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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.3

The Museum of Modern Art

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

Wilder Green
Director of the Exhibition Program
Tel. (212) 956-5903

February

Richard Oldenburg

Mr. Will
Pasadena
Colorado
Pasadena

Dear Bill

I am ple
1972 eng
exhibiti

The show
of Fine
Universi
December
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Enclosed
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Richard
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I enjoye
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Sincerely,

Wilder Green

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of

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The Museum of Modern Art

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

ROMARE BEARDEN: THE PREVALENCE OF RITUAL

Sincerely,

Wilder Green

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The Museum of Modern Art

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

Wilder Green
Director of the Exhibition Program

*The President and Trustees of
The Museum of Modern Art
request the pleasure of your company
at the Contributing Members preview
of two exhibitions
Tuesday evening, March 23, 1971
8:30 to 11:30 o'clock
Informal*

*This invitation will admit two
R.S.V.P. enclosed card*

THE SCULPTURE OF RICHARD HUNT

Wilder Green

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The Museum of Modern Art

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

Wilder Green
Director of the Exhibition Program

*Buffet supper and special showing
of two exhibitions*

ROMARE BEARDEN: THE PREVALENCE OF RITUAL
and

THE SCULPTURE OF RICHARD HUNT

Tuesday evening, March 23, 1971

The Museum of Modern Art

☐ will attend ☐ cannot attend

name

address

city, state, zip

*The President and Trustees of
The Museum of Modern Art
request the pleasure of your company
at a buffet supper*

*on Tuesday, March 23, 1971
before the Contributing Members preview
of two exhibitions*

ROMARE BEARDEN: THE PREVALENCE OF RITUAL
and

THE SCULPTURE OF RICHARD HUNT

6:30 special showing of the exhibitions

*7:15 cocktails followed by buffet supper
informal*

R.S.V.P. enclosed card

Wilder Green

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The Museum of Modern Art

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

Wilder Green
Director of the Exhibition Program
Tel. (212) 956-5903

February 5, 1971

cc: Richard Oldenburg

Mr. William Agee
Pasadena Art Museum
Colorado and Orange Grove Blvds.
Pasadena, California 91101

Dear Bill:

I am pleased to be able to confirm to you a Dec. 20, 1971 - Jan. 30, 1972 engagement for the ROMARE BEARDEN: THE PREVALENCE OF RITUAL exhibition at your museum.

The show is now scheduled to be presented at the National Collection of Fine Arts in Washington from July to late September, at the University Art Museum in Berkeley in late October to the first of December, and also at the High Museum of Art in Atlanta opening in mid-February, 1972.

Enclosed you will find a contract which I would appreciate your signing and returning. The blue copy is for your records. The fee for the exhibition is \$2,500, plus pro-rated transportation costs which we will confirm at a later date. Also, I am asking Richard Oldenburg, our Director of Publications, to contact you regarding the publication.

I enjoyed our recent visit and look forward to seeing you here in New York.

Sincerely,

Wilder Green

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The Museum of Modern Art

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

Wilder Green
Director of the Exhibition Program
Tel. (212) 956-5903

February 3, 1971

cc: Brenda Richardson
Richard Oldenburg

Dr. Peter Selz
Director
University Art Museum
University of California
Berkeley, California 94720

Dear Peter:

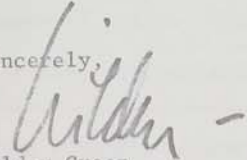
Many thanks for your letter of January 25 and I am delighted to know that you definitely want to have the ROMARE BEARDEN: THE PREVALENCE OF RITUAL exhibition in Berkeley.

The exhibition is now scheduled to be shown at the National Collection of Fine Arts in Washington from July to late September, 1971; in Pasadena from late December through January, 1972; and then at the High Museum of Art in Atlanta opening in mid-February, 1972. In accord with your request for an opening date of late October or early November, we are proposing October 25 - December 5, 1971 for the exhibition in Berkeley.

Enclosed you will find a contract which I would appreciate your signing and returning. The blue copy is for your records. The fee for the exhibition is \$2,500, plus pro-rated transportation costs which we will confirm at a later date. Also, I am asking Richard Oldenburg, our Director of Publications, to contact you regarding the publication.

I enjoyed our recent visit and congratulations on your new building. I look forward to seeing you here in New York.

Sincerely,


Wilder Green

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The Museum of Modern Art

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

NO. 38
FOR RELEASE;
MARCH 25, 1971

PRESS PREVIEW:
MARCH 23, 1971
11 am - 4 pm

ROMARE BEARDEN: THE PREVALENCE OF RITUAL

"Art celebrates a victory," says Romare 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, 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."

Carroll Greene, Romare Bearden: The Prevalence of Ritual

Fifty-six works by Romare Bearden will be on view at The Museum of Modern Art from March 25 through June 7, 1971. Shown for the first time is an 18-foot collage-mural, The Block, accompanied by a recording of street sounds. The exhibition includes six photo-enlargements of key 1964 collages and six early (1940-42) works on brown paper illustrating the primal power of Bearden's imagery, which reappears in his collages of the 60's. These works, according to Carroll Greene, the exhibition's Guest Director, 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 Block, composed of six 3' wide x 4' high sections, interprets the physical and spiritual life of a block in Harlem. Houses made of colored paper are occupied by people and objects in various life situations. The figures are cut from magazines and altered by subtle washes of color. Children play on the sidewalk below a window where a woman sits, hands in lap, contemplating the fragments of her life. One house reveals its lovers

Romare Bearden: The Prevalence of Ritual by Carroll Greene with chronology compiled by April Kingsley. 24 pages; 17 illustrations (4 in color); bibliography and checklist of the exhibition. \$2.50

(more)

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and another, death. Tenuous life is illustrated by the picture of a rat trap superimposed on the image of three children. The work is accompanied by a tape-collage of street sounds created by Daniel Demkrosky and made possible by a generous contribution from the Standard Oil Company (New Jersey).

Having worked exclusively in collage for the past seven years, Bearden's works in this medium have become increasingly more sophisticated in color, design and technique. Such masterful works of 1970 as Patchwork Quilt and Mississippi Monday demonstrate Bearden's unique ability in using this medium to express his particular cultural heritage in a universal art.

Romare Howard Bearden was born in Charlotte, North Carolina, in 1914. He graduated from New York University and then studied with George Grosz at the Art Students League. His first one-man show was in 1940 at the studio of Ad Bates in Harlem. The Museum of Modern Art acquired He Is Risen in 1945, marking the first museum acquisition of Bearden's work. He was a founder of The Spiral Group in 1963 which was formed before the civil rights March on Washington, and has had as its primary concern the problems of Negro artists. The following year Bearden became Art Director of The Harlem Cultural Council, a position he still holds. He has been included in many group exhibitions and has had innumerable gallery and museum shows in this country and Europe over the last thirty years. Last year Mr. Bearden received a grant from the Guggenheim Foundation to write a book on the history of Afro-American art.

Carroll Greene, Guest Director of the Romare Bearden exhibition, is the former Curator of the Afro-American Cultural History Project at the Smithsonian Institution. He is now writing an historical survey of Black American Artists for Praeger Publications.

After the exhibition closes at The Museum of Modern Art, it will travel to:

The National Collection of Fine Arts, Washington, D.C. - July 16 - Sept. 12, 1971

University of California Art Museum, Berkeley, California - Oct. 25 - Dec. 5, 1971

Pasadena Art Museum, Pasadena, California - Dec. 20, 1971 - Jan. 30, 1972

(more)

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The High Museum of Art, Atlanta, Georgia - Feb. 27 - April 9, 1972

The North Carolina Museum of Art, Raleigh, N. C. - May 1 - June 11, 1972

Additional information and photographs available from Joan Wallace, Coordinator of Press Services, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7297, -7501.

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-3-

The High Museum of Art, Atlanta, Georgia - Feb. 27 - April 9, 1972

The North Carolina Museum of Art, Raleigh, N. C. - May 1 - June 11, 1972

Additional information and photographs available from Joan Wallace, Coordinator of Press Services, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7297, -7501.

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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.

Many thanks.

CM
CM

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The Museum of Modern Art

To Carroll Greene; April Kingsley
From CC: J. Fluegel, M. Laurentano, J. Doenias, R. Oldenburg, W. Lieberman
Carl Morse
Date 1/15/71
Re CHECKLIST MS.: BEARDEN CATALOGUE

It is our understanding as of 1/15 that ms. copy for a checklist will be provided by Friday, 1/22, and we confirm that it can be used in the catalogue if it is received by that date.

However, we really must close the content and layout of this catalogue by 1/22 if we are to have catalogues for the show; and a decision would have to be made whether any material submitted later than 1/22 should be eliminated or included at the risk of delaying delivery by the opening date of the exhibition.

Please alert us immediately if at any point it becomes clear that a checklist ms. cannot be delivered by 1/22.

Many thanks.

CM
CM

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*Future
Exh -*

Bearden

The Museum of Modern Art

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

Wilder Green
Director of the Exhibition Program
Tel. (212) 956-5903

February 4, 1971

cc: Richard Oldenburg
bcc: John Hightower
Carroll Greene
April Kingsley
William Lieberman ✓
Richard Palmer
Marie Frost

Mr. Gudmund Vigtel
Director
The High Museum of Art
1280 Peachtree Street, N.E.
Atlanta, Georgia 30309

Dear Mr. Vigtel:

I am pleased to be able to confirm to you a February 27, 1972 opening for the ROMARE BEARDEN: THE PREVALENCE OF RITUAL exhibition at your museum.

The show is now scheduled to be presented at the National Collection of Fine Arts in Washington from July to late September, at the University Art Museum in Berkeley in late October to the first of December, and also on the coast in Pasadena through the end of January, 1972. The January closing will allow adequate transportation and installation time for an opening on February 27th.

The enclosed contract has been prepared for a six-week period from February 27 through April 9, 1972; however, I understand from Marie Frost that you may prefer a four week showing rather than the period indicated. If so, do let us know your final closing date when you have made this decision so that our schedule can be planned accordingly. You may wish to change the closing date on the enclosed contract before returning the signed copy which is quite acceptable to us. As you know, the blue duplicate is for your records.

As soon as the itinerary is complete, we can determine the transportation costs and will write you the pro-rated figure. While it is only an estimated guess, we feel it may be about \$700 to \$750 per institution. There will be a catalogue with the exhibition and I am asking Richard Oldenburg, Director of Publications, to contact you regarding this publication.

Sincerely,

Wilder Green
Wilder Green

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Bearden

The Museum of Modern Art

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

Wilder Green
Director of the Exhibition Program
Tel. (212) 956-5903

February 4, 1971

Mr. Romare Bearden
357 Canal Street
New York, New York 10013

bcc: Carroll Greene
April Kingsley
John Hightower
William Lieberman ✓
Richard Oldenburg
Richard Palmer
Marie Frost

Dear Mr. Bearden:

Just thought you would like to know that the traveling schedule for the exhibition of your work after it closes here on June 7 is as follows:

The National Collection of Fine Arts Washington, D.C.	July 16 - Sept. 12, 1971
University Art Museum University of California Berkeley	Oct. 25 - Dec. 5, 1971
Pasadena Art Museum	Dec. 20, 1971 - Jan. 30, 1972
High Museum of Art Atlanta	Feb. 27 - April 9, 1972

Please note that some of the dates may vary, but the bookings are confirmed. As well, we have time for the show to be presented at one more museum at the end of the schedule before loans must be returned. I will let you know where that will be when it is definite.

I am delighted by the geographical range and variety of museums which are booking the show and hope you will be also. Please let me know if you have any questions.

Cordially

Wilder Green
Wilder Green

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Bearden

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: 56 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

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enlarged to proportions approximating life-size. We have carried out this idea with huge photo-enlargements of six pivotal 1964 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 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.

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

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Rogers

Bearden

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

(11-foot mural taped?)

Director: Carroll Greene, Guest Director

(need brief bio)

Contents: Approximately 55 works, from 1940 to the present; the majority are the pivotal collages and photomontages of the last decade including recent work never before exhibited, *mural 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 (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)

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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 _____

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The Museum of Modern Art

✓
To William S. Lieberman, Charles Hesse, Elizabeth Shaw, Emily Stone,
Richard Palmer, Richard Oldenburg, Jenny Licht, April Kingsley,
Matt Donepp, Charles Froom, Richard Franklin, Registrar

From Wilder Green

Date December 10, 1970

Re ROMARE BEARDEN Exhibition

There will be a meeting to discuss the Romare Bearden Exhibition
on Tuesday, December 15th at 4:00 PM in the Committee Room.
Carroll Greene will be present.

cc: Sarah Hoge

ne

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cc. Carroll Greene
Wilder Green
Charles Hesse
Bill Lieberman ✓
File: Lieberman ✓
File

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

16 November 1970

Mr. Arne Ekstrom
Cordier & Ekstrom
980 Madison Avenue
New York, New York

Dear Mr. Ekstrom:

Mr. Carroll Greene has told me of your generous offer to contribute \$500.00 toward the cost of making a color plate of "The Patchwork Quilt" for the ROMARE BEARDEN: THE PREVALENCE OF RITUAL catalogue which this Museum is publishing in conjunction with an exhibition of the same name opening on March 23, 1971. On behalf of the Museum, let me say how grateful we are to you for this assistance. One of our chief problems has always been how to provide sufficient color in our books without increasing their cost to the public. It is especially important with this publication because we are hoping for wide circulation of the book in economically disadvantaged communities. Your contribution will go a long way toward making this possible, and we are very thankful.

Sincerely,

Richard Oldenburg
Director of Publications

RO:be

Sincerely,

Romare Bearden

cc. Mr. Carroll Greene, 11 West 53 St., New York, N.Y. 10019

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Romare H. Bearden
357 Canal St. • New York, N.Y. 10013
The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

cc. Carroll Greene
Wilder Green
Charles Hesse
Bill Lieberman ✓
File

Dear Mr. Greene: Thank you for
your very cordial letter. The
confirmation of the exhibit
was also very nice to know.
I appreciate your efforts.

Mr. Sam Shore
Shorewood Publishers, Inc.
724 Fifth Avenue
New York, N.Y.

Dear Mr. Shore:

Mr. Carroll Greene has told me of your generous offer to contribute \$500.00 toward the cost of making a color plate of "Orange Morning" for the ROMARE BEARDEN: THE PREVALENCE OF RITUAL catalogue which this Museum is publishing in conjunction with an exhibition of the same name opening on March 23, 1971. On behalf of the Museum, let me say how grateful we are to you for this assistance. One of our chief problems has always been how to provide sufficient color in our books without increasing their cost to the public. It is especially important with this publication because we are hoping for wide circulation of the book in economically disadvantaged communities. Your contribution will go a long way toward making this possible, and we are very thankful.

Please call on me in any
way you feel I can be

Richard Oldenburg
Director of Publications
RO:be

Sincerely
Romare Bearden

only to: Registrar

CC: Mr. Carroll Greene, WGL, JL, AK
WG, RF, Bearden file

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NOV - 4 1970

Romare H. Bearden
357 Canal St. • New York, N.Y. 10013
(212) WA 5-5375

Dear Mr Green: Thank you for
your very cordial letter. The
confirmation of the exhibit.
was also very nice to know.
I appreciate your efforts.

I'm sure before
long we'll meet to talk about
the show.

Thanks again
Please call on me in any
way you feel I can be
helpful.

Sincerely
Romare Bearden

10/31

orig to: Registrar

CC: Mr. Gemill Green, WSL, JL, AK
WG, RP, Bearden file

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The Museum of Modern Art

10/26/70

Preparation Schedule for ROMARE BEARDEN: THE PREVALENCE OF RITUAL (MoMA-acc)
Director: Carroll Greene Assistant: Jenny Licht
April Kingsley
Staff involved: cc: Mr. Lieberman, Mr. Greene,
Mrs. Licht, Miss Kingsley,
Mr. Green, Mr. Palmer, Mr. Vance,
Mr. From, Mr. Hesse, Mrs. Shaw,
Mrs. Stone, Mr. Oldenburg
Contents: paintings, works on paper
photographs/enlargements
MoMA Dates: March 23-June 7
Publication: October 29, 1970

Research: ROMARE BEARDEN: THE PREVALENCE OF RITUAL, preparation schedule

Selection completed by: November 25
(Selection should include lenders' names.)
Attached is the preparation schedule for the ROMARE BEARDEN: THE
PREVALENCE OF RITUAL exhibition which will be shown in the Garden
Wing Gallery from March 23-June 7 simultaneously with the RICHARD
HUNT exhibition. Mr. Carroll Greene is serving as Guest Director
of the exhibition and will be working with Jenny Licht and assisted
by April Kingsley in Painting and Sculpture. As soon as plans for
the exhibition are sufficiently developed to warrant it, a meeting
with Mr. Greene will be set up so that staff from support departments
can bring up questions and hear a more detailed description of the
project.

Mounting: March 12
Would you kindly make copies of this memo and schedule and pass them
on to members of your staff who might be involved in this project?

Installation at MoMA:
Final installation plans from Director by: February 9
Demolition/dismantling of previous show by: March 4
Walls and major carpentry completed by: March 11
Electrical work completed by: March 12-22
Painting completed by: March 15-17
Installation of works beginning: March 16

Exhibition opens at MoMA: March 23

Packing for tour completed by: _____

Shipment by (means) to (city) on: _____

Projected tour (Museum and dates): _____

NOTES: 1.) The possibility of offering the exhibition to other institutions
on a participating basis has been discussed but not yet decided
upon. When a final decision has been made all staff involved will
be notified.
2.) If there is extensive refueling, local loans may have to be collected
somewhat earlier.

Returns to New York for dispersal on: _____

Approved by Director: [Signature] Date 10/28/70

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The Museum of Modern Art

10/26/70

Preparation Schedule for ROMARE BEARDEN: THE PREVALENCE OF RITUAL (600-222)

Director Carroll Greene Assistant Jenny Licht
Guest Director April Kingsley
Contents paintings, works on paper Registrar Jean-Edith Weiffenbach
photo murals/enlargements
MOMA Dates March 23-June 7 Gallery 1/2 Garden Wing
Publication Yes

Research from-to: in progress

Selection completed by: November 25
(Selection list should include lenders' names, addresses, and estimated values)
Loan request letters and loan forms mailed by: December 7
(would be advisable to mail letters to out-of-town lenders 1 week earlier if possible)
Loan period: March 23-June 7 MOMA Tour

Foreign and U.S. out-of-town loans arrive week of: February 8

Other loans to arrive week of: February 15**

Registration completed by: February 22

Mounting and framing completed by: March 12

Installation at MOMA

Final installation plans from Director by:	<u>February 9</u>
Demolition/dismantling of previous show by:	<u>March 4</u>
Walls and major carpentry completed by:	<u>March 11</u>
Electrical work completed by:	<u>March 12-22</u>
Painting completed by:	<u>March 10-17</u>
Installation of works beginning:	<u>March 16</u>

Exhibition opens at MOMA: March 23

Packing for tour completed by: _____

Shipment by (means) to (city) on: _____

Projected tour (Museums and dates): _____

NOTES: 1.) The possibility of offering the exhibition to other institutions on a participating basis has been discussed but not yet decided upon. When a final decision has been made all staff involved will be notified.

** 2.) If there is extensive reframing, local loans may have to be collected somewhat earlier.

Returns to New York for dispersal on: _____

Approved by Director CG Date 10/28/70

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The Museum of Modern Art

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

Wilder Green
Director of the Exhibition Program
Tel. (212) 956-5903

October 29, 1970

Mr. Romare Bearden
357 Canal Street
New York, New York

bcc: Arne Ekstrom
Carroll Greene
John Hightower
William Lieberman ✓
Jenny Licht
Richard Oldenburg
April Kingsley

Dear Mr. Bearden:

As you already know via Carroll Greene, this museum would like to hold a retrospective exhibition of your work to be held here from March 23 to June 7, 1971. Our proposal is that Mr. Greene direct the exhibition, and that we plan a tour to other museums or university art galleries in the United States after its showing here. I hope that you are as enthusiastic about this idea as we are, and that we may count on your help and advice.

We would also like to publish a catalogue in conjunction with the exhibition, and, if you agree, would wish to trouble you from time to time with questions about your work. We shall try to keep these intrusions to a minimum, and channel them basically through Carroll Greene.

I hope these arrangements are satisfactory to you. If you have any questions or reservations about our proposal, please don't hesitate to contact me. As an owner of one of your works, I not only look forward to meeting you in the near future, but also to do anything I can to insure the great success of this exhibition.

Sincerely yours,


Wilder Green
Director of the Exhibition Program

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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).
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)

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-2-

Beardon'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 Beardon'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.

Beardon's work has been exhibited in numerous galleries, museums and libraries throughout the United States and abroad. His work has been published in many books, magazines and newspapers.

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The Museum of Modern Art

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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 YMCA 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.

(over)

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- 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.

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To: John Hightower

From: Richard Palmer

Date: October 23, 1970

Re: BEARDEN exhibition

Dear John,

Could you let me know if you have ever mentioned a fee to Carroll Greene for his guest directorship of the BEARDEN exhibition. I assume one is called for and we could provide information about past fee payments although I can't recall one offhand that is exactly comparable.

We are hoping to have at least a preliminary budget for the show worked out by the middle of next week so that the Development people may pursue outside sponsors. We would need to have some idea of the size of the fee by then.

cc: WG, WSL, RP

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BEARDEN

The Museum of Modern Art

To WILLIAM S. LIEBERMAN
From Jennifer Licht
Date October 21, 1970
Re Bearden Exhibition

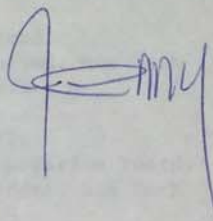
cc: Mr. Hightower
Mr. Rubin
Miss Kingsley
File

Dear Bill:

Of course I shall be more than glad to advise and be of any assistance to Carroll Greene in realizing the Bearden exhibition. April is a good choice to act as his curatorial assistant because she is a strong, independent worker. However I think we should insist that for Carroll to succeed with the exhibition on such a short schedule he must be supplied with adequate clerical help. Roberta and Susan both work full-time for at least two people besides handling twenty-seven telephones and general departmental work - mail, supplies, files etc.

I think it essential that we write the costs of additional secretarial help into the exhibition budget. I shall call Carroll in the next few days to start the machine working.

rps



Modern Landscape
P. French Lark
Curtain

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The Museum of Modern Art

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

ROMARE BEARDEN: THE PREVALENCE OF RITUAL

An exhibition organized by The Museum of Modern Art, New York, New York

CHECKLIST: - 46 Paintings
- 5 Photo enlargements
- 1 Mural
- 1 Text poster

checklist for Chicago

Museum Number	Title/date/medium Lender/photo credit	Dimensions H X W Unframed/framed	Box No.
70.1442	<u>Sacrifice.</u> 1941. Gouache and casein on kraft paper. Lent by Nanette Rohan Bearden, New York Photo credit: MMA 9797	31 7/8 x 40" 38 3/4 x 53 3/4"	5
70.1443	<u>Serenade.</u> 1941 Gouache and casein on kraft paper. Lent by Nanette Rohan Bearden, New York Photo credit: MMA 9799	32 x 47 3/4" 38 3/4 x 53 3/4"	5
70.1445	<u>The Visitation.</u> 1941. Tempera on composition board. Lent by Nanette Rohan Bearden, New York Photo credit: Mathews 4875	30 3/4 x 47 1/8" 37 3/4 x 53 1/4"	5
70.1440	<u>Folk Musicians.</u> c. 1941-42. Gouache and casein on composition board. Lent by Nanette Rohan Bearden, New York Photo credit: Mathews 4843	36 3/8 x 46 5/8" 43 3/4 x 53 1/2"	5
70.1439	<u>Factory Workers.</u> 1942. Gouache and casein on kraft paper mounted on composition board. Lent by Nanette Rohan Bearden, New York Photo credit: MMA 9795	39 3/4 x 31 1/4" 44 3/4 x 35 3/4"	4
70.1444	<u>They That Are Delivered From The Noise Of The Archers.</u> 1942. Gouache and casein on kraft paper. Lent by Nanette Rohan Bearden, New York Photo credit: MMA 9800	31 3/4 x 47 5/8" 38 3/4 x 53 3/4"	5
71.3	<u>The Conjur Woman.</u> 1964 Collage of paper and synthetic paint on composition board. Lent by Jeanne Siegel, New York Photo credit: Mathews 4846	12 1/4 x 9 3/8" 18 3/4 x 16"	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ROMARE BEARDEN: THE PREVALENCE OF RITUAL, checklist, cont.

2.

71.2	<u>The Dove.</u> 1964. Collage of paper and synthetic polymer paint on composition board. Lent by Jeanne Siegel, New York Photo credit: Mathews 4844	13 3/8 x 18 7/8" 20 1/4 x 25 1/4"	3
71.96	<u>The Prevalence of Ritual: Conjur Woman as Angel.</u> 1964. Collage of paper and synthetic polymer paint on composition board. Lent by Mr. and Mrs. Douglas Newton, New York Photo credit: MMA 9829	9 1/2 x 6 1/2" 17 x 14 1/4"	5
70.1441	<u>The Prevalence of Ritual: Tidings.</u> 1964. Collage of paper and synthetic polymer paint on composition board. Lent by Nanette Rohan Bearden, New York Photo credit: Mathews 4845	8 1/8 x 10 7/8" 15 3/4 x 18 1/2"	2
	Projections. Photo-enlarged panels made from collages included in the exhibition <u>Projections</u> , Cordier & Ekstrom, New York, October 6 -24, 1964.		
M-1	<u>The Conjur Woman.</u> Photo credit: Mathews 4846	64 x 50"	1
M-2	<u>The Dove.</u> Photo credit: MMA 4844	50 x 69 3/4"	1
M-3	<u>Evening, 9:10, 461 Lenox Avenue.</u> Photo credit: MMA 9828	50 x 65 1/4"	1
M-4	<u>Jazz 1930's, Grand Terrace Ballroom.</u> Photo credit: MMA 9825	50 x 68 1/2"	1
M-5	<u>Mysteries.</u> Photo credit: MMA 9826	50 x 62 1/4"	1
M-6	<u>Pittsburgh Memory.</u> Photo credit: MMA 9827	50 x 63"	1
71.98	<u>Uptown Looking Downtown.</u> 1965. Collage of paper and synthetic polymer paint on composition board. Lent by Mr. and Mrs. Richard Clarke, New York Photo credit: Mathews 5030	11 1/2 x 15 1/2" 17 3/4 x 21 3/4"	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.3

ROMARE BEARDEN: THE PREVALENCE OF RITUAL, checklist, cont.

2.

71.2	<u>The Dove.</u> 1964. Collage of paper and synthetic polymer paint on composition board. Lent by Jeanne Siegel, New York Photo credit: Mathews 4844	13 3/8 x 18 7/8" 20 1/4 x 25 1/4"	3
71.97	<u>The Prevalence of Ritual: Baptism.</u> 1964. Collage of paper and synthetic polymer on composition board. Joseph H. Hirshhorn Collection Photo credit: MMA 9841	9 x 12" 16 3/4 x 19 3/4"	2
71.96	<u>The Prevalence of Ritual: Conjur Woman as Angel.</u> 1964. Collage of paper and synthetic polymer paint on composition board. Lent by Mr. and Mrs. Douglas Newton, New York Photo credit: MMA 9829	9 1/2 x 6 1/2" 17 x 14 1/4"	5
70.1441	<u>The Prevalence of Ritual: Tidings.</u> 1964. Collage of paper and synthetic polymer paint on composition board. Lent by Nanette Rohan Bearden, New York Photo credit: Mathews 4845	8 1/8 x 10 7/8" 15 3/4 x 18 1/2"	2
	Projections. Photo-enlarged panels made from collages included in the exhibition <u>Projections</u> , Cordier & Ekstrom, New York, October 6-24, 1964.		
M-1	<u>The Conjur Woman.</u> Photo credit: Mathews 4846	64 x 50"	1
M-2	<u>The Dove.</u> Photo credit: MMA 4844	50 x 69 3/4"	1
M-3	<u>Evening, 9:10, 461 Lenox Avenue.</u> Photo credit: MMA 9828	50 x 65 1/4"	1
M-4	<u>Jazz 1930's, Grand Terrace Ballroom.</u> Photo credit: MMA 9825	50 x 68 1/2"	1
M-5	<u>Mysteries.</u> Photo credit: MMA 9826	50 x 62 1/4"	1
M-6	<u>Pittsburgh Memory.</u> Photo credit: MMA 9827	50 x 63"	1
71.98	<u>Uptown Looking Downtown.</u> 1965 Collage of paper and synthetic polymer paint on composition board. Lent by Mr. and Mrs. Richard Clarke, New York Photo credit: Mathews 5030	11 1/2 x 15 1/2" 17 3/4 x 21 3/4"	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ROMARE BEARDEN: THE PREVALENCE OF RITUAL, checklist, cont.

3.

71.99	<u>Backyard.</u> 1967. Collage of paper and synthetic polymer paint on composition board. Lent by Senator and Mrs. Jacob K. Javits, New York Photo credit: Paul Waters	40 x 30" 40 1/4 x 30 1/4"	3
71.43	<u>Early Morning.</u> 1967 Collage of paper and synthetic polymer paint on composition board. Lent by the Howard University Gallery of Art, Washington, D.C. Photo credit: Paul Waters	44 x 56" 44 1/4 x 56 1/2"	2
71.101	<u>Guitar Executive.</u> 1967 Collage of paper and synthetic polymer paint on canvas. Lent by Spelman College, Atlanta, Georgia Photo credit: Paul Waters	56 x 44" 58 x 46"	6
71.100	<u>Old Couple.</u> 1967. Collage of paper and synthetic polymer paint on canvas. Lent by Mr. and Mrs. Raphael Bernstein, Ho-Ho-kus, New Jersey Photo credit: Paul Waters	44 x 56" 46 x 58"	6
71.105	<u>Rites of Spring.</u> 1967. Collage of paper and synthetic polymer paint on canvas. Lent by Carter Burden, New York Photo credit: MMA 9821	55 3/4 x 44" 58 1/4 x 46 1/2"	6
71.32	<u>Summer Song.</u> 1967. Collage of paper and synthetic polymer paint on composition board. Lent by Wilder Green, New York Photo credit: Mathews 4842	40 x 30" 40 1/4 x 30 1/4"	3
71.107	<u>Summertime.</u> 1967. Collage of paper and synthetic polymer paint on composition board. Lent by Jesse P. Shanok, New York Photo credit: MMA 9839	56 x 44" 56 1/2 x 44 1/2"	2
71.106	<u>Three Folk Musicians.</u> 1967. Collage of paper and synthetic polymer on canvas. Lent by Dr. and Mrs. Jerry Solin, Englewood, New Jersey Photo credit: Burry Brothers, Detroit	50 x 60" 52 1/4 x 62 1/4"	6

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ROMARE BEARDEN: THE PREVALENCE OF RITUAL, checklist, cont.

4.

71.132	<u>Evening Meal</u> . 1967-68. Collage of paper and synthetic polymer paint on composition board. Lent by The Honorable and Mrs. George W. Renchard, Washington, D.C. Photo credit: MMA 4943	29 1/8 x 39 1/8" 30 1/4 x 40 1/4"	3
71.33	<u>Palm Sunday Processional</u> . 1967-68. Collage of paper and synthetic polymer paint on composition board. Lent by Mr. and Mrs. Raphael Bernstein, Ho-Ho-Kus, New Jersey Photo credit: Clements 58-879	56 1/8 x 44 1/8" 56 1/2 x 44 1/4"	2
71.110	<u>Blue Interior, Morning</u> . 1968. Collage of paper and synthetic polymer paint on composition board. Lent by The Chase Manhattan Bank, New York Photo credit: Clements 61-787	44 x 56" 44 1/4 x 56 1/8"	2
71.34	<u>Family Dinner</u> . 1968. Collage of paper and synthetic polymer paint on composition board. Lent by Cordier & Ekstrom, New York Photo credit: Malcolm Varon	30 x 39 7/8" 30 1/2 x 40 1/2"	3
71.109	<u>Strange Morning, Interior</u> . 1968. Collage of paper and synthetic polymer paint on composition board. Lent by Mr. and Mrs. Ralph Ellison, New York Photo Credit: Mathews 4945	44 x 56" 44 1/4 x 56 1/4"	2
71.112	<u>Awakening</u> . 1969. Collage of paper and synthetic polymer paint on composition board. Lent by Mr. and Mrs. Daniel W. Dietrich II, Villanova, Pennsylvania Photo credit: MMA	32 1/2 x 44 7/8" 32 5/8 x 45 3/4"	4
71.36	<u>Back Home from Up the Country</u> . 1969. Collage of paper and synthetic polymer paint on composition board. Lent by Cordier & Ekstrom, New York Photo credit: Cordier & Ekstrom	50 x 39 3/4" 50 1/4 x 40 1/4"	5
71.113	<u>Black Manhattan</u> . 1969. Collage of paper and synthetic polymer paint on composition board. Lent by Mr. and Mrs. Theodore W. Kheel, New York Photo credit: Mathews 4944	22 1/2 x 18" 25 3/4 x 21 1/2"	6

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ROMARE BEARDEN: THE PREVALENCE OF RITUAL, checklist, cont.

5.

71.114	<u>Blue Monday</u> . 1969. Collage of paper and synthetic polymer paint on composition board. Lent by Miss Helen Mary Harding, New York Photo credit: Taylor & Dull, New York	9 x 12" 10 x 13"	4
71.115	<u>Patchwork Quilt</u> . 1969. Collage of paper and synthetic polymer paint on composition board. Lent by Miss Helen Mary Harding, New York Photo credit: Clements 69-161	9 x 12" 10 x 13"	4
71.116	<u>Susannah</u> . 1969. Collage of paper and synthetic polymer paint on composition board. Lent by Miss Helen Mary Harding, New York Photo credit: Taylor & Dull, New York	12 x 9" 13 x 10"	4
71.117	<u>Susannah at the Bath</u> . 1969. Collage of paper and synthetic polymer paint on composition board. Lent by Mr. Robert Breckinridge, New York Photo credit: Clements 66-892	24 x 17 1/4" 24 3/4 x 18"	3
71.35	<u>Village Square</u> . 1969. Collage of paper and synthetic polymer paint on composition board. Lent by Cordier & Ekstrom, New York Photo credit: Clements 66-894	24 x 20" 24 1/4 x 20 1/2"	3
71.37	<u>Mother and Child</u> . 1970. Collage of paper and synthetic polymer paint on wood. Lent by Cordier & Ekstrom, New York Photo credit: MMA 9843	18 1/2 x 11" 18 3/4 x 11 1/2"	4
71.124	<u>Carolina Interior</u> . 1970. Collage of paper and synthetic polymer paint on composition board. Lent by Shorewood Publishers, New York Photo credit: MMA 9852	13 x 15 1/2" 13 3/4 x 16 1/2"	2
71.119	<u>Dream Time</u> . 1970. Collage of paper and synthetic polymer paint on composition board. Lent by Shorewood Publishers, New York Photo credit: MMA 9847	17 1/4 x 22" 17 1/2 x 22 1/4"	3
71.121	<u>Dressing Up</u> . 1970. Collage of paper and synthetic polymer paint on composition board. Lent by Shorewood Publishers, New York Photo credit: MMA 9849	16 x 11 1/2" 16 3/4 x 12 1/4"	4

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ROMARE BEARDEN: THE PREVALENCE OF RITUAL, checklist, cont.

6.

71.129	<u>Flights and Fantasy</u> . 1970. Collage of paper and synthetic polymer paint on composition board. Lent by Shorewood Publishers, New York Photo credit: MMA 9844	8 3/4 x 11 5/8" 9 1/2 x 12 1/2"	4
71.122	<u>Memories</u> . 1970. Collage of paper and synthetic polymer paint on composition board. Lent by Shorewood Publishers, New York Photo credit: MMA 9850	14 x 19 3/4" 14 1/4 x 20"	8
71.118	<u>Mississippi Monday</u> . 1970. Collage of paper and synthetic polymer paint on composition board. Lent by Shorewood Publishers, New York Photo credit: MMA 9832	11 1/2 x 14 1/2" 12 1/4 x 15 1/4"	5
71.53	<u>Orange Morning</u> . 1970. Collage of paper and synthetic polymer paint on composition board. Lent by Shorewood Publishers, New York Photo credit: Mathews 4942	13 x 15 3/4" 13 3/4 x 16 1/2"	5
573.70	<u>Patchwork Quilt</u> . 1970 Collage of cloth, paper and synthetic polymer paint on composition board. Lent by The Museum of Modern Art, New York, Blanchette Rockefeller Fund, 1970 Photo credit: Clements 69-161	36 x 48" 36 1/4 x 48 1/2"	4
71.123	<u>Reunion</u> . 1970. Collage of paper and synthetic polymer paint on composition board. Lent by Shorewood Publishers, New York Photo credit: MMA 9851	16 x 11 15/16" 16 1/2 x 12 1/4"	4
71.125	<u>Ritual Bayou</u> . 1970. Collage of paper and synthetic polymer paint on composition board. Lent by Shorewood Publishers, New York Photo credit: MMA 9853	13 1/2 x 15 3/4" 13 3/4 x 16"	2
71.38	<u>She-ba</u> . 1970. Collage of paper, cloth and synthetic polymer paper on composition board. Lent by Wadsworth Atheneum, Hartford The Ella Gallup Sumner and Mary Catlin Sumner Collection Photo credit: Clements 68-912	48 x 35 7/8" 48 1/4 x 36 1/4"	4
71.120	<u>The Unforgotten</u> . 1970. Collage of paper and synthetic polymer paint on composition board. Lent by Shorewood Publishers, New York Photo credit: MMA 9848	26 x 22 3/4" 26 1/4 x 23 1/4"	6

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ROMARE BEARDEN: THE PREVALENCE OF RITUAL, checklist, cont.

7.

- 71.135 The Block. 1971. 6 separate panels in individual plexiglas frames. 7
- | | | |
|--|-----|-------------------|
| Collage of paper and synthetic polymer paint | #1: | 48 x 35 9/16" |
| on composition board, with a pre-recorded tape | #2: | 48 x 35 9/16" |
| collage of street sounds, church music, blues, | #3: | 48 x 35 8/16" |
| laughing voices, and the sounds of children at | #4: | 47 3/4 x 35 9/16" |
| at play provided by Daniel Drombrowsky. | #5: | 47 3/4 x 35 9/16" |
| Lent by Shorewood Publishers, New York | #6: | 48 x 35 9/16" |
- Photo credit: MMA 9880-9885

The sound system consists of:

8

- 2 Fairfax speakers
- 1 Nikko poweramplifier
- 1 Sony Tape Deck