

## 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 They may not be published in print, posted on the internet, or exhibited.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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

## The Museum of Modern Art

To CARROLL GREENE  
From Jennifer Licht  
Date October 29, 1970  
Re Bearden Catalogue

CC: John Hightower  
Wilder Green  
Richard Oldenburg  
Charles Hesse  
Bearden File ✓

Dear Carroll:

If we proceed with your idea of incorporating a recording by the artist in the catalogue we should try to get it made for us as a donation. The obvious source, I think, is Columbia Broadcasting System Inc.: Columbia Records Division. As you are surely aware, the Chairman of C.B.S., William S. Paley, is also the President of the Board of Trustees of the Museum. My past experiences with C.B.S. have not been as fruitful as one would have expected, but with a certain amount of bullying and generally coercive tactics we have been gaining ground.

rps

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

Galley 18

Finn 9793 Museum of Modern Art 1R 2-22-71

Library of Congress Catalog Card Number 78-150082  
ISBN 0-87070-251-3  
The Museum of Modern Art  
11 West 53 Street, New York, N.Y. 10019  
© 1971 by The Museum of Modern Art. All rights reserved  
Printed in the United States of America  
Designed by Michael Lauretano

opposite FOLK MUSICIANS. (ca. 1941-42)

THE VISITATION. (1941)

opposite THE PREVALENCE OF RITUAL: BAPTISM. (1964)  
I am trying to find out what there is in me that is common to,  
or touches, other men. *July 26, 1970*

above THE PREVALENCE OF RITUAL: TIDINGS. (1964)

opposite THE CONJUR WOMAN. (1964)  
A conjur woman was an important figure in a number of  
southern Negro rural communities. She was called on to  
prepare love potions; to provide herbs to cure various  
illnesses; and to be consulted regarding vexing personal and  
family problems. . . . A conjur woman was greatly feared and  
it was believed that she could change her appearance.  
*January 1969*

above THE DOVE. (1964)  
I deliberately used some of the techniques of documentary  
film to give a "you are there" feeling. *November 1970*

opposite SUMMER SONG. (1967)

opposite THREE FOLK MUSICIANS. (1967)  
In the 1920s, during the time of the great migration of  
Negroes from the South to the big cities, my grandmother  
ran a boardinghouse in Pittsburgh. Her house fronted Penn  
Avenue; to the rear was an alley called Spring Way. After  
supper the boarders would sit in front of the house and talk,  
or play checkers, or plunk out "down home music" on their  
guitars. *1966*

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

opposite SUSANNAH AT THE BATH. (1969)  
In my paintings I have no need for models, preparatory  
sketches, nor do I need to bring to mind a particular scene or  
landscape. I try not to be self-conscious and only to work  
with what I see happening as the world of the picture unfolds  
itself. *December 1960*

above FAMILY DINNER. (1968)

opposite BLUE INTERIOR, MORNING. (1968)

opposite MISSISSIPPI MONDAY. (1970)  
I believe the function of the artist is to find ways of  
communicating, in sensible, sensuous terms, those  
experiences which do not find adequate expression in the  
daily round of living and for which, therefore, no ready-made  
means of communication exists. *May 1940*

opposite RITUAL BAYOU. (1970)

SHE-BA. (1970)  
Monet painted haystacks . . . they inspired him to go on to a  
great play of color. You have to have some object to harness  
your affections to; I mean, if you're in love, you're not just in  
love with life, you're in love with a particular woman.  
*November, 1970*

cover, PATCHWORK QUILT. (1970)

cover PATCHWORK QUILT. (1970)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

**BEARDEN, Romare, 1908-**

**Reproductions**

After church  
Art N 40:24 D 15 '41

**BEARDEN, Romare, 1912-**

Abstracts drama of the bull-ring; exhibition,  
Samuel Kootz gallery. Art Digest 20:13 Ap 1

ii: Banderillas of darkness  
Bull-fight inspiration; exhibition, Kootz gal-  
lery. Art N 45:53 Ap '46  
ii: Banderillas of darkness p54  
Debut at Kootz galleries. Art N 44:28 O 15  
'45  
ii: Christ driving out the money changers  
Exhibition, Kootz. Art N 45:42 F '47  
Exhibition, Kootz gallery. Art Digest 21:19  
Mr 1 '47  
ii: Soul never dwells in a dry place  
Exhibition, Samuel Kootz galleries. Art Di-  
gest 20:16 O 1 '45  
ii: Adoration of the Magi

**Reproductions**

Blue note  
Art Digest 21:15 D 1 '46  
Factory workers  
Art N 43:16 F 1 '45

**BEARDEN, Romare, 1912-**

Exhibition of watercolors entitled The Iliad-  
16 variations. Niveau gallery. Art Digest  
25:32 N 15 '48  
ii: Walls of Troy  
Sixteen variations on the Iliad in watercolor  
exhibited at Niveau. Art N 47:52 D '48

**BEARDEN, Romare, 1912-**

Exhibition at Barone gallery. Arts 30:50 N '55  
Oils and watercolors at Barone gallery. Art N  
54:58 D '55  
ii: John at Palmos

**BEARDEN, Romare, 1912-**

Exhibition at Cordier, Warren gallery. Art N  
60:61 Ap '61  
Exhibition at Cordier-Warren gallery. Arts  
35:64 Ap '61  
Exhibition at Michel Warren gallery. Arts  
34:65 F '60  
Exhibition at Warren gallery. Art N 58:16  
F '60

**BEARDEN, Romare, 1912-**

**Reproductions**

Silent valley of sunrise  
Mus Mod Art 28 no2-4:37 ['61]

**BEARDEN, Romare**

Bearden: identification and identity. C.  
Childs. por Art N 63:24-54 O '64  
ii: Street; Burial; Woman in Harlem courtyard  
Exhibition at Cordier-Ekstrom gallery. D.  
Judd. Arts 39:60 N '64  
Romare Bearden: projections; with French  
summary. D. Ashton. Quadrum no 17:99-110.  
185 '64  
ii: Mysteries; Prevalence of ritual; baptism; Evening.  
9:10, Lennox avenue; Prevalence of ritual; conjur  
woman as an angel; Dove; Spring way; Prevalence of  
ritual; conjur woman; Pittsburgh memory

**BEARDEN, Romare**

New collages at Cordier & Ekstrom. G.  
Glueck. Art in Am 55:111 S '67  
ii: Late study to Memphis (1967)  
Why Spiral? J. Slogel. por Art N 65:49 S '66  
ii: Mysteries (detail)

**BEARDEN, Romare**

Black Persephone. R. Pommeroy. Art N 66:44-  
64 O '67  
ii: Tiles of spring (col); Old couple  
Exhibitions at Cordier and Ekstrom gallery.  
Arts 42:62 D '67  
ii: La primavera

**BEARDEN, Romare**

Black artist in America: a symposium. II  
Met Mus Bul 27:245-61 Ja '69

**Reproductions**

Evening, 9:10, 461 Lexington avenue (1964)  
Art in Am 57:31 Ja '69  
Relevance of ritual-tidings  
Art J 23 no2:206 Winter '68-69

**BEARDEN, Romare**

Exhibition at Cordier & Ekstrom gallery.  
Art N 68:10 F '70  
Exhibition at Cordier & Ekstrom gallery. Arts  
44:87 Mr '70



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

cc. Carroll Greene  
Jennifer Licht  
File

## The Museum of Modern Art

To Bernard Karpel  
From April Kingsley  
Date 11/10/70  
Re Romare Bearden Exhibition Catalogue, directed by Mr. Carroll Greene

Dear Mr. Karpel:

The Romare Bearden exhibition is due to open here on March 23rd. The accompanying catalogue is planned to be somewhat similar to the Calder catalogue we did last year. There will probably be about 4 pages of text, a checklist, 12 photographs, a chronology and a selected bibliography. I am writing you in connection with this last part of the catalogue - the bibliography. Would it be possible for you to assign someone in your department to help us with this?

Abrams is publishing a monograph on Bearden in the near future and they have been generous enough to let us have xeroxes of the bibliography they have prepared thus far, which I have attached. I do not feel that it is complete or even entirely correct as far as it does go, and we will have to keep this in mind while using it. I have been working on Bearden's chronology and have found a number of discrepancies between it and the bibliography.

We have been given the end of this month as a deadline for the text material for this catalogue, so we should probably be getting busy on the bibliography just as soon as possible. Please let me know as soon as you can whether you can help us with this project.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

Separate = color 16 pages  
tentative: = color

trim size 8x10 like  
4 pages text  
2 checklist  
2 front  
12 half tones  
+ color

24 color

piece

color cover + back  
none inside

3000 of each.

subsidized by  
the Arts.

\$1.50

2:30 on

11-2:30

editor?  
deadlines for text?  
photos?

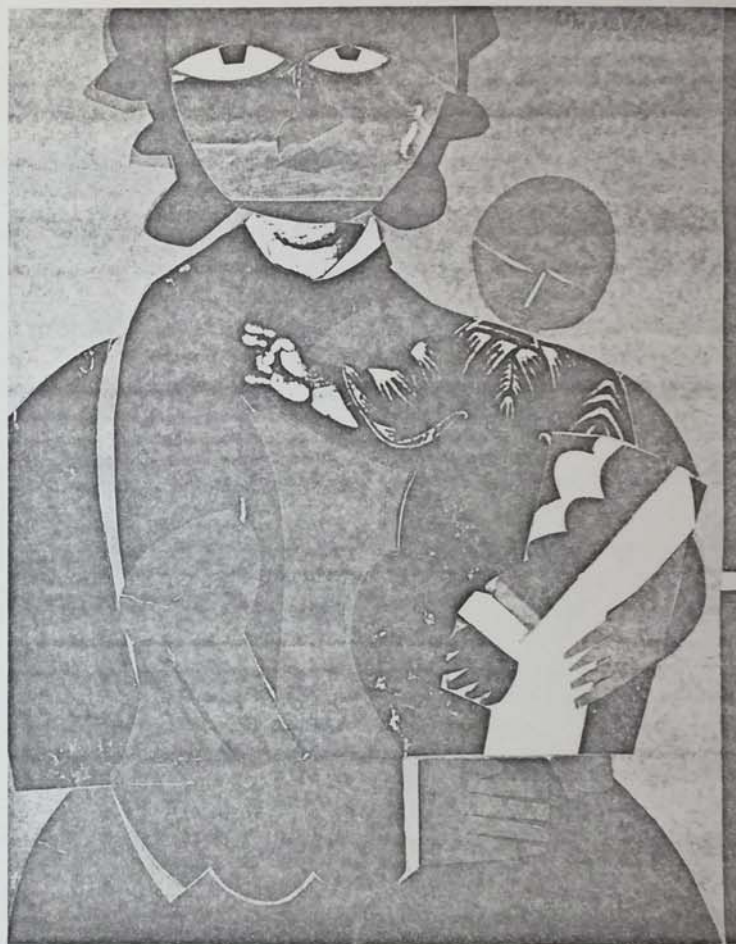


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

6. ROMARE BEARDEN  
Mother and Child — Mère et Enfant, 1969 Collage  
Collection Nanette Rohan Bearden, New York

© 1969 HARRIS GRAPHICS — 216 E. 10 St., New York, N.Y. 10003 USA



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

© 1969 HARRIS GRAPHICS - 216 East 10 Street - New York, N.Y. 10003

4. ROMARE BEARDEN  
Rocket to the Moon — Fusée vers la Lune, 1968  
Collage Collection Nanette Rohan Bearden, New  
York

PRINTED IN USA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

## The Museum of Modern Art

To Carroll Greene, Wilder Green, April Kingsley, Judy Goldman, Richard Oldenburg,  
Jane Fluegel, Jack Doonias, Helen Franc, Carl Laanes, Michael Lauretano

From

Carl Morse

Date January 7, 1971

Re REVISED SCHEDULE: ROMARE BEARDEN CATALOGUE

Final black-and-white selection was completed today. Captions are to be supplied.  
The remainder of the text is being edited.

1/13 Edited ms. to design.

1/19 Ms. to composition.

1/26 Galleys due in.

1/29 Galleys due back.

2/4 Repros due in.

2/5 Repros due to design.

2/11 Mechanicals due to printer

2/22 Blues due in.

2/25 Blues due back.

3/17 Bound books

The last day on which photos can be received is February 5.

CM  
CM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

## The Museum of Modern Art

To Carroll Greene, Wilder Greene, April Kingsley, Judy Goldman, Richard Oldenburg,  
Jane Fluegel, Jack Doenias, Helen Franc, Carl Laenas, Elizabeth Shaw,  
Carroll Greene; April Kingsley  
From CC: J. Fluegel, M. Laurentano, J. Doenias, R. Oldenburg, W. Lieberman  
Carl Morse  
Date 1/15/71  
Re BOWARD BEARDEN: 11 CATALOGUE  
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 on 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.  
There will be twelve half-tones. Mr. Greene will deliver to Jane Fluegel shooting copy for half-tones and all transparencies (excepting those to be shot), including captions, as soon as possible, ideally with the final ms. of 12/24, and definitely no later than 12/29, when the book goes to design.

3. The Bibliography has been delivered and is being set off.

The Chronology has been delivered and is being edited by Jane Fluegel.

4. A Checklist has been prepared, but it is probable, because of lack of space, that it will not be included in the catalogue. We will know definitely once all parts of the book are in hand and estimated for space.

In order to have finished catalogues one week in advance of the show, the following schedule has been devised and must be kept:

12/24 All text in finished form must be in Jane Fluegel's hands, ideally with all photos for half-tones and transparencies, and including captions.

12/29 Ms. to design. All shooting copy for half-tones and transparencies must definitely be in hand.

1/13 Ms. to composition.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

## The Museum of Modern Art

To Carroll Greene, Wilder Green, April Kingsley, Judy Goldman, Richard Oldenburg,  
Jane Fluegel, Jack Doenias, Helen Franc, Carl Laanes, Elizabeth Shaw.

From Carl Morse

Date December 17, 1970

Re ROMARE BEARDEN: 1) CATALOGUE  
2) POSTER

This is to confirm our mutual understanding of (1) the content and production schedule for this catalogue, and (2) the possibility of producing a poster.

### CATALOGUE:

1. There will be four color illustrations. Mr. Greene will give Jane Fluegel his color choice by 12/17, so that any set-ups needed can be arranged immediately. We already know that a transparency of "Orange Morning" exists and will be supplied to us by Mr. Greene; and that "Patchwork Quilt" must be shot at Cordier & Ekstrom.
2. There will be twelve half-tones. Mr. Greene will deliver to Jane Fluegel all shooting copy for half-tones and all transparencies (excepting those to be shot), including captions, as soon as possible, ideally with the final ms. of 12/24, and definitely no later than 12/29, when the book goes to design.
3. The Bibliography has been delivered and is being cast off.  
The Chronology has been delivered and is being edited by Jane Fluegel.
4. A Checklist has been prepared, but it is probable, because of lack of space, that it will not be included in the catalogue. We will know definitely once all parts of the book are in hand and estimated for space.

In order to have finished catalogues one week in advance of the show, the following schedule has been devised and must be kept:

- 12/24 All text in finished form must be in Jane Fluegel's hands, ideally with all photos for half-tones and transparencies, and including captions.
- 12/29 Ms. to design. All shooting copy for half-tones and transparencies must definitely be in hand.
- 1/13 Ms. to composition.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

- 2 -

- 1/20 Galleys due in.  
1/25 Galleys returned. Any final corrections to be made in any part of the text must go back with the galleys.  
2/1 Repros in.  
2/2 Repros to design.  
2/10 Mechanicals to the printer.  
2/17 Blues in.  
2/24 Blues returned.

Three weeks allowed for printing and binding.

FINISHED BOOKS: 3/17

POSTER: It is understood that a poster may be produced if the cost is borne by other than the Publications Department.

Publicity and Promotion has indicated its willingness to bear the cost of shooting a transparency of a work that is not among the four to be reproduced in color in the book.

The Department of Painting and Sculpture has indicated its willingness to see if money to bear all other costs can be found. Jack Doenias will furnish a cost estimate for such a poster.

CM

CM:lg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4



Galley 1

Finn 9793 Museum of Modern Art 1P 2-2-71

# ROMARE BEARDEN: THE PREVALENCE OF RITUAL

1 2 3 4 5 6  
7 8 9 10 11 12  
13 14 15 16 17 18  
19 20 21 22 23 24



2nd set  
Revised Galleries



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

Galley 2

Finn 9793 Museum of Modern Art 1R 2-18-71

## TRUSTEES OF THE MUSEUM OF MODERN ART

David Rockefeller, *Chairman*; Henry Allen Moe, John Hay Whitney, Gardner Cowles, *Vice Chairmen*; William S. Paley, *President*; James Thrall Soby, Mrs. Bliss Parkinson, *Vice Presidents*; Willard C. Butcher, *Treasurer*; Robert O. Anderson, Walter Bareiss, Robert R. Barker, Alfred H. Barr, Jr.,\* Mrs. Armand P. Bartos, William A. M. Burden, J. Frederic Byers III, Ivan Chermayeff, Mrs. Kenneth B. Clark, Mrs. W. Murray Crane,\* John de Menil, Mrs. C. Douglas Dillon, Mrs. Edsel B. Ford, Gianluigi Gabetti, George Heard Hamilton, Wallace K. Harrison,\* John B. Hightower, Mrs. Walter H. Hirsch, James W. Husted,\* Philip Johnson, Mrs. Frank Y. Larkin, Eric Larrabee, Mrs. Albert D. Lasker, Gustave L. Levy, John L. Loeb, Randal H. Macdonald,\* Mrs. G. Macculloch Miller,\* J. Irwin Miller, Mrs. Charles S. Payson,\* Gifford Phillips, Mrs. John D. Rockefeller 3rd, Nelson A. Rockefeller, Mrs. Wolfgang Schoenborn, Mrs. Bertram Smith, Mrs. Alfred R. Stern, Mrs. Donald B. Straus, Walter N. Thayer, Edward M. M. Warburg,\* Clifford R. Wharton, Jr., Monroe Wheeler\*

\*Honorary Trustee for Life

## INTRODUCTORY ESSAY BY CARROLL GREENE

## THE MUSEUM OF MODERN ART, NEW YORK

## INTRODUCTORY ESSAY BY CARROLL GREENE

## THE MUSEUM OF MODERN ART, NEW YORK

## CATALOGUE OF THE EXHIBITION

MARCH 25-JUNE 7, 1971

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

- ✓ 1. SACRIFICE. (1941). Gouache and casein on ~~kraft paper~~, ~~33 1/2 x 40"~~. Collection Nanette Rohan Bearden, New York
- ✓ 2. SERENADE. (1941). Gouache and casein on ~~kraft paper~~, ~~32 x 47 1/2"~~. Collection Nanette Rohan Bearden, New York
- ✓ 3. THE VISITATION. (1941). Tempera on ~~composition board~~, ~~30 1/2 x 47 1/2"~~. Collection Nanette Rohan Bearden, New York
- ✓ 4. FOLK MUSICIANS. (ca. 1941-42). Gouache and casein on ~~composition board~~, ~~36 1/2 x 46 1/2"~~. Collection Nanette Rohan Bearden, New York
- ✓ 5. FACTORY WORKERS. (1942). Gouache and casein on ~~kraft paper mounted on composition board~~, ~~39 1/2 x 51 1/2"~~. Collection Nanette Rohan Bearden, New York
- ✓ 6. THEY THAT ARE DELIVERED FROM THE NOISE OF THE ARCHERS. (1942). Gouache and casein on ~~kraft paper~~, ~~31 1/2 x 47 1/2"~~. Collection Nanette Rohan Bearden, New York
- ✓ 7. THE CONJUR WOMAN. (1964). Collage of paper and synthetic polymer paint on ~~composition board~~, ~~12 1/2 x 9 1/2"~~. Collection Jeanne Siegel, New York
- ✓ 8. THE DOVE. (1964). Collage of paper and synthetic polymer paint on ~~composition board~~, ~~11 1/2 x 10 1/2"~~. Collection Jeanne Siegel, New York
- ✓ 9. THE PREVALENCE OF RITUAL: BAPTISM. (1964). Collage of paper and synthetic polymer paint on ~~composition board~~, ~~9 x 11 1/2"~~. Joseph H. Hirshhorn Collection
- ✓ 10. THE PREVALENCE OF RITUAL: CONJUR WOMAN AS ANGEL. (1964). Collage of paper and synthetic polymer paint on ~~composition board~~, ~~9 1/2 x 6 1/2"~~. Collection Mr. and Mrs. Douglas Newton, New York
- ✓ 11. THE PREVALENCE OF RITUAL: TIDINGS. (1964). Collage of paper and synthetic polymer paint on ~~composition board~~, ~~8 1/2 x 10 1/2"~~. Collection Nanette Rohan Bearden, New York
- 12-17. PROJECTIONS. Photo-enlarged panels, ca. 6 x 8", made from collages included in exhibition *Projections*, Cordier & Ekström, Inc., New York, October 6-24, 1964
12. THE CONJUR WOMAN
13. THE DOVE
14. EVENING, 9:10, 461 LENOX AVENUE

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

Galley 2

Finn 9793 Museum of Modern Art 1R 2-18-71

## TRUSTEES OF THE MUSEUM OF MODERN ART

David Rockefeller, *Chairman*; Henry Allen Moe, John Hay Whitney, Gardner Cowles, *Vice Chairmen*; William S. Paley, *President*; James Thrall Soby, Mrs. Bliss Parkinson, *Vice Presidents*; Willard C. Butcher, *Treasurer*; Robert O. Anderson, Walter Bareiss, Robert R. Barker, Alfred H. Barr, Jr.,\* Mrs. Armand P. Bartos, William A. M. Burden, J. Frederic Byers III, Ivan Chermayeff, Mrs. Kenneth B. Clark, Mrs. W. Murray Crane,\* John de Menil, Mrs. C. Douglas Dillon, Mrs. Edsel B. Ford, Gianluigi Gabetti, George Heard Hamilton, Wallace K. Harrison,\* John B. Hightower, Mrs. Walter H. Hirsch, James W. Husted,\* Philip Johnson, Mrs. Frank Y. Larkin, Eric Larrabee, Mrs. Albert D. Lasker, Gustave L. Levy, John L. Loeb, Randal H. Macdonald,\* Mrs. G. Macculloch Miller,\* J. Irwin Miller, Mrs. Charles S. Payson,\* Gifford Phillips, Mrs. John D. Rockefeller 3rd, Nelson A. Rockefeller, Mrs. Wolfgang Schoenborn, Mrs. Bertram Smith, Mrs. Alfred R. Stern, Mrs. Donald B. Straus, Walter N. Thayer, Edward M. M. Warburg,\* Clifford R. Wharton, Jr., Monroe Wheeler\*

\*Honorary Trustee for Life

## INTRODUCTORY ESSAY BY CARROLL GREENE

## THE MUSEUM OF MODERN ART, NEW YORK

## INTRODUCTORY ESSAY BY CARROLL GREENE

## THE MUSEUM OF MODERN ART, NEW YORK

## CATALOGUE OF THE EXHIBITION

MARCH 25-JUNE 7, 1971

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

- ✓ 1. SACRIFICE. (1941). Gouache and casein on ~~kraft paper~~, ~~24 1/2 x 40"~~. Collection Nanette Rohan Bearden, New York
- ✓ 2. SERENADE. (1941). Gouache and casein on ~~kraft paper~~, ~~32 x 47 1/4"~~. Collection Nanette Rohan Bearden, New York
- ✓ 3. THE VISITATION. (1941). Tempera on ~~composition board~~, ~~30 1/4 x 47 1/2"~~. Collection Nanette Rohan Bearden, New York
- ✓ 4. FOLK MUSICIANS. (ca. 1941-42). Gouache and casein on ~~composition board~~, ~~36 1/2 x 46 1/2"~~. Collection Nanette Rohan Bearden, New York
- ✓ 5. FACTORY WORKERS. (1942). Gouache and casein on ~~kraft paper mounted on composition board~~, ~~39 1/4 x 51 1/4"~~. Collection Nanette Rohan Bearden, New York
- ✓ 6. THEY THAT ARE DELIVERED FROM THE NOISE OF THE ARCHERS. (1942). Gouache and casein on ~~kraft paper~~, ~~31 1/2 x 47 1/2"~~. Collection Nanette Rohan Bearden, New York
- ✓ 7. THE CONJUR WOMAN. (1964). Collage of paper and synthetic polymer paint on ~~composition board~~, ~~12 1/2 x 9 1/4"~~. Collection Jeanne Siegel, New York
- ✓ 8. THE DOVE. (1964). Collage of paper and synthetic polymer paint on ~~composition board~~, ~~13 1/2 x 10 1/2"~~. Collection Jeanne Siegel, New York
- ✓ 9. THE PREVALENCE OF RITUAL: BAPTISM. (1964). Collage of paper and synthetic polymer paint on ~~composition board~~, ~~9 x 11 1/2"~~. Joseph H. Hirshhorn Collection
- ✓ 10. THE PREVALENCE OF RITUAL: CONJUR WOMAN AS ANGEL. (1964). Collage of paper and synthetic polymer paint on ~~composition board~~, ~~9 1/2 x 6 1/2"~~. Collection Mr. and Mrs. Douglas Newton, New York
- ✓ 11. THE PREVALENCE OF RITUAL: TIDINGS. (1964). Collage of paper and synthetic polymer paint on ~~composition board~~, ~~8 1/2 x 10 1/2"~~. Collection Nanette Rohan Bearden, New York
- 12-17. PROJECTIONS. Photo-enlarged panels, ca. 6 x 8", made from collages included in exhibition *Projections*, Cordier & Ekstrom, Inc., New York, October 6-24, 1964
12. THE CONJUR WOMAN
13. THE DOVE
14. EVENING, 9:10, 461 LENOX AVENUE



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

Gallery 3

Finn 9793 Museum of Modern Art 1R 2-18-71

*Check*

15. JAZZ 1930'S, GRAND TERRACE BALLROOM
16. MYSTERIES
17. PITTSBURGH MEMORY
- ✓ 18. UPTOWN LOOKING DOWNTOWN. (1965). Collage of paper and synthetic polymer paint on composition board, 11 1/2 x 15 1/2". Collection Mr. and Mrs. Richard Clarke, New York
- ✓ 19. BACKYARD. (1967). Collage of paper and synthetic polymer paint on composition board, 40 x 30". Collection Senator and Mrs. Jacob K. Javits, New York
- ✓ 20. EARLY MORNING. (1967). Collage of paper and synthetic polymer paint on composition board, 43 1/2 x 56". Howard University Gallery of Art, Washington, D.C.
- ✓ 21. GUITAR EXECUTIVE. (1967). Collage of paper and synthetic polymer paint on canvas, 56 1/2 x 44 1/2". Spelman College, Atlanta, Georgia
- ✓ 22. LA PRIMAVERA. (1967). Collage of paper and synthetic polymer paint on composition board, 43 1/2 x 56". Collection Mrs. Edgar C. Schenck, New York
- ✓ 23. MELON TIME. (1967). Collage of paper and synthetic polymer paint on canvas, 56 1/2 x 44 1/2". Collection Roy R. Neuberger, New York
- ✓ 24. OLD COUPLE. (1967). Collage of paper and synthetic polymer paint on canvas, 44 1/2 x 56 1/2". Collection Mr. and Mrs. Raphael Bernstein, Ho-Ho-Kus, New Jersey
- ✓ 25. RITES OF SPRING. (1967). Collage of paper and synthetic polymer paint on canvas, 55 1/2 x 44". Collection Carter Burden, New York
- ✓ 26. SUMMER SONG. (1967). Collage of paper and synthetic polymer paint on composition board, 40 x 30". Collection Wilder Green, New York
- ✓ 27. SUMMERTIME. (1967). Collage of paper and synthetic polymer paint on composition board, 56 x 44". Collection Jesse P. Shanok, New York
- ✓ 28. THREE FOLK MUSICIANS. (1967). Collage of paper and synthetic polymer paint on canvas, 50 1/2 x 60". The J. L. Hudson Gallery, Detroit
- ✓ 29. EVENING MEAL. (1967-68). Collage of paper and synthetic polymer paint on composition board, 30 x 40". Collection The Honorable and Mrs. George W. Renchard, Washington, D.C.
- ✓ 30. PALM SUNDAY PROCESSIONAL. (1967-68). Collage of paper and synthetic polymer paint on composition board, 56 1/2 x 44 1/2". Cordier & Ekstrom, Inc., New York
- ✓ 31. BLUE INTERIOR, MORNING. (1968). Collage of paper

- and synthetic polymer paint on composition board, 44 x 56". The Chase Manhattan Bank, New York
- ✓ 32. FAMILY DINNER. (1968). Collage of paper and synthetic polymer paint on composition board, 30 x 39 1/2". Cordier & Ekstrom, Inc., New York
  - ✓ 33. STRANGE MORNING, INTERIOR. (1968). Collage of paper and synthetic polymer paint on composition board, 44 x 55 1/2". Collection Mr. and Mrs. Ralph Ellison, New York
  - ✓ 34. AWAKENING. (1969). Collage of paper and synthetic polymer paint on composition board, 32 x 46". Collection Mr. and Mrs. Daniel W. Dietrich II, Villanova, Pennsylvania
  - ✓ 35. BACK HOME FROM UP THE COUNTRY. (1969). Collage of paper and synthetic polymer paint on composition board, 50 x 39 1/2". Cordier & Ekstrom, Inc., New York
  - ✓ 36. BLACK MANHATTAN. (1969). Collage of paper and synthetic polymer paint on composition board, 25 1/2 x 21 1/2". Collection Mr. and Mrs. Theodore W. Kheel, New York
  - ✓ 37. BLUE MONDAY. (1969). Collage of paper and synthetic polymer paint on composition board, 11 1/2 x 9". Collection Miss Helen Mary Harding, New York
  - ✓ 38. INTERIOR WITH PROFILES. (1969). Collage of paper and synthetic polymer paint on composition board, 39 1/2 x 49 1/2". The First National Bank of Chicago
  - ✓ 39. MOTHER AND CHILD. (1970). Collage of paper and synthetic polymer paint on wood, 16 1/2 x 14". Cordier & Ekstrom, Inc., New York
  - ✓ 40. PATCHWORK QUILT. (1969). Collage of paper and synthetic polymer paint on composition board, 9 x 11 1/2". Collection Miss Helen Mary Harding, New York
  - ✓ 41. SUSANNAH. (1969). Collage of paper and synthetic polymer paint on composition board, 9 x 12". Collection Miss Helen Mary Harding, New York
  - ✓ 42. SUSANNAH AT THE BATH. (1969). Collage of paper and synthetic polymer paint on composition board, 24 1/2 x 42 1/2". Collection Mr. Robert Breckinridge, New York
  - ✓ 43. VILLAGE SQUARE. (1969). Collage of paper and synthetic polymer paint on composition board, 24 x 20". Cordier & Ekstrom, Inc., New York
  - ✓ 44. CAROLINA INTERIOR. (1970). Collage of paper and synthetic polymer paint on composition board, 13 x 15 1/2". Shorewood Publishers, New York
  - ✓ 45. DREAM TIME. (1970). Collage of paper and synthetic polymer paint on composition board, 17 1/2 x 22". Shorewood Publishers, New York

1970!

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	MoMA Exhs.	958.4



Gallery 4

Finn 9793 Museum of Modern Art 1R 2-18-71

- ✓ 46. DRESSING UP. (1970). Collage of paper and synthetic polymer paint on composition board, 16 1/2 x 12". Shorewood Publishers, New York
- ✓ 47. FLIGHTS AND FANTASY. (1970). Collage of paper and synthetic polymer paint on composition board, 8 1/4 x 11 3/4". Shorewood Publishers, New York
- ✓ 48. MEMORIES. (1970). Collage of paper and synthetic polymer paint on composition board, 14 x 10 3/4". Shorewood Publishers, New York
- ✓ 49. MISSISSIPPI MONDAY. (1970). Collage of paper and synthetic polymer paint on composition board, 11 x 14 1/4". Shorewood Publishers, New York
- ✓ 50. ORANGE MORNING. (1970). Collage of paper and synthetic polymer paint on composition board, 14 x 18". Shorewood Publishers, New York
- ✓ 51. PATCHWORK QUILT. (1970). Collage of cloth, paper and synthetic polymer paint on composition board, 25 1/2 x 47 1/4". The Museum of Modern Art, New York. Purchase, 1970
- ✓ 52. REUNION. (1970). Collage of paper and synthetic polymer paint on composition board, 16 1/2 x 44 1/4". Shorewood Publishers, New York
- ✓ 53. RITUAL BAYOU. (1970). Collage of paper and synthetic polymer paint on composition board, 13 1/2 x 45 1/4". Shorewood Publishers, New York
- ✓ 54. SHE-BA. (1970). Collage of paper, cloth and synthetic polymer paint on composition board, 48 x 35 7/8". Cordier & Ekstrom, Inc., New York
- ✓ 55. THE UNFORGOTTEN. (1970). Collage of paper and synthetic polymer paint on composition board, 26 x 22 3/4". Shorewood Publishers, New York
- ✓ 56. THE BLOCK. (1971). Collage of paper and synthetic polymer paint on composition board (with a pre-recorded tape collage of street sounds, church music, blues, laughing voices and the sounds of children at play provided by Daniel Dembrosky, 4 x 18" (overall). Shorewood Publishers, New York

make 4  
2 with  
the parenthesis  
+ 2 without

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

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

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

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

225  
235



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

Galley 5

Finn 9793 Museum of Modern Art 1R 2-18-71

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

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

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

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

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

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

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

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



The Museum of Modern Art Archives, NY

Collection:  
MoMA Exhs.Series.Folder:  
958.4

Galley 6

Finn 9793 Museum of Modern Art 1R 2-18-71

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

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

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

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

#### CHRONOLOGY BY APRIL KINGSLEY

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

**1925** Graduates from Public School 139, New York.

**1929** Graduates from Peabody High School, Pittsburgh, Pennsylvania.

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

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

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

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

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

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

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

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





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

Galley 7

Finn 9793 Museum of Modern Art 1R 2-18-71

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

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

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

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

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

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

May. Discharged from army as sergeant.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

Galley 8

Finn 9793 Museum of Modern Art 1R 2-18-71

by The Catholic Interracial Council of Washington.

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

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

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

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

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

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

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

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

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

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

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

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

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

1958 Paintings now almost exclusively non-objective.

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

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

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

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

Begins to re-introduce figurative elements in paintings.

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

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

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

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

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

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

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

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

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



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

Galley 9

Finn 9793 Museum of Modern Art 1R 2-18-71

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

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

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

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

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

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

Leaves the New York City Department of Social Services.

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

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

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

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

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

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

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

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

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

Included in International Exhibition of Posters, Sofia, Bulgaria.

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

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

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

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

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

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

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

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

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

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

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

June 2-10. Included in exhibition "Twentieth Century American Painting & Watercolors" at J. L. Hudson Gallery, Detroit.

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

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

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

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



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

Galley 10

Finn 9793 Museum of Modern Art 1R 2-18-71

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

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

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

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

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

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

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

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

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

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

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

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

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

The Museum of Modern Art Archives, NY

Collection:  
MoMA Exhs.Series.Folder:  
958.4

Galley 11

Finn 9793 Museum of Modern Art 1R 2-18-71

## BIBLIOGRAPHY

BY JUDY GOLDMAN

BEARDEN'S STATEMENTS, WRITINGS, INTERVIEWS  
(arranged chronologically)

1. "The Negro Artist and Modern Art," *Opportunity* (New York), December 1934, pp. 371-372.
2. [STATEMENT]. "I believe the function of the artist . . .," in exhibition catalogue "Romare Bearden," 306 West 141 Street, New York, May 4-11, 1940.
3. [STATEMENT]. "The passion of Christ," in exhibition catalogue [Romare Bearden], The G Place Gallery, Washington, D.C., June 1945.
4. "The Negro Artist's Dilemma," *Critique* (New York), November 1946, pp. 16-22.
5. [STATEMENT]. "Romare Bearden—biography," in exhibition catalogue "Romare Bearden Projections," Cordier & Ekstrom, Inc., New York, October 6-24, 1964.
6. [STATEMENT]. "In the 1920's . . .," in exhibition catalogue "Contemporary Urban Visions," New School for Social Research, New York, January 25-February 24, 1966, p. 5.
7. "Art of the American Negro on Exhibit in Harlem," *Amsterdam News* (New York), July 16, 1966, p. 46.
8. [STATEMENT]. "From far off . . .," in exhibition catalogue "Romare Bearden: Six Panels on a Southern Theme," Bundy Art Gallery, Waitsfield, Vermont, April 2-May 29, 1967.
9. [INTERVIEW]. Radio panel discussion conducted by Jeanne Siegel, produced by WBAI-FM, New York, September 14, 1967. "How effective is social protest art?" Interviews with painters Romare Bearden, Alvin Hollingsworth, and William Majors.
10. [INTERVIEW]. Radio interview conducted by Jeanne Siegel, produced by WBAI-FM, New York, October 12, 1967. "The unknown American Negro artist, an interview with the painter Romare Bearden."
11. [STATEMENT]. In "The Black Artist in America: A Symposium," *Metropolitan Museum of Art Bulletin*, New York, January 1969, pp. 245-260.
12. [ARTICLE]. "Rectangular Structure in My Montage Paintings," *Leonardo* (Oxford), January 1969, pp. 11-19 (illus.).
13. [STATEMENT]. "The Artist Responds," *Harvard Art Review* (Cambridge, Mass.), Summer 1969, p. 31, biog. p. 32.
14. *The Painter's Mind: A Study of the Relations of Structure and Space in Painting*, by Romare Bearden and Carl Holty.

New York: Crown Publishers, Inc., 1969.

15. [STATEMENT]. "Black Art: What Is It?," *The Art Gallery* (Ivoryton, Conn.), April 1970, pp. 32-35.
16. [BOOK REVIEW]. In *Leonardo* (Oxford), April 1970, pp. 241-243, of *American Negro Art* by Cedric Dover.
17. [BOOK REVIEW]. In *Leonardo* (Oxford), July 1970, pp. 361-362, of *Theories of Modern Art: A Source Book by Artists and Critics* by Herschel B. Chipp.
18. [STATEMENT]. In *Art Now: New York*, vol. 2, no. 4, 1970 (illus.), biog.

## GENERAL WORKS

19. BUTCHER, MARGARET JUST. *The Negro in American Culture*. New York: Alfred A. Knopf, 1964, p. 239.
20. DOVER, CEDRIC. *American Negro Art*. Greenwich, Conn.: New York Graphic Society, 1960, pp. 32, 48, 49, [161], [178].
21. LOCKE, ALAIN. *The Negro in Art*. Washington, D.C.: Associates in Negro Folk Education, 1940, p. 86.
22. PORTER, JAMES A. *Modern Negro Art*. New York: Dryden Press, 1943, pp. 130, 243.
23. RATHBURN, MARY CHALMERS, and HAYES, BARTLETT H., JR. *Layman's Guide to Modern Art*. New York: Oxford University Press, 1949, p. [B4].
24. SIEGEL, JEANNE. *Four American Negro Painters: 1940-1965, Their Choice and Treatment of Themes*. [Horace Phippen, Eldzier Cortor, Romare Bearden and Robert Thompson]. 1966. Unpublished M.A. thesis, Columbia University, New York.
25. "About Art and Artists," *New York Times*, November 3, 1955, p. 28.
26. ALDRIDGE, CATHY. "Bearden's Collages Sold though Exhibit Goes On," *Amsterdam News* (New York), November 4, 1967, p. 23.
27. "American Negro Art," *The New Masses* (New York), December 30, 1941, p. 27 (illus.).
28. "Artist Wants Cavanaugh to Attend His Showing," *Amsterdam News* (New York), April 1, 1961, p. 30.
29. ASHTON, DORE. "Romare Bearden: Projections," *Quadrant* (Brussels), vol. 17, 1964, pp. 99-110 (illus.).
30. BEARDEN, ROMARE. [cover] *Time* (New York), November 1, 1968.
31. "Bearden at Cordier & Ekstrom," *Arts Magazine* (New York), March 1970, p. 57.
32. "Bearden Painting in Presidential Suite," *Amsterdam*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

Galley 12

Finn 9793 Museum of Modern Art 1R 2-18-71

News (New York), January 7, 1961, p. 7.

33. "Brilliant Artist's Work Appears in European Art Magazine," *The African* (New York), April-May 1948, pp. 14, 19.34. B[URCKHARDT], E[DITH]. "Reviews and Previews," *Art News* (New York), February 1960, p. 16.35. BURROWS, CARLYLE. "Bearden's Return," *New York Herald Tribune*, January 24, 1960, p. 6.36. C[AMPBELL], L[AURENCE]. "Reviews and Previews," *Art News* (New York), February 1970, p. 10.37. CANADAY, JOHN. "Art: Themes and the Usual Variations," *New York Times*, September 30, 1967, p. 29.38. ———. "Romare Bearden Focuses on the Negro," *New York Times*, October 14, 1967, p. 23 (illus.).39. CHILDS, CHARLES. "Bearden: Identification and Identity," *Art News* (New York), October 1964, pp. 24-25, 54, 61 (illus.).40. DEVREE, HOWARD. "Groups and Singly: Abstract Work," *New York Times*, December 29, 1946, p. 8.41. DOAR, HARRIET. "Charlotte Native Is in New York Art World Spotlight," *The Charlotte Observer*, November 12, 1967, p. 2G (illus.).42. EMMART, A. D. "Art Notes," *The Baltimore Sun*, May 21, 1944.43. F., J. "Romare Bearden," *Arts Magazine* (New York), December 1967-January 1968, p. 62 (illus.).44. GETLEIN, FRANK. "Confrontation at Corcoran," *Washington Star*, October 4, 1965, pp. F-6, F-7.45. GHENT, HENRI. "And So It Is," *School Arts* (Worcester, Mass.), April 1969, pp. 21-23 (illus.).46. GLUECK, GRACE. "A Brueghel from Harlem," *New York Times*, February 22, 1970, p. 29.47. ———. "Minority Artists Find a Welcome in a New Showcase," *New York Times*, December 23, 1969, p. 22.48. ———. "Negro Art from 1800 to 1950 Is on Display at City College," *New York Times*, October 16, 1967, pp. 47-48.49. ———. "Negroes' Art Is What's in Just Now," *New York Times*, February 27, 1969, p. 34.50. ———. "New York Gallery Notes," *Art in America* (New York), September-October 1967, p. 111.51. ———. "1930's Show at Whitney Picketed by Negro Artists Who Call It Incomplete," *New York Times*, November 18, 1968, p. 31.52. GREENE, CARROLL. "The Afro-American Artist," *The Art Gallery* (Ivoryton, Conn.), April 1968, pp. 12-25.53. ———. "Afro-American Artists: Yesterday and Now," *The Humble Way* (Houston), [Fall] 1968, pp. 10-15 (illus. incl. cover).54. ———. "Perspective: The Black Artist in America," *The Art Gallery* (Ivoryton, Conn.), April 1970, pp. 1-29 (illus.).55. H., S. "Bearden, Gerard Display Paintings," *New York Times*, November 12, 1948, p. 21.56. H[AYES], R[ICHARD]. "Reviews and Previews," *Art News* (New York), April 1961, p. 61.57. JACOBS, JAY. "The Cinque Gallery," *The Art Gallery* (Ivoryton, Conn.), April 1970, pp. 50-51.58. ———. "Two Afro-American Artists," *The Art Gallery* (Ivoryton, Conn.), April 1968, pp. 26-31 (illus.).59. J[EWELL], E[DWARD] A[LDEN]. "In Abstract Vein," *New York Times*, March 2, 1947, p. 7 (illus.).60. ———. "Stress on 'Modern,'" *New York Times*, December 15, 1946, p. 9 (illus.).61. J[UDD], D[ONALD]. "In the Galleries," *Arts Magazine* (New York), November 1964, p. 60.62. KRAMER, HILTON. "Black Art and Expedient Politics," *New York Times*, June 7, 1970, p. 19.63. ———. "Black Experience and Modernist Art," *New York Times*, February 14, 1970, p. 23 (illus.).64. LANE, JAMES W. "Afro-American Art on Both Continents," *Art News* (New York), October 15-31, 1941, p. 25.65. ———. "Negro in Art," *Art News* (New York), December 15-31, 1941, p. 24 (illus.).66. McCAUSLAND, ELIZABETH. "American Negro Art of 19th and 20th Centuries," *The Springfield Union and Republican* (Springfield, Mass.), December 21, 1941 (illus.).67. M[ELLOW], J[AMES] R. "In the Galleries," *Arts Magazine* (New York), February 1960, p. 65.68. M[UNRO], E[LEANOR] C. "Reviews and Previews," *Art News* (New York), December 1955, p. 58 (illus.).69. "The Negro Artist Comes of Age," *Art News* (New York), February 1-14, 1945, pp. 16, 29-30 (illus.).70. "Negro Artists: Their Works Win Top U.S. Honors," *Life* (New York), July 22, 1946, pp. 62-65 (illus.).71. NEUGASS, FRITZ. "Foto-Montagen und Collagen erzielen hohe Preise," *Foto Magazine* (Munich), February 1964, p. 42-2 (illus.).72. O'DOHERTY, BRIAN. "Art: Year-End Review," *New York Times*, December 16, 1961, p. 23.73. "The Passing Shows," *Art News* (New York), October 15-31, 1945, pp. 28-29 (illus.).



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

Galley 13

Finn 9793 Museum of Modern Art 1R 2-18-71

74. "Patchwork Nostalgia," *Time* (New York), October 27, 1967, p. 65 (illus.).
75. POMEROY, RALPH. "Black Persephone," *Art News* (New York), October 1967, pp. 44-45, 73-75 (illus.).
76. RATCLIFF, CARTER. "New York," *Art International* (Zurich), April 1970, pp. 67-71.
77. R[AYNOR], V[IVIEN]. "In the Galleries," *Arts Magazine* (New York), April 1961, p. 64.
78. REINHARDT, AD. "How to Look at Modern Art in America [cartoon]," *Art News* (New York), Summer 1961, p. 36. Reprinted from *PM* (New York), 1946.
79. "Reviews and Previews," *Art News* (New York), February 1947, p. 42.
80. "Reviews and Previews," *Art News* (New York), December 1948, p. 52.
81. ROBERTS, LUCILLE. "The Gallery of Eight," *Topic* (Washington, D.C.), no. 5, 1966, pp. 21-25 (illus.).
82. "Romare Bearden," *Time* (New York), October 16, 1964, p. NY 2 [10].
83. "Romare Bearden," *Art Students League, 93rd Regular Session* (New York) [report] September 16, 1968-May 28, 1969, p. 94 (illus.).
84. "Romare Bearden Bull-Fight Inspirations," *Art News* (New York), April 1946, pp. 53-54 (illus.).
85. S[HARP], M[ARYNELL]. "Bearden Paints 'The Iliad,'" *Art Digest* (New York), November 15, 1948, pp. 32-33 (illus.).
86. SIEGEL, JEANNE. "Why Spiral?," *Art News* (New York), September 1966, pp. 48-51, 67-68 (illus.).
87. "Tormented Faces," *Newsweek* (New York), October 19, 1964, p. 105 (illus.).
88. WOLF, BEN. "Abstract Artists Pay Homage to Jazz," *Art Digest* (New York), December 1, 1946, p. 15 (illus.).
89. ———. "Bearden Abstracts Drama of the Bull-Ring," *Art Digest* (New York), April 1, 1946, p. 13 (illus.).
90. ———. "Bearden—He Wrestles with Angels," *Art Digest* (New York), October 1, 1945, p. 16 (illus.).
91. ———. "Bearden Sings of the Cup that Cheers," *Art Digest* (New York), March 1, 1947, p. 19 (illus.).

#### ONE-MAN EXHIBITION CATALOGUES

(arranged chronologically)

92. NEW YORK. 306 WEST 141ST STREET. *Romare Bearden, Oils, Gouaches, Water Colors, Drawings, 1937-1940*. May 4-11, [1940]. 24 works. Statement by the artist.
93. WASHINGTON, D.C. THE G PLACE GALLERY. *Ten*

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

94. NEW YORK. SAMUEL M. KOOTZ GALLERY. *Romare Bearden*. October 8-27, 1945. 24 works. Statement by the artist.
95. NEW YORK. SAMUEL M. KOOTZ GALLERY. *Bearden Paintings and Water Colors Inspired by García Lorca's "Lament for a Bullfighter"*. March 25-April 13, 1946. 21 works. Text by García Lorca.
96. NEW YORK. SAMUEL M. KOOTZ GALLERY. *New Paintings by Romare Bearden*. February 24-March 15, 1947. 18 works. Comment by Barrie Stavis.
97. NEW YORK. NIVEAU GALLERY. "The Iliad." 16 Variations by Romare Bearden. November 9-25, 1948. 16 works.
98. NEW YORK. BARONE GALLERY. *Romare Bearden*. October 31-November 24, 1955.
99. NEW YORK. MICHEL WARREN GALLERY. *Bearden*. January 20-February 19, [1960].
100. NEW YORK. DANIEL CORDIER & MICHEL WARREN, INC. *Bearden*. April 6-25, 1961.
101. NEW YORK. CORDIER & EKSTROM, INC. *Romare Bearden Projections*. October 6-24, 1964. 20 works (illus.). Statement by the artist.
102. WAITSFIELD, VERMONT. BUNDY ART GALLERY. *Romare Bearden: Six Panels on a Southern Theme*. April 2-May 29, 1967, biog. Statement by the artist.
103. NEW YORK. CORDIER & EKSTROM, INC. *Romare Bearden*. October 10-November 4, 1967. [Folder], (illus.).
104. DETROIT. J. L. HUDSON GALLERY. *Romare Bearden Collages*. November 8-30, 1967 (illus.), biog. Text by John Canaday. Statement by the artist.
105. ALBANY. STATE UNIVERSITY OF NEW YORK. ART GALLERY. *Romare Bearden: Paintings and Projections*. November 25-December 22, 1968. 28 works (illus.), biog. Text by Ralph Ellison.
106. NEW YORK. CORDIER & EKSTROM, INC. *Romare Bearden: Recent Collages*. February 11-March 7, 1970 (illus.).

#### GROUP EXHIBITION CATALOGUES

(arranged chronologically)

107. CHICAGO. TANNER ART GALLERIES. *The Art of the American Negro (1851 to 1940)*. July 4-September 2, 1940. 1 work. Text by Alain Locke.
108. NEW YORK. McMILLEN, INC. *Negro Art—Contemporary*. October 16-November 7, [1941]. 2 works.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

Galley 14

Finn 9793 Museum of Modern Art 1R 2-18-71

109. NEW YORK. THE DOWNTOWN GALLERY. *American Negro Art, 19th and 20th Centuries*. December 9, [1941]–January 3, 1942. 1 work.
110. BOSTON. INSTITUTE OF MODERN ART. *Paintings, Sculpture by American Negro Artists*. January 5–30, 1943. 1 work. Foreword by MacKinley Helm and Mary Best. Text by James A. Porter. Exhibit organized in collaboration with Smith College Museum of Art, Northampton, Mass.
111. DALLAS. MUSEUM OF FINE ARTS. [*Life-Time-Fortune*]. January 5–30, 1943. 1 work.
112. WASHINGTON, D.C. THE G PLACE GALLERY. *New Names in American Art*. [June 13–July 4, 1944]. 1 work. Foreword by Alain Locke.
113. ALBANY. INSTITUTE OF HISTORY AND ART. *The Negro Artist Comes of Age*. January 3–February 11, 1945. 3 works (illus.), biog. Text by Alain Locke.
114. NEWARK. ARTISTS OF TODAY. *Exhibition of Paintings and Sculpture by Negro Artists*. [1945]. 1 work.
115. NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. *1945 Annual Exhibition of Contemporary American Painting*. November 27, 1945–January 10, 1946. 1 work.
116. NEW YORK. DURAND-RUEL GALLERIES. *Modern Religious Paintings*. January 9–February 2, 1946. 1 work. Text by Maurice Lavanoux.
117. CLEARWATER, FLA. CLEARWATER ART MUSEUM. *Contemporary American Painting, Seventh Annual South-eastern Circuit, 1945–46*. January 27–February 10, 1946. 1 work. Foreword by E. R. Hunter.
118. NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. *1946 Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings*. February 5–March 13, 1946. 1 work.
119. NEW YORK. SAMUEL M. KOOTZ GALLERY. *Modern American Paintings from the Collection of Mr. & Mrs. Roy R. Neuberger*. April 15–May 4, 1946. 1 work. Text by Marie and Roy R. Neuberger.
120. NEW YORK. SAMUEL M. KOOTZ GALLERY. *The Big Top*. March 4–23, 1946. 3 works. Text by Samuel M. Kootz.
121. NEW YORK. SAMUEL M. KOOTZ GALLERY. *Building a Modern Collection*. May 13–June 1, 1946. 2 works. Text by Samuel M. Kootz.
122. NEW YORK. SAMUEL M. KOOTZ GALLERY. *In the Sun*. September 4–28, 1946. 2 works.
123. NEW YORK. METROPOLITAN MUSEUM OF ART. *Advancing American Art*. October 4–18, 1946. 1 work.

124. NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. *1946 Annual Exhibition of Contemporary American Painting*. December 10, 1946–January 16, 1947. 1 work.
125. PARIS. GALERIE MAECHT. *Introduction à la Peinture Moderne Américaine sous le Patronage des United States Information Services: Baziotes, Bearden, Browne, Gottlieb, Holly, Motherwell*. [1947]. 5 works (illus.). Text by Harold Rosenberg.
126. CHICAGO ART INSTITUTE. *Abstract and Surrealist American Art*. November 6, 1947–January 11, 1948. 1 work. Foreword by Daniel Catton Rich. Text by Frederick A. Sweet and Katherine Kuh.
127. WASHINGTON, D.C. THE BARNETT ADEN GALLERY. *Contemporary Religious Paintings*. October 17–November [30], 1948. 1 work. Text by [James] W. [Lane].
128. NEW YORK. METROPOLITAN MUSEUM OF ART. *American Painting Today—1950*. [December 8, 1950–February 25, 1951]. 1 work. Foreword by Francis Henry Taylor.
129. NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. *Roy and Marie Neuberger Collection*. November 17–December 19, 1954. 1 work. Foreword by John I. H. Baur. Introduction by Marie and Roy Neuberger. Exhibition circulated to The Arts Club of Chicago, January 4–30, 1955; Art Gallery of the University of California, February 21–April 3; San Francisco Museum of Art, April 26–June 5; City Art Museum of St. Louis, June 27–August 7; and Cincinnati Art Museum, August 29–September 25.
130. NEW YORK. AMERICAN FEDERATION OF ARTS. *World at Work, Twenty-five Years of Art for Fortune, 1930–1955*. 1955–56. 1 work (illus.). Introduction by Bartlett H. Hayes, Jr. Comments by Bernard Perlin and Leo Lionni. Exhibition circulated to The Arts Club of Chicago, May 12–June 15, 1955; California Palace of the Legion of Honor, San Francisco, July 15–September 5; Albright Art Gallery, Buffalo, September 15–October 15; Houston Museum of Fine Arts, October 26–November 26; Seattle Art Museum, December 11, 1955–January 8, 1956; Los Angeles County Museum, January 18–February 15; Detroit Institute of Arts, March 1–31; and the City Art Museum of St. Louis, May 15–June 15.
131. NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. *1955 Annual Exhibition of Contemporary American Painting*. November 9, 1955–January 8, 1956. 1 work.
132. ANN ARBOR. UNIVERSITY OF MICHIGAN. MUSEUM OF ART. *Eight New York Painters*. July 1–31, 1956. 2 works.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

Galley 15

Finn 9793 Museum of Modern Art 1R 2-18-71

Statement by Hale Woodruff.

133. PHILADELPHIA. PYRAMID CLUB. *Second Annual Fall Review of Paintings and Sculpture*. 1956. October 26–November 26, 1956. 1 work (illus.), biog. Statements by the artist.

134. PITTSBURGH. CARNEGIE INSTITUTE. DEPARTMENT OF FINE ARTS. *The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*. October 27, 1961–January 7, 1962. 1 work. Introduction by Gordon Bailey Washburn.

135. MADISON, N.J. FAIRLEIGH DICKINSON UNIVERSITY. ART GALLERY. *Some Negro Artists*. October 20–November 20, 1964. 2 works, biog. Statement by the artist.

136. ROCKFORD, ILL. ROCKFORD COLLEGE. FESTIVAL OF THE ARTS. *Creativity and the Negro*. March 3–12, 1965 (illus.).

137. NEW YORK. NATIONAL INSTITUTE OF ARTS AND LETTERS. ACADEMY ART GALLERY. *An Exhibition of Contemporary Painting, Sculpture and Graphic Art*. March 19–April 4, 1965. 7 works.

138. NEW YORK. SPIRAL GALLERY. *First Group Showing*. May 15–June 5, [1965]. 1 work (illus.), biog.

139. YONKERS, N.Y. TEMPLE EMANUEL. *Sixth Annual Arts Festival*. May 16–29, 1965. 3 works, biog. Introduction by Abraham J. Klausner.

140. NEW YORK. NEW YORK UNIVERSITY. *Art Alumni Exhibition*. October 11–22, [1965]. 1 work, biog.

141. NEW YORK. NEW SCHOOL FOR SOCIAL RESEARCH. WOLLMAN HALL. *Contemporary Urban Visions*. January 25–February 24, 1966. 2 works (illus.). Foreword by Paul Mocsanyi. Statement by the artist.

142. NEW YORK. NATIONAL INSTITUTE OF ARTS AND LETTERS. ACADEMY ART GALLERY. *An Exhibition of Contemporary Painting, Sculpture and Graphic Art*. March 4–27, 1966. 4 works.

143. NEW YORK. NATIONAL INSTITUTE OF ARTS AND LETTERS. ACADEMY ART GALLERY. *Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards*. May 25–June 26, 1966. 10 works.

144. NEW YORK. THE HARLEM CULTURAL COUNCIL. *The Art of the American Negro*. June 27–July 25, 1966.

145. LOS ANGELES. UNIVERSITY OF CALIFORNIA. DICKSON ART CENTER. *The Negro in American Art*. September 11–October 16, 1966. 6 works (illus.), biog. Text by James A. Porter.

146. NEW YORK. FORUM GALLERY. *The Portrayal of the Negro in American Painting*. September 26–October 6, 1967. 1 work (illus.). Notes on the exhibition by Sidney Kaplan previously published in: Bowdoin College Museum of Art, *The Portrayal of the Negro in American Painting*, May 15–July 15, 1964.

147. NEW YORK. COLLEGE OF THE CITY OF NEW YORK. GREAT HALL. *The Evolution of Afro-American Artists: 1800–1950*. [October 16–November 5], 1967. 1 work (illus.), biog. Text by Carroll Greene.

148. NEW YORK. NEW SCHOOL FOR SOCIAL RESEARCH. WOLLMAN HALL. *Protest and Hope*. October 24–December 2, 1967. 2 works. Foreword by Paul Mocsanyi.

149. HANOVER, N.H. DARTMOUTH COLLEGE. HOPKINS CENTER ART GALLERIES. *6 Black Artists*. January 10–31, 1968. 2 works, biog.

150. MINNEAPOLIS. INSTITUTE OF ARTS. *30 Contemporary Black Artists*. October 17–November 24, 1968. 2 works (illus.), biog. Introduction by Nina Kaiden Wright. Exhibition circulated to The High Museum of Art, Atlanta, Ga.; December 15–January 12, 1969; Flint Institute of Arts, Flint, Mich., January 31–March 1; Everson Museum of Art, Syracuse, N.Y., March 16–April 13; IBM Gallery of Arts & Sciences, New York, April 28–May 29; The Museum of Art, Rhode Island School of Design, Providence, R.I., July 1–31; The Memorial Art Gallery, Rochester, N.Y., August 22–October 5; San Francisco Museum of Art, November 16–December 31; Contemporary Arts Museum, Houston, January 20–February 16, 1970; New Jersey State Museum, Trenton, March 13–April 26; Roberson Center for the Arts and Sciences, Binghamton, N.Y., July 12–August 9; The Art Galleries, University of California, Santa Barbara, October 12–November 15.

151. NEW YORK. MUSEUM OF MODERN ART. *In Honor of Dr. Martin Luther King, Jr.* October 31–November 3, 1968. 1 work.

152. CHARLOTTE, N.C. JOHNSON C. SMITH UNIVERSITY. JAMES B. DUKE LIBRARY. *Encounters*. November–December 1968. 1 work, biog. Introduction by Eugene Grigsby. Poem by Romare Bearden.

153. WARSAW. BIENNALE INTERNATIONALE DE L'AFFICHE, 11e. 1968. 1 work (illus.). Text by Jerzy Wasniewski.

154. NEW YORK. MUSEUM OF MODERN ART. *Social Comment in America, 1968–69*. 2 works (illus.). Text by

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

Galley 16

Finn 9793 · Museum of Modern Art 1R 2-18-71

Dore Ashton. Exhibition circulated to Lawrence University, Appleton, Wis., February 25–March 15, 1968; White Museum of Art, Cornell University, Ithaca, N.Y., April 9–30; Bowdoin College Museum of Art, Brunswick, Me., June 13–July 7; Bloomsburg (Pennsylvania) State College, September 22–October 13; College of Wooster (Ohio), November 1–22; Municipal University of Omaha, January 3–31, 1969; De Pauw University, Greencastle, Ind., February 21–March 16; Sloan Galleries of American Painting, Valparaiso (Indiana) University, April 8–28; and Mankato (Minnesota) State College, May 19–June 9.

155. NEW YORK. NEW SCHOOL FOR SOCIAL RESEARCH. ART CENTER GALLERY. *Inaugural Exhibition, New School Graduate Faculty Center*, April 25–June 8, 1969. 2 works. Foreword by John R. Everett. Text by Paul Mocsanyi.

156. DETROIT. J. L. HUDSON GALLERY. *Twentieth Century American Paintings & Watercolors: A Selection*. June 2–30, 1969. 1 work (illus.).

157. NEW YORK. MUSEUM OF MODERN ART. *The New American Painting and Sculpture: The First Generation from the Collection of the Museum of Modern Art Including Promised Gifts*. June 18–October 5, 1969. 1 work.

158. LINCOLN, PA. LINCOLN UNIVERSITY. *Black Arts Festival*. [October, 1969].

159. NEW YORK. FINCH COLLEGE. MUSEUM OF ART. *Posters by Artists*. October 16–November 30, 1969. 1 work.

160. SOUTH HADLEY, MASS. MOUNT HOLYOKE COLLEGE. DWIGHT ART MEMORIAL. *Ten Afro-American Artists*. November 6–26, 1969. 2 works, biog. Foreword by Henri Ghent.

161. NEW YORK. THE STUDIO MUSEUM IN HARLEM. *Invisible Americans: Black Artists of the 30's*. November 19, 1968–January 5, 1969. 1 work.

162. NEW YORK. CORDIER & EKSTROM, INC. *Blocked Metaphors*. December 3–31, 1969. 1 work.

163. NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. *1969 Annual Exhibition of Contemporary American Painting*. December 16, 1969–February 1, 1970. 1 work.

164. NEW YORK. GALLERY 303. *Black Artist in Graphic Communication*. January 9–February 20, 1970.

165. BOSTON. MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS. *Five Famous Black Artists*. February 9–March 10, 1970. 5 works (illus.). Text by Carroll Greene.

166. NEW YORK. STATEN ISLAND MUSEUM. *Coalition 70*.

March 8–April 19, 1970. [2 works], biog. Text by Barry Leo Delaney.

167. BOSTON. MUSEUM OF CONTEMPORARY ARTS. *Afro-American Artists, New York and Boston*. May 19–June 23, 1970. 2 works, biog. Introduction by Edmund B. Galtier.

168. NEW YORK. CORDIER & EKSTROM, INC. *She*. December 3–16, 1970. 1 work. Text by Donald Barthelme.

169. NEWARK, NEW JERSEY. BAMBERGER'S. *Art/America*. [n.d.]. 1 work.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

Galley 17

Finn 9793 Museum of Modern Art 1P 2-18-71

## ACKNOWLEDGMENTS

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

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

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

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

## PHOTOGRAPH CREDITS

Burris Bros. Photographic, Detroit: 12  
 Geoffrey Clements, New York: 6, 13, 20, 22  
 Daniel Dembrosky, New York: 17, 18  
 Jan Jachniewicz, New York: 15  
 James Mathews, New York: 3, 5, 8, 9, 10, 11  
 Sam Shaw, New York: inside front cover  
 Gary Solchet: inside back cover  
 Malcolm Varon, New York: cover, 21

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

~~XXXXXX~~

This is an interview with the artist Romare Bearden, November 10, 1970; interviewer: Carroll Greene.

Mr. Bearden, you have a ~~exhibition~~ forthcoming exhibition at the Museum of Modern Art, and today we propose to talk to you about your life and about your art. And first, we ~~would~~ would like to begin with ... where were you born?

B: In Charlotte, North Carolina, in 1914.

G: And did those early days in North Carolina have any effect on your art?

B: They did, Carroll. When I first began to attempt to paint in the <sup>late</sup> 1930's and early 1940's, just before the war (World War II), I did a series of works on brown paper - collage (?) or tempera, which were based ~~based~~ on memories of the South. I'd gone there again to visit Hale Woodruff (?), in fact, just before World War II - 1941 or 1942 - and this refreshed a lot of the memories I had as a little boy.

G: Hale Woodruff being the...black American artist, who was at that time <sup>at</sup> ~~an~~ <sup>University</sup> ~~Atlanta~~ ~~at the~~ ~~XXXXXX~~ university.

B: That's right.

G: You mentioned those early days, and I think it's pertinent that you do, because we do have the series of your works on brown paper <sup>which</sup> ~~that~~ come out of that period.

B: Yes, that's true. ~~XXXXXX~~ My interests ~~really~~ really in trying to paint had been after I graduated from college. My training was that of a mathematician. My parents had hoped I would be a doctor, but from the start - dissecting a frog - I knew that this was not for me. And I <sup>think</sup> ~~XXXXXX~~ in my last year of New York University I

was ~~XXXXXX~~ the art editor. I believe it was the New York University Magpie. And at that time there were 2 artists in college, at least that I knew. There was Aaron Douglas and there was Charles <sup>Alston</sup> ~~Austin~~, ~~and~~ who was in school when I was young, I think going for his Masters ~~in~~ <sup>first</sup> at Columbia. And he did a little teaching. I think he was one of Jacob ~~L...~~ <sup>first</sup> ~~'s~~ teachers.

Then there was a cartoonist, <sup>of course</sup> ~~of course~~ Campbell, who I liked to know, and ~~that's what~~ <sup>had been</sup> I thought I would like to do - be a cartoonist and continue what I ~~was~~ doing in college. And actually,



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

I sold quite a number of cartoons to some magazines that are now defunct, ~~like~~ like "College Humor", "Judge" and "Life", that is, the old "Life" magazine, and I ~~usually~~ <sup>used to</sup> visit Campbell fairly regularly, at least once a week. He was very helpful, <sup>(Gross?)</sup> and we had some great times. He ~~xxxxxxxxxxxx~~ had studied with a man George Brooks. They say a man named George Brooks is one of the great modern Artists. He suggested that I study with Brooks. And after I finished college in 1935, I went in the evenings to the Art Students' League for a couple of years and studied with Brooks. This is some faith in your life...you live life, you have a great deal of affection, would you say, or pleasant memories. And that was, because I was being introduced to something new almost every night. There were some very interesting students in the class..... I was meeting Provine, and Ang and Durer, and trying to sharpen my own perceptions. One of the things that Brooks used to find fault with me, because I'd been doing these cartoons as I said, That I drew too ~~skappily~~ sloppily or covered up the whole page, while most of the students were ~~inhibited~~ inhibited. I was just the other way. So he said, "I want you to learn to observe better". And I'd take the whole ~~page~~ paper and cover it with just a hand, just a face, or just a foot..... Then I got a little book that he gave me from Germany. A book on anatomy. The interesting thing about this book was that it had an outline drawing of the figure. And then in red were the muscles. And then beneath that, in another color, was the skeleton, the bones. After I did the drawing, I would take a look at this anatomy book and take a colored pencil and draw in <sup>how</sup> the muscles <sup>would go,</sup> and then the bone structure. It was all very interesting, and I was learning something about drawing and Brooks was a great teacher.

G: .You got so engrossed in both something in terms of art history as well as this instruction, this anatomy.

Br

B: Yes, it was not only from books, but some of the students in the class that \_\_\_\_\_.

G: Do you remember any of the students you were working with?

B: Well, ~~xx~~ \_\_\_\_\_ one of the students who became well known as a sculptor - Tony Smith.

G: Tony Smith?

B: Yes, he was in the class. And there was a man who has his own printing press, who has done a lot of promotion work named Joseph Lowe. And then Carl Rand (?), who is very well known as a promotion designer. And there were others whose names escape me, but it was extremely

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

interesting class. \_\_\_\_\_ and talk not just about painting and painters and sculptors, but about poets: About William Lewis and T. S. Eliot. These were the great names of that time. We'd read and ~~study~~ <sup>we'd stay</sup>, and the class was over at about 10:00 o'clock, so I'd never get home until about half past 12 or 1:00.

G: It's been mentioned in other biographical accounts of you that one ~~xxx~~ <sup>of the</sup> things that seems to impress the interviewer is the fact that you mention that you were living uptown - that is, in Harlem - and you had your studio above the Apollo, and one day you went downtown to meet (I'm not sure whether it was Paul Brennan (?), or I'm not exactly sure who it was), but was that a kind of a breaking out <sup>of</sup> the ghetto type of situation for you?

B: Well, yes and no. I'll tell you why yes, and why no. This occurred before I had my studio above the Apollo. When I ~~finished~~ <sup>stopped</sup> studying with Brooks, I was painting at home. I had a little room in the Heights.

G: Where was this?

B: This was then at 50 Morningside, at 119th Street. And ~~xxx~~ I ran into Jacob <sup>the painter</sup> ~~Laurens~~ <sup>in the</sup> street, and he'd taken a studio at 33 West 125th Street and told me that there was one available over him. I needed more room because this room that I had was small, and I just feel that \_\_\_\_\_ you should get out of the house, and ~~at~~ this should be \_\_\_\_\_, something on your own. And I took this studio, which was \$8 a month with free electricity. And I was \_\_\_\_\_ we had a superintendent in ~~xxx~~ this building. \_\_\_\_\_ was a kind of prototype of the man in the musical \_\_\_\_\_. And he was the super, and he raved on and about \_\_\_\_\_ cut across, the Con Edison was across \_\_\_\_\_

and you'd pass this man, let us say, in June. And he walked by \_\_\_\_\_ down the stairs and he'd say, "Gravy". And you'd see him in August and he'd say "Mashed Potatoes". That was all -- he just walked by you. I never understood what this was all about for about a year. But you see this was during the height of the Depression, and he lived all year in memory of the Thanksgiving dinner the Salvation Army would give him - all the turkey, mashed turnips (?), sweet potatoes and gravy and bread, and this was what he talked about. I was always on his mind. He lived for Thanksgiving, for that free Thanksgiving dinner. So he was the superintenden



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

of the building. And when I began to paint, I didn't know what to paint. You know, ~~xxxxx~~  
~~ext~~ your house, your school. And the ~~first~~ things I did were college scenes \_\_\_\_\_  
detailed (I don't know if any are around). And this was a time of social consciousness in art,  
to do some scenes \_\_\_\_\_, social realism.

G: What years are you talking about?

B: These years are the late 30's. Right smack in the middle of the Depression. In the meantime,  
all my friends were in the \_\_\_\_\_ art \_\_\_\_\_. And then there was an organization  
in Harlem at that time called the "Harlem Artists' Guild". I remember in the early part of the  
year, \_\_\_\_\_

and here were young artists. Eddy Critchley, Marvin Lewis, Richard Lindsay, Francisco Hall,  
Michael \_\_\_\_\_; many. All of them were members of the Harlem Artists' Guild. Eddy was  
the first president and the \_\_\_\_\_ established.

G: What was the Harlem Artists' Guild?

B: Well, ~~xxxxx~~ it was an organization of people \_\_\_\_\_ in Harlem, and of course, at  
that time, it was all Negroes. \_\_\_\_\_ was brought up that if a white artist moved  
into Harlem, ~~xxxx~~ why couldn't he be a member of the Harlem Artists' Guild, or a Japanese artist,  
a girl, she applied to \_\_\_\_\_ and she was let in, but this was because only black people  
in those days  
were living in Harlem. This \_\_\_\_\_ was formed, really, because they had so many of the problems  
on the WPA (?) - layoffs, etc.; and it was just a time of torment. So I had a show, my first  
show, and it was given by <sup>Ad</sup> Ed Bates, at a place with Olsten and Brannon on 306 W. 141st St.  
We used to call it "306".

G: What year was that?

B: This was in the same period. From the mid-thirties on until about World War II: Later  
<sup>Edison</sup>  
Ralph Edison lived there.

G: And you had your show at what time?

B: This was in 1941. ~~This~~ This was my first one-man show.

G: Was this prior to the Jacob Lowery show which opened in December? It must have been.....

B: Well, this was earlier. Ed had given him a show. And the money the artist made was usually  
opening night they sold drinks. In those days no \_\_\_\_\_ was sold. And this was a  
kind of way the people \_\_\_\_\_ helped you this way. They helped you get rent \_\_\_\_\_  
to raise the rent, and all these kinds of ways to help you carry on. And so, Ed Bates (to get

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

back to your initial question, which was diverted) was a model, an actor, and when he wasn't acting and dancing, sometimes he'd model to make a little extra money. So he knew a lot of the actors. Ed took me, that is true, downtown to meet Paul ~~Bxxx~~ \_\_\_\_\_, Stewart Davis, and Walter ~~xxxx~~ Pruitt (?). Paul, Walter, and Davis are all deceased now, except for the fellows in the class that I told you about \_\_\_\_\_ NYU. But my world was up at 110th St., \_\_\_\_\_ moving \_\_\_\_\_ associating with the other artists. Outside of Harlem, \_\_\_\_\_.

G: Could you tell us a little about your world that was above 110th Street in those days? What was Harlem like in those days? You've said, I remember in another conversation some time ago, that Harlem had been turned into a very unsavory place, but in those days, you <sup>felt that</sup> ~~said~~ it had a sense of ~~the~~ community.

B: Yes, I would say now that because of the dope scene and the overcrowdedness, those aspects of Harlem \_\_\_\_\_ the so-called \_\_\_\_\_.

G: The period from the mid-1920's up to the 1930's...

B: ...<sup>is</sup> ~~are~~ gone. And the people that were there, that you saw every night, are gone.

G: It was essentially a different Harlem from today.

B: Yes, it was essentially a different Harlem, and there were certain places that....

There was a woman, for instance, (all the artists hung out in several places at certain times during the day. <sup>&</sup> There was Joe's on 137th St. ~~on~~ 7th Ave. And then, at a certain time there was a place called Mom Young's. Mom, ~~xxxxxxxxxxxx~~ Young, we called her, had been a very beautiful woman in her day. She was gray-headed at that time.

G: Where was Mom Young's?

B: Mom Youngs was on 133rd St. bet. 7th and Lenox Aves. Mom Young had an apartment where she made home brew.

G: This was during the days of the prohibition.

B: Well, even after the prohibition, beer was 25¢. She served this home brew in Maxwell House coffee cans, these pound coffee cans. We'd drink a lot of that.

G: Good to the last drop, too.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

: That's right! And along with that you'd get a bowl of something to eat. And each night it would be a different thing, like chili, potato salad, shrimp salad. And this ~~won't be~~ was served by ~~an~~ an old man - Uncle Neely, we called him. We had a ~~a~~ room set aside, and all the artists would meet, say, from 12 to 2 at Mom Young's. If we stayed out very late, we went to <sup>Shot's</sup> some after-hours ~~shop~~ spot; there was a place called Hot~~xxx~~ (?), up on 7th Ave., and another place on 123rd St. There were about 5 or ~~50~~ places, where at certain times you would usually find \_\_\_\_\_. On the weekends, say from Friday to Sunday, there was always a poker game at 306 W. 141st St., at \_\_\_\_\_'s place. ~~X~~ This was going on constantly.....

: Did you work with the WPA in Harlem? Many of the artists did work on the WPA projects.

: I tried to, but you see I was just beginning as a student, and they didn't think that my work was advanced enough.....

: You went to High School in Pittsburgh.

: Yes I did, I went to Peabody High School in Pittsburgh.

: You graduated there?

: Yes.

: And How long did you live in Pittsburgh?

: My mother and father lived here in New York. And my maternal grandfather lived in Pittsburgh. I would sometimes be in New York, and I would sometimes be in Pittsburgh. I went to <sup>a</sup> public school in Pittsburgh and a public school in New York. I started High School here and then I transferred.

: You were there a few years.

: Oh yes, I went back and forth.

: ~~THESE ARE THE SCENES THAT~~ This exhibition begins with your seven scenes on Brown paper. You were living in New York at that time and more or less recollecting what you had known in the South, and I got the impression, also, that you spent some of your summers in the South. In other words, you went back from time to time.

: I did. I went to N. C. when I was very young, let's say, ~~xx~~ up until I was about 10. Then my grandparents died \_\_\_\_\_

: These were your father's parents?

: Yes, and then sometimes I would visit my farm in Greensboro, N. C. I didn't really get down into the deep South - Mississippi and Alabama - until I was a little older.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

G: Perhaps I should ask you this in regard to your own career as an artist: <sup>One</sup> ~~When~~ could ~~you~~ almost divide your work up into periods. We talked about the Southern series, for example. How did you get from the Southern series into the kind of things you were doing around 1946, when you were doing these very handsome abstract paintings, which very often seem to have a Spanish theme - the bull and that type of thing. How did you get from this to that?

B: I continued my work on brown paper, and then the war. I was in the Army until 1945. And when I came out, I had other ideas. During the time that I was in the Army, I had a show in Washington. At a place called the G-Place Gallery, run by Careless Crusby ) \_\_\_\_\_. And this was the first showing of these things that I had done on brown paper. After I got out of the Army, I had my 2nd show with \_\_\_\_\_. Then my style had changed. As you said, it had become more abstract and a bit more clean (?), usually being water colors, done at first with a kind of brush with rather bright colors, because the other colors were more what the painters refer to as \_\_\_\_\_ colors. These were the bright reds and yellows and with intensity like the expressionist painters. These were usually done around some theme \_\_\_\_\_.

Then I continued to experiment at these things (patches) of color. Then, I mentioned that I had been in the Army, I had always wanted to go to Paris and Europe. I ~~xxxxx~~ gave up painting for a while. I'd been exhibiting at the Samuel \_\_\_\_\_ gallery here \_\_\_\_\_. And Mr. \_\_\_\_\_ had shown the works of Picasso \_\_\_\_\_ after WW II for a while. ~~Rxx~~ So I had this opportunity under the GI bill of rights - ~~dxk~~ 5 years had ~~xxxxxx~~ gone by \* and I \_\_\_\_\_ doing something about it - and I left New York to study at the Sorbonne. ~~X~~ When I got there I was told that if I worked on a doctorate, I wouldn't have to report to school. So that was for me!

G: What did you study?

B: I didn't really study anything, but I was going to work on a Ph. D., and I submitted a thesis which was accepted. I ~~gu~~ess no one else could take the same theme \_\_\_\_\_ because I'm still on record as \_\_\_\_\_. "The Philosophical Structure of Art", I believe, was the thesis. I couldn't paint, I couldn't do anything. It was Paris, and I guess I walked the length and the breadth of it. There was always something new and fascinating to do.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

G: Perhaps I should ask you this in regard to your own career as an artist: <sup>One</sup> ~~When~~ could ~~you~~ almost divide your work up into periods. We talked about the Southern series, for example. How did you get from the Southern series into the kind of things you were doing around 1946, when you were doing these very handsome abstract paintings, which very often seem to have a Spanish theme - the bull and that type of thing. How did you get from this to that?

B: I continued my work on brown paper, and then the war. I was in the Army until 1945. And when I came out, I had other ideas. During the time that I was in the Army, I had a show in Washington. At a place called the G-Place Gallery, run by Caree Cravely ). And this was the first showing of these things that I had done on brown paper. After I got out of the Army, I had my 2nd show with \_\_\_\_\_. Then my style had changed. As you said, it had become more abstract and a bit more clean (?), usually being water colors, done at first with a kind of brush with rather bright colors, because the other colors were more what the painters refer to as \_\_\_\_\_ colors. These were the bright reds and yellows and with intensity like the expressionist painters. These were usually done around some theme \_\_\_\_\_.

Then I continued to experiment at these things (patches) of color. Then, I mentioned that I had been in the Army, I had always wanted to go to Paris and Europe. I ~~xxxxx~~ gave up painting for a while. I'd been exhibiting at the Samuel \_\_\_\_\_ gallery here \_\_\_\_\_. And Mr. \_\_\_\_\_ had shown the works of Picasso \_\_\_\_\_ after WW II for a while. ~~Kxx~~ So I had this opportunity under the GI bill of rights - ~~axi~~ 5 years had ~~xxxxxx~~ gone by ~~x~~ and I \_\_\_\_\_ doing something about it - and I left New York to study at the Sorbonne. ~~X~~ When I got there I was told that if I worked on a doctorate, I wouldn't have to report to school. So that was for me!

G: What did you study?

B: I didn't really study anything, but I was going to work on a Ph. D., and I submitted a thesis which was accepted. I ~~guess~~ no one else could take the same theme \_\_\_\_\_ because I'm still on record as \_\_\_\_\_. "The Philosophical Structure of Art", I believe, was the thesis. I couldn't paint, I couldn't do anything. It was Paris, and I guess I walked the length and the breadth of it. There was always something new and fascinating to do.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

G: You say that you submitted the thesis?

B: No, I submitted the title. But I didn't get the \_\_\_\_\_ of it or anything; I was just there. And then when I came back - I hadn't painted in a long time - I decided that there was something missing in the art structure that I had, the way that I had progressed. I wanted to understand more and more and so much of our art training is studying in terms of success. Especially ~~in~~ what I see in colleges now; that is, if a style is popular at the moment, students are learning how to do an acceptable \_\_\_\_\_ that style, instead of \_\_\_\_\_ fundamental values \_\_\_\_\_. I felt that I was just at that time (even though I'd exhibited \_\_\_\_\_, I was \_\_\_\_\_ the same kind)... I went to a man who is long gone now named Joe W \_\_\_\_\_, who had a \_\_\_\_\_ across from Wanamaker's \_\_\_\_\_. And I had him blow up the \_\_\_\_\_s of the \_\_\_\_\_ style, reproductions of <sup>certain</sup> works of art.

G: These were traditional works of art.

B: Rembrandt, etc. I started \_\_\_\_\_ to look into ~~some~~ Western painting. I was still going to the Museum, so I had these made about that ~~size~~ size.

G: You were on 125th Street then. Were you in classes ~~then~~ at that time?

B: No, I was just on my own. After I'd come back from Europe (late 1951) I still had my studio. I'd moved from 33 West 125th St. to over the Apollo during the war. I got these reproductions, stretched canvases, and for several years, began to make these copies.

G: The usual practice was for the artist to go to the museum.

B: I didn't want to do that, that's why I had these blowups made about the same size as the paintings. And I wasn't interested so much in copying exactly the same color; I just wanted to study. I had one of these things that I did that I \_\_\_\_\_ and I made these copies, then took heavy brown paper and shellached it and ~~just~~ just practiced using the brush. Painting an apple....

G: You weren't interested in the color, now what were you interested in?

B: Let's say I had a tissue of a painting blown up in size, and I took my own colors sometimes rather than looking at the color reproduction. I was trying to understand the form, how it was put together, how it was structured.

G: You were more interested in the structure? You were working from blacks and whites largely.

B: That's right. Then I finally developed a Matisse. In a Matisse the color is so important.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

I did use \_\_\_\_\_ color from the large reproduction of the particular Matisse that ~~BI~~ did. When I finished a couple of years of doing this, then I had more confidence in myself as a \_\_\_\_\_. Then my work became more of these color structures. And I had a show of these in 1955 at a gallery called the Barone Gallery here in New York. I continued to work and was able to eliminate a lot of these \_\_\_\_\_ which was rather fragmented \_\_\_\_\_ into a more solidified form.

G: Visibly you were integrating your concepts.

B: dThat's right. And then my next show was 1960, of these works which the Museum of Modern Art has done, at the Michele \_\_\_\_\_ Gallery.

G: Is ~~ix~~ that the "He is Risen" ~~x~~ or is that the other one?

B: "He is Risen" came from those early works right after WW II. And the other one \_\_\_\_\_ in 1960. Then I had another show in 1961 which continued this after that, same style of work. And then for some reason or other ~~I~~ I had a number of fights .....

END OF SIDE I, TAPE I

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

- B: And I had several shows...you know ...first he and Michel Warren had a gallery in which they were partners...and later
- G: What was it called? ~~XXXXXXXXXXXXXXXXXXXX~~
- B: Michel Warren Gallery. And later Mr. Ekstrom moved and it became the Cordier-Ekstrom Gallery.
- G: Which is your present gallery.
- B: And in 1963 a group of artists formed a community gallery, a meeting place really, called the Spiral Gallery, of which Norman Lewis was the first chairman. And Hale Woodruff, Alston, Reginald Gannon, Alvin Hollingsworth, Calvin Douglas, William Majors, Perry Ferguson, Richard Mayhew, \_\_\_\_\_ Hines and Amos (?) I don't know whether I've mentioned all the 15 but these were \_\_\_\_\_ artists \_\_\_\_\_ we used to meet and discuss things.
- G: What was the purpose of this Spiral Group?
- B: First it was a group of Black artists and we thought that we...remember this was the time of the march on Washington, that as Black artists-Negro artists at that time-we would hire a bus and maybe go down \_\_\_\_\_
- G: To participate in the march on Washington
- B: Most of the artists had other commitments...than...this already. So then we said, now look, this is so interesting, some of the things we are talking about, let's keep going. And we used to meet at my studio. And then Norman decided that we find a meeting place of our own.
- G: Where was your studio at that time?
- B: I moved in 1956 from 125th Street to Canal Street. And so we found a place at 143 Christopher Street.
- G: I remember it was very handsome... the gallery.
- B: Yes. You were there. And Norman Lewis, Jimmie Reagens, who I forgot to mention before, and we worked at putting it in some kind of an order.
- G: ~~Robert~~ Simpson was involved.
- B: Yes \_\_\_\_\_ Simpson ~~XXXXXXXXXXXX~~ of course. And once we got into a discussion of, you know, Western art is so much recently \_\_\_\_\_ ----Romantic movement \_\_\_\_\_ with the individual, and maybe we could work on something as a group, take a feel (or field?) and we batted this around for quite a little while. And then it was a question of how to do it \_\_\_\_\_ how would a whole group, say five or six types of work (?) on something. And then I got the idea...my wife Nanette had magazines \_\_\_\_\_ (called The Chief??) there were some photographs of... \_\_\_\_\_ landscapes. I cut these out and gave them to Mayhew cause he's a landscape painter, and I'd do other things and maybe we'd do some kind of a composite thing using these. Then I mentioned this to the fellows, they were all enthusiastic, and we were supposed to meet on a particular day and start doing one of these, and then somehow or other they all thought better of the idea. And I continued you know trying to make a few of these things.
- G: How long did this group last-the Spiral Group?
- B: Oh, were still going but we lost the place about three years after we got the place about the latter part of 63 and we stayed there till 66. When we lost the place...a lot of the fellows... out of the city, so it hasn't been as active as it used to be.
- G: So in other words Spiral is a group that is still informally continuing
- B: Yes, but you asked me about...and then it was three Spiral groups(?) I'm doing this work that I told you at first it was thought was composite work::: \_\_\_\_\_ the work of 64-The Projections-I made a few of these and then one of the fellows Reggie Gannon says you know you could take this and have this thing enlarged, blown up. And then I said Oh Yeah I should do that....mentioned \_\_\_\_\_ went to a place and had these things enlarged. I did about five like this. And Mr. Ekstrom came down to my gallery to see my latest things, and then he looked at them, and then he said what are these things rolled up

pt 95.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(B) I said its just something that wouldn't interest you, cause these are about people on the on the other side of the world(?)

G: These ~~are~~ <sup>are</sup> about the black people, and lives of the poor people

B: That's right. And I said all these things just came to mind just in one \_\_\_\_\_ like a lot of money, you know, just rushed in

G: Almost a stream of conciousness...

B: Yes these things rushed in

G: It looks as if you were almost hard pressed to get them out

B: Yes, that's right, they were coming that fast. Because sometimes <sup>when</sup> you felt like <sup>that</sup> the people that you took, that you are talking about, painting(?).....you know all this sounds rather metaphysical....just there....by placing themselves in the right way, on these pictures. But Mr. Ekstrom said, alright let me look at them anyway, and I had offered him a drink, and Mr. Ekstrom looked at these things, and he said I think you'd better <sup>that</sup> give me <sup>a</sup> drink after all, he said cause I'm looking at your next show. And I said What? He said well this is June, and I want to have ashow in October and I want twenty(?) of these things(?)

G: This was when - 64?

B: Yes this was in 64, this was the summer of 64 that he saw, the late spring of 64 cause he was going to Europe, and he got back in October, and I had enough of the show finished.

G: I think that one of the things that's of interest here is that in the Spiral group of that time, that was formed in 1963, that you as a group of artists did decide to discipline <sup>palatte</sup> yourselves in terms of limiting your ~~art~~ as it were to black and white.

B: That's right we had a show called Black & White.

G: I saw that show.

B: A lot of the things that interedted...other artists...you see a lot of the country...are cathhing up with...more than one artist working on a thing...limit a palatte to, let us say to black and white, and many of the things that we had discussed that you see are now ~~XXXXXX~~, in a sense, taking weight.

G: How did you arrive at that decision...it was a discipline that you used, but you also...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

B: You mean personally?

G: No, Spiral at that point.

B: Well, we were questioning every aspect of what we had been taught to think about art until that time and looking ~~XXXXXX~~ you know it was one of the Romans said, you know I think that Cassius, and not Shakespeare, but this was before around Cicero's time \_\_\_\_\_ other worlds. And so we were \_\_\_\_\_ looking to see if there were not other worlds, if there were not other ways, if this were the way that we were taught was the right way; listen why couldn't you do this \_\_\_\_\_ figures \_\_\_\_\_ why couldn't you. All of the things that we had thought were sacrosanct \_\_\_\_\_ accustomed----

G: You were not studying other artistic traditions, but you were simply <sup>personally</sup> questioning other some of the traditionally sacrosanct....

B: No, questioning and studying. For instance Merton, whose \_\_\_\_\_ actually African sculptures

G: I see.

B: And we would look at them, and <sup>there was</sup> with a new kind of interest, look at this heritage, this is ours

G: \_\_\_\_\_ the group was actually looking at African objects.

B: Yes, and at other things, Chinese Art. And...talk...questioning our own values, and the values of this particular culture.

G: So that while you have, I think it's rather apparent in your work, a great interest, and probably a fascination with African Art, and with your great interest in efficiency with <sup>in</sup> structure and form, do you feel that this period with Spiral at that time was the turning point for you, you mentioned that Mr. Ekstrom said that this was your next show, but both the whole experience \_\_\_\_\_ Spiral \_\_\_\_\_ In other words one might have said that Why Spiral? but nothing much came out of Spiral, but you find for you the experience ...at Spiral...

B: I think that yes it was, and that the person who said that didn't realize that the many things that were developed later...things that I've just mentioned.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

G: The Spiral process, in other words, gave birth to far more things in individual artists' personal development than could ever have been noted at that time.

B: Right. For instance we talked about very few black artists that would have known anything about Joshua Johnson, Duncanson, these early, the pioneer Black artists, and we talked about those, did some research, we find little, what you call them, the way you can project their works  
~~XXXXXXXXXXXX~~, 35 mm things

G: Slides

B: We had these photographs, we talked we went into that whole cultural background and history. Now this is the Black Arts program, and we in our simple way, before \_\_\_\_\_ down on Christopher street \_\_\_\_\_ and giving them shows, we had, I don't think there had been hardly any, you might say storefront galleries, meeting places, of Negro artists before then. Now you have this in Detroit, in Washington, all over. \_\_\_\_\_ in that sense.

B: And then ~~XXXXXX~~ from the Spiral we had many shows, among the artist \_\_\_\_\_ teaching, and I'm sure the Calvin Douglas, Mayhew and Reggie Cannon and the others, you know take some thing with them from that experience. Now everybody, we didn't agree,...never...no

G: You have said that after Romanticism the ~~xxx~~ history of Western art was that of the individual artist, so that within Spiral you were however continuing that Western tradition because each person was doing his own thing, as it were.

B: Yes, that's true, but were \_\_\_\_\_ and this is why we managed to work in common on this project, you know the the \_\_\_\_\_ of these projections.

G: Now when you say projections, what do you mean. I know the series, but why do you call them projections.

B: Actually it was Mr. Ekstrom who gave them the name of Projections, because, sometime I'll ask him why he gave them that name, I imagine because the people are up front and the more I think of it ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ everything seems to project this life(?) of the people <sup>who</sup> ~~that~~ I did(?) was right out of action(?) at you(?). And I did this \_\_\_\_\_ deliberately and used some of the techniques of the documentary film to give this feeling of "you're there".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(B) Not only a work of art but that you are looking at something ... which you are there. They are fragmented to give another kind of reality to it, because art is artifice. And you become more real by not being real like a photograph. You must accept the reality of art, you know to really give it a heightened reality which I high have?

G: And you, within your work, you have a very ~~heightened~~ <sup>high</sup> degree of selectivity, in other words, you seem to consciously select the aspects which you wish to give it that reality, in other words when for example, the eyes are very prominent feature <sup>many of</sup> in your work, the face, and so forth, in other words, you have highly selective(D) to give this reality.

B: Yes, because, for instance a hand, at least at that time I didn't want it to appear just as a hand, but the handness of hands so that you know it was projecting something else, than just another anatomical feature. An essence.

G: This is all in the ::::and then having it there both symbolically, in terms of content, and then having it fit in structurally.                     

B: And then, people have looked at this, I never started with a drawing any of these things that I've done since 19?..or then? some preconceived image of the picture in mind. I started in a complete abstract way, and then looking at it I began to see things. As I've said, the invasion of the                      comes back, and <sup>in</sup> then certain people and ~~XXXXXX~~ and things and objects that I've known...looking into ...place...seeing an old woman frying some fish in North Carolina, things like this, memories, ...stated...somehow begin to try to evoke that...in memories of perception in the mind and then translate it.

G: But then you have the problem at that time of having the memory, the idea, the reminiscence, the problem of getting the right photograph, the right materials out of which to structure those memories.

B: No. Now that was the thing that a lot of people figured                      G:task? B: Yes.

G: I could just take from now on, say if I, I don't use the magazines, for as much now as I did them then. But yes                      McCall's magazine...how did these things become the faces of black people, the hair, ...it might be a photograph of moss, you see, and that becomes hair. ...fireplace.

G: Just for the hell of it. B: Yes. Or the eyes of a cat then becomes a Conjur woman's eyes. The lips....just have to cut it out from something else.The skin                      All of these



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

- (B) things are put in, so that, in some of my early things, yes, from \_\_\_\_\_ magazine I took a face. It's only in about two or three times in all of the works that I used, let's say an actual face. But all the rest? are fragmented from disparate things, that make \_\_\_\_\_
- G: So that you are actually doing far more structuring than most people realize.
- B: That's right. \_\_\_\_\_ can find just the right photographs then I'll give you some, but it isn't
- G: Someone had said that you must have a fantastic photograph archive...
- B: No, nothing, just one magazine would have done because I have to work in terms of what I would see in that magazine. If I wanted, let's say, a woman's bedspread, then there's a lady in a lace dress, and I'd take that.....whatever that was, I'd make the picture from it.
- G: Then ~~actually~~ the structure becomes absolutely essential for you because you're concerned about the essence of the phenomenon. You said the handness of hand, the hairness of hair.
- B: That's right. So that that hand, in other words, its \_\_\_\_\_ I'm making you believe that these are black people in New Orleans, scenes.....fish \_\_\_\_\_
- G: You said something at one time too about you can't always do things the same way, you were quoting, I've forgotten who you were quoting, ~~xxx~~ and you were developing at that point the ~~xxxxx~~ photomontage, you had these things that you were really experimenting with in Spiral and Mr. Ekstrom comes along and sees them and says this is your next show. How did you feel about changing your whole direction at that point from abstract painting and going to photo ~~the~~ montage as the main body of your work.
- B: Well, you see that changes but the most essential thing of all did not change from the time that I did those paintings \_\_\_\_\_ copies? that I told you, and moved right on to Maylis and to the Cubists, because at a particular time an artist rides on his faith. So that I could go back and do things that are completely abstract now, I mean that are non-representational. But the space has not changed....the spatial concept has not changed since even the works I had done in the 1960's you know these kind of mystical landscape things, The space in that is the space in this.
- G: So that you feel that the use of a particular subject matter and the form basically is not that different. You have returned, though, from a very abstract style to a semi-abstract one.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

B: Well, This is, when you say abstract, it means ~~that~~ the putting together of the formal elements and the same things....object?... did not. For instance, one of the most one of the most abstract...acts?.....painter/ing? is the French painter Ingres, who people feel is realistic, but if you turn one of his <sup>or drawings</sup> things upside down you'll see that he's far more abstract than these painters now who are abstract...hard edge painter...far more. This is the real abstraction, ...he has the figure. Piero della Franchesca is a very abstract painter, ...but whose used some ~~very~~ naturalistic elements. But once your space is determined, then you can move and do anything.

G: Who do you see are the artists who have the most impact on your own work? I know that is a difficult question, and sometimes one is not even aware of that.

B: That's true, but I think, not technically, an artist who's had an influence on my work...not from the technical point, but from the point of view of what he did, and that's Archibald Motely? because many of the things that ~~XXXXXX~~ for instance Jacob Lawrence, Charles White? had done ...placing?...black people in other situations, Motely did. You see Motely was a of course a Chicago artist, and in the twenties Motely crosssected? the transition of black people from a rural situation to an urban one, and he paints the \_\_\_\_\_ and the ...ministers preaching on the street...church...not any more...so you go on the sidewalk... All these things that Motely did. And so looking at these things I always thought that he is a neglected and a very interesting artist, in my mind. And looking at these things is somehow inspiring. I mentioned, when we were talking about this that this type of thing has been done. And so he was a great influence, in let's say the spiritual sense. Other artists who've been an influence on me are the cubists art, Mondrian, Picasso, Gris, Matisse, all of the ~~the~~ artists who worked in the cubist style; African sculpture and the Spanish painter Zurbaran.

G: So that when one looks at many of your works one gets a feeling of this great, what I all cosmopolitanism, that you bring to your work. One feels, for example, The Patchwork Quilt collage that you've done for the Ekstrom show, one gets the feeling of Egypt there, one gets the feeling of the French, perhaps Boucher, and one gets a feeling of sometimes of Byzantine figures, forms, one gets the feeling of medieval, medievalisms in many of your works, and for ~~XXXXXX~~ example Easter Procession, has a Byzantine quality, it has some-



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(6) thing of an Egyptian quality, of a medieval quality. And one feels these different elements that you bring this whole world...mention...African...that you bring all of this to this black experience.

B: Now you see, art should strive toward simplicity, but it can't start there. It has to start with enrichment, and then would come the.....of reduction. You see you can't start with this.....as many people do? And out of all of this enrichment..because this is the part? that stays...in this country...rich in a lot of .....things...that involve.... that them becomes...the spiritual, other things become the....., and this is a constant. Now we don't realize the enrichment of our lives...the lives of black people, how much that they have given...speech and other things...style of life.

G: You said someXXXX place that you felt that the black life style had been expressed very well in a literary way, but that you felt that there were some lacks as far as expressing the black life style in an artistic, that's in the plastic and visual arts.

B: ...musically.

G: You felt that it has been done well in music...rather than a literary way.

B: Well literary and now the plastic arts are now moving to the same kind of enrichment because its easierfor a musician to probably get a clarinet than a whole studio and sculpture.

G: He had a tradition too.

B: ~~HE~~ And he had a tradition. They formulated the tradition, but painting ... had to come a little later, because it takes a little bit, its more involved. But ~~xx~~ not that its grater, I mean its more means involved.

G: You take the early Black artists, Joshua Johnston, Bannister, Duncanson, any of them, they were fairly content to be a part of a tradition which was pretty well established.

B: Most of men? at that time were part of America...and I know most of them had to go to Europe in order to pursue it...didn't they. G: Yes. B: You see they had another-each art in each period has a certain problem which it has to face. And these men had to face the problem of am I a human being. ~~XXM~~ Fact is that Bannister said that he, his impulse to paint came from an article that he read in the Times saying that this is something that Negroes can't do. So he had to prove himself. Tanner had to get away. Norman Lewis, the rest of ..... had to prove what they, you know that they were apainters.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

G: They were really proving their own humanity. B: That's right. G: Because the majority of blacks were still in slavery at that time.

B: That's right. And they had to leave the country, in their pursuit of their craft, and so they did not become the vanguard figures in the sense that the Impressionist painters took a divergent turn from Academic painting of their day. Because they would say what is the best thing to eat?, what is the best clothes to wear, the best anything. You know and we had to show that we could do this too.

G: Say that we are just as capable of being artists, same as white? or any other people. Now somewhere there's another statement that you made, I can't recall, but it had to do with the fact that you didn't feel that painting would solve the social problems or that no painting was going to save the world.

B: I think that was Norman who made that statement. Norman used to say that painting can't change history. I don't think that I would make that statement. Maybe it's right. But because whatever I believed in myself, I wouldn't make a statement of what something can or can't do, because. So I think that all you can do is do the best that you can for yourself.

G: Voltaire that each cultivate his own garden.

B: That's right.

G: What about the transformation of your photomontages from black and white into color. I remember in 1967 after a show ~~in the year before~~ in the year before, particularly I remember that show, there seemed to have been an explosion of color, after black and white is very disciplined and can be rather somber but here you seemed to have become almost festive.

B: Well the ~~images~~ images? of things in 1964 Black and White show, the little works that I did which were blown up, you might say as projections, were done in color ... around the sides? were white-black. So the question then became how can I translate these

end of side 1





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(B) love with life you're in love with a particular woman. ~~XXXXXXXX~~ Rembrandt with Saski, or me with Nannette ...

G: You have to have an object... B: Right \_\_\_\_\_

G: In today's world there seems to be a lot of discussion and some bitterness, certainly a lot of confusion about being both black and being American. You seem to have integrated within your art a kind of an easy, a kind of comfort in being both. In other words, you seem to have, in my opinion, to have resolved this, to what is to many people a dichotomy, and you have resolved it in a creative way. In other words you seem to have taken that life style from that of the people whom you know best, and have built on it in a creative way, perhaps more so than any other artist.

great?

B: Well, no more than the ...jazz musicians did, like Duke Ellington, Archibald Motely, who ...as I said... spiritual progenitor of myself without the technical....But these men were the first to take ...this kind of subject matter.....

G: I had in mind, of course a more contemporary artist, Mr. Motely is, of course a senior gentleman whose in his 80's, but you seem to have, in other words, your background in Western art, in your studying of various art, observation of art throughout the world has all sort of, in a sense, you have come home. You have taken that voyage to the far country, and you have brought all these elements to this experience which was your, part of which was your early<sup>2</sup> experience, but you have brought these gifts as <sup>if</sup> he who would bring back the wealth of the Indies, must take the <sup>wealth of the</sup> Indies with him, is what I mean. But you have taken all of this and focused on the black experience. Why?

B: Well, its so complex that you need all of these things \_\_\_\_\_ richness?-----~~XXXX~~ to it. Because people don't realize...richness.....

G: You feel that the black experience in America is a rich experience.

B: Maybe the richest.

G: In what way do you feel ~~XXXXXXXXXXXXXXX~~ it is rich?

B: It is the one style that is talking about life and about the continuation of life.... and through all of the anguish-the joy of life. The Western world is faced with a dichotomy where they have the advantages that we have now-movement, the combatting of disease, the automobiles, the whole industrial technology to which we are accustomed



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(B) we have had to surrender so much of our selves and so much of ourselves in relation to nature

G: Are you saying that humanity has been de-humanized?

B: It has been de-humanized so that the <sup>most</sup> important thing about us is our social security number and not the fact that you're Carroll Greene. And this you find, you went to a Baptist church, and the fact of who you were was important, a Brother and Sister Banks...my grandfather's name?...and they met many other people...there was an exchange of \_\_\_\_\_ with each other and we say that we find ourselves in this situation in the world...any moment can be blown apart and if the pollution continues we'll all be dead in 50 years or so anyway. So for the gains that we have had, and by losing our contact with the natural forces we've surrendered so much of ourselves in many ways, not in the way of disaster, but in our feeling, everything that was so important to the black life style, that is in complete antithesis of the whole development of the west. Now, people were taught all along when I was young that this was bad, that you got to change. And now, when you get to look at it there were many things in the black experience that were...when I say complex, it was far more ~~complex~~ \_\_\_\_\_ than we are able to realize, and that people's lives and the way they live...

G: Some observers in looking at your works that deal with black people in this country have have commented to the effect that the works are never sentimental but that they are, in a sense, accusing, by their very being, ~~that~~ the very essence of the work, the work speaks for itself, ~~that~~ they don't reflect, which perhaps \_\_\_\_\_ true of the projections, that kind of joy and celebration of life that state of being, a condition, in life.  
my works

B: You mean, accusatory to people?

G: Some have have ~~xxx~~ implied at least, that is not accusing any people, but the mere depiction of people in ghetto life, the mere depiction of people in the rural south, and so on, in the cramped condition, and so forth, showing as a, telling as it is, and so forth, is not showing the celebration of life, that we are talking about, in other words, its showing a condition, an oppressed condition.

G: Yes. well, there are two things that are obvious there since so many of the people that way have put black people in these circumstances you can't wonder that they have some .

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

(B) pangs of conscience. In spite of this the people have \_\_\_\_\_, that in spite of this they did the things, the spiritual, the music, the many other things, in fact, that have given so much to this country, and the aspect that I paint is changing, it might be gone...King...and the rest of this (us) \_\_\_\_\_ I meant that whole thing the cabin or the train \_\_\_\_\_

G: Sort of a fantasy

B: Yes a fantasy, I mean this is real, but I mean now, it, lets say 20 years from now...certain things in ?Africa...and they'll be gone...and other things will be ?offered(?operative) so that this is a great pull on the memory.

G: Do you (think) the black artist in America has had many of the problems that other artists have faced and yet he has had other extraordinary problems due to the social situation in this country which we're all aware of, do you find Romare that today there are more opportunities for a young person growing up in Harlem to become an artist? What's the situation?

B: Things are a bit better...he has more opportunities. I see more young black women and young men in art schools all around the country. And ~~X~~ some effort has been made to go into the so-called economic-I never use the word ghetto because I think that the word ghetto is a misnomer and it was brought by European sociologists because they find something of in economically deprived areas ~~XXXX~~ like New York and Chicago that is similar to certain European ghettos, but while it's similar there are certain things that are different, so that this is a European word, not African word, that is pasted on, too many people have accepted.

G: You mean you don't feel that it's applicable to the American situation?

B: Not unless you call Sutton place a ghetto, not unless you call the entire Bronx, or little Italy on Mulberry Street a ghetto. Because, if the very wealthy don't call that, although there's a certain class of people who live in Sutton Place, and therefore they are deprived too, maybe not economically deprived but they may be spiritually deprived of many things by their lack of contact with other people...shut themselves off. So that you call all of these enclaves, whether the wealthy, the middleclass like Levittown, if you are using it in the same sense that you call Harlem a ghetto, then you have to call Levittown a lower





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(B) we used to call him Dr. Seifert? I don't think he ever really earned that <sup>degree in a</sup> ~~XXXXXX~~ college, but he was very interesting for us, but he was a great liberal?...I believe he worked as a carpenter, and he had this great collection of books which are now in Gaynor because he willed them to a man named (sounds like Earl Sweedy) who's a painter, and he gave them or sold them to the library there in Gaynor. But...go by his place...or he'd meet you on the street and he talked about these things that are going on in now in black study courses...and right on the street. And Mr. Schonberg, I'd see him up on 135th Street around 7th Avenue all the time, at the loft...all of these things...and James Welden Johnson...very easy to talk to...they'd stop or they'd come up to your studio..

G: What happened to Harlem since those days? Are the artists still there?

B: Well the young artists of now have the Harlem Studio Museum and they are attempting to find the same type of community or to build this feeling of community again that was once there.

G: But you feel that essentially it has been lost, has to be rebuilt?

B: That one, well, of course things go, but the young artists coming along now will find something that interests them, I hope.

G: We started to talk a little bit about the addition of color to your work, and before we end I'd like to, talk about that ...

B: Well the 64 works were in a sense, remember these photographic kind of enlargements...

G: Many of those projections had color didn't they, some had very subtle, delicate color, the smaller

B: The smaller ones, right. So it became a problem of ~~xxx~~ how to get these things up in a larger size, and that took a little experimenting <sup>G:</sup> so that those that had color, for example, would come off as black and white.

B: Yes, when they were projected, but then 67, three years later, I arrived at a way of making the smaller things larger and in color.

G: You seem to have, over <sup>the</sup> ~~A~~ period of years, ~~XXXXXX~~ simplified your forms, and integrated the concepts within your collages so that you have a very high degree of selectivity of elements, and very much of a focus on the use of symbols to convey whatever it is you wish to get over to people.

B: Well, that's true, but you notice I didn't start that way.....ideas reasonably? simple but you couldn't start that way.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

~~XXXXXX~~

This is an interview with the artist Romare Bearden, November 10, 1970; interviewer: Carroll Greene.

Mr. Bearden, you have a ~~exhibition~~ forthcoming exhibition at the Museum of Modern Art, and today we propose to talk to you about your life and about your art. And first, we ~~would~~ would like to begin with ... where were you born?

B: In Charlotte, North Carolina, in 1914.

G: And did those early days in North Carolina have any effect on your art?

B: They did, Carroll. When ~~I~~ I first began to attempt to paint in the <sup>late</sup> 1930's and early 1940's, just before the war (World War II), I did a series of works on brown paper - collage (?) or tempera, which were based ~~xxxx~~ on memories of the South. I'd gone there again to visit Hale Woodruff (?), in fact, just before World War II - 1941 or 1942 - and this refreshed a lot of the memories I had as a little boy.

G: Hale Woodruff being the...black American artist, who was at that time ~~an~~ <sup>University</sup> ~~at the~~ ~~xxxxThexxxxxx~~ university.

B: That's right.

G: You mentioned those early days, and I think it's pertinent that you do, because we do have the series of your works on brown paper <sup>which</sup> ~~that~~ come out of that period.

B: Yes, that's true. ~~xxxx~~ My interests ~~xxxx~~ really in trying to paint had been after I graduated from college. My training was that of a mathematician. My parents had hoped I would be a doctor, but from the start - dissecting a frog - I knew that this was not for me. And I think

\_\_\_\_\_ I ~~xxxx~~ in my last year of New York University I was ~~xxxxxxx~~ the art editor. I believe it was the New York University Magpie. And at that time there ~~were~~ 2 artists in college, at least that I knew. There was Aaron Douglas and there was Charles <sup>Alston</sup> ~~Austin~~, ~~and~~ who was in school when I was young, I think going for his Masters ~~in~~ at first Columbia. And he did a little teaching. I think he was one of Jacob Lawrence's teachers.

Then there was a cartoonist, <sup>James</sup> ~~James~~ Campbell, who I liked to know, and ~~at that's what~~ I thought I would like to do - be a cartoonist and continue what I <sup>had been</sup> ~~was~~ doing in college. And actually,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

I sold quite a number of cartoons to some magazines that are now defunct, ~~like~~ like "College Humor", "Judge" and "Life", that is, the old "Life" magazine, and I ~~xxxxxx~~ visit \_\_\_\_\_ Campbell fairly regularly, at least once a week. He was very helpful, \_\_\_\_\_ and we had some great times. He ~~xxxxxxxxxx~~ had studied with a man George Brooks. They say a man named George Brooks is one of the great modern Artists. He suggested that I study with Brooks. And after I finished college in 1935, I went in the evenings to the Art Students' League for a couple of years and studied with Brooks. This is some faith in your life...you live life, you have a great deal of affection, would you say, or pleasant memories. And that was, because I was being introduced to something new almost every night. There were some very interesting students in the class..... I was meeting Provine, and Ang and Durer, and trying to sharpen my own perceptions. One of the things that Brooks used to find fault with me, because I'd been doing these cartoons as I said, That I drew too ~~skappixxx~~ sloppily or covered up the whole page, while most of the students were ~~inhibited~~ inhibited. I was just the other way. So he said, "I want you to learn to observe better". And I'd take the whole ~~page~~ paper and cover it with just a hand, just a face, or just a foot..... Then I got a little book that he gave me from Germany. A book on anatomy. The interesting thing about this book was that it had an outline drawing of the figure. And then in red were the muscles. And then beneath that, in another color, was the skeleton, the bones. After I did the drawing, I would take a look at this anatomy book and take a colored pencil and draw in <sup>how would go, and then</sup> the muscles, the bone structure. It was all very interesting, and I was learning something about drawing and Brooks was a great teacher.

G: .You got so engrossed in both something in terms of art history as well as this instruction, this anatomy.

Br

B: Yes, it was not only from books, but some of the students in the class that \_\_\_\_\_.

G: Do you remember any of the students you were working with?

B: Well, ~~xx~~ \_\_\_\_\_ one of the students who became well known as a sculptor - Tony Smith.

G: Tony Smith?

B: Yes, he was in the class. And there was a man who has his own printing press, who has done a lot of promotion work named Joseph Lowm. And then Carl Rand (?), who is very well known as a promotion designer. And there were others whose names escape me, but it was extremely



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

interesting class. \_\_\_\_\_ and talk not just about painting and painters and sculptors, but about poets: About William Lewis and T. S. Eliot. These were the great names of that time. We'd read and ~~study~~ <sup>we'd stay</sup>, and the class was over at about 10:00 o'clock, so I'd never get home until about half past 12 or 1:00.

G: It's been mentioned in other biographical accounts of you that one ~~thing~~ <sup>of the</sup> things that seems to impress the interviewer is the fact that you mention that you were living uptown - that is, in Harlem - and you had your studio above the Apollo, and one day you went downtown to meet (I'm not sure whether it was Paul Brennan (?), or I'm not exactly sure who it was), but was that a kind of a breaking out <sup>of</sup> the ghetto type of situation for you?

B: Well, yes and no. I'll tell you why yes, and why no. This occurred before I had my studio above the Apollo. When I ~~finished~~ <sup>stopped</sup> studying with Brooks, I was painting at home. I had a little room in the Heights.

G: Where was this?

B: This was then at 50 Morningside, at 119th Street. And ~~xxx~~ I ran into Jacob <sup>the painter</sup> ~~in the~~ street, and he'd taken a studio at 33 West 125th Street and told me that there was one available over him. I needed more room because this room that I had was small, and I just feel that \_\_\_\_\_ you should get out of the house, and this should be \_\_\_\_\_, something on your own. And I took this studio, which was \$8 a month with free electricity. And I was \_\_\_\_\_ we had a superintendent in ~~this~~ this building. \_\_\_\_\_ was a kind of prototype of the man in the musical \_\_\_\_\_. And he was the super, and he raved on and about \_\_\_\_\_ cut across, the Con Edison was across \_\_\_\_\_

and you'd pass this man, let us say, in June. And he walked by \_\_\_\_\_ down the stairs and he'd say, "Gravy". And you'd see him in August and he'd say "Mashed Potatoes". That was all -- he just walked by you. I never understood what this was all about for about a year. But you see this was during the height of the Depression, and he lived all year in memory of the Thanksgiving dinner the Salvation Army would give him - all the turkey, mashed turnips (?), sweet potatoes and gravy and bread, and this was what he talked about. I was always on his mind. He lived for Thanksgiving, for that free Thanksgiving dinner. So he was the superintendent

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

of the building. And when I began to paint, I didn't know what to paint. You know, ~~xxxx~~  
~~xxx~~ your house, your school. And the ~~first~~ things I did were college scenes \_\_\_\_\_  
detailed (I don't know if any are around). And this was a time of social consciousness in art,  
to do some scenes \_\_\_\_\_, social realism.

G: What years are you talking about?

B: These years are the late 30's. Right smack in the middle of the Depression. In the meantime,  
all my friends were in the \_\_\_\_\_ art \_\_\_\_\_. And then there was an organization  
in Harlem at that time called the "Harlem Artists' Guild". I remember in the early part of the  
year, \_\_\_\_\_

and here were young artists. Eddy Critchley, Marvin Lewis, Richard Lindsay, Francisco Hall,  
Michael \_\_\_\_\_; many. All of them were members of the Harlem Artists' Guild. Eddy was  
the first president and the \_\_\_\_\_ established.

G: What was the Harlem Artists' Guild?

B: Well, ~~xxxx~~ it was an organization of people \_\_\_\_\_ in Harlem, and of course, at  
that time, it was all Negroes. \_\_\_\_\_ was brought up that if a white artist moved  
into Harlem, ~~xxxx~~ why couldn't he be a member of the Harlem Artists' Guild, or a Japanese artist,  
a girl, she applied to \_\_\_\_\_ and she was let in, but this was because only black people  
in those days  
were living in Harlem. This \_\_\_\_\_ was formed, really, because they had so many of the problems  
on the WPA (?) - layoffs, etc., and it was just a time of torment. So I had a show, my first  
show, and it was given by Ed Bates, at a place with Olsten and Brannon on 306 W. 141st St.  
We used to call it "306".

G: What year was that?

B: This was in the same period. From the mid-thirties on until about World War II: Later  
<sup>Edison</sup>  
Ralph Edison lived there.

G: And you had your show at what time?

B: This was in 1941. ~~This~~ This was my first one-man show.

G: Was this prior to the Jacob Lowery show which opened in December? It must have been.....

B: Well, this was earlier. Ed had given him a show. And the money the artist made was usually  
opening night they sold drinks. In those days no \_\_\_\_\_ was sold. And this was a  
kind of way the people \_\_\_\_\_ helped you this way. They helped you get rent \_\_\_\_\_  
to raise the rent, and all these kinds of ways to help you carry on. And so, Ed Bates (to get



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

back to your initial question, which was diverted) was a model, an actor, and when he wasn't acting and dancing, sometimes he'd model to make a little extra money. So he knew a lot of the actors. Ed took me, that is true, downtown to meet Paul ~~BXXXX~~ \_\_\_\_\_, Stewart Davis, and Walter ~~XXXX~~ Pruitt (?). Paul, Walter, and Davis are all deceased now, except for the fellows in the class that I told you about \_\_\_\_\_ NYU. But my world was up at 110th St., \_\_\_\_\_ moving \_\_\_\_\_ associating with the other artists. Outside of Harlem, \_\_\_\_\_.

G: Could you tell us a little about your world that was above 110th Street in those days? What was Harlem like in those days? You've said, I remember in another conversation some time ago, that Harlem had been turned into a very unsavory place, but in those days, you <sup>felt that</sup> ~~XXXX~~ it had a sense of ~~the~~ community.

B: Yes, I would say now that because of the dope scene and the overcrowdedness, those aspects of Harlem \_\_\_\_\_ the so-called \_\_\_\_\_.

G: The period from the mid-1920's up to the 1930's...

B: ...<sup>is</sup> ~~are~~ gone. And the people that were there, that you saw every night, are gone.

G: It was essentially a different Harlem from today.

B: Yes, it was essentially a different Harlem, and there were certain places that....

There was a woman, for instance, (all the artists hung out in several places at certain times & during the day. There was Joe's on 137th St. ~~on~~ 7th Ave. And then, at a certain time there was a place called Mom Young's. Mom, ~~at some time~~ Young, we called her, had been a very beautiful woman in her day. She was gray-headed at that time.

G: Where was Mom Young's?

B: Mom Young's was on 133rd St. bet. 7th and Lenox Aves. Mom Young had an apartment where she made home brew.

G: This was during the days of the prohibition.

B: Well, even after the prohibition, beer was 25¢. She served this home brew in Maxwell House coffee cans, these pound coffee cans. We'd drink a lot of that.

G: Good to the last drop, too.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

B: That's right! And along with that you'd get a bowl of something to eat. And each night it would be a different thing, like chili, potato salad, shrimp salad. And this ~~would be~~ was served by ~~an~~ an old man - Uncle Neely, we called him. We had a ~~d~~ room set aside, and all the artists would meet, say, from 12 to 2 at Mom Young's. If we stayed out very late, we went to some after-hours ~~xxx~~ spot; there was a place called Hot~~xxx~~ (?), up on 7th Ave., and another place on 123rd St. There were about 5 or ~~56~~ places, where at certain times you would usually find \_\_\_\_\_. On the weekends, say from Friday to Sunday, there was always a poker game at 306 W. 141st St., at \_\_\_\_\_'s place. X This was going on constantly.....

B: Did you work with the WPA in Harlem? Many of the artists did work on the WPA projects.

B: I tried to, but you see I was just beginning as a student, and they didn't think that my work was advanced enough.....

B: You went to High School in Pittsburgh.

B: Yes I did, I went to Peabody High School in Pittsburgh.

B: You graduated there?

B: Yes.

B: And How long did you live in Pittsburgh?

B: My mother and father lived here in New York. And my maternal grandfather lived in Pittsburgh. I would sometimes be in New York, and I would sometimes be in Pittsburgh. I went to <sup>a</sup> public school in Pittsburgh and a public school in New York. I started High School here and then I transferred.

B: You were there a few years.

B: Oh yes, I went back and forth.

B: ~~Thenxxxxxxxxxxxxxxxx~~ This exhibition begins with your ~~seven~~ scenes on Brown paper. You were living in New York at that time and more or less recollecting what you had known in the South, and I got the impression, also, that you spent some of your summers in the South. In other words, you went back from time to time.

B: I did. I went to N. C. when I was very young, let's say, ~~xx~~ up until I was about 10. Then my grandparents died \_\_\_\_\_

B: These were your father's parents?

B: Yes, and then sometimes I would visit my farm in Greensboro, N. C. I didn't really get down into the deep South - Mississippi and Alabama - until I was a little older.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

G: Perhaps I should ask you this in regard to your own career as an artist: <sup>One</sup> ~~When~~ could you almost divide your work up into periods. We talked about the Southern series, for example. How did you get from the Southern series into the kind of things you were doing around 1946, when you were doing these very handsome abstract paintings, which very often seem to have a Spanish theme - the bull and that type of thing. How did you get from this to that?

B: I continued my work on brown paper, and then the war. I was in the Army until 1945. And when I came out, I had other ideas. During the time that I was in the Army, I had a show in Washington. At a place called the G-Place Gallery, run by Careless Crashy ). And this was the first showing of these things that I had done on brown paper. After I got out of the Army, I had my 2nd show with \_\_\_\_\_. Then my style had changed. As you said, it had become more abstract and a bit more clean (?), usually being water colors, done at first with a kind of brush with rather bright colors, because the other colors were more what the painters refer to as \_\_\_\_\_ colors. These were the bright reds and yellows and with intensity like the expressionist painters. These were usually done around some theme \_\_\_\_\_.

Then I continued to experiment at these things (patches) of color. Then, I mentioned that I had been in the Army, I had always wanted to go to Paris and Europe. I ~~had~~ gave up painting for a while. I'd been exhibiting at the Samuel \_\_\_\_\_ gallery here \_\_\_\_\_. And Mr. \_\_\_\_\_ had shown the works of Picasso \_\_\_\_\_ after WW II for a while. ~~For~~ So I had this opportunity under the GI bill of rights - ~~for~~ 5 years had ~~already~~ gone by \* and I \_\_\_\_\_ doing something about it - and I left New York to study at the Sorbonne. ~~I~~ When I got there I was told that if I worked on a doctorate, I wouldn't have to report to school. So that was for me!

G: What did you study?

<sup>much of</sup>  
B: I didn't really study anything, but I was going to work on a Ph. D., and I submitted a thesis which was accepted. I guess no one else could take the same theme \_\_\_\_\_ because I'm still on record as \_\_\_\_\_. "The Philosophical Structure of Art", I believe, was the thesis. I couldn't paint, I couldn't do anything. It was Paris, and I guess I walked the length and the breadth of it. There was always something new and fascinating to do.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

G: You say that you submitted the thesis?

B: No, I submitted the title. But I didn't get the \_\_\_\_\_ of it or anything; I was just there. And then when I came back - I hadn't painted in a long time - I decided that there was something missing in the art structure that I had, the way that I had progressed. I wanted to understand more and more and so much of our art training is studying in terms of success. Especially ~~in~~ what I see in colleges now; that is, ~~if~~ a style is popular at the moment, students are learning how to do an acceptable \_\_\_\_\_ that style, instead of \_\_\_\_\_ fundamental values \_\_\_\_\_. ~~AI~~ I felt that I was just at that time (even though I'd exhibited \_\_\_\_\_, I was \_\_\_\_\_ ~~x~~the same kind)... I went to a man who is long gone now named Joe W \_\_\_\_\_, who had a \_\_\_\_\_ across from Wanamaker's \_\_\_\_\_. And I had him blow up the \_\_\_\_\_s of the \_\_\_\_\_ style, <sup>certain</sup> reproductions of works of art.

G: These were traditional works of art.

B: Rembrandt, etc. I started \_\_\_\_\_ to look into ~~xxxx~~ Western painting. I was still going to the Museum, so I had these made about that ~~xxxx~~ size.

G: You were on 125th Street then. Were you in classes ~~xxxx~~ at that time?

B: No, I was just on my own. After I'd come back from Europe (late 1951) I still had my studio. I'd moved from 33 West 125th St. to over the Apollo during the war. I got these reproductions, stretched canvases, and for several years, began to make these copies.

G: The usual practice was for the artist to go to the museum.

B: I didn't want to do that, that's why I had these blowups made about the same size as the paintings. And I wasn't interested so much in copying exactly the same color; I just wanted to study. I had one of these things that I did that I \_\_\_\_\_ and I made these copies, then took heavy brown paper and shellached it and ~~just~~ just practiced using the brush. Painting an apple.....

G: You weren't interested in the color, now what were you interested in?

B: Let's say I had a tissue of a painting blown up in size, and I took my own colors sometimes rather than looking at the color reproduction. I was trying to understand the form, how it was put together, how it was structured.

G: You were more interested in the structure? You were working from blacks and whites largely.

B: That's right. Then I finally developed a Matisse. In a Matisse the color is so important.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

I did use \_\_\_\_\_ color from the large reproduction of the particular Matisse that ~~HI~~ I did. When I finished a couple of years of doing this, then I had more confidence in myself as a \_\_\_\_\_. Then my work became more of these color structures. And I had a show of these in 1955 at a gallery called the Barone Gallery here in New York. I continued to work and was able to eliminate a lot of these \_\_\_\_\_ which was rather fragmented \_\_\_\_\_ into a more solidified form.

G: Visibly you were integrating your concepts.

B: dThat's right. And then my next show was 1960, of these works which the Museum of Modern Art has done, at the Michele \_\_\_\_\_ Gallery.

G: Is ~~xx~~ that the "He is Risen"~~x~~ or is that the other one?

B: "He is Risen" came from those early works right after WW II. And the other one \_\_\_\_\_ in 1960. Then I had another show in 1961 which continued this after that, same style of work. And then for some reason or other <sup>^</sup> I had a number of fights .....

END OF SIDE I, TAPE I

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

- B: And I had several shows...you know ...fisrt he and Michel Warren had a galleryin which they were partners...and later
- G: What was it called? ~~XXXXXXXXXXXXXXXXXXXX~~
- B: Michel Warren Gallery.And later Mr. Ekstrom moved and it became the Cordier-Ekstrom Gallery.
- G: Which is your present gallery.
- B: And in 1963 a group of artists formed a community gallery, a meeting place really, called the Spiral Gallery, of which Norman Lewis was the first chairman. And Hale Woodruff, Alston, Reginald Gannon, Alvin Hollingsworth, Calvin Douglas, William Majors, Perry Ferguson, Richard Mayhew, \_\_\_\_\_ Hines and Amos (?) I don't know whether I've mentioned all the 15 but these were \_\_\_\_\_ artists \_\_\_\_\_ we used to meet and discuss things.
- G: What was the purpose of this Spiral Group?
- B: First it was a group of Black artists and we thought that we...remember this was the time of the march on Washington, that as Black artists-Negro artists at that time-we would hire a bus and maybe go down \_\_\_\_\_
- G: To participate in the march on Washington
- B: Most of the artists had other committments..than.this already. So then we said, now look, this is so interesting, some of the things we are talking about, let's keep going. And we used to meet at my studio. And then Norman decided that we find a meeting place of our own.
- G: Where was your studio at that time?
- B: I moved in 1956 from 125th Street to Canal Street. And so we found a place at 143 Christopher Street.
- G: I remember it was very handsome... the gallery.
- B: Yes. You were there. And Norman Lewis, Jimmie Reagens, who I forgot to mention before, and we worked at putting it in some kind of an order.
- G: ~~Robert~~ Simpson was involved.
- B: Yes \_\_\_\_\_ Simpson ~~XXXXXXXXXX~~ of course. And once we got into a discussion of, you know, Western art is so much recently \_\_\_\_\_ ----Romantic movement \_\_\_\_\_ with the individual, and maybe we could work on something as a group, take a feel (or field?) and we battled this around for quite a little while. And then it was a question of how to do it \_\_\_\_\_ how would a whole group, say five or six types of work (?) on something. And then I got the idea...my wife Nanette had magazines \_\_\_\_\_ (called The Chief??) there were some photographsof... \_\_\_\_\_ landscapes. I cut these out and gave them to Mayhew cause he's a landscape painter, and I'd do other things and maybe we'd do some kind of a composite thing using these. Then I mentioned this to the fellows, they were all enthusiastic, and we were supposed to meet on a particular day and start doing one of these, and then somehow or other they all thought better of the idea. And I continued you know trying to make a few of these things.
- G: How long did this group last-the Spiral Group?
- B: Oh, were still going but we lost the place about three years after we got the place about the latter part of 63 and we stayed there till 66. When we lost the place...a lot of the fellows... out of the city, so it hasn't been as active as it used to be.
- G: So in other words Spiral is a group that is still informally continuing
- B: Yes, but you asked me about...and then it was three Spiral groups(?) I'm doing this work that I told you at first it was thought was composite work::: \_\_\_\_\_ the work of 64-The Projections-I made a few of these and then one of the fellowa Reggie Gannon says you know you could take this and have this thing enlarged, blown up. And then I said Oh Yeah I should do that....mentioned \_\_\_\_\_ went to a place and had these things enlarged. I did about five like this. And Mr. Ekstrom came down to my gallery to see my latest things, and then he looked at them, and then he said what are these things rolled up

pt 95.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(B) I said its just something that wouldn't interest you, cause these are about people on the on the other side of the world(?)

G: There are about the black people, and lives of the poor people

B: That's right. And I said all these things just came to mind just in one \_\_\_\_\_ like a lot of money, you know, just rushed in

G: Almost a stream of conciousness...

B: Yes these things rushed in

G: It looks as if you were almost hard pressed to get them out

B: Yes, that's right, they were coming that fast. Because sometimes <sup>when</sup> you felt like <sup>that</sup> the people that you took, that you are talking about, painting(?).....you know all this sounds rather metaphysical....just there....by placing themselves in the right way, on these pictures. But Mr. Ekstrom said, alright let me look at them anyway, and I had offered him a drink, and Mr. Ekstrom looked at these things, and he said I think you'd better <sup>that</sup> give me a drink after all, he said cause I'm looking at your next show. And I said What? He said well this is June, and I want to have a show in October and I want twenty(?) of these things(?)

G: This was when - 64?

B: Yes this was in 64, this was the summer of 64 that he saw, the late spring of 64 cause he was going to Europe, and he got back in October, and I had enough of the show finished.

G: I think that one of the things that's of interest here is that in the Spiral group of that time, that was formed in 1963, that you as a group of artists did decide to discipline yourselves in terms of limiting your <sup>palatte</sup> ~~art~~ as it were to black and white.

B: That's right we had a show called Black & White.

G: I saw that show.

B: A lot of the things that interteded...other artists...you see a lot of the country...are cathhing up with...more than one artist working on a thing...limit a palatte to, let us say to black and white, and many of the things that we had discussed that you see are now ~~XXXXXX~~, in a sense, taking weight.

G: How did you arrive at that decision...it was a discipline that you used, but you also...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

B: You mean personally?

G: No, Spiral at that point.

B: Well, we were questioning every aspect of what we had been taught to think about art until that time and looking ~~XXXXXX~~ you know it was one of the Romans said, you know I think that Cassius, and not Shakespeare, but this was before around Cicero's time \_\_\_\_\_ other worlds. And so we were \_\_\_\_\_ looking to see if there were not other worlds, if there were not other ways, if this were the way that we were taught was the right way; listen why couldn't you do this \_\_\_\_\_ figures \_\_\_\_\_ why couldn't you. All of the things that we had thought were sacrosanct \_\_\_\_\_ accustomed----

G: You were not studying other artistic traditions, but you were simply <sup>personally</sup> questioning other some of the traditionally sacrosanct....

B: No, questioning and studying. For instance Merton, whose \_\_\_\_\_ actually African sculptures

G: I see.

B: And we would look at them, and <sup>there was</sup> with a new kind of interest, look at this heritage, this is ours

G: \_\_\_\_\_ the group was actually looking at African objects.

B: Yes, and at other things, Chinese Art. And...talk...questioning our own values, and the values of this particular culture.

G: So that while you have, I think it's rather apparent in your work, a great interest, and probably a fascination with African Art, and with your great interest in efficiency with <sup>in</sup> structure and form, do you feel that this period with Spiral at that time was the turning point for you, you mentioned that Mr. Ekstrom said that this was your next show, but both the whole experience \_\_\_\_\_ Spiral \_\_\_\_\_ In other words one might have said that Why Spiral? but nothing much came out of Spiral, but you find for you the experience ...at Spiral...

B: I think that yes it was, and that the person who said that didn't realize that the many things that were developed later...things that I've just mentioned.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

G: The Spiral process, in other words, gave birth to far more things in individual artists' personal development than could ever have been noted at that time.

B: Right. For instance we talked about very few black artists that would have known anything about Joshua Johnson, Duncanson, these early, the pioneer Black artists, and we talked about those, did some research, we find little, what you call them, the way you can project their works  
~~XXXXXXXXXX~~, 35 mm things

G: Slides

B: We had these photographs, we talked we went into that whole cultural background and history. Now this is the Black Arts program, and we in our simple way, before \_\_\_\_\_ down on Christopher street \_\_\_\_\_ and giving them shows, we had, I don't think there had been hardly any, you might say storefront galleries, meeting places, of Negro artists before then. Now you have this in Detroit, in Washington, all over. \_\_\_\_\_ in that sense.

\_\_\_\_\_

\_\_\_\_\_

B: And then ~~XXXXXX~~ from the Spiral we had many shows, among the artist \_\_\_\_\_ teaching, and I'm sure the Calvin Douglas, Mayhew and Reggie Gannon and the others, you know take some thing with them from that experience. Now everybody, we didn't agree,...never...no

G: You have said that after Romanticism the ~~xxx~~ history of Western art was that of the individual artist, so that within Spiral you were however continuing that Western tradition because each person was doing his own thing, as it were.

B: Yes, that's true, but were \_\_\_\_\_ and this is why we managed to work in common .on this project, you know the the \_\_\_\_\_ of these projections.

G: Now when you say projections, what do you mean. I know the series, but why do you call them projections.

B: Actually it was Mr. Ekstrom who gave them the name of Projections, because, sometime I'll ask him why he gave them that name, I imagine because the people are up front and the more I think of it ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ everything seems to project this life(?) of the people ~~the~~ who I did(?) was right out of action(?) at you(?). And I did this \_\_\_\_\_ deliberately and used some of the techniques of the documentary film to give this feeling of "you're there".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

4

(B) Not only a work of art but that you are looking at something ... which you are there. They are fragmented to give another kind of reality to it, because art is artifice. And you become more real by not being real like a photograph. You must accept the reality of art, you know to really give it a heightened reality which I have?

G: And you, within your work, you have a very <sup>high</sup> ~~heightened~~ degree of selectivity, in other words, you seem to consciously select the aspects which you wish to give it that reality, in other words when for example, the eyes are very prominent feature <sup>many of</sup> in your work, the face, and so forth, in other words, you have highly selective(D) to give this reality.

B: Yes, because, for instance a hand, at least at that time I didn't want it to appear just as a hand, but the handness of hands so that you know it was projecting something else, than just another anatomical feature. An essence.

G: This is all in the :: and then having it there both symbolically, in terms of content, and then having it fit in structurally.

B: And then, people have looked at this, I never started with a drawing any of these things that I've done since 1972..or then? some preconceived image of the picture in mind. I started in a complete abstract way, and then looking at it I began to see things. As I've said, the invasion of the comes back, and <sup>in</sup> ~~then~~ certain people and ~~XXXXXX~~ and things and objects that I've known...looking into ...place...seeing an old woman frying some fish in North Carolina, things like this, memories, ...stated...somehow begin to try to evoke that...in memories of perception in the mind and then translate it.

G: But then you have the problem at that time of having the memory, the idea, the reminiscence, the problem of getting the right photograph, the right materials out of which to structure those memories.

B: No. Now that was the thing that a lot of people figured G:task? B: Yes.

G: I could just take from now on, say if I, I don't use the magazines, for as much now as I did them then. But yes McCall's magazine...how did these things become the faces of black people, the hair, ...it might be a photograph of moss, you see, and that becomes hair. ...fireplace.

G: Just for the hell of it. B: Yes. Or the eyes of a cat then becomes a Conjur woman's eyes. The lips....just have to cut it out from something else. The skin All of these



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

- (B) things are put in, so that, in some of my early things, yes, from \_\_\_\_\_ magazine I look a face. It's only in about two or three times in all of the works that I used, lets say an actual face. But all the rest? are fragmented from disparate things, that make \_\_\_\_\_
- G: So that you are actually doing far more structuring than most people realize.
- B: That's right. \_\_\_\_\_ can find just the right photographs then I'll give you some, but it isn't.
- G: Someone had said that you must have a fantastic photograph /archive...
- B: No, nothing, just one magazine would have done because I have to work in terms of what I would see in that magazine. If I wanted, let's say, a woman's bedspread, then there's a lady in a lace dress, and I'd take that.....whatever that was, I'd make the picture from it.
- G: Then ~~actually~~ the structure becomes absolutely essential for you because you're concerned about the essence of the phenomenon. You said the handness of hand, the hairness of hair.
- B: That's right. So that that hand, in other words, its \_\_\_\_\_ I'm making you believe that these are black people in New Orleans, scenes.....fish \_\_\_\_\_
- G: You said something at one time too about you can't always do things the same way, you were quoting, I've forgotten who you were quoting, ~~but~~ and you were developing at that point the ~~XXXXX~~ photomontage, you had these things that you were really experimenting with in Spiral and Mr. Ekstrom comes along and sees them and says this is your next show. How did you feel about changing your whole direction at that point from abstract painting and going to photo ~~the~~ montage as the main body of your work.
- B: Well, you see that changes but the most essential thing of all did not change from the time that I did those paintings \_\_\_\_\_ copies? that I told you, and moved right on to Mayisse and to the Cubists, because at a particular time an artist rides on his faith. So that I could go back and do things that are completely abstract now, I mean that are non-representational. But the space has not changed....the spatial concept has not changed since even the works I had done in the 1960's you know these kind of mystical landscape things, The space in that is the space in this.
- G: So that you feel that the use of a particular subject matter and the form basically is not that different. You have returned, though, from a very abstract style to a semi-abstract one.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

B: Well, This is, when you say abstract, it means ~~that~~ the putting together of the formal elements and the same things....object?... did not. For instance, one of the most one of the most abstract...acts?.....painter/ing? is the French painter Ingres, who people feel is realistic, but if you turn one of his <sup>or drawings</sup> things upside down you'll see that he's far more abstract than these painters now who are abstract...hard edge painter...far more. This is the real abstraction, ...he has the figure. Piero della Franchesca is a very abstract painter, ...but whose used some ~~very~~ naturalistic elements. But once your space is determined, then you can move and do anything.

G: Who do you see are the artists who have the most impact on your own work? I know that is a difficult question, and sometimes one is not even aware of that.

B: That's true, but I think, not technically, an artist who's had an influence on my work...not from the technical point, but from the point of view of what he did, and that's Archibald Motely? because many of the things that ~~XXXXXX~~ for instance Jacob Lawrence, Charles White? had done ...placing?...black people in other situations, Motely did. You see Motely was a of course a Chicago artist, and in the twenties Motely crosssected? the transition of black people from a rural situation to an urban one, and he paints the \_\_\_\_\_ and the ...ministers preaching on the street...church...not any more...so you go on the sidewalk... All these things that Motely did. And so looking at these things I always thought that he is a neglected and a very interesting artist, in my mind. And looking at these things is somehow inspiring. I mentioned, when we were talking about this that this type of thing has been done. And so he was a great influence, in let's say the spiritual sense. Other artists who've been an influence on me are the cubists art, Mondrian, Picasso, Gris, Matisse, all of the ~~the~~ artists who worked in the cubist style; African sculpture and the Spanish painter Zurbaran.

G: So that when one looks at many of your works one gets a feeling of this great, what I all cosmopolitanism, that you bring to your works. One feels, for example, The Patchwork Quilts collage that you've done for the Ekstrom show, one gets the feeling of Egypt there, one gets the feeling of the French, perhaps Boucher, and one gets a feeling of sometimes of Byzantine figures, forms, one gets the feeling of medieval, medievalisms in many of your works, and for ~~XXXXXXXX~~ example Easter Procession, has a Byzantine quality, it has some



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(G) thing of an Egyptian quality, of a medieval quality. And one feels these different elements that you bring this whole world...mention...African...that you bring all of this to this black experience.

B: Now you see, art should strive toward simplicity, but it can't start there. It has to start with enrichment, and then would come the.....of reduction. You see you can't start with this.....as many people do? And out of all of this enrichment..because this is the part? that stays...in this country...rich in a lot of .....things...that involve.... that them becomes...the spiritual, other things become the....., and this is a constant. Now we don't realize the enrichment of our lives...the lives of black people, how much that they have given...speech and other things...style of life.

G: You said some ~~XXXXX~~ place that you felt that the black life style had been expressed very well in a literary way, but that you felt that there were some lacks as far as expressing the black life style in an artistic, that's in the plastic and visual arts.

B: ...musicaly.

G: You felt that it has been done well in music...rather than a literary way.

B: Well literary and ~~now~~ the plastic arts are now moving to the same kind of enrichment because its easierfor a musician to probably get a clarinet than a whole studio and sculpture.

G: He had a tradition too.

B: ~~XX~~ And he had a tradition. They formulated the tradition, but painting ... had to come a little later, because it takes a little bit, its more involved. But ~~xx~~ not that its grater, I mean its more means involved.

G: You take the early Black artists, Joshua Johnston, Bannister, Duncanson, any of them, they were fairly content to be a part of a tradition which was pretty well established.

B: Most of men? at that time were part of America...and I know most of them had to go to Europe in order to pursue it...didn't they. G: Yes. B: You see they had another-each art in each period has a certain problem which it has to face. And these men had to face the problem of am I a human being. ~~XXX~~ Fact is that Bannister said that he, his impulse to paint came from an article that he read in the Times saying that this is something that Negroes can't do. So he had to prove himself. Tanner had to get away. Norman Lewis, the rest of ..... had to prove what they, you know that they were apainters.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

G: They were really proving their own humanity. B: That's right. G: Because the majority of blacks were still in slavery at that time.

B: That's right. And they had to leave the country, in their pursuit of their craft, and so they did not become the vanguard figures in the sense that the Impressionist painters took a divergent turn from Academic painting of their day. Because they would say what is the best thing to eat?, what is the best clothes to wear, the best anything. You know and we had to show that we could do this too.

G: Say that we are just as capable of being artists, same as white? or any other people. Now somewhere there's another statement that you made, I can't recall, but it had to do with the fact that you didn't feel that painting would solve the social problems or that no painting was going to save the world.

B: I think that was Norman who made that statement. Norman used to say that painting can't change history. I don't think that I would make that statement. Maybe it's right. But because whatever I believed in myself, I wouldn't make a statement of what something can or can't do, because So I think that all you can do is do the best that you can for yourself.

G: Voltaire that each cultivate his own garden.

B: That's right.

G: What about the transformation of your photomontages from black and white into color. I remember in 1967 after a show ~~at the Museum of Modern Art~~ in the year before, ~~at the Museum of Modern Art~~ particularly I remember that show, there seemed to have been an explosion of color, after black and white is very disciplined and can be rather somber but here you seemed to have become almost festive.

B: Well the ~~images~~ images? of things in 1964 Black and White show, the little works that I did which were blown up, you might say as projections, were done in color ... around the sides? were white? - black. So the question then became how can I translate these

*end of side 2 tape 1*





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(B) love with life you're in love with a particular woman. ~~XXXXXXXX~~ Rembrandt with Saski, or me with Nannette ...

G: You have to have an object... B: Right \_\_\_\_\_

G: In today's world there seems to be a lot of discussion and some bitterness, certainly a lot of confusion about being both black and being American. You seem to have integrated within your art a kind of an easy, a kind of comfort in being both. In other words, you seem to have, in my opinion, to have resolved this, to what is to many people a dichotomy, and you have resolved it in a creative way. In other words you seem to have taken that life style from that of the people whom you know best, and have built on it in a creative way, perhaps more so than any other artist.

great?  
B: Well, no more than the ...jazz musicians did, like Duke Ellington, Archibald Motely, who ...as I said... spiritual progenitor of myself without the technical....But these men were the first to take ...this kind of subject matter.....

G: I had in mind, of course a more contemporary artist, Mr. Motely is, of course a senior gentleman whose in his 80's, but you seem to have, in other words, your background in Western art, in your studying of various art, observation of art throughout the world has all sort of, in a sense, you have come home. You have taken that voyage to the far country, and you have brought all these elements to this experience which was your, part of which was your early experience, but you have brought these gifts as <sup>if</sup> he who would bring back the wealth of the Indies, must take the <sup>wealth of the</sup> Indies with him, is what I mean. But you have taken all of this and focused on the black experience. Why?

B: Well, its so complex that you need all of these things \_\_\_\_\_ richness?-----~~XXXX~~ to it. Because people don't realize...richness.....

G: You feel that the black experience in America is a rich experience.

B: Maybe the richest.

G: In what way do you feel ~~XXXXXXXXXXXXXXXXXX~~ it is rich?

B: It is the one style that is talking about life and about the continuation of life.... and through all of the anguish-the joy of life. The Western world is faced with a dichotomy where they have the advantages that we have now-movement, the combatting of disease, the automobiles, the whole industrial technology to which we are accustomed



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(B) we have had to surrender so much of our selves and so much of ourselves in relation to nature

G: Are you saying that humanity has been de-humanized?

B: It has been de-humanized so that the <sup>fact</sup> important thing about us is our social security number ~~and~~ not the fact that you're Carroll Greene. And this you find, you went to a Baptist church, and the fact of who you were was important, a Brother and Sister Banks...my grandfather's name?...and they met many other people...there was an exchange of \_\_\_\_\_ with each other and we say that we find ourselves in this situation in the world...any moment can be blown apart and if the pollution continues we'll all be dead in 50 years or so anyway. So for the gains that we have had, and by losing our contact with the natural forces we've surrendered so much of ourselves in many ways, not in the way of disaster, but in our feeling, everything that was so important to the black life style, that is in complete antithesis of the whole development of the west. Now, people were taught all along when I was young that this was bad, that you got to change. And now, when you get to look at it there were many things in the black experience that were...when I say complex, it was far more ~~complex~~ \_\_\_\_\_ than we are able to realize, and that people's lives and the way they live...

G: Some observers in looking at your works that deal with black people in this country have have commented to the effect that the works are never sentimental but that they are, in a sense, accusing, by their very being, ~~that~~ the very essence of the work, the work speaks for itself, <sup>but</sup> that they don't reflect, which perhaps \_\_\_\_\_ true of the projections, that kind' of joy and celebration of life that state of being, a condition, in life.  
my works

B: You mean, accusatory to people?

G: Some have have ~~xxx~~ implied at least, that is not accusing any people, but the mere depiction of people in ghetto life, the mere depiction of people in the rural south, and so on, in the cramped condition, and so forth, showing as a, telling as it is, and so forth, is not showing the celebration of life, that we are talking about, in other words, its showing a condition, an oppressed condition.

G: Yes. well, there are two things that are obvious there since so many of the people that way have put black people in these circumstances you can't wonder that they have some .

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(B) pangs of conscience. In spite of this the people have \_\_\_\_\_, that in spite of this they did the things, the spiritual, the music, the many other things, in fact, that have given so much to this country, and the aspect that I paint is changing, it might be gone...King...and the rest of this (us) \_\_\_\_\_ I meant that whole thing the cabin or the train \_\_\_\_\_

G: Sort of a fantasy

B: Yes a fantasy, I mean this is real, but I mean now, it, lets say 20 years from now...certain things in ?Africa...and they'll be gone...and other things will be ?offered(?operative) so that this is a great pull on the memory.

G: Do you think the black artist in America has had many of the problems that other artists have faced and yet he has had other extraordinary problems due to the social situation in this country which we're all aware of, do you find Romare that today there are more opportunities for a young person growing up in Harlem to become an artist? What's the situation?

B: Things are a bit better...he has more opportunities. I see more young black women and young men in art schools all around the country. And ~~I~~ some effort has been made to go into the so-called economic-Inever use the word ghetto because I think that the word ghetto is a misnomer and it was brought by European sociologists because they find something of in economically deprived areas ~~XXX~~ like New York and Chicago that is similar to certain European ghettos, but while it's similiar there are certain things that are different, so that this is a European word, not African word, that is pasted on, too many people have accepted.

G: You mean you don't feel that it's applicable to the American situation?

B: Not unless you call Sutton place a ghetto, not unless you call the entire Bronx, or little Italy on Mulberry Street a ghetto. Because, if the very wealthy don't call that, although there's a certain class of people who live in Sutton Place, and therefore they are deprived too, maybe not economically deprived but they may be spiritually deprived of many things by their lack of contact with other people...shut themselves off. So that you call all of these enclaves, whether the wealthy, the middleclass like Levittown, if you are using it in the same sense that you call Harlem a ghetto, then you have ot call Levittown a lower





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(B) we used to call him Dr. Seifert? I don't think he ever really earned that <sup>degree in a</sup> ~~XXXXXX~~ college, but he was very interesting for us, but he was a great ?liberal?...I believe he worked as a carpenter, and he had this great collection of books which are now in ?Gaynor because he willed them to a man named (sounds like Earl Sweedy) who's a painter, and he gave them or sold them to the library there in Gaynor. But...go by his place...or he'd meet you on the street and he talked about these things that are going ?in now in black study courses...and right on the street. And Mr. Schonberg, I'd see him up on 135th Street around 7th Avenue all the time, at the loft...all of these things...and James Welden Johnson ...very easy to talk to...they'd stop or they'd come up to your studio..

G: What happened to Harlem since those days? Are the artists still there?

B: Well the young artists of now have the Harlem Studio Museum and they are attempting to find the same type of community or to build this feeling of community again that was once there.

G: But you feel that essentially it has been lost, has to be rebuilt?

B: That one, well, of course things go, but the young artists coming along now will find something that interests them, I hope.

G: We started to talk a little bit about the addition of color to your work, and before we end I'd like to, talk about that ...

B: Well the 64 works were in a sense, remember these photographic kind of enlargements...

G: Many of those projections had color didn't they, some had very subtle, delicate color, the smaller

B: The smaller ones, right. So it became a problem of ~~xxx~~ how to get these things up in a larger size, and that took a little experimenting <sup>G:</sup> so that those that had color, for example, would come off as black and white.

B: Yes, when they were projected, but then '67, three years later, I arrived at a way of making the smaller things larger and in color.

G: You seem to have, over <sup>the</sup> ~~A~~ period of years, ~~XXXXXX~~ simplified your forms, and integrated the concepts within your collages so that you have a very high degree of selectivity of elements, and very much of a focus on the use of symbols to convey whatever it is you wish to get over to people.

B: Well, that's true, but you notice I didn't start that way.....ideas reasonably? simple but you couldn't start that way.

end of tape 2



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

## The Museum of Modern Art

To Frances Keech cc: April Kingsley  
From Jane Fluegel  
Date March 24, 1971  
Re Author copies, Bearden catalogue

Would you send 25 copies of the catalogue (15 author copies, 10 copies for which he will be billed) to:

Carroll Greene, Jr.  
1311 Delaware Avenue, S.W.  
Washington, D.C. 20024

I believe it is traditional to send complimentary copies of the catalogue to persons mentioned in the acknowledgments. They are

Arne Ekstrom  
Cordier & Ekstrom Gallery  
978 Madison Avenue  
New York

Sam Shore  
Shorewood Publishers, Inc.  
724 Fifth Avenue  
New York City

I am not certain whether we send staff contributors to the catalogue more than one copy, but would you see that April Kingsley and Judy Godman each receive a special copy.

*Jane*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

Romare Bearden - Chronology

pg.1

*1st version*

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, mother a newspaperwoman, active in Harlem politics.

1925

Graduates from P.S. 139, New York.

1929

Graduates from Peabody High School, Pittsburgh, Pennsylvania.

1935

Graduates with B.S. degree from New York University.

1936-37

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

1940

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

1941

October-November. Included in "Contemporary Negro Art" exhibition at the McMillen Gallery, New York.  
December. Included in group exhibition of Negro artists at the Downtown Gallery, New York.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

1942

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

1944

May. Included in "New Names in American Art" exhibition at the Baltimore Museum of Art, Baltimore, Maryland.

1945

May. Is discharged from army.

June. One-man exhibition at Caresse Crosby and David Porter's G. Place Gallery, Washington, D.C.

October. One-man exhibition at the Samuel M. Kootz Gallery, New York.

Two-man exhibition at the John Devoe Gallery, Paris with Pietro Lazzari.

November-January 1946. Included in Whitney Annual, Whitney Museum of American Art, New York.

1946

March-April. One-man exhibition at the Samuel M. Kootz Gallery, New York.

December-January 1947. Included in Whitney Annual, Whitney Museum of American Art, New York.

1947

February-March. One-man exhibition at Samuel M. Kootz Gallery, New York.

1948

November. One-man exhibition at the Niveau Gallery, New York.

1950

Studies for Doctorate in Philosophy at the Sorbonne, Paris. Becomes acquainted with Brancusi, Helion, Bracque and Reichel as well as with a number of Americans then living in Paris: the poet Samuel Allen, novelists James Baldwin and Albert Murray, painters William Rivers and Paul Keene and engineer Jim Mosley.

1951

Returns from Paris to New York. Painting only intermittently.

Concentrates on song writing, joins ASCAP and has many songs published.

1954

Returns to painting, primarily on the advice of his friend Heinrich Bluecher, philosopher.

September 4. Marries Nanette Rohan.

*State Dept. Bureau*

*NYC*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

1955

October. One-man exhibition at Barone Gallery, New York.

November-January 1956. Included in Whitney Annual, Whitney Museum of American Art, New York.

1956.

Moves into present studio on Canal Street.

1960

January-February. One-man exhibition at the Michael Warren Gallery, New York.

1961

January-February. One-man exhibition at the Cordier and Warren Gallery, New York.

1963

July. Spiral Group is formed. Located initially in Bearden's studio. Concerned with the problems of Negro artists. Other members include Charles Alston, Emma Amos, Calvin Douglass, Perry Ferguson, Reginald Gammon, Alvin Hollingsworth, Felrath Hines, William Majors, Richard Mayhew, Earle Miller, Merton Simpson, Hale Woodruff and James Yeargans.

1964

Receives position (still held) as Art Director of the Harlem Cultural Council. Begins Projection series of collages on Negro themes.

October. One-man exhibition at Cordier and Ekstrom, New York.

1965

October. One-man exhibition at the Corcoran Gallery, Washington, D.C.

1966



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

grant bldgs., health center  
Air Force Museum;  
Museum for Art and  
1958; Sao Paulo, 1957; Zurich  
and Wiesbaden, N.Y.;  
Amsterdam, Paris and the  
Munich, 1956-1957;  
Düsseldorf, 1960, 1967;  
1952; Munich, 1967;  
1967; Aachen, 1967;  
for articles to *Gebrauchs-  
magazine*; *Linea Grafica*. Au-  
thorship, Architecture,  
Positions: A. Dir.,  
A. Dir., Dorland In-  
Walter Thompson, N.Y.;  
Design, Container Corp.  
d Co.

Box Pk.; h. 3740 Pio Pico St.,

ed: Phillips Acad., An-  
lowa, M.A.; Harvard Univ.,  
M.P.; Western Assn. Mus.  
Exhibited: Minneapolis Art  
B; Minnesota State Fair, 1941;  
a Bentley Gal., Minneapolis.  
Positions: Dir. Ext. Services,  
mo) Gal. FA. 1947-53; Dir.,

Designer, P. L.  
t, Conn. 06805  
which: Univ. of Chicago,  
donale: AIGA; AID; Package  
- Dir. Cl., N.Y.; St. Indst.  
more and more than 100  
Manchester and Birmingham;  
Central Hall, West-  
Paris; Int. Exp. 1937; Palais  
don: Royal Library. Stock-  
other exhibitions in Copen-  
hagen; Australia, Japan, Can-  
adited in U.S. nationally in  
colleges; many one-man ex-  
Advertising and Selling; The  
Art in Advertising; Print-  
ing, Color and Art in Advertis-  
ing; Package Design, etc., to  
clubs, Art Directors' Clubs,  
societies and others, nation-  
ally, Pratt Institute, N.Y., Par-  
ticularly, New Haven, Conn.\*

Instruction 62706; h. 2201 W.  
12704  
at Northeast Missouri State  
Colorado, M.P.A.; other  
two Moines Art Center; Uni-  
versity Society for Educa-  
tion; National Education  
Council; Minots Art Education  
and Art Center; Des Moines Art  
Museum, Omaha; Art De-  
state College. Positions: Spec-  
teacher, filmmakers, televis-  
ions and institutions; Pres-  
1949-1951, National Art Educa-  
tion and State Supervisor of

Adminstrator  
St. Brunswick, Me.  
at Harvard Col., A.B.; Harvard  
London. Member: Am-Assn.  
1946-55, Chm., 1954-55. Con-  
Quarterly. Contributing Ed., Dic-  
"The Language of Art," 1958;  
Winslow Homer At Proust Neck,  
Mus. A., Bowdoin Col., Brunswick,  
1946; Assoc. Prof., 1946-1949;  
Johnson Prof. A. & Archaeol-  
trulant: "The World of Winslow  
Curator, Winslow Homer Collection,  
1967-.

BEAMAN, RICHARD BANGROFT—Educator, Des., P.  
5719 Pitt Ave., Pittsburgh, Pa. 15222

B. Waltham, Mass., June 28, 1909. Studied: Harvard Univ., S.B.;  
Union Theological Seminary (Columbia), B.D.; grad. study, Univ. of  
California, Berkeley and at Mass. Inst. Tech., with Kores, Member:  
Assoc. A. Pittsburgh; Pittsburgh Plan for Art. Awards: Carnegie  
Inst. purchase award, 1959; Tiffany Award in Stained Glass, 1965;  
Artist of the Year, Pittsburgh A. & Crafts Center, 1969. Work: Car-  
negie Inst.; fused stained glass murals, Pittsburgh Hilton hotel; 4  
fused stained glass windows, Wayne State Univ.; fused stained glass  
windows, Presbyterian Church, E. Liverpool, Ohio, and others; paint-  
ing, Westmoreland Mus. A., Greensburg, Pa.; fused stained glass  
wall, Provident Inst. for savings, Prudential Center, Boston. Exhib-  
ited: Carnegie Int., 1958; Grand Rapids American Annual, 1961; with  
Phila., New York, and Washington Watercolor Societies; Assoc. A.  
of Pittsburgh, 1957-1961; Los Angeles & Vicinity, 1949. Author:  
"Cabinet Witch," 1949, in *South Atlantic Quarterly*. Positions: Instr.,  
A. Dept., University of Redlands (Cal.), 1939-55; Painting and His-  
tory, Carnegie Institute of Technology, Pittsburgh, Pa., at present.  
Pres., Pittsburgh Plan for Art.

BEAN, JACOB—Museum Curator  
Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York,  
N.Y. 10028

B. Stillwater, Minn., Nov. 22, 1923. Studied: Harvard Univ. Author:  
"Les Dessins Italiens de la Collection Bonnat," 1950; "One Hundred  
European Drawings in the Metropolitan Museum of Art," 1964; "Ital-  
ian Drawings in the Art Museum, Princeton University," 1966. Co-  
author: "Drawings from New York Collections I. The Italian Renais-  
sance," 1955; "Drawings from New York Collections II. The 17th Cen-  
tury in Italy," 1967. Exhibitions arranged: "Les Dessins de la Col-  
lection Baldimucci," Paris, Rome, 1959; "Dessins Romains de XVII  
Siècle," Paris, 1959; "Dessins Français de XVII Siècle," Paris, 1959.  
Positions: Chargé de Mission, Cabinet des Dessins, Musée du Louvre,  
Paris, 1957-; Assoc. Editor, *Master Drawings* magazine, 1963-;  
Curator of Drawings, Metropolitan Museum of Art, New York, N.Y. at  
present. Adjunct Professor of Fine Arts, Institute of Fine Arts, New  
York University, 1967-.

BEARD, MARION L. PATTERSON (Mrs. Francis E.)—  
Educator, P. L.

300 N. Sixth St.; h. Route 1, Vincennes, Ind. 47591  
B. Knox County, Ind., Nov. 3, 1909. Studied: Indiana State T. Col.,  
B.S.; Syracuse Univ., M.F.A. Member: Ind. Platform Assn.; Indiana  
State T. Assn.; NEA; Hoosier Salon; Hoosier Salon Patrons Assn.;  
NAWA; Indiana A. Cl.; Vincennes T. Assn.; Western AA; Nat. A.  
Edu. Assn.; Indiana A. Edu. Assn.; Indianapolis AA; Am. Assn. Univ.  
Women; Vincennes T. Fed. Awards: prizes, Hoosier Salon, 1942,  
1948; Wabash Valley A., 1948, 1950. Exhibited: AWA, 1941; NAWA,  
1943-1945, 1949, 1950, 1951; Scope A. Gal., 1948-1951; Indiana A.  
Cl., 1948; Hoosier Salon, 1942-1958; Hoosier A. Gal., 1942; Indiana  
A., 1942, 1944, 1945, 1951; Hoosier Salon traveling exh., 1945;  
Syracuse Univ., 1942 (one-man); Vincennes Fortnightly Cl., 1946  
(one-man); Ogunkit A. Center, 1954; Nelson Wilson Mem. Exh.,  
Evansville, 1955; Wabash Valley A., 1947, 1948, 1950, 1951; Lieber  
Cal., Indianapolis, Ind., one-man, 1967. Positions: Supv., Art Edu.,  
Vincennes City Sch., Vincennes, Ind., 1936-; Faculty, Adult Edu.,  
A. Dept., Vincennes Univ., Indiana Univ., 1951-; Prof. Oil Painting,  
Vincennes Univ. Edu. Center; Western AA and NAEA Membership  
Chm. for State of Indiana, 1952-53, 1953-54; Memb. Adv. Bd., So.  
Indiana Reg. Scholastic A. Exh., 1955-56; A. Cr., T., Indiana State  
T. Col., 1957-; A. Cr., T., Indiana Univ., 1960-61.

BEARDEN, ROMARE HOWARD—Painter  
357 Canal St. 10013; h. 351 W. 114th St., New York, N.Y.  
10026

B. Charlotte, N.C., Sept. 2, 1914. Studied: N.Y. Univ., B.S.; ASL.  
Awards: Am. Acad. A. & Lets. painting award, 1966; Cranbrook  
Acad. A. award, 1969. Work: MMA; MModA; Albright-Knox Gal.,  
Buffalo, N.Y.; Williams Col. Mus.; Howard Univ. Mus. Exhibited:  
WMAA, 1947-1955; Carnegie Int., 1961; MMA, 1950; MModA, 1961,  
and Homage to Dr. Martin Luther King, Jr. Exh., 1968; WMAA,  
1959; "30 Black Artists," traveling exh., 1968-1969. Co-author  
(with Carl Holty): "The Painter's Mind," 1969. Contributor to  
*Leonardo* magazine, 1969. Lectures: "The Negro in American Art,"  
Pratt Inst., Williams Col., Spelman Col., N.Y. Univ., and others.

BEASLEY, BRUCE—Sculptor

322 Lewis St., Oakland, Cal. 94607  
B. Los Angeles, Cal., May 20, 1939. Studied: Dartmouth Col.; Univ.  
California, Berkeley, B.A. Work: MModA; Los Angeles County Mus.  
California, Berkeley, B.A. University of Cal. at Los Angeles; San  
A.; Guggenheim Mus., N.Y.; University of Kansas; Marin Art Museum;  
Francisco Art Commission; Univ. of Kansas; Marin Art Museum;  
Musée d'Art Moderne, Paris, France. Exhibited: MModA, 1961,  
1962; Biennale de Paris, 1963; SFMA, Oakland A. Mus.; La Jolla A.  
Mus.; Richmond Mus. A.; Guggenheim Museum N.Y.; Univ. of Illi-  
nois.







The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

R. Bearden born Charlotte, N.C. 9/2/14 Parents Howard Bearden and Bessye Johnson Bearden

Graduated from P.S. 139 at 140th St bet. Lenox and 7th Ave. Lived at 173 W 140 St.

Graduated from Peabody H.S. Pittsburgh, Pa. Lived most of the time after graduation from public school with grandparents(mothers) in Pittsburgh. Attended Shiloh Baptist Church- Rev. Russell, pastor memories of this attend many paintings.

1935- Graduated from N.Y.U. B.S. Degree

36-37- Studied on evenings at the Art Students League with George Grosz. Bearden had been interested in cartooning and Grosz introduced him to the magic world of draftsmanship- Ingres, Holbein-Durer.

Also, was a member of the Harlem Artists Guild a group of artists who had come together to discuss common problems. At that time, WPA problems; more projection for Negro artists, etc.

Often at 306 West 141 St. Studio of Henry Bannarn and Charles Alston. Other artists in Guild and who were often at 306 were Gwendolyn Bennett, Rob't Blackburn; Frederick Coleman; Ronald Joseph; Norman Lewis; Richard Lindsay; Jacob Lawrence; O. Richard Reid; Ernest Crichlow.

The first Pres of the Guild was Aaron Douglas, next Augusta Savage.

Up to the 40s exhibited mostly in the Harlem area- Harlem Y and Harlem Workshop on 125th Lenox Ave.

1940- Took first studio at 33 West 125th St directly over Jacob Lawrence's. In building was Claude McKay, Wm Attaway

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

2.

In this period began first serious paintings on brown paper using tempera<sup>a</sup> medium. Mostly of Southern scenes.

At this time also was most friendly with Ad Bates, Wm Attaway Frank Fields(composer) Joshua Lee(composer) Archer Winsten. Ad Bates took Bearden to meet Walter Quirt(painter) Stuart Davis Alonzo Hauser(sculptor ) in first meetings with artist outside Harlem

First one-man exhibit at the loft of Ad Bates 306 W 141 St  
5/40

Important group exhibits at McMillen Gallery Nov./41 and at the Downtown Gallery Dec. 41 Both shows of Negro artists.

In 1941 moved to 243 W 125th St studio

April 1942- May 1945 U.S. Army mostly with 372nd Inf.

June 1945- One-man exhibit at the G Place Gallery run by Caresse Crosby and David Porter. Wash D.C.

Oct 1945 One man show at the Samuel J Kootz Gallery NYC.

The Passion of Christ { Oct/45 - Paris show at John Devoluy Gallery - Paris

With the Kootz Gallery to 1949 participated in this period in

several one-man shows, group shows, in Gallery and in a number of Museum group shows. { met Carl Holty, Motherwell, Gottlieb, many artists. in this period.

Still at 243 W 125st lived at 351 W 114 St, still apt there.

1950- To Paris, studio at 5 rue Fuellentine, On G.I. Bill. At Sorbonne, on G.I. Bill(Worked on Doctorate in Philosophy) Friendly

with poet Samuel Allen, painter Wm Rivers, engineer Jim Mosley,

met Albert Murray novelist. Great widening experience met many

(Paris)  
Paul Keene

European artists also.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

3.

1951 Returned from Paris. Painted only intermittently, devoting time mostly to song writing. Returned to painting on a regular basis.

1955- One-man exhibit at Barone Gallery

Showed in Whitney Annual that year.

1/60 One-man show at Michel Warren Gallery NYC

With Cordier -Ekstrom Gallery since 1961. In this real return to painting participated in numerous group shows since.

In 1963 Spiral Group organized in Bearden studio. Later club had headquarters at 143 Christopher St. Here Negro artists discussed Identity problems, etc long before these problems became as widespread.

Also became in 1964 Art Director of the Harlem Cultural Council.

Did 1966 exhibit Contemporary Art of the Am. Negro. First show in Harlem of this magnitude in many years.

1967 Co-Director with Carroll Greene of The Evolution of the Afro-American Artist 1800-1950 at the Great Hall of CCNY under auspices of Harlem C.C.- N.Y. Urban League- and City Unit.

Nov 1967 One-Man show. J.L. Hudson Gallery, Detroit

In this period was commissioned for covers by

Fortune 1/68; initial issue of Amistad; April 20th

69 N.Y. Times Magazine, Time Mag-

June 1969 The Painter's Mind with Carl Holty pub by Crown.

(1965- One-man at  
Copley Coll. Wash DC  
#  
1966-  
One-man  
Carnegie  
Int. of  
Technology  
#  
1966-  
One-man  
at  
Bundy Mts.  
Waterville  
Vermont

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

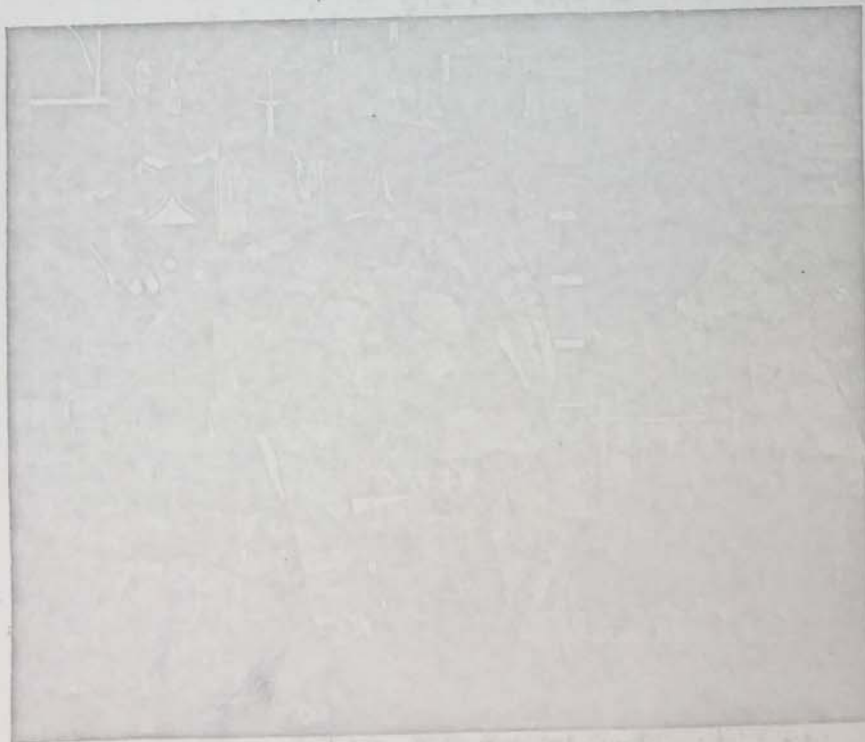
## PATCHWORK NOSTALGIA

ARTIST  
FILE

North Carolina-born Romare Bearden melds magazine clips to convey the heat and clutter of a Harlem street in "Summertime" (right). "Tomorrow I May Be Far Away" (below), named for a blues song, contrasts sharecropper squalor with vision of distant train on the horizon.



CORDIER & EKSTROM, INC.





The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

Rec'd. from Cordier-Ekman gallery - 3/66.

ROMARE BEARDEN -- BIOGRAPHY statement made: 3/64.

I WAS BORN IN CHARLOTTE, NORTH CAROLINA ON SEPTEMBER 2, 1914. I WENT TO PUBLIC SCHOOL AND HIGH SCHOOL IN NEW YORK CITY AND PITTSBURGH. I WENT TO NEW YORK UNIVERSITY AND WHILE THERE DREW FOR THE COLLEGE HUMOR MAGAZINE. I THOUGHT THAT I WOULD LIKE TO BE A CARTOONIST. EVEN THEN I SOLD SOME OF MY CARTOONS TO LEADING HUMOR MAGAZINES. AFTER I GRADUATED FROM NEW YORK UNIVERSITY I WENT TO THE ART STUDENT'S LEAGUE AND STUDIED WITH THE GREAT GERMAN ARTIST GEORGE GROSZ. HE USED TO SAY TO ME: "I WANT YOU TO OBSERVE MORE CLOSELY FOR I SEE THAT YOU HAVE BEEN DOING CARTOONS." SO I BEGAN TO DO LARGE CAREFUL STUDIES -- SAY A WHOLE PAGE OF JUST A HAND, OR AN EAR. MR. GROSZ BECAME FOND OF ME AND EVENTUALLY I BECAME MONITOR OF THE CLASS. HE INTRODUCED ME TO DRAFTSMEN LIKE INGRES, DURER, ROWLANDSON AND HOLBEIN. THE TWO YEARS WITH GROSZ WERE WONDERFUL FOR ME. AFTER THIS, I WAS ENTHUSED TO TRY AND DO SOMETHING OTHER THAN CARTOONS. I GOT A STUDIO. MINE WAS OVER THAT OF JACOB LAWRENCE'S AT 33 WEST 125th STREET. AMONG OTHER TENANTS WERE CLAUDE MCKAY AND WILLIAM ATTAWAY, BOTH NOVELISTS. HERE BEGAN ANOTHER KIND OF EDUCATION FOR ME. CLAUDE HAD TRAVELED ALL OVER THE WORLD MEETING DIFFERENT KINDS OF PEOPLE. TALKING WITH HIM ABOUT HIS EXPERIENCES WAS A REVELATION.

I TRIED AT THIS TIME TO DO A SERIES OF WORKS ON NEGRO LIFE. BILL ATTAWAY USED TO SAY TO ME: "ROMIE, WHY DON'T YOU PAINT SOMETHING YOU KNOW ABOUT?"

AROUND THIS TIME (1940) ADD BATES, THE DANCER, TOOK ME DOWNTOWN WHERE I MET SUCH ARTISTS AS WALTER QUIRT, PAUL BURLIN AND STUART DAVIS. THEY WERE ALL FRIENDLY AND HELPFUL TO ME. THEN CAME THE WAR AND I WAS IN THE ARMY.

AFTER THE WAR I HAD A SHOWING OF MY WORKS (THE SERIES ON THE SOUTH) AT CARESSE CROSBY'S "G" PLACE GALLERY IN WASHINGTON, D.C. THEN I WENT WITH SAMUEL KOOTZ AND I HAD A VERY SUCCESSFUL SHOW IN 1945 CALLED "THE PASSION OF CHRIST." MR. SAMUEL LEWISHON BECAME A COLLECTOR OF MY WORK. HE WAS A KIND AND THOUGHTFUL PERSON. ONCE HE TOLD ME: "AS YOU GO ALONG NEVER FORGET YOUR SPONTANEITY." IT WAS INTERESTING TO MEET AND TALK WITH THE ARTISTS IN THE KOOTZ GALLERY: BAZIOTES (WHOSE RECENT PASSING WAS A GREAT LOSS),

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

-2-

MOTHERWELL, GOTTLIB, HOLTY AND THE LATE BYRONE BROWNE.

I WENT TO EUROPE IN 1950. IN PARIS I FOUND A NICE STUDIO ON THE SAME LITTLE STREET WHERE CEZANNE ONCE LIVED. I WOULD NOT BELIEVE THE CONCIERGE, WHO TOLD ME THIS, UNTIL I CHECKED IT WITH A BIOGRAPHY OF CEZANNE'S LIFE. I WAS FRIENDLY WITH A LOT OF THE AMERICAN PAINTERS. AMONG THE EUROPEANS I OFTEN SAW BRANCUSI, HELION AND REICHEL. I BECAME SO ABSORBED WITH PARIS THAT I DID VERY LITTLE ACTUAL PAINTING.

WHEN I CAME BACK TO THE STATES SOME OF MY FRIENDS WHO WERE MUSICIANS WOULD OFTEN DROP BY THE STUDIO. ONE DAY FRANK FIELDS SAID TO ME: "I BET YOU COULD WRITE A SONG AND I WILL SHOW YOU HOW EASY THE STANDARD SONG FORM IS." I BECAME SO INTERESTED IN MUSIC AFTER THIS THAT I GAVE ALL MY TIME TO IT. THEN ONE DAY HEINRICH BLUCHER, THE PHILOSOPHER AND HUSBAND OF HANNAH ARENDT, ASKED ME TO COME AND SEE HIM. HE TOLD ME THAT I SHOULD START TO PAINT AGAIN, BECAUSE WHAT I WAS ENGAGED IN HAD A WAY OF BECOMING ALL ABSORBING. I TOOK HIS ADVICE: YET I HAVE NEVER REGRETTED MY SONG WRITING. IT DID SOMETHING FOR ME, ALTHOUGH I AM NOT CLEAR WHAT IT WAS.

IN 1960 AND 1961 MR. ARNE EKSTROM AND MR. MICHEL WARREN DISPLAYED MY WORKS. THEY WERE GENERALLY WELL RECEIVED.

NOW I AM ABOUT TO SHOW NEW WORKS. FROM FAR OFF SOME PEOPLE THAT I HAVE SEEN AND REMEMBERED HAVE COME INTO THE LANDSCAPE. I LET THIS HAPPEN. /SOMETIMES THE MIND REVIVES THINGS VERY CLEARLY FOR US. OFTEN YOU HAVE NO CHOICE IN DEALING WITH THIS KIND OF SENSATION, THINGS ARE JUST THERE. REALLY, ALL SORTS OF PEOPLE WANT TO LIVE AND IF YOU LET THEM THEY WILL HELP YOU. THERE ARE ROADS OUT OF THE SECRET PLACES WITHIN US ALONG WHICH WE ALL MUST MOVE AS WE GO TO TOUCH OTHERS: SO THERE ARE TRAINS AND BIRDS IN THESE LATEST WORKS, FOR THESE ARE JOURNEYING THINGS. ONLY THE CONJUR WOMAN, ALONE IN THE WOODS, SEEMS UNAFFECTED BY HER SOLITUDE; THEREFORE NO TRAIN DEFACES HER WOODS. A CONJUR WOMAN, THEY SAY, CAN CHANGE REALITY BUT FOR THE REST OF US IT IS TOO LATE. THE WORLD IS WITHOUT HER KIND OF MYSTERY NOW. IN THESE NEW WORKS OF MINE, THOUGH, I HAVE TRIED TO FOCUS SOME OF A PAST SHE KNEW; AS WELL AS LOOK AT THE LIVING PRESENT.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

-3-

A CHRONOLOGICAL RESUME OF MY EXHIBITIONS:

ONE-MAN SHOWS:

CARESSE CROSBY - "G" PLACE GALLERY, WASHINGTON, D.C. 1945

SAMUEL KOOTZ GALLERY 1945-46-47

NIVEAU GALLERY 1948

BARONE GALLERY 1955

MICHEL WARREN GALLERY 1960

CORDIER & EKSTROM GALLERY 1961

CORDIER & EKSTROM GALLERY 1964

ALSO, IN NUMEROUS GROUP SHOWS IN ALL MAJOR MUSEUMS IN  
THE U.S.A., SOUTH AMERICA AND EUROPE.





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

58-61 Purely  
Abstract

The ? me is in Cordier  
Ekstrom

62-63 started on paper

Spiral

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

1.

BIOGRAPHY

1914

Sept. 2, 1914 Born, Charlotte, North Carolina, to Richard and Bessie Johnson Bearden. Father worked in nyc-sept, mother was a newspaper  
 Date? 1925 *one of founders of Negro woman's Democratic Club. Active in Harlem Politics.* Biddle *Heath* NY  
 New York Graduated from Public School 139, at 140th St. between 7th and Lenox Avenues, N.Y.

1929

Pittsburgh, Pennsylvania

Graduated from Peabody High School, Pittsburgh, P.A.

&gt; how long lived with grandparents

&gt; 1934 article in opportunity

1935

New York

Graduated from New York University, N.Y. with a Bachelor of Science degree,

1936-1937

New York

Studied at the Art Students League, N.Y. with George Grosz as instructor.

any other teachers? what classes? Fellow students remembered a of note? life long + pte.  
 fellow Tony Smith, Paul  
 students Israhkan



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

(1936-1937)

entd

New York

The "306" group  
was made up of  
some of the AAG?

were these  
people  
not  
part of  
306?

plus Aaron  
Douglas,  
Augusta  
Savage,  
& O. Richard Reid  
ptr.

Bearden became ~~closely~~ <sup>association</sup> associated with  
the "306 Group", an informal organi-  
zation of artists living in Harlem  
who ~~gathered~~ <sup>meeting</sup> at the studios of artists  
Henry Bannarn and Charles Alston  
at 306 W. 141 St.

Other artists in the group ~~included~~ <sup>are</sup>  
Gwendolyn Bennett, Robert Blackburn,  
Ernest Crichlow, Frederick Coleman,  
Ronald Joseph, Norman Lewis, ~~Richard~~  
Lindsav, Jacob Lawrence, Francisco  
Lord, and O. Richard Reid. <sup>Aaron Douglas  
+ Augusta Savage</sup>

Most of these artists were also members  
of the Harlem Artists Guild, ~~probably~~ <sup>a former</sup>  
the largest organization of Negro  
artists ~~until that time~~. ~~The Guild was~~  
~~most~~ active during the mid 30's, until

the outbreak of World War II. The ~~first~~  
~~president~~ of the Guild was Aaron Douglas  
he was followed by the sculptor Augusta  
Savage.

only to 1937?  
What happened in 38 & 39?

~~Participates~~  
Showed in several exhibits at the Harlem  
YWCA and the Harlem Art Workshop on 125  
St. and Lenox Avenue.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

1940

(New York)

Took a studio at 33 W. 125 St., directly over the one of Jacob Lawrence. Poet and novelist Claude McKay had a studio in front of Bearden and was a great inspiration to both Bearden and Lawrence in the widening of their horizons.

Bearden continued close friendship with Charles Alston. Was also most friendly with Add Bates, William Attaway, the late Frank Fields, composer, and Joshua Lee, composer.

Bates took Bearden downtown to meet a number of artists: the late Stuart Davis, the late Walter Quirt, the late Paul Burlin, Alonzo Hauser, and Manuel Teleqian were among those he became well acquainted with.

+ Beaker  
Winston  
who?

Began first series pgs, tempura on brown paper. Mostly of Southern scenes.

1940?

(May, 1940)

(New York)

May.

Bearden had his first one-man show, at the studio of Add Bates, 306 W. 141 St.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

1941

October? November?

(October 1941) (New York)

Appeared in a group show of Negro Artists at the McMillan Gallery.

(Contemporary Negro Art, McMillan Inc.)

~~Houston Texas~~ ? N.Y.?

December

(December, 1941) (New York)

Appeared in a group show of Negro artists at the Downtown Gallery.

1941

(New York)

Moved from 33 W. 125th St. to studio at 243 W. 125 St.

when got place on Canal St.?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

April, 1942-

Served in U.S. Army, 372nd Infantry.

May, 1945

*Discharge date? Painted during that time?  
Did you get into the Army Art Project?  
one man show at St. Place  
Gallery.*

*Fels 1944  
May 1944*

*1944 May*  
New Names in American Art, Baltimore

Museum of Art, Baltimore, Maryland

(June, 1945)

(Washington, D.C.)

*1945 June Discharged*  
One-man exhibition at the G. Place  
Wash D.C.  
Gallery of Caresse Crosby and David  
Porter. *Wash D.C.*

*much started  
Jan 1945 -46*

*mitted*

*"Seventh Annual South Eastern Circuit's  
Exhibition of Negro Artist Comes of Age, Traveling Show  
who put this on?  
Clematis Florida, Clematis Art Mus.  
John Davis Hatch & Locke, Albany*

October, 1945

New York

*October "The Passion of Christ"*  
One-man show at the Samuel Kootz  
Gallery.

October, 1945

Paris, France

*Passion of Sgt. R. B.*, John  
Devoluy

Gallery, rue Furstenburg, along with  
Pietro Lazzari.

1945-1949

New York

*One man - 2 men show  
Sept. 1946 -*

*delete? was many?  
Several one-man exhibits at the Kootz  
Gallery. \* meets Carl Hatty, Robert Mertonwell, Adolph  
Lottels, Wm. B. Sargotes*

*keeper friends  
me.  
Whitney Annual, Whitney Museum of American Art, New York*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

1945-1949

State Dept. Traveling Shows of American Artists to Europe and South America

*how many?*

*Better + etc from his idios! It's really shows*

1945-1949

U.S., Europe, South America

Participated in numerous group showings, among them Whitney Annuals 1945/1946, and State Department Traveling Shows of American Artists in Europe and South America. His works were shown in most leading museums in the U.S.

*look mag article*

*omitted*

*State Dept Bought the Collection* *had to sell them*

1946

Whitney Annual, Whitney Museum of American Art, New York

*group*

Jan. 1947

*Feb. March 1947*

La Tausea Art Competition, New York

*one man show at Sam Kootz*

*win?*

*Group*

Oct. 1948

Barnett Aden Gallery, Washington, D.C.

*Group*

November, 1948

New York

One-man exhibit at the Niveau Gallery.



*Sony  
Mr. Morris*

*let 47 + 51*

*Kingcooshi*

*Mrs. Conlan*

*652-6752*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

50-

(Paris.)

*for Doctrines in Philosophy*  
Studied at the Sorbonne, <sup>Paris</sup> under the G.I. Bill. In Paris Bearden became acquainted with a number of European artists, through letters of introduction from his dealer Samuel Kootz and his friend Carl Holty, including Brancusi, Helion, Braque, and Reichel. He also became acquainted with a number of Americans in Paris under circumstances similar to his own: poet Samuel Allen, painters Paul Keene and William Rivers, novelists James Baldwin and Albert Murray, and engineer Jim Mosley were special friends.

*FMI only  
Paint much there  
am works  
sell them.*

December

1950

(New York)

*March-May 24 April 30*

*5 pgs  
American Painters  
Bender  
mitted for large  
staff*

*Did win prize?*

Took part in a national competitive exhibition entitled American Painting Today, at the Metropolitan Museum of Art.

*Jan 15, 1951  
Art News Vol 49 #4 Sum '50  
8515  
sponsored by Life Mag*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

5.

1150  
1951

(New York)

many songs  
published  
See Bearden  
Bullseye

when stopped song writing  
when started  
ptg

only

Returned from Paris.

Painted only intermittently, and devoted a great deal of time to song writing, along with Larry Douglas, Fred Norman and David Ellis. Eventually became a member of ASCAP.

(One day his friend, the philosopher Heinrich Bluecher, advised Bearden that the continued pursuit of song-writing would be to the detriment of his painting. Returned to painting religiously, especially following his marriage.

1954 - Got back into ptg.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

September 4, 1954 New York

*missed*  
Married Nanette Rohan.

*any children?*  
*no*

1955

*November - Jan 56*

Whitney Annual, Whitney Museum of American Art, New York

*month?*  
1955

*October?*

Barone Gallery, New York

*one man exhibit*

*month?*

1955

*missed*  
Philadelphia

Pennsylvania

Shown in Pyramid Club Annual. *Phil. Pa.*

*what is it? & are you a member?*

*also have reference to 1960 for this*  
*out*

1956

*Loft on Canal St.*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

*Jan-  
Feb.*

1960

*for man*  
Michel Warren Gallery, New York

1961

*one man*  
Cordier and Warren Gallery, New York

July, 1963

*(New York)*

*how long  
in history  
to present?*

*66 based*

Spiral Group formed at Bearden's Studio.

Spiral concerned itself with the problems of the Negro artist and his relevance in the continuing struggle for freedom, the nature of his identity

in relation to his heritage and his own consciousness, and his relation to his craft. Norman Lewis was Spiral's first chairman. Other members were Charles Alson, Emma Amos, Calvin Douglass, Perry Ferguson, Reginald Gammon, Alvin Hollingsworth, Felrath Hines, William Majors, Richard Mayhew, Earle Miller, Merton Simpson, Hale Woodruff and James Yeargans.

*delatins?*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

1964

Appointed Art Director of The Harlem Cultural Council.  
*Still have position?*

1964

New York,  
Madison, N.J.

*October*  
Had one-man exhibition at Cordier-  
Ekstrom Gallery, and was part of a  
~~Dickenson~~

*missed?*

1964

*omitted*

Morris County Tercentenary Committee Exhibition,  
Farleigh Dickenson University, Madison, New Jersey (group)



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

1965

Washington, D.C.,  
New York

One-man show at Corcoran Gallery.

Member of group exhibit, Spiral Gallery  
N.Y.

omitted  
need month

May 15  
June 5/65 SP

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

1966 Pittsburgh, Pennsylvania One-man show at Carnegie Institute of  
New York Technology, Pittsburgh, Pennsylvania

1966 Contemporary Urban Vision, New School for Social  
Research, New York (group)

1966 National Institute of Arts and Letters, New York  
The Negro In American Art, UCLA Art Gallery, Los  
Angeles.

one-man exhibit

1967 Bundy Art Gallery, Waites, Vermont

Sejman 66

Director of Contemporary Art of the American  
Negro exhibition, Harlem, N.Y.

took part in it too



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

New York,

Detroit, Los Angeles,

Had two one-man shows, one at the  
Cordier-Ekstrom Gallery, and one at  
the J.L. Hudson Gallery in Detroit,  
Michigan..

Designed the cover for the September  
issue of radio station WBAI's monthly  
folio.

1967

The Portrayal of the Negro in American Painting,

Forum Gallery, New York

The Evolution of Afro-American Artists: 1800-1850,

City College of New York, New York, (exhibit co-directed  
by Bearden).

Protest and Hope, New School of Social Research,

New York

Oct 24 - Dec 2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

1968

Cover, Fortune Magazine, January  
Poster from Fortune Magazine cover by Poster Originals,  
New York

*Post Students League Sept 16 - May 28*

1968

Warsaw, Poland

Sofia, Bulgaria

Atlanta, Georgia

Albany, New York

Appeared in international poster  
exhibitions in Poland and Bulgaria.

One-man exhibitions at Spellman College

Retrospective, Albany Museum of the

State University of New York

*8 Not 25-Dec 22*

1968

International Biennale of Posters, Warsaw, 1968

② International Exhibition of Posters, Sofia, Bulgaria, 1968

Thirty Black Artists, Minneapolis Institute of Arts,  
Minneapolis, 1968.

Invisible Americans--Black Artists of the 30's, Harlem

Studio Museum, New York, 1968

One Print One Painting, Visual Arts Gallery, New York, 1969

*Some fine posters as is out*

*Jan 23 - Feb 9, 1969*

Poster: Martin Luther King, "I have seen  
the mountaintop." Mrs. Vera List, May

*Oct - Nov 1968*  
1969

Homage to Martin Luther King, Museum of Modern Art,  
New York



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

1969 Dec. 687  
*2 into p. this is the February show*

One-man shows at the Williams College Museum, Williamstown, Massachusetts

1969

Cover, Tuesday Magazine, February

Cover, Afro-American Artists Since 1950, Brooklyn College, April *Dennis Spent*

Cover, New York Times Magazine, April 20

Poster, Board of Missions United Methodist Church,

April 1969

New Acquisitions, Whitney Museum of American Art,

New York

*April 28 - June 29*  
*April 18 - May 29*

*New School Show*

May 1969

*IBM*  
*Crosscurrents USA*  
 Project Outreach, Detroit Museum, Detroit, Michigan

*2-30*  
 June 1969

20th Century American, J.L. Hudson Gallery, Detroit, Michigan

*June.*

*The Painter's Mind*

*co-authored & Carl Baltz published by Crown.*

*June 18 - Oct 5*  
 1969

The First Generation, Museum of Modern Art, New York

Sept. 1969

*Dec 6 - Feb 1*

Contemporary American Painting, Whitney Museum, New York

1969

Sixth Biennial Regional Art Exhibit, The Galleries Cranbrook Academy of Art, Bloomfield Hills, Michigan

1969

Inaugural Exhibition, New School Graduate Center, New School for Social Research, New York

*10 - Nov 30*  
 Oct. 1969

Posters by Artists, Finch College Museum, New York

Oct. 1969

Centennial Exhibition, Lincoln University, Pennsylvania

*6-20*  
 Nov. 1969

Ten Afro-American Artists, Mount Holyoke College, South Hadley, Massachusetts

*Dec 1969*

Iowa

*one-man show at the* Museum of the State University of Iowa

*Dec.*

*Whitney annual*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

1969

Jan 1970 Taught 5 weeks  
Williams College  
Williamstown Mass  
Feb. 1970 1 Man C+E

Portfolios:

Contemporary Art of Afro-Americans, Friendship Press,  
New York, 1969

Portfolio of Works by Black Artists, Sherwood Press,  
New York 1969

70 May <sup>Ad</sup> ~~University of Delaware~~ <sup>Wilmington Delaware</sup> ~~Delaware~~ <sup>be</sup>

7 July - Lamp Black Boston

December - She C+E Ekstern

June 1970 Received Luggenhen  
Grant to write book  
on the History.  
of Afro American art.

~~mutted~~  
Sept. Butler Mus. of Art. <sup>Annual</sup> Youngstown  
Ohio. group exhib.

slabby AFA Travelling Show Bobo Lakes.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

1970

May

Cover, Amistad Magazine, Initial issue, February 1970

1830-1955

*franklin d. roosevelt*  
*1941*  
*same*  
*cover*  
*interior 1968*

World at Work/An Exhibition of Paintings & Drawings,  
commissioned by Fortune, sponsored by American Federation  
of Artists

1960

Pyramid Club Annual, Philadelphia, Pennsylvania

*2 problems*

*Time MAG cover 1969*  
*Children*

*Jan 18 @ Phil Art Alliance*  
*c. Carl Holty*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

BEARDEN Chronology 11/30/70

Pg. 1

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, mother a newspaperwoman active in Harlem politics. *President of Negro Women's Democratic Assoc.*

1925

Graduates from P.S. 139, New York.

1929

Graduates from Peabody High School, Pittsburgh, Pennsylvania.

1935

Graduates with B. S. degree from New York University. *Works as a*  
*int.* ~~Concentrates on~~  
~~drawing cartoons at this time.~~

1936-37

Studies life-drawing and painting with George Grosz at the Art Students League, New York. Tony Smith is fellow student. ~~Becomes a member of~~ *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 street. Group includes Gwendolyn Bennett, Robert Blackburn, Ernest Crichlow, Frederick Coleman, Ronald Joseph, Norman Lewis, Richard Lindsay, Jacob Lawrence, Francisco Lord, O. Richard Reid, Aaron Douglas and Augusts Savage. Most of these artists are also members of the Harlem Artists Guild, a formal organization of Negro artists active during the mid-thirties until the outbreak of World War II.

Early figurative paintings are included in several exhibitions at the Harlem

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

YWCA and the Harlem Art Workshop.

1938. Works for the YWCA and the Harlem Art Workshop as case studies.

1940

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

May. First one-man exhibition at studio of Ad Bates in Harlem. Early student works are shown.

1941

(1941)  
October 16-November 7. "The Visitation" and "Woman Picking Cotton" are included in exhibition "Contemporary Negro Art" at McMillen Inc, New York.  
December 9-January 3. "The Bridge (1937)" shown in "American Negro Art" exhibition at The Downtown Gallery, New York.

1942

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

1943

(1942)  
January. "Factory Workers" is included in Dallas Museum of Fine Arts exhibition of paintings commissioned for Fortune, Life, and Time.  
January 5-30. "Sharecroppers" included in "Paintings, Sculpture by American Negro Artists" at The Institute of Modern Art, Boston and at the Smith College Museum of Art, Northampton, Massachusetts.

1944

February 13-March 3. One-man exhibition, "Ten Hieroglyphic Paintings" by Sgt. Bearden.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.4

at G Place Gallery, Washington, D.C., *organized by Constance Crowley + David Porter!*  
 May. Included in "New Names in American Art" exhibition at the Baltimore Museum of Art. *then moves to*  
 June 13-July 4. "The Lovers" included in "New Names in American Art" exhibition at G Place Gallery.

1945

January 3-February 11. Included in "The Negro Artist Comes of Age" exhibition at the Albany Institute of History and Art, Albany, New York; "After Church", "Baptism", and "Factory Workers" are included. *(1941)*

May. Discharged from army, 4<sup>th</sup> Sargent.

June. One-man exhibition of works from "The Passion of Christ" shown at G Place Gallery, Wash DC. *Series*

October 8-27. ~~First~~ One-man exhibition at Samuel M. Kootz Gallery, New York; works from "The Passion of Christ" are shown. *galleries*

October 19-November 21. Two-man exhibition, with Pietro Lazzari, at Galerie John Devoluy, Paris. Works from "The Passion of Christ" are shown.

November 27-January 10. "Madonna and Child" is included in "Annual Exhibition of Contemporary American Painting", Whitney Museum of American Art, New York.

December 17. "He Is Arisen" is acquired by The Museum of Modern Art; first *milestone* museum purchased by *MoMA*.

1946

January 9-February 2. Included in "Modern Religious Paintings" exhibition at Durand-Ruel Galleries, New York; "The Annunciation" is shown. *Resume case working 5'49*

January 27-February 10. "Christ Healing the Sick" is included in "Contemporary American Painting" exhibition at the Clearwater Art Museum, Clearwater, Florida. *- date ?*

February 5-March 13. "The Bull Bellowed Like Two Centuries" is included in "American Sculpture, Watercolors and Drawings" exhibition at the Whitney Museum of American Art. *March 4-23*

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

September 4-28. "Autumn Song" and "This Year's Grain" included in "In The Sun" exhibition at the Samuel M. Kootz Gallery. *- date ?*

*add Big top exhib.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

(1946 cont'd)

December 10-January 16. "Some Drink! Some Drink!" is included in "Annual Exhibition of Contemporary American Painting" at the Whitney Museum of American Art.

*Works intermittently as a case worker in NYC Dept of Social Services until 1949.*

1946-47

Included in two exhibitions of works owned by the United States Department of State shown in Prague and Haiti.

1947

January. Included in La Tausca Art Competition exhibition, New York.

February 24-March 15. One-man exhibition at the Samuel M. Kootz Gallery of paintings inspired by Rabelais' "Gargantua and Pantagruel."

"Around, Around", "Interior", "Blue Note", "The Drinkers" and "The Fox Hunt" included in "Introduction a la Peinture Moderne Americaine" exhibition at Galerie Maeght, Paris, sponsored by the United States Information Services in which works by Baziotes, Browne, Gottlieb, Holty and Motherwell also shown. November 6-January 11. ("The Soul Never Dwells in a Dry Place" included in the Fifty-Eighth Annual Exhibition of American Painting and Sculpture prize winners, "Abstract and Surrealist American Art, at The Art Institute of Chicago.

1948

"Women With an Oracle" (1947) included in "Women: A Collaboration of Artists and Writers" published by Samuel M. Kootz Editions, New York; accompanying text by William Carlos Williams.

October 17-November 30. "The Annunciation" (1947) included in "Contemporary Religious Paintings" exhibiton at The Barnett Aden Gallery, Washington D.C, sponsored by The Catholic Interracial Council of Washington.

November 9-25. First one-man exhibition, "The Illiad", at Niveau Gallery, New York.

*! spelling*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

1950

Studies for Ph.D. at Sorbonne, Paris. Becomes acquainted with Brancusi, Helion, Braque, Reichel and many Americans then living in Paris: poet Samuel Allen, novelists James Baldwin and Albert Murray, painters William Rivers and Paul Keene, and engineer Jim Mosley. *Travels to Nice, Florence, Rome + Venice. Date*  
 December 8-February 25. "Woman with a Bird" included in "American Painting Today-1950" exhibition at The Metropolitan Museum of Art, New York.

1951

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

1952 Resumes working for NYC Dept. of Social Services as a Caseworker. Works mainly with youths in NYC.

1954

September 4. Marries Nanette Rohan.

Returns to painting; style becomes increasingly more abstract.

~~also mentioned in at Kootenai College~~  
*at Whiting*

*adding  
 Heiner  
 Blücher*

1955

*(1952)*  
 "Factory Workers" included in "World at Work" exhibition of paintings and drawings commissioned by Fortune, sponsored by the American Federation of Arts, October 31-November 24. ~~First~~ one-man exhibition at Barone Gallery, New York.  
 November 9-January 8. "John at Patmos" included in "Annual Exhibition of Contemporary American Painting" at the Whitney Museum of American Art.

*opening at  
 the Pitt Club  
 of Chicago*

1956

Moves into present studio on Canal Street in NYC.

July 1-31. "Golden River" and "Repose" included in "Eight New York Painters" exhibiton at the University of Michigan Museum of Art, selected by Hale Woodruff.

October 26-November 26. "The Oracle" included in "Second Annual Fall Review of Paintings and Sculpture: 1956" at the Pyramid Club, Philadelphia.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

1958

*now almost exclusively*  
Paintings ~~now often completely~~ non-objective.

1960

January 20-February 19. ~~First~~ one-man exhibition at Michel Warren Gallery, New York;  
~~Abstract paintings shown.~~

*Be Non figurative*

1961

April 6-April 25. ~~First~~ one-man exhibition at Cordier & Warren Gallery, New York;  
continues to show ~~abstract~~ *non-objective* paintings.

Begins to re-introduce figurative elements in paintings.

October 27-January 7. ("Golden Day" (1960) included in "The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture", at the Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.

1963

July. Spiral Group is formed. Located initially in Bearden's studio. Concerned with the problems of Negro artists. Other members include Charles Alston, Emma Amos, Calvin Douglass, Perry Ferguson, Reginald Gammon, Alvin Hollingsworth, Felrath Hines, William Majors, Richard Mayhew, Earle Miller, Nerton Simpson, Hale Woodruff and James Yeargens. Begins collages on Negro themes as an idea for a composite Spiral Group project.

*creating outgrowth*

1964

*Appointed to*

Receives position (still held) as Art Director of Harlem Cultural Council.

Spring. Collages seen by ~~Mr.~~ *some* Ekstrom, and further works in this (vein) are encouraged.

Summer. Begins "Projections" series of collages, intended for photo-enlargement.

October 6-24. First one-man exhibition at Cordier & Ekstrom, Inc, New York. Shows "Projections" series of collages, *and the photo enlargements of them.*

October 20-November 20. "Movement One" (1963, collage) and "Other Mysteries" (1964)

*ask for install shots*

*1/ this out*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

1958

*now almost exclusively*  
Paintings ~~now often completely~~ non-objective.

1960

January 20-February 19. ~~First~~ one-man exhibition at Michel Warren Gallery, New York;

*Abstract paintings shown.*  
*Be Non figurative*

1961

April 6-April 25. ~~First~~ one-man exhibition at Cordier & Warren Gallery, New York; continues to show ~~abstract~~ *non-objective* paintings.

Begins to re-introduce figurative elements in paintings.

October 27-January 7. ("Golden Day" (1960) included in "The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture", at the Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania.

1963

July. Spiral Group is formed. Located initially in Bearden's studio. Concerned with the problems of Negro artists. Other members include Charles Alston, Emma Amos, Calvin Douglass, Perry Ferguson, Reginald Gammon, Alvin Hollingsworth, Felrath Hines, William Majors, Richard Mayhew, Earle Miller, Nerton Simpson, Hale Woodruff and James Yeargens. Begins collages on Negro themes as an idea for a composite Spiral Group project.

*creating outgrowth*

1964

*Appointed to*

Receives position (still held) as Art Director of Harlem Cultural Council.

Spring. Collages seen by ~~Mr.~~ *one* Ekstrom, and further works in this (vein) are encouraged.

Summer. Begins "Projections" series of collages, intended for photo-enlargement.

October 6-24. First one-man exhibition at Cordier & Ekstrom, Inc, New York. Shows "Projections" series of collages, *and the photo enlargements of them.*

October 20-November 20. "Movement One" (1963, collage) and "Other Mysteries" (1964)

*ask for install shots*

*this out*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

included in "...Some Negro Artists" exhibition sponsored by Morris County Tercentenary Committee at Fairleigh Dickenson University Art Gallery, Madison, New Jersey.

*Works exclusively in the collage technique for now on.*

1965

March 3-7. "Burial" included in "Contemporary Negro Art" exhibition in "Creativity and the Negro", Rockford College Festival of the Arts, Rockford, Illinois.

May 14-June 5. ("Conjur Woman") included in "First Group Showing (works in black & white)" at Spiral Gallery, New York.

May 16-29. ("Fiddler", "Two Women in a Courtyard", and "Alice in Wonderland") included in "Festival of Arts" exhibition at Temple Emanu-el, Yonkers, New York

October 1-31. One-man exhibition at Corcoran Gallery, Washington D.C.

October 11-22. ("City of Brass") included in "New York University Art Alumni Exhibition", New York.

1966

*Ends employment with N.Y.C. Dept of Social Services.*

January 25-February 24. ("Spring Way") (1964) and ("The Dove") (1964) included in "Contemporary Urban Visions" exhibition at Wollman Hall, New School Art Center, New York.

March 4-March 27. Four collages entitled "Panel on Southern Theme" included in "An Exhibition of Contemporary Painting, Sculpture and Graphic Art" in The National Institute of Arts and Letters, Academy Art Gallery, New York.

May 25. Receives Grant in Art from The National Institute of Arts and Letters.

May 25-June 26. Ten collages included in "Exhibition of work by Newly Elected Members and Recipients of Honors and Awards" in The American Academy of Arts and Letters and The National Institute of Arts and Letters, Academy Art Gallery, New York.

*date + mes word*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

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

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

1967

*Sept 26 - Oct 6*

"The Dove" is included in "The Portrayal of the Negro in American Painting" exhibition at Forum Gallery, New York.

April 12-May 29. "Six Panels on a Southern Theme" shown in Bundy Art Gallery, Waitsfield, Vermont.

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

November 8-30. First one-man exhibition, "Romare Bearden: Recent Works" at the J.L. Hudson Gallery, Detroit.

October 16-November 5. 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.

October 24-December 2. Included in "Protest and Hope" exhibition at New School of Social Research, New York.

*Call again*

*what write?*

1968

Included in "Eleventh International Biennale of Posters", Warsaw, Poland.

Included in International Exhibition of Posters, Sofia, Bulgaria.

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

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

October 17-November 24. "Tomorrow I May Be Free" (1967), "Family" (1967), and "Palm Sunday Procession" (1967) included in "Thirty Contemporary Black Artists" exhibition at The Minneapolis Institute of Arts, Minnesota. *his 2nd year*

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

November 19-January 5. Included in "Invisible Americans: Black Artists of the 1930s" exhibition at The Studio Museum in Harlem, New York.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

1969

- Feb 7-26*  
*March 15-June 22*  
*March 1969*  
*June 70*  
*Ms White*
- One-man exhibition at Williams College Museum, Williamstown, Mass.  
 April 15-June 22. Included in Recent Acquisitions exhibition at the Whitney Museum of American Art, New York; *Eastern Barn 1968*  
 April 25-June 8. "Carolina Morning" (1969), and "Circe" (1968) included in "Inaugural Exhibition" at the New School Art Center, New York.  
 May. Included in "Crosscurrents USA" exhibition in the Detroit Museum, Michigan.  
 June. *organized project outreach*  
 June. The Painter's Mind is published by Crown Publishing Company; Carl Holty is co-author.  
 June 2-30. "The Fiddler" is included in "Twentieth Century American Painting & Watercolors" exhibition at J.L. Hudson Gallery, Detroit.  
 June 18-October 5. "The Silent Valley of Sunrise" (1959) is included in "The New American Painting & Sculpture: The First Generation" exhibition at The Museum of Modern Art.  
 September. Included in "Sixth Biennial Regional Art Exhibit" at Cranbrook Academy of Art, Bloomfield Hills, Michigan.  
 October. Included in "Black Arts Festival" at Lincoln University, Lincoln, Pennsylvania.  
 October 16-November 30. Included in "Posters By Artists" exhibition at Finch College Museum of Art, New York.  
 November 6-26. "Carolina Morning" (1969) and "Circe Preparing a Banquet for Ulysses" (1968) included in "Ten Afro-American Artists" exhibition, sponsored by the Mount Holyoke Friends of Art, at Dwight Art Memorial, Mount Holyoke College, South Hadley Massachusetts.  
 December. One-man exhibition at the Museum of the State University of Iowa.  
 December 3-31. "Mauritius" (1967) included in "Blocked Metaphors" exhibition at Cordier & Ekstrom Inc.  
 December 16-February 1. "Interior With Profiles" included in "1969 Annual Exhibition of Contemporary American Painting", Whitney Museum of American Art, New York.

*Dr. Luren Gross,*  
*sponsored by National Endowment for the Arts, Ames Society for the Arts, Ames Iowa*  
*and organized by*  
*Port/Herm*  
*Medland*  
*Jackson*  
*Adrian*  
*Portia*  
*Battle Creek*  
*Orvoso*  
*Magnette*  
*Truman*  
*at*  
*MT. Clemens*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

BEARDEN Chronology

Pg. 10

1970

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

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

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

February 11-March 7. One-man exhibition at Cordier & Ekstrom Inc.

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

May 19-June 23. "Circe Preparing a Banquet for Ulysses" (1968) and "Serenade" (1968) included in "Afro-American Artists, New York and Boston" exhibition at the Museum of Contemporary Arts, Boston.

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

December 3- January 16. "Patchwork Quilt" (1970) included in "She" exhibition at Cordier & Ekstrom Inc.

Aug 17-20  
one-man  
exhibit at  
Frisch Park  
Gallery  
Pittsfield  
Mass.

*Seneca course in Afro American  
Artists he is Artist in Residence*

*friendship John Simon Memorial*

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	958.4

BEARDEN Chronology

Pg. 10

1970

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

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

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

February 11-March 7. One-man exhibition at Cordier & Ekstrom Inc.

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

May 19-June 23. "Circe Preparing a Banquet for Ulysses" (1968) and "Serenade" (1968) included in "Afro-American Artists, New York and Boston" exhibition at the Museum of Contemporary Arts, Boston.

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

December 3- January 16. "Patchwork Quilt" (1970) included in "She" exhibition at Cordier & Ekstrom Inc.

One 17-20  
one man  
exhibits at  
Friedrichs  
Gallery  
Pittsburgh  
Mass.

Survey course in Afro American  
Artists he is Artist in Residence

John Simon Memorial  
Fellowship



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

8/16 OPTIMA, FL. LFT.  
RAG RT. TO 18 PICAS  
MAXIMUM

Romare Bearden: The Prevalence of Ritual

THIS LINE ONLY 10/12 OPTIMA caps  
ONE LINE FL. LFT. BOLD

An essay by Carroll Greene

caps  
ONE LINE FL. LFT.

ONE LINE  
#

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

( ) ~~\_\_\_\_\_~~

( )

☐ <sup>in talking</sup> Of his art, Bearden comments, "I am trying to explore, in terms of the particulars of the life I know best, those things common to all cultures."

His appreciation of an astonishing array of artists spans the continents and centuries and undergirds his mature oeuvre with a range of aesthetic allusions brilliantly absorbed into his own highly assured personal style. His goal consistently has been to create a universal art in a contemporary medium while remaining true to his particular cultural heritage and experience.

( )

☐ Bearden possesses the remarkable ability to embrace a theme and unrelentingly exploit its plastic, visual, and structural potential to his own satisfaction. Then, when satisfied, he gracefully moves on to new ground. Soon after his return from the U.S. Army in 1945, he had his first one-man show in a New York gallery, the Samuel M. Kootz Gallery. His semi-abstract paintings created for that show on the theme The Passion of Christ symbolically represented the sufferings of all men. Inspired by the Spanish poet García Lorca, he

CONTINUED

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

2

became preoccupied in the next year with the theme of death in an impressive series<sup>1</sup><sub>M</sub> considerably more abstract<sup>1</sup><sub>M</sub> on bullfighters. During the early 1950s, Bearden painted intermittently. For nearly a year, he lived in Paris broadening his association with European, African, and American artists and writers. By the mid-50s, his style had become increasingly abstract, and before the end of the decade, his painting was largely non-objective. Yet, by 1961, as abstract expressionism carried the day, Bearden had already begun to reintroduce figurative elements in his paintings, although his one-man show at Cordier & Warren that year included only his abstract works. He was, in fact, much admired and respected at this time as a skilled abstractionist.

( )

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

( )

The themes of those collage Projections, however, found

CONTINUED



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

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

- ☐ In his collages of the 1960s, the images from Bearden's fertile memory were endowed with poignant emotion <sup>as they were set forth on his canvases</sup> in a free associational manner, <sup>but as they developed, the statement became</sup> The collages were prolific, immediate, <sup>more and more</sup> and compelling, steeped in <sup>folklore</sup> myth and history, and as contemporary as <sup>today</sup> Lenox Avenue today. Originally small in size and subtly colored, they were "projected," that is, blown up in black and white photographic murals. These forceful works, infused as they were with "memories and experiences," displaced Bearden's <sup>non-objective painting</sup> abstract painting as suddenly and abruptly as America's erstwhile "invisible" people had moved into center stage. Projections was the theme of Bearden's one-man show at Cordier & Ekstrom in 1964. It was a startling success.

- ☐ When asked why he departed from abstract painting and chose the collage, Bearden said simply, "You can't always do things the same way." In fact he has been attempting to create an oeuvre in keeping with the restless modern sensibility, <sup>exhibiting</sup> offering spontaneity and the element of

CONTINUED

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

4

surprise. "Man's patience," he says, quoting the French poet Paul Valéry, "is destroyed by the machine." Bearden uses elements of the film documentary, allowing a projection of his images "right up front" to create a feeling of immediacy in his viewer. In short, Bearden's projections, with their haunting eyes and contorted physiognomies, are nothing short of visual confrontation.

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

☐ If anguish is <sup>some of</sup> usually present in his collages, it is there because anguish is very much a part of the human condition. Anguish is as much a part of the "innerness" of the black experience as piety is

CONTINUED



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

5

part of a nun's. But in Bearden's collages there is also folklore<sup>1</sup> rural Southern style, with allusions to both American and African origins<sup>1</sup> that includes spirituals and jazz, card-playing nights and church-going Sundays, family meals and blue Mondays, set against lush Southern landscape and bleak Northern slums. Thematically, Bearden's work since 1964 is often analogous to that of Brueghel. Technically, it is influenced by Mondrian, as is evident in his interlocking rectangular relationships, and also by such older Dutch masters as de Hooch and Terborch. His forms and distortions owe much to African sculpture.

- ☐ Bearden continues to explore the inter-relatedness of apparently unrelated things<sup>1</sup>—a fragment of patterned linoleum becomes a human arm, moss becomes someone's hair, Southern cabins are telescoped through the windows of decaying urban tenements, and the eyes of a cat become those of the conjur woman. Bearden has never maintained a photographic file nor does he use one. He uses pictures from newspapers and magazines which he skillfully frees from their sources and fashions to the needs of his collages. "Seldom have I used actual faces," states Bearden. "Most of my faces are fragments from different things," frequently African masks, usually varying in scale, and pasted together in a unified whole. Here is a master not only of structure but also of harmony and its achievement out of apparent disharmony. Sometimes a white hand will be attached to

CONTINUED

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

a black body: Bearden is not interested in the hand or the separate element as such, for essentially his concern is with the metaphoric use of the disparate elements, that is, the handness of hands and their aesthetic positioning within the construct of the collage. Bearden juxtaposes elements in order to lend emphasis to a single idea. His world is most often kaleidoscopically compressed in multiple spatial planes and his images are empirically related. "I try to show that when some things are taken out of the usual context and put in the new, they are given an entirely new character."

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

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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

## The Museum of Modern Art

To Marie Frost, Liz Shaw, Jeannie Weiffenbach, Dick Palmer, Carroll Greene ✓  
From

April

Date 4/2/71

Re FYI

MOTHER AND CHILD is misdated in the Bearden catalogue checklist. It was really done in 1970 not 1969. Please correct this whenever you run across it.

Thank you

Sincerely,

Raymond J. Jacobs

Noted 4/4/71 by AK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	958.4

THE CHASE MANHATTAN BANK  
National Association



1 Chase Manhattan Plaza, New York, New York 10015

December 17, 1970

Mr. Carroll Greene  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Mr. Greene:

We are forwarding this transparency to you through the request of Clare Fisher and we would appreciate when you are thru with it to return it to the Photo Studio at the above address.

Sincerely,

*Raymond W. Juschkus*

Raymond W. Juschkus

~~Raymond W. Juschkus~~  
rtd 4/4/71 by AK