

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

To Charles Hesse, John Hightower

From Carroll Greene, Jr.

Date 16 November 1970

Re

Here is that 2-sentence paragraph which you might find useful in re the Bearden exhibition:

"Romare Bearden brings an extraordinary cosmopolitanism and technical mastery of the photomontage and collage to his treatment of the Negro. Not only is he a first rate artist, but he is the pre-eminent American abstract artist to express black consciousness esthetically."

be

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

File: BEARDEN  
(misc)

## The Museum of Modern Art

To Jane Neel  
From Mikki Carpenter  
Date 16 May 1973  
Re Bearden Block tapes

cc: Marie Frost

Dear Jane,

With a little help from my friends, I finally got to listen to the tapes you sent me on 11 May. One of them was sufficiently "messed up" (via the cartridge) that it was unusable, but the other, after splicing, can be used. It is filed in the Archive, complete with the catalog information you forwarded with the original tape.

Thanx...

Mikki

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

To MIKKI CARPENTER

cc: Marie Frost  
Bearden Exh. file

From Jane Neol

Date May 11, 1973

Re Bearden Block tapes

Dear Mikki,

Here are two more Bearden Block tapes recently returned by the Studio Museum. I'm hoping there is more on these than on the one I gave you some months ago. Perhaps when you have time you might try to play these; Fred Coxen should be able to help you. If they're blank, toss. If there is something, please keep. The catalog information was supplied with the other tape. Let me know if you don't have it.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

To Liz Shaw  
From April  
Date 1/29/71  
Re Bearden slides

Dear Liz:

Could you please send 12 different slides of Bearden's work to Mrs. Judith W. Chase, Box 446, Sullivan's Island, South Carolina? She wishes to use them in slide lectures on Afro-American artists. Could she have them at whatever price we charge educational institutions, and could you send a release along with them?

Thank you,

April

## The PREVALENCE of RITUAL

JUNE 1972  
W T F S S  
1 2 3  
8 9 10  
16 17  
23 24  
30  
SUNDAY  
16  
JULY 1972

AUG  
S M T  
6 7 1  
13 14  
20 21  
27 28

2 P.M. to 6 P.M.

THE Studio Museum in Harlem  
2033 Fifth Avenue, New York, New York 10025

through September 30th



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

# THE STUDIO MUSEUM **in Harlem**

INVITES YOU TO CELEBRATE THE OPENING OF AN  
exhibition of collages & paintings by

## ROM Are BE arden

The PREVALENCE of RITUAL

NE 1972  
W T F S  
1 2 3  
8 9 10  
16 17  
23 24  
30  
SUNDAY  
**16**  
JULY 1972

AUG  
S M T  
1  
6 7  
13 14  
20 21  
27 28

2 P.M. to 6 P.M.

THE Studio Museum in Harlem  
2033 Fifth Avenue, New York, New York 10025

through September 30th





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

**The Museum of Modern Art**

To *File*  
From *AK*

Date

Re

*I returned Oakley  
Holmes film m 5 Black  
Artists The day we*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

Received it here (sometime  
in December or January).  
I sent it Registered &  
insured for \$150.00.

F Y I

AK



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

BEARDEN - MISC. +  
PUBLIC.

## The Museum of Modern Art

**To** Carroll Greene  
**From** Susan Stedman  
**Date** November 24, 1970  
**Re** "Educational" materials - Bearden exhibition

Would it be suitable, useful and the like to provide audiences, especially visiting student groups, with bibliographic references? I am suggesting something other than that which will be offered in the catalogue. I am sure you have already considered this possibility and may have made such plans. I do want to express my interest, however, in providing supplementary materials of this kind.

yes  
What do you think?  
Susan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

To Elizabeth Shaw

From Carroll Greene, Jr.

Date 9n November 1970

Re Romare Bearden Exhibition

In addition to the Silvermine film, here is another which may be of considerable interest in re Bearden:

BLACK ARTISTS IN AMERICA - Part I 16 MM  
Published and produced by Oakley Holmes  
Color 20 minutes Purchase price: \$250.00

Address: 151 Union Road Suite 10  
Spring Valley, N.Y. 10977

Other artists included in part I are: Charles Alston, Ernest Crichlow, Sam Gilliam,  
and Norman Lewis

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

First National  
312 ~~Bank~~ Chicago  
732-4000

Mr. Scan  
Ben Lennhardt  
Katherine Keenan

Carroll Green  
202 544-7893 home  
544-8485

311 Delaware Avenue, NW.  
apt. 443  
Washington, DC 20024

Bernstein

652-0473

2151  
LA 5-2945  
Methuen

BALLOT

Please use this ballot for  
the Hans Haacke's MOLL of  
MoMA visitors in the INFOR-  
MATION Exhibition

Sam Shore  
582-6885

25920



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

to: Bill Lieberman

acknowledged receipt 5/11/71 - Linda Gordon

BEARDEN -  
MISC/PUBLIC.

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK, N.Y. 10019

NAME Jeanne W. Lood

ADDRESS 461 E wing ST

Princeton, N. J. 08540

DATE 5/6/71

Desk Assistant \_\_\_\_\_

SUGGESTION:

?  
I would like to have  
the noise connected with the  
film toned down. So as to  
be able to enjoy the exhibit  
without being shouted at  
D. W. C.

[Remove Bead on  
"black"]

File

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

ROMARE BEARDEN: THE PREVALENCE OF RITUAL

Sounds for "A Collage in Sound"

I propose taped music - i.e. muted jazz, church music, with a Con Spirito of street sounds and noises - the sound of moving vehicles, footsteps, laughter, children's noises, talking and the general cacophony characteristic of a main street in Harlem.

The sound here should be localized and should not intrude into the rest of the exhibitions.

Mem sent to: John B. Hightower  
Wilder Green  
Cly Shaw  
April  
Jany

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

5 November 1970

To Wilder Green  
From Carroll Greene, Jr.  
Date  
Re Bearden Exhibition

I have been informed that the two really pro museums in North Carolina are the following:

State Museum of Art  
Raleigh, North Carolina  
The director is Charles Stanford

and

The Ackland Museum of Art  
University of North Carolina

AS this is a technical matter, it would appear that communication between you and these gentlemen might be in order.

Some possible sources of funds:

- 1) The Davis-Sweeney  
Columbus, Indiana (Reports to on minority arts)  
Mr. Arne Ekstrom  
Telephone: YU 8-8857
- 2) The Shale Oil Co.  
(Mr. James Avery in Dallas office) I know Jim and feel he  
could give good advice.  
Mr. Samuel Shore  
Telephone: 582-6885
- 3) M Corporation  
(Dr. Louis Owen) This is a guess, quite possibly.

be



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

To Richard Oldenburg, Wilder Green, John Hightower  
 From Carroll Greene, Jr.  
 Date 16 November 1970  
 Re Bearden Catalog

It occurs to me that MOMA might be in a better position to obtain funds from Foundations and others, if it presents them with a long-  
 I have now spoken with both Arne Ekstrom of Cordier-Ekstrom and with Sam Shore of the Shorewood Press. Cordier-Ekstrom is Romare Bearden's gallery.

This project would be designed to enable MOMA to make the minority  
 Both Mr. Ekstrom and Mr. Shore have agreed to pay to MOMA (as you preferred) \$500.00 each as the cost of one color separation each.

As this is a technical matter, it would appear that communication between you and these gentlemen might be in order.

Some possible sources of funds:

- 1) The India Sweeney  
 Telephone: YU 8-8857  
 Columbus, Indiana (depends on electricity rates)
- 2) The Bushle Oil Co.  
 Telephone: 582-6885  
 (Mr. James Avery in Dallas office) I know Jim and feel he could give good advice.
- 3) M Corporation  
 (Dr. Louis Cason) This is a guess, quite frankly.

be

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

*File*

## The Museum of Modern Art

To John Hightower, Charles Hesse  
From Carroll Greene, Jr.  
Date 16 November 1970  
Re Some Thoughts on Funds

It occurs to me that MOMA might be in a better position to obtain funds from foundations and others, if it presents them with a long-range program to prospective benefactors rather than requesting mere financing for one or two shows.

This program would be designed to enable MOMA to make the minority artists more visible and to encourage greater participation ~~on~~ the part of these minorities in the total program of MOMA.

The Bearden-Hunt exhibitions, because of timing, might well be Part I of this larger program.

Some possible sources of funds:

- 1) The Irwin Sweeney Miller Foundation  
Columbus, Indiana (Emphasis is on minority arts)
- 2) The Humble Oil Company  
(Mr. James Avery in Pelham office) I know Jim and feel he could give good entree.
- 3) 3M Corporation  
(Dr. Louis Cason) This is a guess, quite frankly.

be







FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

First Draft

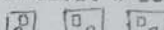
28 October 1970

Memorandum: *April*  
From: Carroll Greene, Jr.

In re: ROMARE BEARDEN RETROSPECTIVE EXHIBITION  
Dates: March 23 - June 7, 1971 at MOMA

TITLE OF EXHIBITION: "ROMARE BEARDEN: THE PREVALENCE OF RITUAL"

SIZE OF EXHIBITION: A rough guess at the moment, ~~about 50-60~~ 40 - 50 works

Sizes will vary a great deal. For example, Bearden's 1964 series of about 8 works (black and white photomontages) should be blown up to about 8 feet each. Also, there are 3 other panels of about 5 1/2 feet each. 

The majority of his works (collages) since 1967, his most colorful period, range in size between 30 x 40, and, 44 x 56.

Among his latest works are a series of 16 collages of Black Women, and, an 18' long color photomontage of a city block of Lenox Avenue, Harlem. This city block will contain the street, sidewalk, stoops, and 'look-ins' of some of the apartments offering 'a slice of life', as it were.

AUDIO: In connection with the 3 1/2' x 18' photomontage, I propose the inclusion of taped music, probably muted jazz, with a strong overlay of street sounds and noises, i.e., the sound of automobiles, footsteps, laughter, talking, etc. and the general cacophony characteristic of the area. Ideally, these sounds should be recorded in the area of 133rd Street and Lenox Avenue

AUDIO: <sup>interview with</sup> A taped ~~statement by~~ Bearden about his life and art. He is both articulate and philosophical. This tape could be activated by a push button highly conspicuous to the viewers and controlled by them.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

First Draft


28 October 1970

Memorandum: *April*  
From: Carroll Greene, Jr.

In re: ROMARE BEARDEN RETROSPECTIVE EXHIBITION  
Dates: March 23 - June 7, 1971 at MOMA

TITLE OF EXHIBITION: "ROMARE BEARDEN: THE PREVALENCE OF RITUAL"

SIZE OF EXHIBITION: A rough guess at the moment, ~~about 40 - 50 works~~ 40 - 50 works

Sizes will vary a great deal. For example, Bearden's 1964 series of about 8 works (black and white photomontages) should be blown up to about 8 feet each. Also, there are 3 other panels of about 5 1/2 feet each. 

The majority of his works (collages) since 1967, his most colorful period, range in size between 30 x 40, and, 44 x 56.

Among his latest works are a series of 16 collages of Black Women, and, an 18' long color photomontage of a city block of Lenox Avenue, Harlem. This city block will contain the street, sidewalk, stoops, and 'look-ins' of some of the apartments offering 'a slice of life', as it were.

AUDIO: In connection with the 3 1/2' x 18' photomontage, I propose the inclusion of taped music, probably muted jazz, with a strong overlay of street sounds and noises, i.e., the sound of automobiles, footsteps, laughter, talking, etc. and the general cacophony characteristic of the area. Ideally, these sounds should be recorded in the area of 133rd Street and Lenox Avenue

*Interview with*  
AUDIO: A taped ~~statement~~ *interview* with Bearden about his life and art. He is both articulate and philosophical. This tape could be activated by a push button highly conspicuous to the viewers and controlled by them.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

John Hightower, Dick Oldenburg, Bill Lieberman, Emily Stone

Page 2

The Museum of Modern Art

(7) As I mentioned we are in touch with Silverman and will let you know as soon as they have footage of Bearden. If you know of any existing film footage I'd like to get hold of it.

Carroll Greene and Jennifer Licht

(8) I think we should do special mailings on these shows and invite people to come, make arrangements for groups, etc. Do you think Bearden would speak to some of them, or would someone else?

November 4, 1970

to a poster, which I think is essential for free distribution to schools, etc., we may want to order an overrun of the invitation to the opening and with different type send to some individuals on some of our various lists.

Dear Carroll:

(10) We'd like corrected galleys of any wall label material as we can offset April tells me that the advance fact sheet we sent you last week is almost ready to be returned to us. As Bill Lieberman would like to announce a series of future exhibitions next week, we will follow that with a separate release on the Bearden show, around the middle of November.

There are a few procedures I'd like to mention, in case no one else does, and I don't want to spoil our friendship. (1) Whoever orders photographs for your use and for publications, should automatically order three each for my department. This should be done whether or not you are sure the piece will be in the show. (We in turn do not release anything at an early stage without checking with you for correct credit lines, etc.). The purpose is obvious: if just one order is placed by one department instead of two or three by different departments for each photograph, much time and effort is saved. These prints (3) should be charged to my department, account number 720-680.

(2) We could also use photographs of Bearden at work or doing something, as I think the Black press might use something like that as an advance. We will pay for these prints.

(3) We will also want color transparencies and will order dups of whatever is made for the catalog and will be tracking down any other existing color. Will also need color slides for TV spots.

(4) Your plan for the Seventh Avenue piece with tape sounds very interesting. Do you think that a dup of the tape could be made for our use? I think if we had one, it might be used for TV and radio spots, and a separate tape would be easier for them than to pick up in the gallery.

(5) We would like a preliminary checklist as soon as you have it (even if dates, dimensions, etc. are still in doubt and even if some loans are unsure.)

(6) We would like a copy of the manuscript for the catalog before it goes to the printer. (This is simply an aid to us as we have a chance to read it a couple of times and become familiar with the material. We need six sets of uncorrected galleys; six of corrected, depending on pub. date.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

Page 2

## The Museum of Modern Art

To

From

Date

Re

cc. Jennifer Mabe  
file

(7) As I mentioned we are in touch with Silvermine and will let you know as soon as they have footage of Bearden. If you know of any existing film footage I'd like to get hold of it.

(8) I think we should do special mailings on these shows and invite people from the black community to come, make arrangements for groups, etc. Do you think Bearden would speak to some of them, or would someone else?

(9) In addition to a poster, which I think is essential for free distribution to schools, etc., we may want to order an overrun of the invitation to the opening and with different type send to some individuals on some of our various lists.

(10) We'd like corrected galleys of any wall label material so we can offset it for our press lists.

(11) I will be in charge of press for the show for this department, assisted by Diane Goldin and Earl Hatleberg.

EE/bos April Kingsley

Elizabeth Shaw

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

cc: Bill L. Brown, Carroll Greene, Charles Hesse, John Hightower

cc. Jennifer Licht  
File

## The Museum of Modern Art The Museum of Modern Art

To Carroll Greene

From April Kingsley

Date 11/13/70

Re Bearden

Encyclopaedia Britannica Educational Corporation is sending us a print of their film BLACK ACHIEVEMENTS IN AMERICA for viewing. I asked them to do so if it contains footage on, or is about Bearden. Since they are sending it, I presume that is the case. I will arrange for a viewing of it when it arrives.

2. Posters. I think we should distribute posters for each show widely in the Black neighborhoods, free of charge. They should go to schools, banks, insurance offices, settlement houses, child care centers, drug stores, restaurants, shops, churches, be pasted on boardings.

A large four color poster for the Bearden show would cost \_\_\_\_\_ for a run of \_\_\_\_\_. (If the show travels we might do a much larger edition with different type. Carroll Greene has already found the painting he thinks would be ideal for this purpose).

A large black and white poster for the Hunt would cost \_\_\_\_\_ for an edition of \_\_\_\_\_. (Same principle could apply if show travels).

3. Give away for school children. I think it would be good if we could make available in quantity small reproductions of Hunt and Bearden's work to give school children to take home with them. For Bearden we might use an overrun from the Shorewood press portfolio (perhaps on different paper) which could credit the sponsor or could be a separate reproduction we make. Obviously again, one for each man.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

CC: Bill Lieberman, Carroll Greene, Charles Hesse, John Hightower

## The Museum of Modern Art

NOV 10 1970

To Wilder Green

From Elizabeth Shaw

Date November 9, 1970

Re Promotion for Bearden and Hunt Shows (actual figures coming)

I think that promotion and publicity efforts for both these shows should be heavily directed towards the Black community and that could be a factor in the kind of corporate support we can get. Although we have dealt with the Black media we have only done so with any real effort when the program we were offering seemed to be of particular interest - i.e. some of the jazz programs, free Mondays, the calypso concert, certain films, etc. In the instances of these two, one man shows, I think we can make an extra effort which should be beneficial all around.

1. Radio. Although we get free public service radio spot announcements on most New York stations, I suggest we buy some spots on WLIR (AM has larger audiences than FM) which has a Black audience. Spots cost \$16. per 30 seconds (based on 12 spot package or \$192. per week) \$20. per 60 seconds (based on 12 spot package or \$240. per week).

2. Posters. I think we should distribute posters for each show widely in the Black neighborhoods, free of charge. They should go to schools, banks, insurance offices, settlement houses, child care centers, drug stores, restaurants, shops, churches, be pasted on boardings.

A large four color poster for the Bearden show would cost \_\_\_\_\_ for a run of \_\_\_\_\_. (If the show travels we might do a much larger edition with different type. Carroll Greene has already found the painting he thinks would be ideal for this purpose).

A large black and white poster for the Hunt would cost \_\_\_\_\_ for an edition of \_\_\_\_\_. (Same principle could apply if show travels).

3. Give away for school children. I think it would be good if we could make available in quantity small reproductions of Hunt and Bearden's work to give school children to take home with them. For Bearden we might use an overrun from the Shorewood press portfolio (perhaps on different paper) which could credit the sponsor or could be a separate reproduction we make. Obviously again, one for each man.

Shaw



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

Page 2

A possibility here is an overrun of the invitation to the openings, if they are illustrated with works of art. We can drop the invitation copy and insert Museum hours and credit sponsor.

This would cost about \_\_\_\_\_. (A few thousand extra invitations for \$500. - can't tell until invitations is designed - lump sum including cards \$1500. for 45,000 invitations - were printed for Work in Progress.)

4. Free passes to be distributed in Black neighborhoods. Again this could be a way to credit the sponsor. We could run off on our own offset press a special free pass, giving titles of the shows, dates, and crediting sponsor. These could be distributed in quantity to organizations in Black neighborhoods.

The cost for these would be \_\_\_\_\_ per thousand.

5. I think we should buy space in the Amsterdam News, in Tuesday and in any other publications suggested by Carroll Greene. An ad in the Amsterdam News costs: \$ .61 per line, 14 lines per 1 column inch  
8.82 for 14 lines, 1 column ad (1 inch deep)  
1500.00 full page  
750.00 1/2 page, etc.

6. We should budget for a special mailing to the Black press nationally.

This would cost about \_\_\_\_\_ (a couple of days research, typing, mailing - ).

7. We should run some ads in The New York Times. \$500. per insertion for ad of visible size. Sponsor, of course, is credited.

8. If the films of Hunt and Bearden are good, we might have special evening openings, from 6 to 8, which would include the film showings and the exhibition. There are various kinds of groups, from the Barristers Wives of Harlem who have been trying to do something here for two years to Harlem Prep and winners of the 32nd precinct art contest who might enjoy this kind of evening. Again, the sponsor would be credited for the evening as well as additional exposure for his sponsorship of the show. Light refreshments could be served.

Such an evening would cost about \$2.50 per person + \$30.97 for guards and projectionist for 1 hour.

9. In addition to our usual vitrine poster, I think we should do much more in house promotion for future shows. In this instance, I think elevator signs should go up in advance, announcing that the show is coming, crediting sponsor. When galleries are closed for installations, instead of our simple "closed for installations", we should have a poster that tells what is coming and acts as a lure to get visitors to come back. Obviously the design of all this material should be related to the poster and ad designs.

Cost for such in-house material would be about \_\_\_\_\_.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

Page 3

10. I think we should budget some design time for this kind of promotion. That is, we will be asking Kathleen Haven's section to do more work than they usually have to do for a show because we will be producing more of a variety of graphic material.

11. We should budget an additional sum for photographs so we can do an extra number of public service announcements using sponsor name. In this instance, as there is or will be some film footage, we should budget a sum for preparing this for TV public service announcements.

This would cost approximately \_\_\_\_\_ (cost of additional prints to be cut up, lab work, etc.)

12. Catalogues, crediting the sponsor could be distributed to schools and libraries all over the country.

13. Small displays advertising the shows could be made and mounted in public spaces in Harlem, Brooklyn, Bronx, etc. A single small panel display would cost about \_\_\_\_\_. Possible spaces are bank windows, department stores.

14. A bus ad is about \$300. for 320 insertions (space free, \$1. charge for insertion, about \$500. to produce poster); therefore, a total of \$1600. for both shows.

As a final note, I think our Alcoa experience indicates that it is terribly important that I not only prepare this kind of memo, as you have suggested, but that this department participate in the conversations very early on. All our contact now, for example, is with the public relation department of Alcoa, but many things were discussed that relate to this department long before we were brought in. Alcoa now thinks that the promotion budget we submitted was too small. But they should have had a clearer idea of what we can do so that their expectations did not exceed our capabilities - both in terms of time and money. With a sponsor who wants recognition for his money (as I think most do) my time alone is enormously absorbed by his demands. I probably should keep a day book record on Alcoa because that kind of financial aid does take a great toll in time spent in this department. It adds an entirely new dimension to the cast of characters - curators, artists, press, public.

Also, it is obviously essential that the entire graphic aspect - of vital importance to the sponsor - be coordinated from the outset so that we have more impact.

Elizabeth Shaw

ES/boc



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

*cc Bill Hixman*

To Charles Hesse  
From Elizabeth Shaw  
Date November 13, 1970  
Re Promotion budget for Hunt and Bearden Shows

Thousands of apologies for the delay in getting this budget of thousands in your hands. As I understand it, we are submitting a promotion budget somewhat separate from the show budget. That is, the promotion budget contains options; it is like an accordion and can be expanded or contracted depending on the sponsor's desires. The actual costs of mounting the show are much less flexible.

These are the figures that accompany my memo outline of November 9 on promotion plans. As you see, it far exceeds the \$2,000 figure you were working with. I don't think all this is necessary, but I think it important that we offer these opportunities for recognition to any sponsor. And as I said in the earlier memo, I think we are most likely to get support for these two shows from a sponsor who wants to get credit in the Black community. Seagrams, for example, must have put up a lot of money to make the film called FIVE which is about five black artists, a half hour color film being made in Paris, Los Angeles, Chicago and New York.

Radio spots: to buy time on WLIB, the major black radio station, we could spend \$200 a week for 12 30-second spots, or \$240 a week for 12 60-second spots. I would suggest the 60-second spots and run them for at least three weeks, a total of \$720.

Posters: Large color for Bearden, free distribution, needs a subsidy of \$5,000.  
Large black and white for Hunt needs a subsidy of \$1,000.  
Bus ads and easel back small posters (320 in busses, additional 500 to distribute) \$1,000 for each Bearden and Hunt.

Giveaway for visiting school children (overrun of invitation with different text) \$1,500 for Bearden, \$1,500 for Hunt.

Newspaper advertising: Amsterdam News - half page for Hunt \$750;  
half page for Bearden \$750.

(Chicago papers?)

New York Times - \$500 for visible add, suggest five, one every other week.

(cont'd.)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

Page 2

Memo to Mr. Hesse

Special visits (6:00 pm) for groups of visitors and political community leaders from community centers, clubs, schools, etc. This would cost about \$500 for two small events.

In-House promotion: signs and posters announcing that the shows are about to open and then announcing that they are open, \$125.

TV spots: As there will be exiting recent film footage on both artists, I suggest we budget \$500 for each show to make some TV public service spots.

Special displays for schools, bank windows, about the show. \$1,000 for each.

We know from Alcoa and other similar experiences that the major concern these companies have is getting recognition. Therefore, I really think it is very important that this be a major part of the initial presentation, that it be made very clear that we are willing and able to give companies recognition on several different levels. The opening itself can be important; the article in the newsletter reaches a highly selective audience and a different one and perhaps also important to the sponsor.

My plea, I guess, is for better coordination on these efforts which I think are so very important for the future of the Museum

You mentioned that you had already approached one potential sponsor and given him a figure of \$2,000 for promotion. I'd like to know who it is (and who else you are approaching as I might have some ideas about them) and can you go back with a p.s.?

cc: Wilder Green  
John Hightower  
William Lieberman ✓  
Carroll Greene

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

To Elizabeth Shaw  
From Carroll Greene, Jr.  
Date 9n November 1970  
Re Romare Bearden Exhibition

In addition to the Silvermine film, here is another which may be of considerable interest in re Bearden:

BLACK ARTISTS IN AMERICA - Part I - 16 MM  
Published and produced by Oakley Holmes  
Color 20 minutes Purchase price: \$250.00

Address: 151 Union Road Suite 10  
Spring Valley, N.Y. 10977

Other artists included in part I are: Charles Alston, Ernest Crichlow, Sam Gilliam,  
and Norman Lewis



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

cc. Carroll Greene, Richard Elderberg

cc. Jennifer Licht  
Carroll Greene  
Elizabeth Shaw  
File ✓

November 23, 1970

Mr. Osley Holmes  
151 Union Road, Suite 10  
Spring Valley, New York

Dear Mr. Holmes:

Mr. Carroll Greene, who is presently with this Museum as Guest Director of our forthcoming Romare Bearden exhibition, asked me to write you concerning your film - BLACK ARTISTS IN AMERICA, Part 1 - which I understand contains a section on Romare Bearden. We are very interested in the film, and would like to view it here in order to consider its possible usefulness in conjunction with this exhibition.

Would it be possible for you to send a print of your film to me at our receiving entrance, 20 West 54th Street?

With gratitude, in advance, for your co-operation, I am

Yours sincerely,

April Kingsley  
Curatorial Assistant  
Painting & Sculpture



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

To Judy Goldman, Wilder Green, Carroll Greene, Charles Hesse, Jenny Licht, Bill Lieberman, Dick Palmer, Elizabeth Shaw, Susan Stedman, Jeannie Weiffenbach

From April Kingsley

Date 12/10/70

Re BEARDEN Exhibition, and its promotion

You are invited to a screening of a short movie about Romare Bearden, made by Oakley Holmes, in the 4th floor viewing room on Tuesday, December 15, 1970 at 2:00 p.m.

did you invite Bearden?  
Elskham? Washburn?

Could you let me know if the schedule as outlined in the memo of Dec. 17 is going to be adhered to.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

cc: Carroll Greene, Richard Oldenburg

Jane Fluegel

Elizabeth Shaw

December 21, 1970

Bearden Book

This is a please<sup>to</sup> ask you to send us whatever copy you have whenever you get it on the Bearden book. I understand that the bibliography has been delivered and this would, of course, be very useful to us. The chronology would also be useful even without being edited if it is accurate. It would be a great help to read the text in manuscript form and I could take it with me over the Christmas week-end if you are going to have it by the 24th.

If the book is offset and we can only have one set of galleys, would you let me know in advance so that we can arrange to have the galleys offset here.

Could you let me know if the schedule as outlined in the memo of Dec. 17 is going to be adhered to.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

*April Kingsley*

No.  
FOR IMMEDIATE RELEASE  
ADVANCE FACT SHEET

ROMARE BEARDEN: THE PREVALENCE OF RITUAL

"The 'ritual' of daily life, vibrant in movement and in the myriad shades of feeling and emotion common to humanity, is nurtured by his knowledge of and experience in Black America."

"His goal has been consistently to create a universal art in a contemporary medium while remaining true to his particular cultural heritage and experience."

"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.'"

Dates: March 25 - June 7, 1971 *(1st floor mural taped?)*

Director: Carroll Greene, Guest Director *(all quotes are his)*  
*(need brief bio) on title or something*

Contents: Approximately 56 works, from 1940 to the present; the majority are the pivotal collages and photomontages of the last decade including recent work never before exhibited, including a 18' foot long mural *The Black* with a pre-recorded tape collage of street sounds, etc. *etc.*

The exhibition offers a significant idea of the artist's development from the flat iconography and pathos of such almost primitive pieces as The Visitation (1941) and Folk Musicians (1941-42) to recent work of the 60's where he skillfully added elements from Byzantine, Dutch, African and modern European sources, as well as from American cinematic techniques. In these he often used colored paper and fabrics, or paper which he painted and then glued to the surface of the work. Recently his collages have become increasingly more sophisticated in color and design, less compressed, airier and more elegant, as in Patchwork Quilt *etc.* (The Museum of Modern Art) and Mississippi Monday (Collection Shorewood Publications).

"But there is also folklore in rural Southern style, with allusions to both American and African origins that include spirituals and jazz, card-playing nights and church-going Sundays, family meals and blue Mondays, set against lush Southern landscapes and bleak Northern slums."

(more)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

Chairman of the exhibit comm. for the exhibit The Art of Henry O. Tanner, sponsored by Friends of the Frederick Douglass Institute in Washington, D.C.

1967 Co-directed - Roman Beardie.  
The exhibition <sup>1900-1950: The Evolution of</sup> The Negro American Artist  
Sponsored by COMA in co-op. w/ Urban League  
& Harlem Cultural Council.

Research associate at Smithsonian  
Institute 1968-1969

former Curator of the Afro American  
Cultural History at The  
Smithsonian Institution.

Consultant to MOMA Director  
& the Byrd Committee of The Board  
in developing a minority  
artists program.

Trustee of the Frederick Douglass  
Institute / Mus. of African Art.

Currently writing a historical survey  
of Black American  
Artists in America for Frederick Praeger.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

<sup>Bearden's work again with</sup>  
 Betinning in 1964, Romare Bearden ~~picked up~~ the theme which had occupied him intermittently ~~from~~ for almost 30 years, that of black life in America. The original Southern series, of which six works are <sup>included</sup> in this exhibition, were almost primitive in style. The works of 1964 to the present are executed in the collage technique, of which which he has made uniquely his own.

Theme

The Prevalence of Ritual captures some of the rhythms of black life in America, described by the show's director, Carroll Greene, in his catalogue introduction: "The folklore in the rural Southern Style with allusions . . . slume."

Having worked exclusively in the collage medium for six years, Bearden has become in his work increasingly more sophisticated in color and design. He has expanded his <sup>materials</sup> ~~technique~~ to include the use of fabrics and colored paper, creating such masterful works as Patchwork Quilt (recently acquired by The Museum of Modern Art) and Mississippi Monday (Coll S.P. ) both of 1970

Technique

The exhibition will include several photo enlargements of the almost monochromatic collages of 1964, as well as a newly created, 18 foot long mural entitled The Block, which has been described by Bearden as a collage with soun, abstracting visually and aurally from street scenes in Harlem.

Unique aspects of collage



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

enlarged to proportions approximateing life-size.

We have carried out this idea with ~~six~~ huge  
photo-enlargements of six pivotal 1964 collages.

Having worked exclusively in the collage <sup>medium</sup> ~~technique~~  
for the past 6 years, Bearden's works have become  
increasingly more sophisticated color, design and  
technique. <sup>such</sup> Masterful works included in the  
exhibition such as Patchwork Quilt (recently  
acquired by The Museum of Modern Art) and  
Mississippi Monday (Collection Shorewood Publishers)  
demonstrate Bearden's unique ability to utilize  
this medium to express his particular cultural  
heritage in a universal art.

Highlighting  
Culminating the exhibition will be a newly created  
18' long mural entitled "The Block", which has been  
described by Bearden as a "collage with sound". It'  
is a visual and aural abstraction of a street scene  
in Harlem; the collage medium of the mural is  
augmented by an ~~an~~ sound collage of voices, music,  
street noises and laughter.

These works, and those subsequent to them, are laced "with  
allusions to both American and African origins that include  
spirituals and jazz, card-playing nights and church-going  
Sundays, family meals and blue Mondays, set against lush  
Southern landscapes and bleak Northern slums."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

Beginning with his first, almost monochromatic, collages of 1963-64, entitled, The Prevalence of Ritual, Romare Bearden again occupied himself with figuration, picking up themes common in his earliest works on paper of 1939-1942, after a long digression into pure abstraction.

Romare Bearden

With his

Romare Bearden

The Prevalence of Ritual collages of 1964 mark a major breakthrough in the art of Romare Bearden. In them he found the medium best suited to the expression of themes which had occupied him since his earliest works ~~on paper~~ of 1940-1942. These themes are described by the exhibition's director, Carroll Greene, in his ~~ca~~ catalogue introduction as "The 'ritual' of daily life, vibrant in movement and in the myriad shades of feeling and emotion common to humanity, <sup>[is]</sup> is nurtured by this knowledge of and experience in Black America."

*very roughly*

Six of the early works on brown paper are included in the exhibition. They show the almost primitive power of Bearden's imagery which ~~does~~ reappears in his collages of 1964 to today. The intervening years, <sup>a</sup> were a long digression into pure abstraction, and are not represented in this exhibition. It was the artist's intention when he created the almost monochromatic small collages of 1964 that they be photographically



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

NO.  
FOR IMMEDIATE RELEASE  
ADVANCE FACT SHEET

ROMARE BEARDEN: THE PREVALENCE OF RITUAL

"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."

Dates: March 25 - June 7, 1971

Director: Carroll Greene, Guest Director (all quotes are his)  
Former Curator of the Afro-American Cultural History Department at the Smithsonian Institution; currently acting as consultant to the Director John Hightower, and to the Committee to Study Afro-American, Hispanic, and Other Ethnic Art. In addition he is writing an historical survey of Black American Artists for Praeger Publications.

Contents: 96 works including 6 photo-enlargements of key 1964 collages and an 18' long collage mural with sound created especially for the exhibition.

The Prevalence of Ritual collages of 1964 mark a major breakthrough in the art of Romare Bearden. In them he found the medium best suited to the expression of themes which had occupied him since his earliest works on brown paper of 1940-42. These themes are described by the exhibition's director, Carroll Greene, in his catalogue introduction: "The ritual is the choreography of daily life in black America, 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."

Six of the early works on brown paper are included in the exhibition. They demonstrate the primal power of Bearden's imagery which reappears in his collages of 1964 to today with heightened intensity. The intervening years, a long digression into pure abstraction, are not represented. It was the artist's intention when he created the almost monochromatic small collages of 1964 that they be photographically

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

enlarged to proportions approximating life-size. We have carried out this idea with large photo-enlargements of six pivotal 1960s collages. These works, and those subsequent to them, are laced "with allusions to both American and African origins that include spirituals and jazz, card-playing nights and church-going Sundays, family meals and blue Mondays, set against lush Southern landscapes and bleak Northern slums."

Having worked exclusively in the collage medium for the past six years, Bearden's works have become increasingly more sophisticated in color, design and technique. Such masterful works of 1960 as Patchwork Quilt (recently acquired by The Museum of Modern Art) and Mississippi Monday (Shorewood Publishers) demonstrate Bearden's unique ability to utilize this medium to express his particular cultural heritage in a universal art.

Highlighting the exhibition will be a newly created 18' long mural entitled "The Block", which has been described by Bearden as a "Collage with sound." It is a visual and aural abstraction of a street in Harlem; the collage medium of the mural is augmented by a sound collage of voices, music, street noises and laughter.

Tour: The exhibition will be shown also at the National Collection of Fine Arts, Washington, D.C. in the summer of 1971 and at the University of California Art Museum in Berkeley, California, during the fall of 1971.

Publication: "Romare Bearden: The Prevalence of Ritual," essay by Carroll Green, 24 pages, 16 illustrations (4 in color), bibliography, chronology, checklist of exhibition, \_\_\_\_\_, distributed by \_\_\_\_\_

Additional material, including black and white photographs and color transparencies available from Elizabeth Shaw, Director of Public Information, Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. Telephone (212) 956-7501



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

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

NO. 21  
FOR IMMEDIATE RELEASE  
FEBRUARY 10, 1971

### ADVANCE FACT SHEET

#### ROMARE BEARDEN: THE PREVALENCE OF RITUAL

" '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.' "

"The ritual is the choreography of daily life in black America, 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."

Dates: March 25 - June 7, 1971

Director: Carroll Greene, Guest Director (all quotes are his). *Project*  
Former Curator of the Afro-American Cultural History Department at the Smithsonian Institution. He is now writing an historical survey of Black American Artists for Praeger Publications.

Contents: 56 works, including 6 photo-enlargements of key 1964 collages and an 18' long collage mural, The Block, with sound created especially for the exhibition.

Six of the early works on brown paper of 1940-42 are included in the exhibition. They demonstrate the primal power of Bearden's imagery which reappears in his collages of 1964 to today with heightened intensity. The intervening years, a long digression into pure abstraction, are not represented. It was the artist's intention when he created the almost monochromatic small collages of 1964 that they be photographically enlarged to proportions approximating life-size. This idea has been carried out in the exhibition with huge photo-enlargements of six pivotal 1964 collages. These works, which marked a breakthrough in his art, and those subsequent to them, are laced "with allusions to both American and African origins that include spirituals and jazz, card-playing nights and church-going Sundays, family meals and blue Mondays, set against lush Southern landscapes and bleak Northern slums."

Having worked exclusively in the collage medium for the past six years,

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

-2-

Bearden's works have become increasingly more sophisticated in color, design and technique. Such masterful works of 1970 as Patchwork Quilt (recently acquired by The Museum of Modern Art) and Mississippi Monday (Shorewood Publishers) demonstrate Bearden's unique ability to utilize this medium to express his particular cultural heritage in a universal art.

Tour: The exhibition will be shown also at the National Collection of Fine Arts, Washington, D.C. in the summer of 1971 and at the University of California Art Museum in Berkeley, California, during the fall of 1971.

Publication: "Romare Bearden: The Prevalence of Ritual," essay by Carroll Greene, 24 pages, 16 illustrations (4 in color), bibliography, chronology, checklist of exhibition, \$2.50, published by The Museum of Modern Art, New York.

\*\*\*\*\*

Additional material, including black and white photographs and color transparencies available from Elizabeth Shaw, Director of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Telephone: (212) 956-7501.

\*\*\*\*\*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

# The Museum of Modern Art

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

RELEASE 21A  
ADVANCE  
FOR IMMEDIATE RELEASE  
FEBRUARY 1971

## CHRONOLOGY OF ROMARE BEARDEN

- 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.
- 1935: Receives BS degree from N.Y.U. Works as a cartoonist.
- 1936-7: Studies life-drawing and painting with George Grosz at the Art Students League, New York. 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 W 141 St. Most of these artists are also members of the Harlem Artists Guild, a formal organization of Negro Artists active from the mid-30's 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, primarily southern scenes. First one-man exhibition at studio of Ad Bates in Harlem. Early student works are shown.
- 1942: Begins service in U.S. Army, 372nd Infantry Division.
- 1944: One-man show in Washington, D.C.
- 1945: One-man exhibition at G. Place Gallery, Washington, D.C. First one-man exhibition in New York gallery; Samuel M. Kootz. He is Arisen acquired by The Museum of Modern Art, New York; first work to be acquired by a museum.
- 1946: Included in "Annual Exhibition of American Sculpture, Watercolors and Drawings" at the Whitney Museum of American Art, New York.
- 1947: Exhibits with other winners of La Tausca Art Competition, New York. Several works included in exhibition at Galerie Maeght, Paris, sponsored by the USIS. Included in 58th Annual Exhibition at the Art Institute of Chicago.
- 1950: Goes to Paris on the G.I. Bill to study at the Sorbonne, but does not paint. Later travels to Italy.
- 1951: Returns to New York. Paints intermittently but concentrates on song writing; joins ASCAP and has many songs published.
- 1952: Resumes work for New York Department of Social Services; case load only involves gypsies; continues to work until 1966.
- 1954: September 4 - marries Nanett Rohan. Resumes painting.
- 1956: Moves into present studio on Canal Street in New York.

(more)  
over

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

-2-

- 1958: Paintings now almost exclusively non-objective.
- 1961: One-man exhibition at Cordier & Warren Gallery, New York; continues to show abstract paintings. May-June: travels in Europe. Included in "The 1961 Pittsburgh International Exhibition of Contemporary Paintings and Sculpture" at the Carnegie Institute.
- 1963: Spiral Group is formed, meeting initially in Bearden's studio, later opens a gallery. Founded before the civil rights march on Washington.
- 1964: Appointed to position (still held) as Art Director of Harlem Cultural Council. One-man exhibition at Cordier & Ekstrom, New York, includes collages from Projections series and their photo-enlargements. Works exclusively in collage from this point on.
- 1966: Receives grant in Art from The National Institute of Arts and Letters. Directs and participates in exhibition "The Art of the American Negro" at the Harlem Cultural Council, New York.
- 1967: Co-directs with Carroll Greene "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.
- 1968: Included in Poster show in Poland and Bulgaria, in group shows at Dartmouth College, Minneapolis Institute, The Studio Museum in Harlem. One-man shows in Atlanta, Ga., and State University of New York at Albany.
- 1969: One-man exhibition at Williams College Museum and at the State University of Iowa. Co-authors with Carl Holty The Painter's Mind (New York; Crown Publishing).
- 1970: Teaches at Williams College. Participates in "Five Famous Black Artists" at Museum of the National Center of Afro-American Artists, Boston. Receives grant from Guggenheim Foundation to write book on the history of Afro-American art. Included in exhibition "She" at Cordier & Ekstrom, Inc.

\*\*\*\*\*

Photographs and further information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W 53 St. New York, NY 10019. Telephone (212) 956-7501.

\*\*\*\*\*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

ROMARE BEARDEN: THE PREVALENCE OF RITUAL

## The Museum of Modern Art

To Wilder Green, Dick Palmer, Liz Shaw, Jenny Licht, Kynaston McShine, Betsy Jones,  
Alicia Legg, Carolyn Lanchner, Jane Necol, Judy Goldman, Jane Fluegel,  
From Jeannie Weiffenbach, Gyl Abrams, Charles Hesse, Marie Frost, Earl Hatleberg,  
Joan Wallace, Pat Leepconnes. *Circ. ✓*

Date April Kingsley

3/24/71

Re

Screening of Shorewood Publishers film on Romare Bearden

You are invited to view this film on Thursday March 25, 1971 at 1:30 p.m.  
in the fourth floor screening room.

It was constructed especially for this exhibition, and provides a fitting  
climax to it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

# ROMARE BEARDEN: THE PREVALENCE OF RITUAL

The Prevalence of Ritual shows the development of a theme that has obsessed Romare Bearden for over thirty years--the aesthetic expression in visual and plastic language of the life style of a people. 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 Bearden's knowledge of and experience in black America.

Bearden began to develop this theme in the early forties when he painted a series of Southern scenes on brown paper. These works, such as The Visitation (1941) and Folk Musicians (1941-42), are stylized statements of <sup>Afro-American</sup> ~~Negro~~ life expressed in simple, colorful forms. The six works from this period shown here contrast in style but not in feeling with the works in collage, which form the bulk of this exhibition. <sup>The collage</sup> ~~This~~ medium began to engage <sup>Bearden</sup> ~~him~~ late in 1963. The collages of 1964, called Projections, marked a major breakthrough in his art. Small, almost monochromatic, they were intended to be photographically enlarged in black and white to nearly life-size proportions. These pivotal <sup>works</sup> ~~collages~~ created a "right up front" sensation of immediacy, well demonstrated by the six Projections in this exhibition.

Bearden, now in his fifties, has been working exclusively in collage since 1963. His range of expression and technical facility in the medium have evolved to the point of full mastery. The rich sophistication of color and design and the powerful plasticity of his late works is beautifully exemplified here by Patchwork Quilt (1970). <sup>and</sup> ~~The climax of~~ <sup>(1971)</sup> ~~of the exhibition is~~ The Block, the eighteen-foot-long, six-panel collage mural, representing a scene at Lenox Avenue and 135<sup>th</sup> Street in Harlem, which ~~was~~ <sup>it</sup> constructed especially for this exhibition, <sup>and</sup> provides a fitting climax to it.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

Bearden's collages are immediate and compelling, steeped in folklore and history, and yet as contemporary as Lenox Avenue today. "Art celebrates a victory," says Bearden; "I look for all those elements in which life expresses that victory."

Carroll Greene, Guest Director

A catalogue is available in the Museum's bookstores. After closing in New York on June 7, the exhibition will be seen at the National Collection of Fine Arts in Washington, D.C., before traveling to four other American museums.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

Date Aug. 15, 1970

## ADVANCE FACT SHEET ON FUTURE EXHIBITIONS FOR THE DEPARTMENT OF PUBLIC INFORMATION

Title: ~~Bearden~~ Romare Bearden: the Prevalence of RitualDirector: Carroll Greene

Special assistants or companies to be credited:

noneDates: March 23 - June 7, 1970

If show is traveling, what is itinerary (names of museums and dates):

Probably travelling - places as yet  
undecided

Auspices: \_\_\_\_\_

Catalog written by: Carroll GreeneNo. of illustrations: ca. 12 Black and white: 8-10 Color: 2-4Manuscript available by: (Date) Late DecemberGalley available: (Date) Late JanuaryPublication date: Late February - Early MarchExhibition checklist available: (Date) Late JanuaryApproximate number of works in show: 40-50

Brief description of contents (artists, media, range, etc.):

Retrospective exhibition ranging from mid-forties  
Abstract paintings to figurative collages  
of sixties to present time. Emphasis is to  
be placed on post-1967 photomontages  
Blow-ups of 1964 photomontages (about 8

(more)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

-2-

## Brief description of contents (cont'd)

of them), and an  $3\frac{1}{2}' \times 18'$  long photomontage of a block of Lenox Avenue, Harlem with a pre-recorded <sup>collage of the sounds</sup> street noises of the area, will be of special interest. Also planned is an audio device in which the public may hear Bearden Any loans of special interest to the Press? talking about his life and art.

Purpose of exhibition: (quote from Director if possible):

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

Memorandum

To AK  
From R Palmer  
Date 3/29  
Re

Is Shorewood offering  
the film to other  
exhibitors? If so,  
on what basis?

RP

16371 - 35, 33  
16373 - 26, 24,  
16370 - 6 + 13  
16372 - 18, 5,  
28 - 8, 35,  
30 - 18, 24,  
no number 25,  
no number 7, 2  
" " 3 - 19, 2  
Blair 85-2 -  
39262 D Bo

The Museum of Modern Art

To Wilder Green, Dick Palmer, Liz Shaw, Jenny Licht, Kynaston McShine, Betsy Jones,  
From Alicia Legg, Carolyr Lanchner, Jane Neel, Judy Goldman, Jane Fluegel,  
Jeannie Weiffenbach, Gyl Abrams, Charles Hesse, Marie Frost, Earl Hatleberg,  
Joan Wallace, Pat Leepconnes.

Date April Kingsley  
3/24/71

Re Screening of Shorewood Publishers film on Romare Bearden

You are invited to view this film on Thursday March 25, 1971 at 1:30 p.m.  
in the fourth floor screening room.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

To Wilder Green, Dick Palmer, Liz Shaw, Jenny Licht, Kynaston McShine, Betsy Jones,  
Alicia Legg, Carolyr Lanchner, Jane Necol, Judy Goldman, Jane Fluegel,  
From Jeannie Weiffenbach, Gyl Abrams, Charles Hesse, Marie Frost, Earl Hatleberg,  
Joan Wallace, Pat Leepconnes.

Date April Kingsley  
3/24/71

Re Screening of Shorewood Publishers film on Romare Bearden

You are invited to view this film on Thursday March 25, 1971 at 1:30 p.m.  
in the fourth floor screening room.

Open phone  
requests

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

16371 - 35, 33,

16373 - 26, 24, 25, 29,

16370 - 6 + 13, 12, 28,

16372 - 18, 5, 10, 8, 19, 32, 33

28 - 8, 35, 4, 7, 23

30 - 18, 24, 13, 3

no number 25, 10, 23, 18, 30, 22, 25

no number 7, 25, 23, 18, 2, 33, 30

" " 3 - 19, 24, 25, 3, 22, 11

Blair. 85-2 - 3A, 26A

39262 D Both

Opening  
Photos  
Requested



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## The Museum of Modern Art

To Sue Raices  
From Karen Chervin  
Date April 1, 1971  
Re ROMARE BEARDEN transparencies

I am releasing to you herewith the following transparencies:

- ✓ THE PREVALENCE OF RITUAL: BAPTISM (1964)
- ✓ BLUE INTERIOR, MORNING (1968)
- ✓ RITUAL BAYOU (1970)
- ✓ PATCHWORK QUILT (1970)

*Karen*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

## ESSENCE TRENDS

If you haven't yet made the midi scene, start your spring off right in a longer length, two-piece denim, or let the "gypsy" in you show in a splashy hot print with plenty of ruffles. A with-it combination shows lots of leg through a button-up skirt (more than half undone) with short shorts underneath. You can add your own special touch to that peek-a-boo leg with a little ankle interest. Chunky ankle bracelets are just the thing to make your midi come alive and help you create YOUR own bit of spring fever. Then when you've got him, gift him.... **JAPANESE ANTIQUES AND ARRANGEMENTS** are alive and well at Yao's, 30 East 60th Street, New York, N.Y. 10022. If you're looking for a delightful and different gift, ask Yao to design it for you; or, if you prefer, design it yourself. Prices are very modest. **FLICK IN**.... Inter-ethnic understanding is achieved at *Diablo Valley College* in California through the film media. Gerard T. Hurley, director of the program, has organized a special film presentation that not only explains the black experience but the Mexican as well. The films are shown both in the classroom and outside, and the presentation attempts to help uptight people find themselves. Couldn't hurt.... **LONG TIME NO SEE**.... **Romare Bearden's**, *The Prevalence of Ritual*, on exhibition at the Museum of Modern Art, 11 W. 53rd Street, New York, through June 7, will include works from the past 30 years of the artist's career with emphasis on the collages and photomontages of the last 10 years. It will concentrate on the works that best illustrate Bearden's extraordinary ability to express black consciousness aesthetically. Also of special interest will be the 18-foot relief mural of a block in Harlem, with a taped collage of street sounds. After June 7, the exhibition will tour the country. Don't miss it!... **JUGS** a women's charitable organization founded in Memphis in 1953, announces the election of Mrs. Bonnie R. Kirk, president of the Detroit chapter, as the new national president. **JUGS**, whose initials stand for Justice, Unity, Gener-

osity, and Service, has raised nearly \$100,000 for various charities in its 18-year existence. The organization's main purpose is to seek out human needs in the community and help meet those needs with financial assistance. Congratulations to Mrs. Kirk.... Check out **WILLI SMITH!** He's come a long way from Philadelphia. This fast-rising, 22-year-old women's-wear designer is destined for great heights in the fashion world. His New York-based design firm, *Digits*, manufactures small groups of interchangeable clothes that work brilliantly together. A few pieces will let you assemble a sizeable assortment of stunning ensembles. Take a look at some of his newer designs at better department stores across the country.... **HURRAHS** to **Ken Beckles**, 23-year-old photographer, named first-place winner in the Professional "Faces" Division of Life's photography contest. Walking away with \$5,000 in prize money and much acclaim, Beckles will exhibit at Doyle Dane Bernbach Inc., 20 West 43rd Street, New York, N.Y., later this spring or early summer.... Not too long ago, an article appeared in *Variety*, the show-biz journal, dealing with the lack of black programming on many southern ETV (Educational Television) stations. A survey made by the staffers of *Black Journal*, headed by Executive Producer Tony Brown, uncovered a list of stations that blacked out the show in Arkansas, Louisiana, Mississippi, Virginia, Florida, Tennessee, and Alabama—and, would you believe, the two Puerto Rican ETV stations. The research was prompted by the recent FCC ruling that the eight public stations in Alabama had a right to refuse *Black Journal*, *Soul*, and other black programming on grounds of "taste." Tony Brown, who is also president of the National Association of Black Media Producers, says that NABMP and other interested groups will file court actions in the Alabama case in an attempt to upset the FCC ruling. Right on, *Black Journal* and NABMP in your continuing efforts to change the lily-white com-

plexion of the broadcasting industry!... **RIGHT ON, LUTHER!** by Brumic Brandon, Jr., is a book of three-level cartoons to: (1) inform black children; (2) educate white adults; and (3) entertain you. Anything that opens up so many avenues of laughter is a bargain at \$1.95.... Spend **APRIL IN TEXAS** at Port Arthur's *Black Festival*. Sponsored by the Chamber of Commerce, the festivities include: exhibits of arts and crafts; food booths; talent contests; band contests; queen contests; and a spectacular evening of entertainment. Port Arthur's CC hopes this will pave the way for total black involvement in all Port Arthur activities. Sounds good.... **THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS**, 122 Elm Hill Avenue, Dorchester, Mass., is presenting *Home Folk: Africa*, an exhibition of drawings, paintings, and prints of African life by black artists in America, through April 16. **TCB**, an exhibition of new dimensions in black nationalist art, will be on display April 27-May 6. Museum hours: Tuesday-Friday, 12-9 p.m.; Saturday, 12-4 p.m.; and Sunday, 2-5 p.m. Admission is free. The Gallery is also open for group meetings and parties.... **LET US NOT FORGET**... No matter how much we might disagree with our involvement in Vietnam, there are many black servicemen who fight not only the military war there, but also the war against loneliness and boredom. A brother writes: "Our recreation is very limited; but one joy that will always top everything else is that of receiving a letter from your woman... be she wife or friend. There are a lot of white chicks from all over the country that send their names to the *Sea Tiger*, a weekly armed-services paper that carries a section of addresses to which servicemen can write. Can you ask our black sisters to do the same?" O.K. girls, you've heard the word. Now how about getting those cards and letters going? Address the return to Sister Jane Doe, so the brothers will know who's writing. Thanks to Alonzo Vargar, H&S Co., Dental, 1st Med., 13 N., FPO, S.F. for letting us know.

## AND HIGHLIGHTS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

APRIL 15, 1971 35¢ A JOHNSON PUBLICATION

WHERE CAN  
ALI GO  
NOW?

## NEW YORK BEAT

When his electric organ died out on him during his first show at the prestigious Philharmonic Hall, **Isaac Hayes** was told by the perturbed management that he could wail as long as he wanted on the second show. And wail he did, until about two in the morning, and he had little chance for sleep before catching a plane to Detroit to appear on a charity concert for ghetto youngsters with **Muhammad Ali** . . . **David Ruffin** stopped in to catch **The Temptations'** closing night at the Copacabana, then Tempts **Dennis Edwards**, **Eddie Kendricks**, **Melvin Franklin (David English)** responded similarly when they all tipped over to the Playboy Club to give their regards to **Robert (Kool) Bell** of **Kool and The Gang** who was celebrating his marriage to **Deborah Jones**, a former Philadelphia, Pa., model . . . **Johnny Brown** intends to make it one more season with TV's **Laugh-In**. People might forget that despite his size, he's a light-footed dancer, an actor and basically a singer. He penned a Christmas song that **Dionne Warwick** might record for her new company . . . **Jay Fletcher**, who just finished a role as a junkie in *Scrapping Bottom* with **George Segal**, candidly admits that if he hadn't become a dancer and actor, he, too, like many of his contemporaries, would have become a junkie . . . Actress **Beverly Todd** seems lost for words when young friends ask her why Columbia Pictures is not promoting her latest film, *Brother John*, with **Sidney Poitier**. Some Blacks feel Columbia is backing off from the flick because, for one, white critics panned it and because it portrays Blacks too positively . . . **Zebra Associates** completed and previewed a film, *Step By Step: The Story Of Harlem Prep*, to coincide with a vigorous fund-raising effort to insure the future of the preparatory school. **Edward F. Carpenter**, headmaster of Harlem Prep, and New York State Human Rights Commissioner **Robert J. Mangum**, chairman of the board of trustees of the school, prevailed on **Standard Oil Co. (New Jersey)** to put up the funds for the movie . . . A gala preview of the collage paintings of **Romare Bearden** and the sculpture of **Richard Hunt** attracted a celebrity-studded throng of 2,000 to the Museum of Modern Art, including artists **Benny Andrews**, **Ernest Criclow**, **Jacob Lawrence** and **William T. Williams**. Other guests attending the preview included **John B. Hightower**, director of the Museum of Modern Art, and **Mrs. Hightower**; **Mr. and Mrs. C. Howard Hunt**, sculptor **Hunt's** parents; **Edward K. Taylor**, director, Harlem Cultural Council; and **Betty Blayton Taylor**, executive director of Harlem's Children's Art Carnival. The show will be on exhibit through June 7.

—CORDELL S. THOMPSON

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

A11

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

A-25

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

## Galleries & Museums/John Gruen

# THE RHYTHMS OF LIFE

**Romare Bearden: The Prevalence of Ritual** (Museum of Modern Art, 11 W. 53rd): The unrelenting dramas as well as the joys of the Black Experience are stunningly explored in this major exhibition of Romare Bearden, an artist whose mastery of collage has long been in evidence, and whose work has long produced a vibrant and expressive vocabulary of image and form.

The effect of these works is cinematic. The rush of images spilling and careening across the "screens" of Bearden's composition-boards are as coloristically and compositionally kinetic as they are emotionally cogent and fluid. Always, the cacophonous rhythms of life inform their content. Bearden looks at black America's lifestyle, extolling its virtues as much as its faults, combining the complexities of its feelings with the ever present memories of its rich and varied folklore. Invariably, this exuberant documentation is filtered through eyes that perceive the joyful and the affirmative. Anguish becomes a by-product, and only because its presence is an inherent quantity in the Black Experience. Bearden does not single out anguish. He allows it to be felt and intuited.

The largest work on view is *The Block*, a six-section collage that illustrates the life of a block in Harlem. Again, the cinematic approach prevails as myriad images teem and collide to express the fragmentary and fugitive moments of city life. (The work's already sonorous content is here abetted by a tape-collage of street sounds composed by Daniel Demkrosky.)

Finally, Bearden emerges as a master of the kaleidoscopic moment. Image, time and space are compressed to form a miraculously controlled whole. The dynamics of Bearden's perceptions have consistently allowed him to see his world in terms of its reeling simultaneities. His achievement is to have made these simultaneities studies in emotional and pictorial clarity.

**Richard Hunt** (Museum of Modern Art, 11 W. 53rd): This curious, not very fulfilling retrospective by a 35-year-old Chicago sculptor, consists of welded metal constructions suggesting figure, plant and animal shapes. Strongly influenced by the "drawing in space" forms of Gonzalez and David Smith, these sculptures make clear Hunt's technical virtuosity, but do not yield the emotional substance that would

transform them into viable esthetic statements. It is not so much a question of looking for beauty as for discovering an inner force or energy that might give this work its potential depth and grandeur.

**Tony Smith** (Knoedler, 21 E. 70th): The somber geometry of Tony Smith radiates a strong sense of the magic and the ritualistic. He builds cubic solids of austere simplicity that through restraint and obsessive precision yield a presence fraught with a confounding sense of mystery. The silence of these black, black works acts as an added force, providing an invisible energy to an already charged sculptural statement. The recent pieces continue in their exploration of massive abstract forms. These dense architectural volumes produce their own logic and emit a powerful atavistic force. Smith's vision has always seemed fired by a sense of the remote and transcendental. His language, intense, uncompromising, and profoundly elegant, places one in contact with the imponderables of geometry at its purest.

**Vincent Van Gogh: Paintings and Drawings** (Brooklyn Museum, 200 Eastern Parkway): If you feel like wading through the crowds at the Brooklyn Museum (those darned *Sunflowers* will pack them in every time), you can see some absolutely first-rate drawings by Van Gogh, a part of his prolific output not often exhibited and mercifully left unromanticized. Their structural strength and immediacy, their pictorial tension and obsessive clarity continually rise above the clichés of the Van Gogh style. In these drawings the fabric of the painter's overly praised art comes into sharp and fresh focus. In figures, portraits, landscapes and interiors, the steely energy of an acute observer makes itself felt, and provides the viewer with valuable new insights into a mind that consistently sought to fathom a reality that sprang almost too vividly before his eyes. As for the paintings, there are 68 of them, and nearly all of them world famous. As if this were not enough, the second floor boasts "Van Gogh's Sources of Inspiration," consisting of 100 prints from his personal collection. There are also two sales desks selling Van Gogh reproductions like mad. Clearly, the Van Gogh industry continues to flourish unabated.

**JOHN DAVIDSON**  
From Mar. 24 to Apr. 13  
Performances 9:00 & 11:30  
For reservations call  
PLaza 9-3000  
**PERSIAN ROOM**  
AT THE PLAZA  
A SONESTA HOTEL

ON THE WONDERFUL BEACHES OF BEAUTIFUL GRAPETREE BAY  
**Grapetree Bay Hotel**  
ST. CROIX, U.S. VIRGIN ISLANDS  
Write direct, see your travel agent or call  
Hetland & Stevens, Inc.

It takes just one visit to know that authentic Chinese Dining is a tradition at the...  
**Sun Luck**  
RESTAURANTS, N.Y.C.  
But... It may take more than one visit to enjoy all of our 545 authentic Chinese Specialties.  
200 WEST 44th St.  
(In the Heart of B'way)  
60 Paces from Shubert Alley  
Tel.: 524-4707  
• IMPERIAL, 935 Lex. at 69 St.  
• GOURMET, 157 W. 49 St.  
• EAST, 75 E. 55 St.  
& 3 locations in Queens

ON THE WONDERFUL BEACHES OF BEAUTIFUL GRAPETREE BAY  
**BEACH HOTEL**  
ST. CROIX, U.S. VIRGIN ISLANDS  
Write direct, see your travel agent or call  
Kermit & Morrow, Inc.

**The Language of Cities**  
**A Glossary of Terms**  
by Charles Abrams  
"The best elementary introduction I know of to urban sociology. No one else had the wits to conceive of such an essential book."  
—LEWIS MUMFORD  
\$10.00 VIKING

K. Taylor, director, Harlem Cultural Council; and Betty Blayton Taylor, executive director of Harlem's Children's Art Carnival.

Benjamin McCray  
CENTRAL COMPUTER CASTING SERVICE  
CALL FOR SCREEN TEST. We train free if you pass Screen Test. No experience necessary.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

18 — N. Y. AMSTERDAM NEWS Sat., April 10, 1971.



**PROUD MOMENT** — The Museum of Modern Art was the scene of a gala preview of collage-paintings of Romare Bearden and the sculpture of Richard Hunt. Mrs. Bearden, who is wearing a dress designed by Robert Rogers reflecting the colors her husband uses in his compositions, gives smiling approval of the celebrity-studded reception honoring "Romare Bearden: The Prevalence of Ritual" and "The Sculpture of Richard Hunt," as hubby stands modestly by. The exhibition of 56 works by Bearden and 50 pieces of sculpture and drawings by Hunt will be at the museum until June 7, 1971.

## Gala Preview Held For Bearden, Hunt

A gala preview of the collage-paintings of Romare Bearden and the sculpture of Richard Hunt drew a celebrity-starred throng of 2,000 to The Museum of Modern Art Tuesday evening, March 23.

Prior to the invitational preview which began at 8:30 p.m., New York's Romare Bearden and Chicago sculptor Richard Hunt were the guests of honor at a dinner party for 250 people in the Museum's Penthouse and Founder's Room.

Among those attending the dinner and preview were: Vinnette J. Carroll, director, Urban Arts Corp; Mrs. Gardner Cowles, wife of Museum Trustee; Henri Ghent, director of the Community Gallery, The Brooklyn Museum; Carroll Greene, guest director for the Bearden exhibition; Miss Nancy Hanks, chairman, National Endowment for the Arts.

Also John B. Hightower, director of The Museum of Modern Art and Mrs. Hightower; Mr. and Mrs. C. Howard Hunt, Richard Hunt's parents; William S. Lieberman, director of the Hunt exhibition; Edward K. Taylor, director, Harlem Cultural Council; and Betty Blayton Taylor, executive director of Harlem's Children's Art Carnival.

Among the many artists present were: Benny Andrews, Ernest Criclow, Jacob Lawrence, Jack Tworok and William T. Williams.

### Filmed For TV

While guests studied Bearden's collage-paintings depicting life in the rural south and Harlem and viewed the sweeping metal sculptures by Hunt, an NBC news crew filmed the festivities. James Hinton, Harlem resident, filmed the opening for the British Broadcasting Co.

Mrs. Romare Bearden wore a dress designed by Robert Rogers in colors used in her husband collages. There were flowing evening pajamas, short shorts in suede and satin and beautifully embroidered dashikis.

"Romare Bearden: The Prevalence of Ritual" and "The Sculpture of Richard Hunt" will be on view at The Museum of Modern Art through June 7.

## Transit Employees Honor ACP

Former Congressman Adam Clayton Powell will receive the leadership award presented annually by the Society of Afro-American Transit Employees.

The ceremony will take place at the Society's Third Annual Awards Dance on Friday, April 16, from 10 p.m. to 3 a.m., at Manhattan Center, 34th St. and 8th Ave.

CLARK CENTER PRESENTS  
FIRST N.Y. PRODUCTION OF A NEW DRAMA  
**DANCE TO A NOSEPICKER'S DRUM**

Directed by: Maxwell Glanville

Friday, April 9, 8 P.M.

Saturday, April 10, 8 P.M.

Sunday, April 11, 5 P.M.

CLARK CENTER FOR THE PERFORMING ARTS, West Side YWCA

8th Ave. and 51 Street, Studio Theatre (2nd floor)

For information call: CI 6-3700, Ext. 296

DONATION \$1.50



Benjamin  
McCray

## OUR MODELS WORK

If you've seen "COTTON"  
you've seen OUR Models.

If you are an adult, any age - and have a desire to do T.V. and magazine commercials - Call 424 for FREE SCREEN-TEST We train free if you pass screen test.

CENTRAL COMPUTER  
CASTING SERVICE

CALL FOR SCREEN TEST. We train free if you pass Screen Test. No experience necessary.

**CALL 684 6559**

WE ARE EAGER TO MEET YOU AND PROMISE A GOOD TIME EASTER SUNDAY AT THE



2354 7th AVENUE, N.Y.C. 10030 - 283-9252  
COMPLETE FULL COURSE DINNERS \$4.50 WHICH INCLUDES A COCKTAIL.

CHILDREN \$2.50 AND AN AWARD  
YOUR GENIAL HOST CARL MAXWELL

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.11

## Romare Bearden

*The Prevalence of Ritual*  
University Art Museum, Berkeley  
October 27–December 5, 1971

### Reception:

Wednesday, 10 November 1971, 6–8 pm

### Preview Reception:

Monday, 25 October, 6–8 pm

Admittance with this invitation





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

University Art Museum Council  
2626 Bancroft Way  
Berkeley, California 94720



NON-PROFIT ORG.  
U.S. POSTAGE

PAID

BERKELEY, CALIF.  
U.S. PERMIT NO. 1

08

MR KYNASTON MCSHINE, CURATOR IX  
THE MUSEUM OF MODERN ART  
11 WEST 53RD ST  
NEW YORK NY 10019

Flomare Bearden. *Continuities*. (1950's). Collage.  
50 x 40". University Art Museum, Berkeley: Gift  
of the Childe Hassam Fund of The American Academy  
of Arts & Letters.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:  
MoMA Exhs.

Series.Folder:

958.11





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.11

Chicago Jazz 1930's - Grand Terrace  
Ballroom

(15)

CS

Photo: Mal  
Varon