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cc: Carroll Greene
April Kingsley ✓
File
Circulation

The Museum of Modern Art
cc: Bearden File

October 23, 1970

June 17, 1971

cc: Anne Searson
Carroll Greene
John Highmore
William MacGill
Jerry Licht
Richard Oldenburg
April Kingsley

October 30, 1970

Mr. Romare Bearden
357 Canal Street
New York, New York
Mr. Paul Anbeinder
Harry N. Abrams Inc.
110 East 59th Street
New York, New York

Dear Mr. Anbeinder: Now that your exhibition has closed, I just want to
express my gratitude to thank you for your generosity
and cooperation. It was a privilege to participate
As in the past, I am calling on your assistance for a project
we are working on here. The Museum is planning an exhibition of
the work of Romare Bearden, to be guest directed by Mr. Carroll
Greene, Jr. It will open here on March 23, 1971.
On behalf of the trustees, staff, and our public I
Mr. Bearden has informed us of the book you are preparing and
it would be most helpful if you would allow Mr. Greene and his
research assistant access to the material, especially the
bibliographical references.

Thank you for your consideration.

Yours sincerely,

Jennifer Licht
Associate Curator

rps

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The Museum of Modern Art

cc: Bearden file

11 West 53 Street, New York, N.Y. 10019 Tel. 955-6100 Catlin: Modernart

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

October 29, 1970

June 17, 1971

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

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

Dear Romare:

As you already know via Carroll Greene, this museum would like to hold an exhibition of your work to be held here from October 1971 to January 1972. It was a privilege to participate in the presentation of your work, and we hope that the other exhibitors will derive as much pleasure and enlightenment from the experience.

On behalf of the trustees, staff, and our public I should like to express our deep gratitude. We shall try to keep these intrusions to a minimum, and channel them basically through Carroll Greene.

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

Sincerely yours,

Wilder Green
Director of the Exhibition Program

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The Museum of Modern Art

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

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

October 29, 1970

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

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

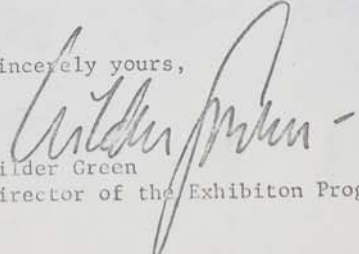
Dear Mr. Bearden:

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

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

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

Sincerely yours,


Wilder Green
Director of the Exhibition Program

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NOV - 4 1970

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

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

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

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

Sincerely
Romare Bearden

10/31

orig to: Registrar
CC: Mr. Gerald Greene, WSL, JL, AK
WG, RP, Bearden file

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc Jane Fleugel
File

Let me thank you in advance for any assistance you may be able to give us. I realize what a strain on your memory this will be, and, of course, we need the information very soon as the catalogue will be going to the printer's shortly. My telephone number is 954-2653 if calling me would be any easier or more expedient for you, than writing.

January 15, 1971

The Honorable William Benton
Encyclopaedia Britannica
342 Madison Avenue
Room 702
New York, New York 10017

Dear Mr. Benton:

We are engaged in a very rushed process of producing a catalogue on Romare Bearden for a retrospective exhibition of his work here at the Museum, scheduled to open on March 23, 1971. During the preparation of his biography for this catalogue we discovered that Mr. Bearden was included in the 1946-47 United States Department of State traveling exhibition of its collection, which we believe you organized, or helped to organize. Since it has proven quite difficult to gather accurate information about this exhibition, I decided to take the liberty of requesting your assistance for clarification of some of the details. What follows is the entry we have made thus far for 1946-47 in Mr. Bearden's biography:

"At Five in the Afternoon" included in an exhibition of works owned by the United States Department of State; exhibited at The Metropolitan Museum of Art in "Advancing American Art", October 4-18, 1946, before traveling to Haiti; exhibition withdrawn by State Department in May 1947 when Congressional committee on Appropriations finds it "subversive."

We believe, however, that there were two separate exhibitions and that one traveled to Prague. It is very unclear which artists works went where, what were the dates of actual exhibition, and what was actually seen in other countries before the exhibition was withdrawn. We would also be interested in knowing what happened to the collection following the whole episode.

We would appreciate it very much if you could make any corrections in our entry, or additions to it. We are primarily interested in finding out exactly where Mr. Bearden's work was seen, and what consequently happened to it, but any additional light you can throw on this very interesting episode will be welcomed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Let me thank you in advance for any assistance you may be able to give us. I realize what a strain on your memory this will be, and, of course, we need the information very soon as the catalogue will be going to the printer's shortly. My telephone number is 956-2653 if calling me would be any easier or more expedient for you, than writing.

November 4, 1970

Yours sincerely,

Encyclopedia Britannica,
Educational Corporation
April Kingsley Avenue
Curatorial Assistant, Bearden Exhibition

Dear Sirs:

It has come to my attention that you have produced a film on at least one artist as part of a series entitled "Black Achievements in America". As we are in the process of preparing an exhibition here of the work of a Black artist named Bearden Bearden, I am very anxious to know whether you produced a film on him.

If you have, I wonder if you could let us borrow a print of it so that the rest of the staff concerned with this exhibition might see it?

We are in our usual panic over catalogue deadlines, and therefore I would appreciate an answer to this query at your earliest opportunity.

Thank you.

Sincerely,

April Kingsley
Curatorial Assistant
Painting & Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	958.9

cc: Bearden file

cc: E. Palmer

Bearden and [unclear]

also

September

November 4, 1970

June 17, 1971

Mr. Frederic Lewis

Encyclopaedia Britannica,

Educational Corporation

425 N. Michigan Avenue,

Chicago, Illinois

Apartment 13

Washington, D.C. 20024

Dear Mr. Lewis,

Gentlemen:

Dear Carroll:

It has come to my attention that you have produced a film

on at least one artist as part of a series entitled "Black

Achievements in America". As we are in the process of

preparing an exhibition here of the work of a black artist

named Romare Bearden, I am very anxious to know whether

you produced a film on him.

appreciative.

If you have, I wonder if you could let us borrow a

print of it so that the rest of the staff concerned with

this exhibition might see it?

On

should like to express our deep gratitude for your

help.

We are in our usual panic over catalogue deadlines, and

therefore I would appreciate an answer to this query at

your earliest opportunity.

Thank you.

Sincerely,

April Kingsley

Curatorial Assistant

Painting & Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Bearden file

June 17, 1971 28, 1971

Mr. Carroll Greene
1311 Delaware Avenue, S.W.
Apartment 443
Washington, D.C. 20024

Dear Mr. Lewis:
Dear Carroll:

Now that the BEARDEN exhibition has closed, I want to take the opportunity to thank you for your part in its realization, from the initial idea to its culmination in a beautiful show and catalogue. Given all the pressures of time, money and scheduling it was a herculean effort, and one of which we are extremely appreciative.

On behalf of the trustees, staff, and our public I should like to express our deep gratitude for your help.

With best wishes for the Washington showing,

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N.Y.
Studio Museum

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 958-6100 Cable: Modernart

cc: R. Palmer

Bearden exh

circ

Registrar

General ✓

February 23, 1972

February 4, 1971

Mr. Frederic Lewis
Administrative Assistant
Studio Museum in Harlem
2033 Fifth Avenue
New York, New York
New York, New York 10013

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

Dear Mr. Lewis:

Dear Mr. Bearden:

Dick Palmer has asked me to let you know that all the loan extension letters for the ROMARE BEARDEN exhibition were sent to all the lenders last Friday. I am enclosing a copy of the letter for your files.

As of today, Wednesday, two lenders have agreed to extend their loans, and no one has refused. We will keep you informed of what we hope will be only good news.

With best wishes,

University Art Museum
University of California
Berkeley

Oct. 25 - Dec. 5, 1971

Sincerely yours,

Pasadena Art Museum

Dec. 20, 1971 - Jan. 30, 1972

High Museum of Art
Atlanta

Jane Neel
Curatorial Assistant

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

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

Sincerely,

Wilder Green

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BEARDEN - TRAVELING

The Museum of Modern Art

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

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

February 4, 1971

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

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

Dear Mr. Bearden:

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

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

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

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

Cordially,


Wilder Green

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The Studio Museum

February 1, 1972

Mr. Richard Palmer
Assistant to the Director
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Palmer:

The Studio Museum in Harlem would like to book your exhibition ROMARE BEARDEN: THE PREVALENCE OF RITUAL when it returns to New York this summer. It is a fine show and we want our community to see Mr. Bearden's work before the exhibition is disassembled. We have spoken to Mr. Bearden and he agrees that it is especially fitting that his work be shown here in Harlem, a community in which he lived and worked for years.

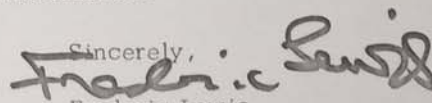
We have scheduled the exhibition for July 16 to September 30, 1972, to take advantage of the large number of groups which visit the museum during the summer months.

Our Education Department will be planning with Mr. Bearden several major programs and events around the exhibition.

We feel confident that the lenders to the exhibition will welcome the opportunity to be part of such an important occasion for Harlem by extending their loans to your show. Should any request further information about the Studio Museum we will be happy to forward it to you.

As to the arrangement, we agree to pay the rental, insurance and other costs as outlined in your letter of January 6, 1972.

Thank you for your cooperation and assistance.

Sincerely,

Frederic Lewis
Admn. Assist.

cc: Romare Bearden

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National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

May 25, 1971

Program: Aid to Special Exhibitions

"Romare Bearden: The Prevalence of Ritual"

Your application for a grant from the National Endowment for the Arts in the Museum Program has been carefully considered by our staff, the Museum Advisory Panel and the National Council on the Arts. We regret that it was not among those recommended for approval.

Because of limited funds, only a small percentage of requests could be funded this year. Many excellent proposals could not be supported, but we hope for an expanded program in the next fiscal year and invite you to apply again. A description of the Museum Program for Fiscal Year 1972 will be mailed to you in the near future.

Your interest in applying for assistance from the National Endowment for the Arts is very much appreciated.

Thomas W. Leavitt
Thomas W. Leavitt
Director
Museum Program

*P.S. This refers to the Romare Bearden show
which was scheduled too early to be
eligible for the program.
T.L.*

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BEARDEN-GENERAL

Art

Kynaston McShine

Richard Palmer

cc: Jenny Licht
Registrar
BEARDEN file
pending folder

February 4, 1972

ROMARE BEARDEN showing at the Studio Museum

Dear Kynaston,

As you know from our conversation of yesterday, we have now received a letter from the Studio Museum in Harlem confirming their desire to show the ROMARE BEARDEN: THE PREVALENCE OF RITUAL exhibition this summer. Since the present loan period expires in June, we will need to write to the lenders to ask if they will extend their loans through September, 1972 in order to make the Studio Museum showing possible. According to our procedures, the extension letters should be written and processed in your department and I would therefore appreciate it if you could assign someone to handle this task, as well as the other dispersal arrangements which would require attention during the summer. Since Jenny is away and had only rather minimal involvement in the project in any case, I feel one of the Curatorial Assistants should be assigned the responsibility of handling all of these follow-through details.

In addition to the loan extension letters and loan extension forms, the Curatorial Assistant assigned will need to assume responsibility for:

1. making advance arrangements with lenders to determine whether works are to be returned in our frames or in their original frames, and confirming return addresses
2. consulting with Registrar after condition check is made regarding conservation requirements
3. follow-through with lenders if restoration is required
4. writing final thank-you letters to be sent out with Receipts of Delivery.

We will of course supply the necessary technical details for the extension request letter and help in any other way we can. I would appreciate it if you could make this assignment soon as the extension letters should probably go out within the next two weeks or so.

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File

FL-BEARDEN

The Museum of Modern Art

To David Vance
Charles Froom
From Wilder Green

WG

Date April 29, 1971

Judith - I have to ~~write~~ check the
Hudson thing. Do they represent Bearden
or did they buy it from C. & E.

BEARDEN

The Museum of Modern Art

To Jennie Licht
From Richard H. Koch

Date May 28, 1971

Re

Re your recent inquiry on handling charges: our new policy is to waive them in cases involving works sold by living artists, or by dealers for the account of the artists -- thus that the artist may directly benefit. Where the work is sold by a collector, however, or by a gallery for its own account, then we should make every effort to collect the charge where a work has been sold during or as a result of its exhibition at the Museum.

Please let me know if I can be of any further help.

Geoff Brown

Snipped - July 5

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JL BEARDEN

The Museum of Modern Art

To David Vance
Charles Froom
From Wilder Green *WG*
Date April 29, 1971
Re Extension of Bearden and Hunt showings

You probably picked this up from my recent memo about Frei Otto, but this will confirm that we wish to extend the showing of the BEARDEN and HUNT exhibitions through Wednesday, June 9 in order to keep all of our first floor major galleries open for the Museum Benefit which is now firmly scheduled for the evening of the 9th. Would you please adjust your work schedules accordingly and let me know as soon as possible if this date revision will have any serious affect on your plans. I believe Dick Palmer spoke to you about the possibility of our wishing to extend the showing of these exhibitions a few weeks ago.

NOTE: To Charles Froom - Could you please let me know shortly what, if any, specific additional expense you expect may be incurred as a result of extending the BEARDEN/HUNT showing by two days since we would want to ask the Benefit to cover any such costs.

cc: John Hightower
Richard Koch
Richard Palmer
Liz Shaw
Emily Stone
Richard Oldenburg
Sal Salibello
Matt Donepp
Miss Gordon
Geoff Brown
Linda Gordon
Bill Lieberman
Carolyn Lanchner
Jennifer Licht ✓
Monawee Richards
Registrar

Dropped - July 5

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AK-213-449-6840

BEARDEN GENERAL

The Museum of Modern Art

To Jenny
From April
Date 4/9/71
Re Bearden duties for someone

1. Eric Siegal is going to process the requisitions etc. and get a check to German Hi-Fi center for 2 15 min tapes which will be taken by messenger to Daniel Dembrosky for recording. Danny will bring them to Marie Frost. Someone need only see that all this happens OK.
2. The J.L. Hudson Gallery sent a letter saying that they've sold Three Folk Musicians. They still have to notify us of the buyer so that a loan form and letter (like mine to Wadsworth) can go out. This should happen next week.
3. All the material is filed. Someone need only file incoming press clippings, bills, the installation shots, etc.
4. I ordered 5 sets of installation shots. 1 is for Bearden, 1 is for archives, 1 for the file, and two go to Marie Frost. Someone needs to send Bearden his at 357 Canal Street.
5. Someone needs to type labels for the backs of the works when they come off the walls.
6. Marie has the extra labels for the travelling show and the text material.
7. I wrote that first letter to participating museums and Marie will xerox it for the others. A floor plan went with it.
8. All lenders catalogues stuff is done.
9. Bearden's number is WA5-5375. Danny's is 582-6885 (724 Fifth). Carroll's is 202 544-7893 and address is 1311 Delaware Ave. SW, Apt. 443 Wash.DC. 20024. *(forwarded Rodriguez)*
10. Carroll still has a bottle of whisky, messages, and a Henry Tanner ptg. here. Jeannie is hoping to hand him the Tanner and avoid insurance problems with sending it to him.

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The Museum of Modern Art

To
General Services - Staff News
From
April Kingsley
Date
11/1/70
Re
Carroll Greene

cc: Mr. Lieberman, Mr. Green,
Mrs. Licht, Miss Kingsley,
Mr. Green, Mr. Palmer, Mr. Vane,
Mr. From, Mr. Hesse, Mrs. Shaw,
Mrs. Stone, Mr. Oldenberg

ATTACHED IS THE PREPARATION SCHEDULE FOR THE MUSEUM EXHIBITION, THE
WING GALLERY FROM 1930 TO 1940. THE SCHEDULE WAS DEVELOPED WITH THE MUSEUM
BOARD EXHIBITION COMMITTEE AS CHAIRMAN, WITH JERRY LICHT AND ASSISTED
BY APRIL KINGSLEY IN RESEARCH AND WRITING. AS SOON AS PLANS FOR
THE EXHIBITION WERE ADEQUATELY DEVELOPED TO WORK ON IT, A WORKING
WITH MR. GREENE WILL BE SET UP TO GET STAFF FROM SUPPORT DEPARTMENTS
CAN BRING UP QUESTIONS AND HAVE A MORE DETAILED DESCRIPTION OF THE
PROJECT.

Please make the following change in extensions for Carroll Greene:

2639 & 2653 instead of 2639 & 2643

Would you kindly take copies of this memo and schedule and give them
to as many of your staff who might be involved in this project?

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Staff involved

Richard Palmer

October 29, 1970

cc: Mr. Lieberman, Mr. Greene,
Mrs. Licht, Miss Kingsley,
Mr. Green, Mr. Palmer, Mr. Vance,
Mr. Fromm, Mr. Hesse, Mrs. Shaw,
Mrs. Stone, Mr. Oldenburg

ROMARE BEARDEN: THE PREVALENCE OF RITUAL, preparation schedule

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

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

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The Museum of Modern Art

10/26/70

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

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

Publication YesResearch from-to: in progressSelection completed by: November 25
 (Selection list should include lenders' names, addresses, and estimated values)Loan request letters and loan forms mailed by: December 7
 (would be advisable to mail letters to out-of-town lenders 1 week earlier if possible)Loan period: March 23-June 7 MOMAForeign and U.S. out-of-town loans arrive week of: February 8 TourOther loans to arrive week of: February 15**Registration completed by: February 22Mounting and framing completed by: March 12

Installation at MOMA

Final installation plans from Director by: February 9Demolition/dismantling of previous show by: March 4Walls and major carpentry completed by: March 11Electrical work completed by: March 12-22Painting completed by: March 10-17Installation of works beginning: March 16Exhibition opens at MOMA: March 23

Packing for tour completed by: _____

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

Projected tour (Museums and dates): _____

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

Returns to New York for dispersal on: _____

Approved by Director C. Greene Jr.Date 10 / 28 / 70

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cc. BEARDEN

The Museum of Modern Art

To Jennifer Licht

From April Kingsley

Date 10/26/70

Re The BEARDEN Exhibition & Catalogue

Dear Jenny:

Here is a tentative working schedule, with deadlines, for Carroll Green.

For the exhibition:

Number of works.....Approximately 40 (depending on the
number of watercolors) to 50

Selection completed by.....November 27

Preliminary checklist (with approximate
dimensions & insurance values, owner's
names and addresses) completed by.....November 27

Loan request letters and loan forms
mailed by.....December 7 (Loan period: March 23-June 7 MOMA
Tour)

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

Final selection made by.....February 9

Other loans to arrive week of.....February 15 (earlier if there is extensive
reframing needed)

Registration completed by.....February 22 (Jeannie Weiffenbach is the
exhibition registrar)

Final checklist completed by.....February 23

Mounting & Framing completed by.....March 12

Installation begins on.....March 16

Exhibition opens.....March 23 (usually the press opening is
at 11 A.M. of that day)

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Tentative schedule - Page 2

For the catalogue:

Text submitted by.....November 29
Photographs submitted by.....November 29
Editing completed by.....
Front matter (acknowledgements) submitted by...February 1
Checklist submitted by.....February 23
Color photography completed by.....
Design submitted by.....
To printers by.....
To binders by.....
To MOMA by.....March 23

In addition the following items will have to be discussed and decided upon:

Initial announcement to the press (SOON)(Mrs. Liz Shaw would like the Advance Fact sheet filled out as soon as possible)

Will the show tour? We need to decide this before sending out the loan forms so that we can ask for the works for 15 months rather than for just our showing. We will not know the places or dates for other showings by then.

Poster for outside vitrine. Banners. Any special publicity.

T.V. coverage, lectures here, concurrent film showings, etc.

Text and design preferences for invitations to openings.

Invitation lists.

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The Museum of Modern Art

To April Kingsley

CC: BEARDEN

From Jennifer Licht

Date October 25, 1970

Re Bearden Exhibition

Dear April:

As I see it, it is now extremely urgent to work up a schedule of the Bearden exhibition from the point of view of the department. The two things we should know right away are the actual space and the running footage allocated and on the basis of that you must come up with a date for the picture selection.

Would you please find out today what is happening about making an appointment with Carroll Greene?

rps



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The Museum of Modern Art

1. Purchase of THE-PA by Wadsworth Atheneum from Cordier-Gibson Gallery

To WILLIAM S. LIEBERMAN cc: Mr. Hightower

From Jennifer Licht Mr. Rubin

2. Purchase of THE-PA and/or THE-DOCK (April 1970) - Miss Kingsley

3. Purchase of THE-PA (April 1970) - Miss Kingsley

Date October 21, 1970 File ✓

Re Bearden Exhibition

4. Purchase of THE-PA by Dr. and Mrs. Jerry Solis from

5. Purchase of THE-PA by Dr. and Mrs. Jerry Solis from

6. Purchase of THE-PA by Dr. and Mrs. Jerry Solis from

Dear Bill:

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

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

rps

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J. BEARDEN

ROMARE BEARDEN - CHANGES AND POSSIBLE CHANGES IN OWNERSHIP OF WORKS

1. Purchase of SHE-BA by Wadsworth Atheneum from Cordier-Ekstrom Gallery
2. Possible purchase of THE CONJUR WOMAN and/or THE DOVE by the Museum (see Licht April 12th memo to Nancy Karumba) - owned by Jeanne Siegel - confirmed (credit to remain the same)
- No -- 3. RESERVE FOR POSSIBLE PURCHASE BY GOVERNOR NELSON ROCKEFELLER - RITUAL BAYOU - owned by Sam Shore, Shorewood Publishers, New York
4. PATCHWORK QUILT now assigned to Blanchette Rockefeller Fund
5. Purchase of PALM SUNDAY PROCESSIONAL by Mr. and Mrs. Raphael Bernstein from Cordier & Ekstrom
6. Purchase of THREE FOLK MUSICIANS by Dr. and Mrs. Jerry Solin from Hudson Gallery (Detroit)

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fade in & fade out
keep volume down
? making love
variety of music imports

SOUND EFFECTS for the Romare Bearden Urban Studies painting

" 133 rd. Street and Lenox Avenue " (Six panels)

This sound piece will be approximately six minutes. Throughout the entire tape, a low, noise, street level undertone will be heard with the sound effects overlapping (over-dubbed). We will refer to this undertone as Street SFX.

Starting from picture right to left, we hear heavy rock n' roll "soul" music gushing out onto the street from one of the record shops. On top of this music (over-dubbed) we hear a lot of street jargon. (A "dude" coming on to a "chick", a man calling to his friend, kids wise-cracking one another or any other close contact jargon.) This street jargon coupled with rock n' roll music goes on for about a minute, then slowly dissolves into..... A television blaring, distinctly, the news of shootings and war while a baby cries. These sounds last for about thirty seconds then fade into the monotone of an electric razor. About ten seconds later we begin to hear a couple making love. The breathing of the words- mama, daddy, baby and other relative names over-dub the sounds of love for about thirty seconds or so. These

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Judson 2-6885

"133 rd. Street and Lenox Avenue" (Con't.))

sounds slowly dissolve into early morning (Sunday) Baptist Church, organ and voices singing. This sound effect continues for about a minute while an occasional shout (voice) from the street can be heard. The organ and singing voices slowly fade out as a street to window conversation quickly fades in. (The conversations that go on in the street at the Woman's House of Detention would be very appropriate here- the female prisoners hollering down to the street below to their friends.) A very long fade in of heavy funeral organ music slowly fades the previous SFX out as the sounds of mourning, crying, sobbing and the like over-dub the somber funeral music. (Angelic voice-singing- would be very effective here.) The organ gets heavier , louder and more somber as the mourning fades out. Gradually, the heavy organ dissolves into a bunch of kids playing energetically in the street. The organ SFX will be about one minute. The game in the street, about thirty seconds- then fades out. The noise of a rat trap begins to fade in at this point. (one rap for every four seconds or so). This goes on for about twenty seconds marking time. Then it stops and all we can hear now is the basic undertone of the street we referred to in the beginning. This basic undertone is interrupted quickly by one huge burst of every conceivable city

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Judson 2-6885

"133 rd. Street and Lenox Avenue" (Con't.)

noise lumped into twenty final seconds of the piece.

Suggestions for tape.

Loop

Continuous Recording. (six or seven on one reel).

Contact Daniel Dembrosky
JU-2-6885

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Judson 2-6685

"133 rd. Street and Lenox Avenue" (Con't.)

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The Museum of Modern Art

Preparation Schedule for BEARDEN/HUNT

Director William Lieberman & Carroll Greene Assistant ?

Contents paintings, works on paper Registrar ?
sculptures

MOMA Dates March 23-June 7, 1971 Gallery Garden Wing

Publication _____

Research from-to: beginning immediately
8 wks

Selection completed by: & preliminary checklist
submitted: December 8, 1970
1 wk

Loan request letters and loan forms mailed by: December 15

Loan period: MOMA 3/23/-6/7/71
Tour ?

Foreign and U.S. out-of-town loans arrive week of: February 15

Other loans to arrive week of: February 15

Registration completed by: February 23

Mounting and framing completed by:

Installation at MOMA

Final installation plans from Director by: February 9

Demolition/dismantling of previous show by:

Walls and major carpentry completed by:

Electrical work completed by:

Painting completed by:

Installation of works beginning: March 16

Exhibition opens at MOMA: March 23, 1971 (Press preview 11-4)

Packing for tour completed by:

Shipment by (means)to(city)on:

Projected tour (Museums and dates):

Returns to New York for dispersal on:

Approved by Director _____ Date _____