anguish," an undeniably pervasive element, to be sure, but also with a whole range of emotional shadings. "Art celebrates a victory," says Bearden; "I look for all those elements in which life expresses that victory." In America's technological society, increasing numbers of people feel that man is becoming dehumanized. Bearden holds that the life style of the black in America is "perhaps the richest because it is the one life style that is talking about life and about the continuation of life . . . and through all of the anguish—the joy of life."

If anguish is present in some of his collages, it is there because anguish is very much a part of the human condition. Anguish is as much a part of the "innerness" of the black experience as piety is part of a nun's. But in Bearden's collages there is also folklore—rural Southern style, with allusions to both American and African origins—that includes spirituals and jazz, card-playing nights and church-

going Sundays, family meals and blue Mondays, set against lush Southern landscape and bleak Northern slums. Thematically, Bearden's work since 1964 is often analogous to that of Brueghel. Technically, it is influenced by Mondrian, as is evident in his interlocking rectangular relationships, and also by such older Dutch masters as de Hooch and Terborch. His forms and distortions owe much to African sculpture.

Bearden continues to explore the inter-relatedness of apparently unrelated things—a fragment of patterned linoleum becomes a human arm, moss becomes someone's hair, Southern cabins are telescoped through the windows of decaying urban tenements, and the eyes of a cat become those of the conjur woman. Bearden has never maintained a photographic file nor does he use one. He uses pictures from newspapers and magazines which he skillfully frees from their sources and fashions to the needs of his collages. "Seldom have I used actual faces," states Bearden. "Most of my faces are fragments from different things," frequently African masks, usually varying in scale, and pasted together in a unified whole. Here is a master not only of structure but also of harmony and its achievement out of apparent disharmony. Sometimes a white hand will be attached to a black body: Bearden is not interested in the hand or the separate element as such, for essentially his concern is with the metaphoric use of the disparate elements, that is, the handness of hands and their aesthetic positioning within the construct of the collage. Bearden juxtaposes elements in order to lend emphasis to a single idea. His world is most often kaleidoscopically compressed in multiple spatial planes and his images are empirically related. "I try to show that when some things are taken out of the usual context and put in the new, they are given an entirely new character."

There are some persistent elements in Bearden's collage paintings—the train, the window, the moon, the haunting eyes of his people. Although Bearden abjures the idea of symbol in his work, he adds, "These [elements] should not be construed in a literary sense. Each painting envisions a world complete within itself."

The Prevalence of Ritual, then, is more than an exhibition; it is an affirmation, a celebration, a victory of the human spirit over all the forces that would oppress it.





CHRONOLOGY

BY APRIL KINGSLEY

1914 September 2. Romare Howard Bearden born in Charlotte, North Carolina, to Richard Howard and Bessye Johnson Bearden. Father works for New York Department of Health as sanitation inspector; mother is New York editor of the *Chicago Defender* and founder and first president of the Negro Women's Democratic Association.

1925 Graduates from Public School 139, New York.

1929 Graduates from Peabody High School, Pittsburgh, Pennsylvania.

1935 Receives B.S. degree from New York University. Works as a cartoonist.

1936-37 Studies life-drawing and painting with George Grosz at the Art Students League, New York. Tony Smith is fellow student. Joins the "306 Group," an informal association of black artists living in Harlem, meeting at the studios of Henry Bannarn and Charles Alston at 306 West 141st Street. Group includes Gwendolyn Bennett, Robert Blackburn, Frederick Coleman, Ernest Crichlow, Aaron Douglas, Ronald Joseph, Jacob Lawrence, Norman Lewis, Richard Lindsay, Francisco Lord, O. Richard Reid, and Augusta Savage. Most of these artists are also members of the Harlem Artists Guild, a formal organization of Negro artists active from the mid-30s until the outbreak of World War II.

Early figurative paintings included in several exhibitions at the Harlem YWCA and the Harlem Art Workshop.

1938 Enters New York City Department of Social Services as case worker.

1940 Begins painting in tempera on brown paper, primarily Southern scenes. Takes a studio on 125th Street in building also occupied by Jacob Lawrence and Claude McKay. Other friends are Charles Alston, modern dancer Ad Bates, novelist William Attaway, composers Frank Fields and Joshua Lee. Bates introduces Bearden to Stuart Davis, Walter Quirt, Paul Burlin, Alonzo Hauser, and Manuel Telegian.

May 4-11. First one-man exhibition at studio of Ad Bates in Harlem, at 306 West 141st Street, of early student works.

1941 October 16-November 7. *The Visitation* (1941) and *Woman Picking Cotton* (1940) included in exhibition "Contemporary Negro Art" at McMillen, Inc., New York.

December 9-January 3. *The Bridge* (1937) shown in exhibition "American Negro Art" at The Downtown Gallery, New York.

1942 April. Begins service in U.S. Army, 372nd Infantry Regiment.

1943 January. *Factory Workers* (1942) included in Dallas Museum of Fine Arts exhibition of paintings commissioned for *Fortune*, *Life*, and *Time* magazines.

January 5-30. *Sharecroppers* (1940) included in "Paintings, Sculpture by American Negro Artists" at The Institute of Modern Art, Boston, in collaboration with the Smith College Museum of Art, Northampton, Massachusetts.

1944 February 13-March 3. One-man exhibition, "Ten Hierographic Paintings by Sgt. Romare Bearden," at G Place Gallery, Washington, D.C.

May 4-31. Included in "New Names in American Art" at the Baltimore Museum of Art; organized by Caresse Crosby and David Porter, exhibition then moves to Crosby and Porter's G Place Gallery, Washington, D.C., June 13-July 4.

1945 January 3-February 11. Three works included in exhibition "The Negro Artist Comes of Age" at the Albany (New York) Institute of History and Art.

May. Discharged from army as sergeant.

June. One-man exhibition of works from *The Passion of Christ* series at G Place Gallery, Washington, D.C.

October 8-27. First one-man exhibition in New York gallery; works from *The Passion of Christ* series shown at Samuel M. Kootz Gallery.

October 19-November 21. Two-man exhibition, with Pietro Lazzari, at Galerie John Devoluy in Paris; works from *The Passion of Christ* series shown.

November 27-January 10 (1946). *Madonna and Child* (1945) in "Annual Exhibition of Contemporary American Painting" at the Whitney Museum of American Art, New York.

December 17. *He Is Arisen* (1945) acquired by The Museum of Modern Art, New York; first work to be purchased by a museum.

1946 Resumes duties as case worker for New York City Department of Social Services, continuing to serve intermittently until 1949.

January 9-February 2. Included in exhibition "Modern Religious Paintings" at Durand-Ruel Galleries, New York.

January 27-February 10. *Christ Healing the Sick* included in exhibition "Contemporary American Painting" at the Clearwater (Florida) Art Museum.

February 5-March 13. *The Bull Bellowed Like Two Centuries* (1946) in "Annual Exhibition of American Sculpture, Watercolors and Drawings" at the Whitney Museum of American Art, New York.

March 4-23. Included in "The Big Top" at Samuel M. Kootz Gallery, New York.

March 25-April 13. One-man exhibition at Samuel M. Kootz Gallery of paintings and watercolors inspired by Garcia Lorca's "Lament for a Bullfighter."

April 15-May 4. Included in "Modern American Paintings from the Collection of Mr. and Mrs. Roy R. Neuberger" at Samuel M. Kootz Gallery, New York.

September 4-28. Included in exhibition "In the Sun" at Samuel M. Kootz Gallery, New York.

December 10-January 16 (1947). "Some Drink! Some Drink!" (1946) in "Annual Exhibition of Contemporary American Painting" at the Whitney Museum of American Art, New York.

1946-47 "At Five in the Afternoon" (1946) in traveling exhibition of works owned by the United States Department of State; exhibited at The Metropolitan Museum of Art, New York, in "Advancing American Art," October 4-18, 1946, before traveling abroad; exhibition withdrawn by State Department in May 1947 when Congressional Appropriations Committee finds it "subversive."

1947 January. Exhibits with other winners of La Tausca Art Competition, New York.

February 24-March 15. One-man exhibition at Samuel M. Kootz Gallery, New York, of paintings inspired by Rabelais' *Gargantua and Pantagruel*.

"Around, Around," *Interior*, *Blue Note*, *The Drinkers*, and *The Fox Hunt* (all 1947) in "Introduction à la Peinture Moderne Américaine" exhibition at Galerie Maeght, Paris, sponsored by the United States Information Service, in which works by Bazliotes, Browne, Gottlieb, Holty, and Motherwell also shown.

November 6-January 11 (1948). Included in "Abstract and Surrealist American Art," at The Art Institute of Chicago, along with other prizewinners of the Fifty-eighth Annual Exhibition of American Painting and Sculpture.

1948 *Women with an Oracle* (1947) reproduced in *Women: A Collaboration of Artists and Writers* (New York: Samuel M. Kootz Editions); accompanying text by William Carlos Williams.

October 17-November 30. *The Annunciation* (1947) included in exhibition "Contemporary Religious Paintings" at The Barnett Aden Gallery, Washington, D.C., sponsored



by The Catholic Interracial Council of Washington.

November 9–25. One-man exhibition, "The Iliad," at Niveau Gallery, New York.

1950 Goes to Paris on the G.I. Bill to study at the Sorbonne. Becomes acquainted with Constantin Brancusi, Georges Braque, Jean Hélion, Hans Reichel, and many Americans then living in Paris: poet Samuel Allen, novelists James Baldwin and Albert Murray, painters William Rivers and Paul Keene, and engineer Jim Mosley. Later travels to Nice, Florence, Rome, and Venice.

December 8–February 25 (1951). *Woman with a Bird* (1949) in exhibition "American Paintings Today—1950" at The Metropolitan Museum of Art, New York.

1951 Returns to New York from Paris. Paints intermittently but concentrates on song writing; joins ASCAP and has many songs published.

1952 Resumes work for New York City Department of Social Services; case load involves assistance to gypsies living in city. Continues to work until 1966.

1954 September 4. Marries Nanette Rohan. Returns to painting, working in an increasingly abstract style.

November 17–December 19. Included in exhibition of "Marie and Roy Neuberger Collection" at the Whitney Museum of American Art, New York; collection tours for nine months (see bibl. no. 129).

1955 May 12–June 15. *Factory Workers* (1942) included in "World at Work" exhibition of paintings and drawings commissioned by *Fortune*, sponsored by the American Federation of Arts, opening at Arts Club of Chicago; circulates for full year (see bibl. no. 130).

October 31–November 24. One-man exhibition at Barone Gallery, New York.

November 9–January 8 (1956). Included in "Annual Exhibition of Contemporary American Painting" at the Whitney Museum of American Art, New York.

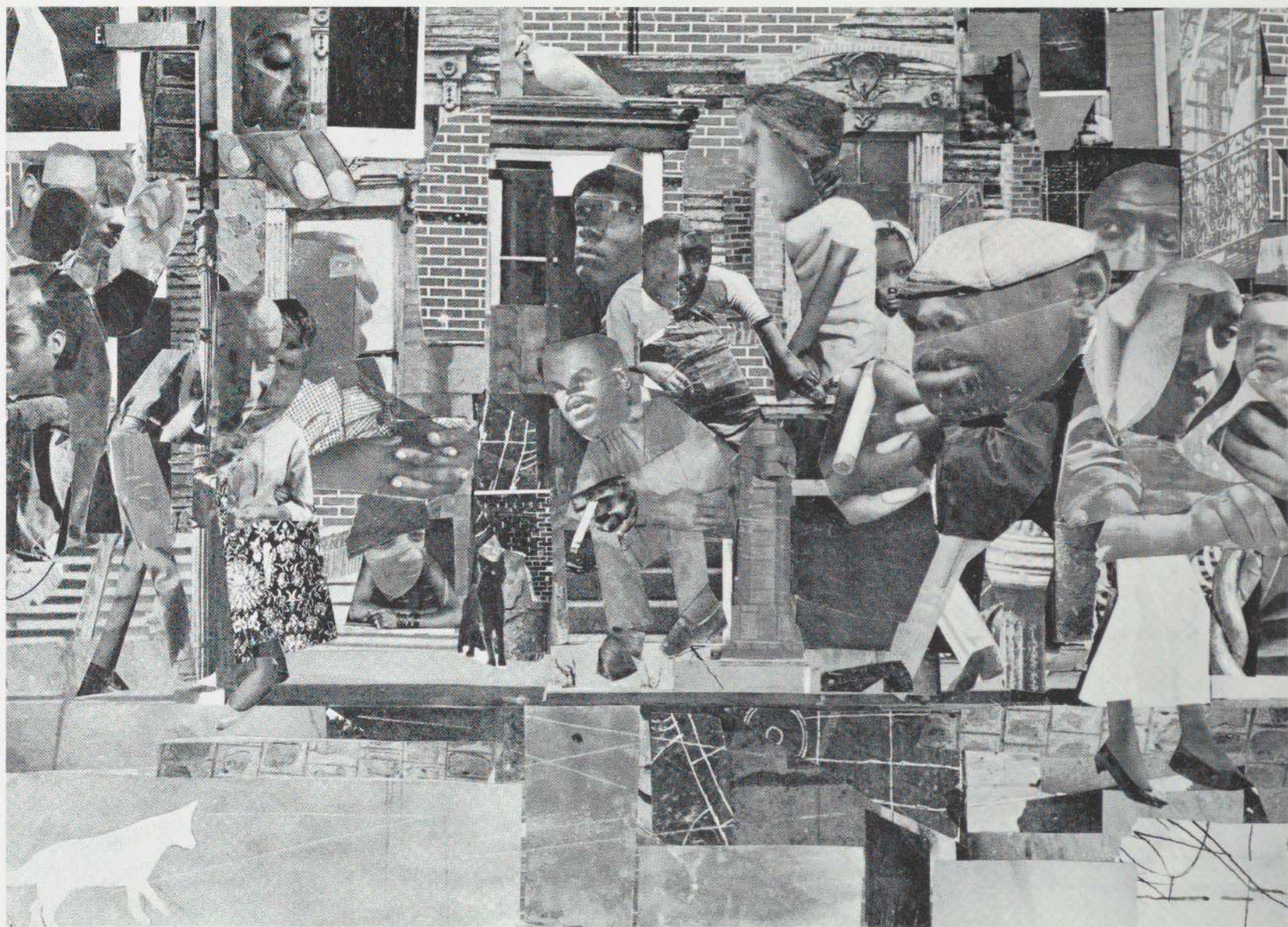
1956 Moves into present studio on Canal Street in New York.

July 1–31. Two works included in "Eight New York Painters" at the University of Michigan Museum of Art, Ann Arbor; selected by Hale Woodruff.

October 26–November 26. Included in "Second Annual Fall Review of Paintings and Sculpture: 1956" at the Pyramid Club, Philadelphia.

1958 Paintings now almost exclusively non-objective.

1960 January 20–February 19. One-man exhibition at



opposite THE CONJUR WOMAN. (1964)

A conjur woman was an important figure in a number of southern Negro rural communities. She was called on to prepare love potions; to provide herbs to cure various illnesses; and to be consulted regarding vexing personal and family problems. . . . A conjur woman was greatly feared and it was believed that she could change her appearance. January 1969

above THE DOVE. (1964)

I deliberately used some of the techniques of documentary film to give a "you are there" feeling. November 1970



above THE PREVALENCE OF RITUAL: TIDINGS. (1964)

opposite SUMMER SONG. (1967)

Michel Warren Gallery, New York; non-figurative paintings shown.

1961 April 6–25. One-man exhibition at Cordier & Warren Gallery, New York; again shows non-objective work.

May–June. Travels in Europe with wife Nanette, visiting Paris, Florence, Venice, Genoa, and parts of Switzerland.

Begins to re-introduce figurative elements in paintings.

October 27–January 7 (1962). Included in "The 1961 Pittsburgh International Exhibition of Contemporary Paintings and Sculpture" at the Carnegie Institute.

1963 July. Spiral group formed, meeting initially in Bearden's studio; group later opens a gallery. Founded before the civil rights March on Washington, it is concerned with the problems of Negro artists. Other members include Charles Alston, Emma Amos, Calvin Douglass, Perry Ferguson, Reginald Gammon, Alvin Hollingsworth, Felrath Hines, Norman Lewis, William Majors, Richard Mayhew, Earl Miller, Merton Simpson, Hale Woodruff, and James Yeagans. Group considers working on a composite project, for which Bearden suggests a collage on Negro themes. He begins to create collages, although group effort does not materialize. Gammon suggests photographing collages and enlarging them.

1964 Appointed to position (still held) as Art Director of Harlem Cultural Council.

June. Collages seen by Arne Ekstrom, who encourages Bearden to make a series for fall exhibition. Bearden spends summer working on them.

October 6–24. One-man exhibition, "Projections," at Cordier & Ekstrom, Inc., New York, includes collages from Projections series and their photo-enlargements. Works almost exclusively in collage from this point on.

October 20–November 20. Included in "... Some Negro Artists" exhibition sponsored by Morris County Tercenary Committee at Fairleigh Dickinson University Art Gallery, Madison, New Jersey.

1965 March 3–12. Included in exhibition of contemporary Negro art in "Creativity and the Negro," Rockford College (Illinois) Festival of the Arts.

March 19–April 4. Included in "An Exhibition of Contemporary Painting, Sculpture, and Graphic Art" at the National Institute of Arts and Letters, Academy Art Gallery, New York.

May 14–June 5. Included in "First Group Showing (Works in Black and White)" at Spiral Gallery.





May 16–29. Included in "Sixth Annual Arts Festival" at Temple Emanu-el, Yonkers, New York.

October 1–31. One-man exhibition, "Projections," at Corcoran Gallery of Art, Washington, D.C.

October 11–22. Included in New York University "Art Alumni Exhibition," New York.

1966 January 25–February 24. Included in "Contemporary Urban Visions" exhibition at Wollman Hall, New School Art Center, New York.

March 4–27. Collages entitled *Four Panels on a Southern Theme* included in "An Exhibition of Contemporary Painting, Sculpture and Graphic Art" at The National Institute of Arts and Letters, Academy Art Gallery, New York.

May 25. Receives Grant in Art from The National Institute of Arts and Letters; on occasion of grant, ten collages shown in "Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards," May 25–June 26, The American Academy of Arts and Letters and The National Institute of Arts and Letters, Academy Art Gallery, New York.

Leaves the New York City Department of Social Services.

June 27–July 25. Directs and participates in "The Art of the American Negro: Exhibition of Painting" at The Harlem Cultural Council, New York.

September 11–October 16. *Six Panels on a Southern Theme* (1965–66) included in "The Negro in American Art" exhibition co-sponsored by The California Arts Commission and the University of Southern California, Los Angeles, at the UCLA Dickson Art Center.

1967 April 12–May 29. One-man exhibition, "Six Panels on a Southern Theme," at the Bundy Art Gallery, Waitsfield, Vermont.

September 26–October 6. Included in "The Portrayal of the Negro in American Painting" at Forum Gallery, New York.

October 10–November 4. One-man exhibition at Cordier & Ekstrom, Inc.

October 16–November 5. Co-directs with Carroll Greene, Jr., "The Evolution of Afro-American Artists: 1800–1950," sponsored by the City University of New York, The Harlem Cultural Council, and the New York Urban League, in the Great Hall of City College, New York.

October 24–December 2. Included in "Protest and Hope" exhibition at The New School for Social Research, New York.

November 8–30. One-man exhibition, "Romare Bearden Collages," at the J. L. Hudson Gallery, Detroit.

1968 Included in Eleventh International Poster Biennial, Warsaw, Poland.

Included in International Exhibition of Posters, Sofia, Bulgaria.

January 23–February 9. Included in exhibition "One Print–One Painting" at Visual Arts Gallery, New York.

January 10–31. Included in exhibition "6 Black Artists" at Dartmouth College, Hanover, New Hampshire.

April. One-man exhibition at Spelman College, Atlanta, Georgia.

October 17–November 24. Three works included in "30 Contemporary Black Artists" at The Minneapolis Institute of Arts; exhibition tours for two years (see bibl. no. 150).

October 31–November 3. *Soul Three* (1968) included in exhibition "In Honor of Dr. Martin Luther King, Jr." at The Museum of Modern Art.

November 19–January 5 (1969). Included in exhibition "Invisible Americans; Black Artists of the 30's" at The Studio Museum in Harlem, New York.

November 25–February 9 (1969). One-man exhibition, "Romare Bearden: Paintings and Projections," at the Art Gallery, State University of New York at Albany; catalogue introduction by Ralph Ellison.

1969 February 7–26. One-man exhibition at Williams College Museum, Williamstown, Massachusetts.

May 15–June 22. *Eastern Barn* (1968) included in "Recent Acquisitions May 15, 1968–April 18, 1969," exhibition at the Whitney Museum of American Art, New York.

April 25–June 8. Included in "Inaugural Exhibition" at the New School Art Center, New York.

June. Co-author with Carl Holty, *The Painter's Mind* (New York: Crown Publishers, Inc.).

June 2–30. Included in exhibition "Twentieth Century American Painting & Watercolors" at J. L. Hudson Gallery, Detroit.

June 18–October 5. *The Silent Valley of Sunrise* (1959) is included in "The New American Painting and Sculpture: The First Generation" at The Museum of Modern Art.

October. Included in "Black Arts Festival" at Lincoln University, Pennsylvania.

October 16–November 30. Included in "Posters by Artists" exhibition at Finch College Museum of Art, New York.

November 6–26. Two works included in "The Afro-

American Artists" exhibition sponsored by the Mount Holyoke Friends of Art, at Dwight Art Memorial, Mount Holyoke College, South Hadley, Massachusetts.

December. Bearden, Norman Lewis, and Ernest Crichlow organize Cinque Gallery in the New York Public Theater at 425 Lafayette Street to exhibit work of younger black artists. Malcolm Bailey the first artist to be exhibited.

December 3–31. *Mauritius*, his only sculpture, included in "Blocked Metaphors" exhibition at Cordier & Ekstrom, Inc., New York.

December 16–February 1 (1970). Included in "1969 Annual Exhibition of Contemporary American Painting" at the Whitney Museum of American Art, New York.

1970 January. Teaches for five weeks at Williams College, Williamstown, Massachusetts.

January 9–February 20. Included in exhibition "Black Artists in Graphic Communication" at Gallery 303, New York.

February 9–March 10. Participates in exhibition "Five Famous Black Artists" at Museum of the National Center of Afro-American Artists, Boston.

February 11–March 7. One-man exhibition at Cordier & Ekstrom, Inc., New York.

March 8–April 19. Included in exhibition "Coalition 70" at the Staten Island Museum, New York.

May 19–June 23. Included in "Afro-American Artists, New York and Boston" exhibition at the Museum of Contemporary Arts in Boston.

June. Receives grant from Guggenheim Foundation to write a book on the history of Afro-American art.

August 14–20. One-man exhibition at the Tricia Karliss Gallery, Provincetown, Massachusetts.

December 3–January 30 (1971). *Patchwork Quilt* (1970), included in exhibition "She" at Cordier & Ekstrom, Inc., New York; collage acquired by The Museum of Modern Art.

opposite THREE FOLK MUSICIANS. (1967)

In the 1920s, during the time of the great migration of Negroes from the South to the big cities, my grandmother ran a boardinghouse in Pittsburgh. Her house fronted Penn Avenue; to the rear was an alley called Spring Way. After supper the boarders would sit in front of the house and talk, or play checkers, or plunk out "down home music" on their guitars. 1966



PALM SUNDAY PROCESSIONAL. (1967-68)
I did the new work out of a response and need to redefine the image of man in the terms of the black experience I know best.

opposite BLUE INTERIOR, MORNING. (1968)



SCHEDULE OF THE EXHIBITION

The Museum of Modern Art, New York: March 25–June 7, 1971; The National Collection of Fine Arts, Washington: July 16–September 12, 1971; University Art Museum, Berkeley: October 25–December 5, 1971; Pasadena Art Museum: December 20, 1971–January 30, 1972; High Museum of Art, Atlanta: February 27–April 9, 1972

CATALOGUE OF THE EXHIBITION

Dimensions are given in feet and inches, height preceding width. All dates are provided by the artist; none appears on the work itself.

1. SACRIFICE. (1941). Gouache and casein on kraft paper, 31 $\frac{7}{8}$ x 40". Collection Nanette Rohan Bearden, New York
2. SERENADE. (1941). Gouache and casein on kraft paper, 32 x 47 $\frac{3}{4}$ ". Collection Nanette Rohan Bearden, New York
3. THE VISITATION. (1941). Tempera on composition board, 30 $\frac{3}{4}$ x 47 $\frac{1}{8}$ ". Collection Nanette Rohan Bearden, New York
4. FOLK MUSICIANS. (ca. 1941–42). Gouache and casein on composition board, 36 $\frac{3}{8}$ x 46 $\frac{5}{8}$ ". Collection Nanette Rohan Bearden, New York
5. FACTORY WORKERS. (1942). Gouache and casein on kraft paper mounted on composition board, 39 $\frac{3}{4}$ x 31 $\frac{1}{4}$ ". Collection Nanette Rohan Bearden, New York
6. THEY THAT ARE DELIVERED FROM THE NOISE OF THE ARCHERS. (1942). Gouache and casein on kraft paper, 31 $\frac{3}{4}$ x 47 $\frac{3}{8}$ ". Collection Nanette Rohan Bearden, New York
7. THE CONJUR WOMAN. (1964). Collage of paper and synthetic polymer paint on composition board, 12 $\frac{1}{4}$ x 9 $\frac{3}{8}$ ". Collection Jeanne Siegel, New York
8. THE DOVE. (1964). Collage of paper and synthetic polymer paint on composition board, 13 $\frac{3}{8}$ x 18 $\frac{7}{8}$ ". Collection Jeanne Siegel, New York
9. THE PREVALENCE OF RITUAL: BAPTISM. (1964). Collage of paper and synthetic polymer paint on composition board, 9 x 11 $\frac{7}{8}$ ". Joseph H. Hirshhorn Collection
10. THE PREVALENCE OF RITUAL: CONJUR WOMAN AS ANGEL. (1964). Collage of paper and synthetic polymer paint on composition board, 9 $\frac{1}{2}$ x 6 $\frac{1}{2}$ ". Collection Mr. and Mrs. Douglas Newton, New York
11. THE PREVALENCE OF RITUAL: TIDINGS. (1964). Col-

lage of paper and synthetic polymer paint on composition board, 8 $\frac{1}{8}$ x 10 $\frac{7}{8}$ ". Collection Nanette Rohan Bearden, New York

- 12.–17. PROJECTIONS. Photo-enlarged panels, ca. 6 x 8', made from collages included in exhibition *Projections*, Cordier & Ekstrom, Inc., New York, October 6–24, 1964
12. THE CONJUR WOMAN
13. THE DOVE
14. EVENING, 9:10, 461 LENOX AVENUE
15. JAZZ 1930'S, GRAND TERRACE BALLROOM
16. MYSTERIES
17. PITTSBURGH MEMORY
18. UPTOWN LOOKING DOWNTOWN. (1965). Collage of paper and synthetic polymer paint on composition board, 11 $\frac{5}{8}$ x 15 $\frac{3}{8}$ ". Collection Mr. and Mrs. Richard Clarke, New York
19. BACKYARD. (1967). Collage of paper and synthetic polymer paint on composition board, 40 x 30". Collection Senator and Mrs. Jacob K. Javits, New York
20. EARLY MORNING. (1967). Collage of paper and synthetic polymer paint on composition board, 43 $\frac{7}{8}$ x 56". Howard University Gallery of Art, Washington, D.C.
21. GUITAR EXECUTIVE. (1967). Collage of paper and synthetic polymer paint on canvas, 56 $\frac{1}{8}$ x 44 $\frac{1}{8}$ ". Spelman College, Atlanta, Georgia
22. LA PRIMAVERA. (1967). Collage of paper and synthetic polymer paint on composition board, 43 $\frac{3}{4}$ x 56". Collection Mrs. Edgar C. Schenck, New York
23. MELON TIME. (1967). Collage of paper and synthetic polymer paint on canvas, 56 $\frac{1}{2}$ x 44 $\frac{3}{8}$ ". Collection Roy R. Neuberger, New York
24. OLD COUPLE. (1967). Collage of paper and synthetic polymer paint on canvas, 44 $\frac{3}{8}$ x 56 $\frac{1}{4}$ ". Collection Mr. and Mrs. Raphael Bernstein, Ho-Ho-Kus, New Jersey
25. RITES OF SPRING. (1967). Collage of paper and synthetic polymer paint on canvas, 55 $\frac{3}{4}$ x 44". Collection Carter Burden, New York
26. SUMMER SONG. (1967). Collage of paper and synthetic polymer paint on composition board, 40 x 30". Collection Wilder Green, New York
27. SUMMERTIME. (1967). Collage of paper and synthetic polymer paint on composition board, 56 x 44". Collection Jesse P. Shanok, New York
28. THREE FOLK MUSICIANS. (1967). Collage of paper and synthetic polymer paint on canvas, 50 $\frac{1}{8}$ x 60". The J. L.

Hudson Gallery, Detroit

29. EVENING MEAL. (1967–68). Collage of paper and synthetic polymer paint on composition board, 30 x 40". Collection The Honorable and Mrs. George W. Renchard, Washington, D.C.
30. PALM SUNDAY PROCESSIONAL. (1967–68). Collage of paper and synthetic polymer paint on composition board, 56 $\frac{1}{8}$ x 44 $\frac{1}{8}$ ". Cordier & Ekstrom, Inc., New York
31. BLUE INTERIOR, MORNING. (1968). Collage of paper and synthetic polymer paint on composition board, 44 x 56". The Chase Manhattan Bank, New York
32. FAMILY DINNER. (1968). Collage of paper and synthetic polymer paint on composition board, 30 x 39 $\frac{7}{8}$ ". Cordier & Ekstrom, Inc., New York
33. STRANGE MORNING, INTERIOR. (1968). Collage of paper and synthetic polymer paint on composition board, 44 x 55 $\frac{5}{8}$ ". Collection Mr. and Mrs. Ralph Ellison, New York
34. AWAKENING. (1969). Collage of paper and synthetic polymer paint on composition board, 32 $\frac{1}{2}$ x 46". Collection Mr. and Mrs. Daniel W. Dietrich II, Villanova, Pennsylvania
35. BACK HOME FROM UP THE COUNTRY. (1969). Collage of paper and synthetic polymer paint on composition board, 50 x 39 $\frac{3}{4}$ ". Cordier & Ekstrom, Inc., New York
36. BLACK MANHATTAN. (1969). Collage of paper and synthetic polymer paint on composition board, 25 $\frac{3}{8}$ x 21". Collection Mr. and Mrs. Theodore W. Kheel, New York
37. BLUE MONDAY. (1969). Collage of paper and synthetic polymer paint on composition board, 11 $\frac{7}{8}$ x 9". Collection Miss Helen Mary Harding, New York
38. INTERIOR WITH PROFILES. (1969). Collage of paper and synthetic polymer paint on composition board, 39 $\frac{3}{4}$ x 49 $\frac{7}{8}$ ". The First National Bank of Chicago
39. MOTHER AND CHILD. (1969). Collage of paper and synthetic polymer paint on wood, 18 $\frac{1}{2}$ x 11". Cordier & Ekstrom, Inc., New York
40. PATCHWORK QUILT. (1969). Collage of paper and synthetic polymer paint on composition board, 9 x 11 $\frac{7}{8}$ ". Collection Miss Helen Mary Harding, New York
41. SUSANNAH. (1969). Collage of paper and synthetic polymer paint on composition board, 9 x 12". Collection Miss Helen Mary Harding, New York
42. SUSANNAH AT THE BATH. (1969). Collage of paper and synthetic polymer paint on composition board, 24 $\frac{1}{2}$ x 17 $\frac{3}{4}$ ". Collection Mr. Robert Breckinridge, New York
43. VILLAGE SQUARE. (1969). Collage of paper and syn-

thetic polymer paint on composition board, 24 x 20".

Cordier & Ekstrom, Inc., New York

44. CAROLINA INTERIOR. (1970). Collage of paper and synthetic polymer paint on composition board, 13 x 15 $\frac{3}{4}$ ".

Shorewood Publishers, New York

45. DREAM TIME. (1970). Collage of paper and synthetic polymer paint on composition board, 17 $\frac{1}{8}$ x 22". Shorewood Publishers, New York

46. DRESSING UP. (1970). Collage of paper and synthetic polymer paint on composition board, 16 $\frac{1}{2}$ x 12". Shorewood Publishers, New York

47. FLIGHTS AND FANTASY. (1970). Collage of paper and synthetic polymer paint on composition board, 8 $\frac{3}{4}$ x 11 $\frac{5}{8}$ ". Shorewood Publishers, New York

48. MEMORIES. (1970). Collage of paper and synthetic polymer paint on composition board, 14 x 19 $\frac{3}{4}$ ". Shorewood Publishers, New York

49. MISSISSIPPI MONDAY. (1970). Collage of paper and synthetic polymer paint on composition board, 11 x 14 $\frac{3}{4}$ ". Shorewood Publishers, New York

50. ORANGE MORNING. (1970). Collage of paper and synthetic polymer paint on composition board, 14 x 18". Shorewood Publishers, New York

51. PATCHWORK QUILT. (1970). Collage of cloth, paper and synthetic polymer paint on composition board, 35 $\frac{1}{2}$ x 47 $\frac{3}{8}$ ". The Museum of Modern Art, New York. Purchase, 1970

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53. RITUAL BAYOU. (1970). Collage of paper and synthetic polymer paint on composition board, 13 $\frac{1}{2}$ x 15 $\frac{3}{4}$ ". Shorewood Publishers, New York

54. SHE-BA. (1970). Collage of paper, cloth and synthetic polymer paint on composition board, 48 x 35 $\frac{7}{8}$ ". Cordier & Ekstrom, Inc., New York

55. THE UNFORGOTTEN. (1970). Collage of paper and synthetic polymer paint on composition board, 26 x 22 $\frac{3}{4}$ ". Shorewood Publishers, New York

56. THE BLOCK. (1971). Collage of paper and synthetic polymer paint on composition board, with a pre-recorded tape collage of street sounds, church music, blues, laughing voices and the sounds of children at play provided by Daniel Dembrosky, 4 x 18' (overall). Shorewood Publishers, New York



FAMILY DINNER. (1968)



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BY JUDY GOLDMAN

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ONE-MAN EXHIBITION CATALOGUES

(arranged chronologically)

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93. WASHINGTON, D.C. THE G PLACE GALLERY. *Ten*



opposite SUSANNAH AT THE BATH. (1969)

In my paintings I have no need for models, preparatory sketches, nor do I need to bring to mind a particular scene or landscape. I try not to be self-conscious and only to work with what I see happening as the world of the picture unfolds itself. December 1960

above MISSISSIPPI MONDAY. (1970)

I believe the function of the artist is to find ways of communicating, in sensible, sensuous terms, those experiences which do not find adequate expression in the daily round of living and for which, therefore, no ready-made means of communication exists. May 1940



Hierographic Paintings by Sgt. Romare Bearden. February 13–March 3, [1944]. 10 works. Text by James A. Porter.

94. NEW YORK. SAMUEL M. KOOTZ GALLERY. *Romare Bearden*. October 8–27, 1945. 24 works. Statement by the artist.

95. NEW YORK. SAMUEL M. KOOTZ GALLERY. *Bearden Paintings and Water Colors Inspired by García Lorca's "Lament for a Bullfighter."* March 25–April 13, 1946. 21 works. Text by García Lorca.

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GROUP EXHIBITION CATALOGUES

(arranged chronologically)

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SHE-BA. (1970)

Monet painted haystacks . . . they inspired him to go on to a great play of color. You have to have some object to harness your affections to; I mean, if you're in love, you're not just in love with life, you're in love with a particular woman.

November, 1970

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110. BOSTON. INSTITUTE OF MODERN ART. *Paintings, Sculpture by American Negro Artists*. January 5–30, 1943. 1 work. Foreword by MacKinley Helm and Mary Best. Text by James A. Porter. Exhibit organized in collaboration with Smith College Museum of Art, Northampton, Mass.
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127. WASHINGTON, D.C. THE BARNETT ADEN GALLERY. *Contemporary Religious Paintings*. October 17–November [30], 1948. 1 work. Text by J[ames] W. L[ane].
128. NEW YORK. METROPOLITAN MUSEUM OF ART. *American Painting Today—1950*. [December 8, 1950–February 25, 1951]. 1 work. Foreword by Francis Henry Taylor.
129. NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. *Roy and Marie Neuberger Collection*. November 17–December 19, 1954. 1 work. Foreword by John I. H. Baur. Introduction by Marie and Roy Neuberger. Exhibition circulated to The Arts Club of Chicago, January 4–30, 1955; Art Gallery of the University of California, February 21–April 3; San Francisco Museum of Art, April 26–June 5; City Art Museum of St. Louis, June 27–August 7; and Cincinnati Art Museum, August 29–September 25.
130. NEW YORK. AMERICAN FEDERATION OF ARTS. *World at Work, Twenty-five Years of Art for Fortune, 1930–1955*. 1955–56. 1 work (illus.). Introduction by Bartlett H. Hayes, Jr. Comments by Bernard Perlin and Leo Lionni. Exhibition circulated to The Arts Club of Chicago, May 12–June 15, 1955; California Palace of the Legion of Honor, San Francisco, July 15–September 5; Albright Art Gallery, Buffalo, September 15–October 15; Houston Museum of Fine Arts, October 26–November 26; Seattle Art Museum, December 11, 1955–January 8, 1956; Los Angeles County Museum, January 18–February 15; Detroit Institute of Arts, March 1–31; and the City Art Museum of St. Louis, May 15–June 15.
131. NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. *1955 Annual Exhibition of Contemporary American Painting*. November 9, 1955–January 8, 1956. 1 work.
132. ANN ARBOR. UNIVERSITY OF MICHIGAN. MUSEUM OF ART. *Eight New York Painters*. July 1–31, 1956. 2 works. Statement by Hale Woodruff.
133. PHILADELPHIA. PYRAMID CLUB. *Second Annual Fall Review of Paintings and Sculpture: 1956*. October 26–November 26, 1956. 1 work (illus.), biog. Statements by the artist.
134. PITTSBURGH. CARNEGIE INSTITUTE. DEPARTMENT OF FINE ARTS. *The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*. October 27, 1961–January 7, 1962. 1 work. Introduction by Gordon Bailey Washburn.
135. MADISON, N.J. FAIRLEIGH DICKINSON UNIVERSITY. ART GALLERY. *Some Negro Artists*. October 20–November 20, 1964. 2 works, biog. Statement by the artist.
136. ROCKFORD, ILL. ROCKFORD COLLEGE. FESTIVAL OF THE ARTS. *Creativity and the Negro*. March 3–12, 1965 (illus.).
137. NEW YORK. NATIONAL INSTITUTE OF ARTS AND LETTERS. ACADEMY ART GALLERY. *An Exhibition of Contemporary Painting, Sculpture and Graphic Art*. March 19–April 4, 1965. 7 works.
138. NEW YORK. SPIRAL GALLERY. *First Group Showing*. May 15–June 5, [1965]. 1 work (illus.), biog.
139. YONKERS, N.Y. TEMPLE EMANU-EL. *Sixth Annual Arts Festival*. May 16–29, 1965. 3 works, biog. Introduction by Abraham J. Klausner.
140. NEW YORK. NEW YORK UNIVERSITY. *Art Alumni Exhibition*. October 11–22, [1965]. 1 work, biog.
141. NEW YORK. NEW SCHOOL FOR SOCIAL RESEARCH. WOLLMAN HALL. *Contemporary Urban Visions*. January 25–February 24, 1966. 2 works (illus.). Foreword by Paul Mocsanyi. Statement by the artist.
142. NEW YORK. NATIONAL INSTITUTE OF ARTS AND LETTERS. ACADEMY ART GALLERY. *An Exhibition of Contemporary Painting, Sculpture and Graphic Art*. March 4–27, 1966. 4 works.
143. NEW YORK. NATIONAL INSTITUTE OF ARTS AND LETTERS. ACADEMY ART GALLERY. *Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards*. May 25–June 26, 1966. 10 works.
144. NEW YORK. THE HARLEM CULTURAL COUNCIL. *The Art of the American Negro*. June 27–July 25, 1966.
145. LOS ANGELES. UNIVERSITY OF CALIFORNIA. DICKSON ART CENTER. *The Negro in American Art*. September 11–October 16, 1966. 6 works (illus.), biog. Text by James A. Porter.

146. NEW YORK. FORUM GALLERY. *The Portrayal of the Negro in American Painting*. September 26–October 6, 1967. 1 work (illus.). Notes on the exhibition by Sidney Kaplan previously published in: Bowdoin College Museum of Art, *The Portrayal of the Negro in American Painting*, May 15–July 15, 1964.
147. NEW YORK. COLLEGE OF THE CITY OF NEW YORK. GREAT HALL. *The Evolution of Afro-American Artists: 1800–1950*. [October 16–November 5], 1967. 1 work (illus.), biog. Text by Carroll Greene.
148. NEW YORK. NEW SCHOOL FOR SOCIAL RESEARCH. WOLLMAN HALL. *Protest and Hope*. October 24–December 2, 1967. 2 works. Foreword by Paul Mocsanyi.
149. HANOVER, N.H. DARTMOUTH COLLEGE. HOPKINS CENTER ART GALLERIES. *6 Black Artists*. January 10–31, 1968. 2 works, biog.
150. MINNEAPOLIS. INSTITUTE OF ARTS. *30 Contemporary Black Artists*. October 17–November 24, 1968. 2 works (illus.), biog. Introduction by Nina Kaiden Wright. Exhibition circulated to The High Museum of Art, Atlanta, Ga.; December 15–January 12, 1969; Flint Institute of Arts, Flint, Mich., January 31–March 1; Everson Museum of Art, Syracuse, N.Y., March 16–April 13; IBM Gallery of Arts & Sciences, New York, April 28–May 29; The Museum of Art, Rhode Island School of Design, Providence, R.I., July 1–31; The Memorial Art Gallery, Rochester, N.Y., August 22–October 5; San Francisco Museum of Art, November 16–December 31; Contemporary Arts Museum, Houston, January 20–February 16, 1970; New Jersey State Museum, Trenton, March 13–April 26; Roberson Center for the Arts and Sciences, Binghamton, N.Y., July 12–August 9; The Art Galleries, University of California, Santa Barbara, October 12–November 15.
151. NEW YORK. MUSEUM OF MODERN ART. *In Honor of Dr. Martin Luther King, Jr.* October 31–November 3, 1968. 1 work.
152. CHARLOTTE, N.C. JOHNSON C. SMITH UNIVERSITY. JAMES B. DUKE LIBRARY. *Encounters*. November–December 1968. 1 work, biog. Introduction by Eugene Grigsby. Poem by Romare Bearden.
153. WARSAW. BIENNALE INTERNATIONALE DE L'AFFICHE, 11e. 1968. 1 work (illus.). Text by Jerzy Wasniewski.
154. NEW YORK. MUSEUM OF MODERN ART. *Social Comment in America*. 1968–69. 2 works (illus.). Text by Dore Ashton. Exhibition circulated to Lawrence University, Appleton, Wis., February 25–March 15, 1968; White Museum of Art, Cornell University, Ithaca, N.Y., April 9–30; Bowdoin College Museum of Art, Brunswick, Me., June 13–July 7; Bloomsburg (Pennsylvania) State College, September 22–October 13; College of Wooster (Ohio), November 1–22; Municipal University of Omaha, January 3–31, 1969; De Pauw University, Greencastle, Ind., February 21–March 16; Sloan Galleries of American Painting, Valparaiso (Indiana) University, April 8–28; and Mankato (Minnesota) State College, May 19–June 9.
155. NEW YORK. NEW SCHOOL FOR SOCIAL RESEARCH. ART CENTER GALLERY. *Inaugural Exhibition, New School Graduate Faculty Center*, April 25–June 8, 1969. 2 works. Foreword by John R. Everett. Text by Paul Mocsanyi.
156. DETROIT. J. L. HUDSON GALLERY. *Twentieth Century American Paintings & Watercolors: A Selection*. June 2–30, 1969. 1 work (illus.).
157. NEW YORK. MUSEUM OF MODERN ART. *The New American Painting and Sculpture: The First Generation from the Collection of the Museum of Modern Art including Promised Gifts*. June 18–October 5, 1969. 1 work.
158. LINCOLN, PA. LINCOLN UNIVERSITY. *Black Arts Festival*. [October, 1969].
159. NEW YORK. FINCH COLLEGE. MUSEUM OF ART. *Posters by Artists*. October 16–November 30, 1969. 1 work.
160. SOUTH HADLEY, MASS. MOUNT HOLYOKE COLLEGE. DWIGHT ART MEMORIAL. *Ten Afro-American Artists*. November 6–26, 1969. 2 works, biog. Foreword by Henri Ghent.
161. NEW YORK. THE STUDIO MUSEUM IN HARLEM. *Invisible Americans: Black Artists of the 30's*. November 19, 1968–January 5, 1969. 1 work.
162. NEW YORK. CORDIER & EKSTROM, INC. *Blocked Metaphors*. December 3–31, 1969. 1 work.
163. NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. *1969 Annual Exhibition of Contemporary American Painting*. December 16, 1969–February 1, 1970. 1 work.
164. NEW YORK. GALLERY 303. *Black Artist in Graphic Communication*. January 9–February 20, 1970.
165. BOSTON. MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS. *Five Famous Black Artists*. February 9–March 10, 1970. 5 works (illus.). Text by Carroll Greene.
166. NEW YORK. STATEN ISLAND MUSEUM. *Coalition 70*. March 8–April 19, 1970. [2 works], biog. Text by Barry Leo Delaney.
167. BOSTON. MUSEUM OF CONTEMPORARY ARTS. *Afro-American Artists, New York and Boston*. May 19–June 23, 1970. 2 works, biog. Introduction by Edmund B. Gaither.
168. NEW YORK. CORDIER & EKSTROM, INC. *She*. December 3–16, 1970. 1 work. Text by Donald Barthelme.
169. NEWARK, NEW JERSEY. BAMBERGER'S. *Art/America*. [n.d.]. 1 work.



