For Immediate Release
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FACT SHEET

EXHIBITION  ROY DeCARAVA: A RETROSPECTIVE

DATES  January 25 - May 7, 1996

ORGANIZATION  Peter Galassi, Chief Curator, Department of Photography,
The Museum of Modern Art

SPONSORSHIP  This exhibition and the accompanying publication are supported by

a grant from Metropolitan Life Foundation. Additional funding has

been provided by Agnes Gund and Daniel Shapiro, and the National

Endowment for the Arts.

CONTENT  Roy DeCarava (b. 1919) is a leading figure in the lively history

of American photography since World War II. Through some 200

black-and-white prints, this major retrospective surveys the

artist’s achievement, from gentle, intimate pictures of everyday

life in Harlem to lyric experiments in poetic metaphor.

DeCarava’s portraits and jazz photographs -- of Billie Holiday,

Milt Jackson, John Coltrane, and many others -- are among the best

ever made. Also featured are the series on the moods of darkness

and night, the streets and subways of the city, and the civil

rights protests of the early 1960s.

A lifelong New Yorker, DeCarava in 1952 received the first

Guggenheim Fellowship awarded to an African-American photographer.

In 1955 his Harlem pictures were published in The Sweet Flypaper

of Life, with text by Langston Hughes. Since 1975 he has taught

photography at Hunter College, where he is Distinguished Professor

of Art of the City University of New York.

JAZZ AT MoMA  During the run of the exhibition, evenings of "Jazz at MoMA" will

feature renowned musicians invited by Roy DeCarava and jazz

bassist Ron Carter (Fridays, 5:30 - 7:45 p.m.). This series is

supported by a generous grant from The Robert and Joyce Menschel

Foundation.

PUBLICATION  Roy DeCarava: A Retrospective, by Peter Galassi with an essay by

Sherry Turner DeCarava. Published by The Museum of Modern Art.

Clothbound distributed in the U.S. and Canada by Harry N. Abrams,


TRAVEL  ROY DeCARAVA: A RETROSPECTIVE will travel to The Art Institute of

Chicago (June 8 - Sept. 15, 1996); the Los Angeles County Museum

of Art (Nov. 14, 1996 - Jan. 26, 1997); the Addison Gallery of

American Art, Andover, MA (Feb. 22 - May 4, 1997); The St. Louis

Art Museum (June 15 - Aug. 9, 1997); The Museum of Fine Arts,

Houston (Sept. 7 - Nov. 16, 1997); the San Francisco Museum of

Modern Art (Jan. 22 - April 5, 1998); the High Museum of Art,

Atlanta (June 27 - Sept. 19, 1998); and The Corcoran Gallery of


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