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ES

The Secretary of the Smithsonian Institution

and

The Director of the National Collection of Fine Arts

cordially invite you to a preview of the exhibition

ROMARE BEARDEN:  
THE PREVALENCE OF RITUAL

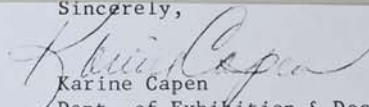
Thursday afternoon, the fifteenth of July

from five to seven o'clock

National Collection of Fine Arts  
Eighth and G Streets Northwest  
Washington City

Please present this invitation at the Ninth Street Entrance

Sincerely,



Karine Capen  
Dept. of Exhibition & Design

Marie Frost, Scheduling Manager  
Exhibition Program  
The Museum of Modern Art  
11 West 53 Street,  
New York, N.Y. 10019

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FYI



~~Smithsonian Institution~~  
~~Department of Art~~

NATIONAL COLLECTION OF FINE ARTS

SMITHSONIAN INSTITUTION

EIGHTH AND G STREETS, N.W., WASHINGTON, D.C.

September 2, 1971

*Bearden  
Beavel*

Dear Miss Frost:

Enclosed is the floor plan and the installation photographs of the Romare Bearden exhibition. I am also sending the positive stats for THE BLOCK and THE PROJECTIONS. I believe this covers all the material that should be returned to you. If I have forgotten something please let me know.

The exhibition has been a great success. Everyone enjoyed meeting Romare Bearden at the preview reception; his TV interviews were very good and the exhibition also received a great deal of TV coverage. We are very glad that we were able to have the exhibition here for this length of time.

Sincerely,

*Karine Capen*  
Karine Capen  
Dept. of Exhibition & Design

Marie Frost, Scheduling Manager  
Exhibition Program  
The Museum of Modern Art  
11 West 53 Street,  
New York, N.Y. 10019

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SEPARATE REQUISITION  
REQUIRED FOR EACH  
PHOTOGRAPHER

STAFF

12804

PHOTOGRAPH REQUISITION

DATE NEEDED

NAME Sally Rau DEPT. PI DATE OF REQUEST 8/3  
CHARGE TO: 600-698-222  
SPECIFY ACCOUNT WITHIN DEPT.

PHOTOSTAT \_\_\_\_\_ DESCRIBE BELOW  
REPRINTS FROM EXISTING NEGATIVES \_\_\_\_\_ LIST ARTIST, TITLE AND SOURCE BELOW

BLUE PRINTS \_\_\_\_\_ DESCRIBE BELOW  
REG. \_\_\_\_\_ B & W \_\_\_\_\_  
COPY NEGATIVES \_\_\_\_\_ LIST ARTIST, TITLE AND NEG. NUMBER BELOW

NEW PHOTOS FROM ORIGINAL WORKS OF ART

PERSON REQUESTING WORK MUST FIRST CLEAR PERMISSION  
WITH REGISTRAR, MUSEUM COLLECTIONS AND/OR OWNER

MUS. COLL. APPROVAL \_\_\_\_\_  
REGISTRAR'S APPROVAL \_\_\_\_\_  
NAME OF PHOTOGRAPHER \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
NO. NEGS. \_\_\_\_\_ NO. PRINTS \_\_\_\_\_  
SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE  
TO BE TAKEN \_\_\_\_\_ DATE \_\_\_\_\_ TIME \_\_\_\_\_  
LOCATION IN MUSEUM \_\_\_\_\_ SPECIFY \_\_\_\_\_  
OTHER \_\_\_\_\_ SPECIFY \_\_\_\_\_

PR 11578

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH GLOSSY, MATTE, SEMI-MATTE
Bearden.	Clement 58-879	
	Clement 69-161	
	9/16	

TOTALS: NEGS. \_\_\_\_\_ PRINTS \_\_\_\_\_ PHOTOSTATS \_\_\_\_\_ BLUEPRINTS \_\_\_\_\_

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Thank you very much for the use of the transparencies  
 I enclose two clippings from the two Washington  
 papers. In addition to this, ABC, NBC, and WTTG-TV  
 ran footage on the show, as well as interviews by  
 the local educational radio station and Voice of  
 America.

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 ley  
 Palmer

To **Lis Shaw**  
 From **Marie Fr**  
 Date **March 8,**  
 Re **Roware B**

*Jane Wallace*  
 Jane Wallace  
 Assistant, Special Events  
 National Collection of  
 Fine Arts

Dear Lis  
 The tour  
 director  
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*Joe - Beaman*

With the Compliments of the

**SMITHSONIAN INSTITUTION**

WASHINGTON, D.C.

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The tour  
 National  
 8th and  
 Washingt  
 Att: Mr.

2, 1971

✓ University of California  
 University Art Museum  
 Berkeley, California 94720  
 Att: Dr. Peter Sziz, Director

October 25 - December 3, 1971

*Dear Peter*

✓ Pasadena Art Museum  
 Colorado & Orange Grove Bivds.  
 Pasadena, California 91101  
 Att: Mr. William Agee, Curator

December 20, 1971 - January 30, 1972

*Dear Bill*

*Director of Exhibitions & Collections*

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

February 27 - April 9, 1972

✓ The North Carolina Museum of Art  
 107 East Morgan Street  
 Raleigh, North Carolina 27601  
 Att: Mr. Charles W. Stanford, Director

May 1 - <sup>June</sup> May 11, 1972

I hope the names of these places will be included in your release. I am particularly  
 anxious to have Raleigh mentioned as they will not be listed in the catalogue.

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cc: Richard Oldenburg  
Carroll Greene  
Wilder Green  
April Kingsley  
Richard Palmer  
Circ.

*Regulation*

*Richard Oldenburg*

## The Museum of Modern Art

To **Liz Shaw**  
From **Marie Frost**  
Date **March 8, 1971**  
Re **Emare Bearden: The Prevalence of Ritual tour**

Dear Liz:

The tour for this exhibition now seems to be settled and complete as the director of the Raleigh North Carolina museum called on March 5th to confirm their showing. A letter of confirmation will follow.

The tour is as follows:

✓ National Collection of Fine Arts  
8th and G Streets, N.W.  
Washington, D.C. 20560  
July 16 - September 12, 1971  
Att: Mr. Harry Lowa, Curator of Exhibition and Design

*See Peter*  
✓ University of California  
University Art Museum  
Berkeley, California 94720  
October 23 - December 3, 1971  
Att: Dr. Peter Selz, Director

*See Bill*  
✓ Pasadena Art Museum  
Colorado & Orange Grove Blvds.  
Pasadena, California 91101  
December 20, 1971 - January 30, 1972  
Att: Mr. William Agee, Curator *Director of Exhibitions & Collections*

✓ The High Museum of Art  
1280 Peachtree Street, N.E.  
Atlanta, Georgia 30309  
February 27 - April 9, 1972  
Att: Mr. Edmund Vigtel, Director

✓ The North Carolina Museum of Art  
107 East Morgan Street  
Raleigh, North Carolina 27601  
May 1 - <sup>June</sup> May 11, 1972  
Att: Mr. Charles W. Stanford, Director

I hope the names of these places will be included in your release. I am particularly anxious to have Raleigh mentioned as they will not be listed in the catalogue.

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ROMARE BEARDEN: THE PREVALENCE OF RITUAL

The Prevalence of Ritual shows the development of a theme that has obsessed Romare Bearden for over thirty years—the aesthetic expression in visual and plastic language of the life style of a people. The ritual is the choreography of daily life, vibrant in movement and in the myriad shades of feeling and emotion common to humanity. It is nurtured by Bearden's knowledge of and experience in black America.

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

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

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

—Carroll Greene, Guest Director

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# The Museum of Modern Art

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

RELEASE 21A  
ADVANCE  
FOR IMMEDIATE RELEASE  
FEBRUARY 1971

## CHRONOLOGY OF ROMARE BEARDEN

- 1914: September 2 - Romare Howard Bearden born in Charlotte, North Carolina, to Richard Howard and Bessye Johnson Bearden. Father works for New York Department of Health as sanitation inspector; mother is New York editor of the Chicago Defender and founder and first president of the Negro Women's Democratic Association.
- 1935: Receives BS degree from N.Y.U. Works as a cartoonist.
- 1936-7: Studies life-drawing and painting with George Grosz at the Art Students League, New York. Joins the "306" group, an informal association of black artists living in Harlem, meeting at the studios of Henry Bannarn and Charles Alston at 306 W 141 St. Most of these artists are also members of the Harlem Artists Guild, a formal organization of Negro Artists active from the mid-30's until the outbreak of World War II. Early figurative paintings included in several exhibitions at the Harlem YWCA and the Harlem Art Workshop.
- 1938: Enters New York City Department of Social Services as case worker.
- 1940: Begins painting in tempera, primarily southern scenes. First one-man exhibition at studio of Ad Bates in Harlem. Early student works are shown.
- 1942: Begins service in U.S. Army, 372nd Infantry Division.
- 1944: One-man show in Washington, D.C.
- 1945: One-man exhibition at G. Place Gallery, Washington, D.C. First one-man exhibition in New York gallery; Samuel M. Kootz. He is Arisen acquired by The Museum of Modern Art, New York; first work to be acquired by a museum.
- 1946: Included in "Annual Exhibition of American Sculpture, Watercolors and Drawings" at the Whitney Museum of American Art, New York.
- 1947: Exhibits with other winners of La Tausca Art Competition, New York. Several works included in exhibition at Galerie Maeght, Paris, sponsored by the USIS. Included in 58th Annual Exhibition at the Art Institute of Chicago.
- 1950: Goes to Paris on the G.I. Bill to study at the Sorbonne, but does not paint. Later travels to Italy.
- 1951: Returns to New York. Paints intermittently but concentrates on song writing; joins ASCAP and has many songs published.
- 1952: Resumes work for New York Department of Social Services; case load only involves gypsies; continues to work until 1966.
- 1954: September 4 - marries Nanett Rohan. Resumes painting.
- 1956: Moves into present studio on Canal Street in New York.

(more)



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- 1958: Paintings now almost exclusively non-objective.
- 1961: One-man exhibition at Cordier & Warren Gallery, New York; continues to show abstract paintings. May-June: travels in Europe. Included in "The 1961 Pittsburgh International Exhibition of Contemporary Paintings and Sculpture" at the Carnegie Institute.
- 1963: Spiral Group is formed, meeting initially in Bearden's studio, later opens a gallery. Founded before the civil rights march on Washington.
- 1964: Appointed to position (still held) as Art Director of Harlem Cultural Council. One-man exhibition at Cordier & Ekstrom, New York, includes collages from Projections series and their photo-enlargements. Works exclusively in collage from this point on.
- 1966: Receives grant in Art from The National Institute of Arts and Letters. Directs and participates in exhibition "The Art of the American Negro" at the Harlem Cultural Council, New York.
- 1967: Co-directs with Carroll Greene "The Evolution of Afro-American Artists: 1800-1950" sponsored by the City University of New York, The Harlem Cultural Council, and the New York Urban League, in the Great Hall of City College, New York.
- 1968: Included in Poster show in Poland and Bulgaria, in group shows at Dartmouth College, Minneapolis Institute, The Studio Museum in Harlem. One-man shows in Atlanta, Ga., and State University of New York at Albany.
- 1969: One-man exhibition at Williams College Museum and at the State University of Iowa. Co-authors with Carl Holty The Painter's Mind (New York;Crown Publishing).
- 1970: Teaches at Williams College. Participates in "Five Famous Black Artists" at Museum of the National Center of Afro-American Artists, Boston. Receives grant from Guggenheim Foundation to write book on the history of Afro-American art. Included in exhibition "She" at Cordier & Ekstrom, Inc.

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

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