

ROMARE BEARDEN

Southern Recollections



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2 September 2011 – 8 January 2012

The Mint Museum

*The master artist tends to forego surface refinements and to abjure all that is not of the deep wisdom of poetry. Secure in his space and structure, he is at one with the world he was born into and that world of difficulties he has overcome, and can now be seen for what he truly represents.*¹

—Romare Bearden

Becoming “one with the world he was born into” was a process that took more than half a lifetime for Romare Bearden. With great clarity Bearden sought from the beginning to make art that would be timeless and historically durable.² He succeeded in creating masterful works drawn in large part from the proverbial soil where he sank his roots—Mecklenburg County, North Carolina—where he was born and lived as a young child, and which eventually served as the landscape of his imagination. Through accomplished acts of recollection and commemoration, Bearden forged rich narratives that convey universal statements.

Early in his career, when Bearden decided to abandon his work as a political cartoonist and pursue a career in the fine arts, he followed the advice of his mentor, German émigré artist George Grosz, with whom he studied in the early 1930s at the Art Students League in New York. Grosz encouraged Bearden to reconstruct his own and his people’s histories, as well as to study the Flemish and Dutch masters: Pieter Brueghel, Johannes Vermeer, and Pieter de Hooch. It was also likely Grosz who introduced Bearden to the photomontage techniques of the Dadaists, including, among others, Grosz, John Heartfield, and Hannah Höch. Bearden spent nearly thirty years exploring a variety of styles—Social Realism, stylized figuration, and even Abstract Expressionism—trying to find his particular mode of expression. Throughout most of this time, he was employed as a social worker in New York City, working with the Gypsy population. Bearden’s early experimentation can be seen in a number of works of art from the 1940s. In *The Family*, circa 1941, Bearden calls upon a broad range of modernist ideas and practices. The distortion and fragmentation characteristic of Cubism—with its roots in African Art—can be seen in the mask-like faces of the mother and father. The interaction between line and color, compressed planes, and semi-abstracted forms may be understood as precursors to his later collage work.

COVER IMAGE:

***Carolina Morning*, 1974**

Mixed media collage on board, 30 x 22 inches | In Memory of Elaine Lebenbom and Dr. Miriam Mansour | Photography courtesy of Franklin Riehlman Fine Art | Art © Romare Bearden Foundation / Licensed by VAGA, New York, NY

In the early 1950s Bearden worked successfully as a composer, but shortly thereafter he experienced a crisis, a mental breakdown.



The Family, circa 1941
 Gouache with ink and graphite on brown paper, 29 1/8 x 41 1/4 inches | From the Earle Hyman Collection in memory of Rolf Simes, promised gift to the National Gallery of Art | Art © Romare Bearden Foundation / Licensed by VAGA, New York, NY

His unmistakable mission was to reveal the unseen, to “work out of a response and need to redefine the image of man in terms of the Negro Experience I know best.”³ With nothing left to lose, Bearden transformed himself and devoted himself to painting. Another decisive juncture came in 1963 when Bearden helped to form Spiral, a group of African American artists who organized in response to the Civil Rights movement. Bearden suggested that this group collaborate to create a collage. The idea did not adhere with the group, but for Bearden, this technique became his métier.

By combining fragmented imagery, Bearden devised a means of presenting the lives of African Americans with empathy and without sentimentality. Bearden’s arsenal of resources had been building over time—his experience of social critique as a cartoonist, his empathy as a social worker, his collective memories of the South from his childhood, his migration North, and his rich urban experiences all coalesced as he mastered the possibilities of photomontage and collage. From the mid-1960s onward, Bearden’s powerful collages confronted pervasive stereotypes about African American life and culture. He was able to claim these images as his own, to transform them into universal statements steeped in myth and ritual.

The abundance of faces within *The Train*, 1974—ranging from the very elderly to the very young—tells a story of multiple generations living together under one roof. Each face confronts the viewer; perhaps most striking is the youthful face central to the composition. The complexity of emotion seen in this child’s

***The Train*, 1974**

Collage on paper, 15 ¼ x 19 ½ inches
Collection of The Mint Museum, Charlotte,
North Carolina. Gift of Bank of America.
2002.68.2 | Photography by David H. Ramsey
| Art © Romare Bearden Foundation /
Licensed by VAGA, New York, NY



face is unsettling in its intensity. The corrugated walls covered with newspaper, along with the solemn facial expressions worn by the inhabitants of this humble dwelling, point towards a life of hardship and poverty. Bearden openly addressed these difficult social issues and in so doing, sought to make visible the invisible.

Bearden's work sheds light on the universal in the everyday: the rituals of connection to family and friends. His art also celebrates spiritual practices—old rites of cleansing, rebirth, and renewal—through depictions of baptisms and bathing. *The Baptism*, 1978, depicts a rural Southern river as the site where the repentant follower undergoes the ritual cleansing of the body and spirit. Bearden recalled: "*The Baptism* is a recollection of the fact that during the warm weather the shallow streams in the Southern states were frequently used for baptismal purposes. In this picture, the train represents the encroachment

***The Baptism*, 1978**

Watercolor, gouache, and graphite on paper,
21 x 26 inches | Collection of The Mint
Museum, Charlotte, North Carolina. Museum
Purchase: Funds provided by the Charlotte
Garden Club, the YAMS, the Collector's Circle,
and Exchange Funds from the Gift of Harry
and Mary Dalton. 2005.86.1 | Photography
by David H. Ramsey | Art © Romare Bearden
Foundation / Licensed by VAGA, New York, NY



of another culture.”⁴ Bearden used the particular details of the experiences he recollected from his rootedness in the South and his observations of the sounds and rituals around him to forge powerful works of art.⁵ Moreover, the fragmented images, gleaned from magazines, and arranged to create a whole, are as much a part of the content of his compositions as are the events and people they represent. His use of collage, which emphasizes the coalescing of fragments, conveyed a dream-like quality, and was therefore a perfect vehicle for images of both his memories and his recollected perceptions of the landscape of his active imagination.

In Bearden’s early childhood memories, his great-grandparents’ comfortable, multigenerational home in Charlotte was the locus of family unity. *Family*, 1986, presents a rare type of self-portraiture. The scene is set on the wraparound porch of



Family, 1986
Collage on wood, 28 x 20 inches
Smithsonian American Art Museum,
Washington, DC. Transfer from the General
Services Administration, Art-in-Architecture
Program | Photography © Smithsonian
American Art Museum, Washington, DC / Art
Resource, New York | Art © Romare Bearden
Foundation / Licensed by VAGA, New York, NY

***Watching the Good Trains Go By*, 1964**
Collage of various papers with ink on
cardboard, 13 ¾ x 16 7/8 inches | Columbus
Museum of Art, Ohio. Museum Purchase,
Derby Fund, from the Phillip J. and Suzanne
Schiller Collection of American Social
Commentary Art 1930-1970 | Art © Romare
Bearden Foundation / Licensed by VAGA,
New York, NY



his great-grandparents' Victorian home on Graham Street. Conceptually, Bearden calls upon his Surrealist forebears, the linearity of time breaking down, allowing multiple generations to coexist across several different points in time. Bearden portrays himself as an infant in his great-grandmother's arms, his great-grandfather seated proudly next to her. His father, donning his railroad uniform, embraces the great-grandfather with one arm, while the other is wrapped lovingly around the shoulder of his wife, Bearden's mother, who is outfitted in dated flapper attire. Like snapshots, these are memories frozen in time. Weaving these disparate moments together, Bearden reimagines his own history in the creation of a perpetual family reunion.

The train trestle directly beside this grand house made the trains virtually part of the domicile, their sounds announcing morning and evening destinations. For Bearden, the trains were an ever-present marker of time. Undoubtedly the rumbling of these locomotives also offered the sound of possibility, and heralded change. *Watching the Good Trains Go By*, 1964, makes clear the fact that trains were a tangible aspect of Bearden's daily life—he could hear the whistle and see the smoke billowing from the stack. In the upper right quadrant of this collage the train appears as if it has sprung forth from the house itself, just as the trains may have appeared to Bearden as child, traveling so close to his home. The train seems to be aimed toward the group of people congregated in the fields, a pending disruption to their current state of contentment. The train, though a symbol of progress, also signified a rupture or disturbance. At age four, Bearden experienced a quick expulsion from this



***Mecklenburg Autumn: October—Toward Paw's Creek*, 1983**

Collage of various papers with paint, ink, graphite, and bleached areas on fiberboard, 30 x 40 inches | Romare Bearden Foundation, Courtesy of DC Moore Gallery, New York | Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY

paradise of a secure home, when the oppression of the Jim Crow laws proved too much for his parents to bear, and they migrated to the North. The powerful train on which they departed was like the *deus ex machina* (the god out of the machine) that delivered them from what was untenable. But it also plunged them into uncertainty, fracturing their family, so abruptly were they uprooted.⁶ The train, and the lives of the African Americans who worked for the railroad and lived nearby, were pervasive in Bearden's portrayals of the South.

In Bearden's last decade he found inspiration in the land itself. One of his beautiful depictions of place is *Mecklenburg Autumn: October—Toward Paw's Creek*, 1983. Light permeates the land as though the passing of time has burned away the dross, and the darkness has been transformed and made palatable. Bearden records the way in which the brilliant Southern sunlight filters through the lush vegetation to produce a kaleidoscopic range of color. In the absence of figures, Bearden narrates a different type of story through this work, one that transcends topics of race and politics, and moves into a space that speaks to the nature of humanity and everlasting cycles of continuity.

Mecklenburg County provided a rich source of inspiration, imagery, and a sense of rootedness, all of which Romare Bearden drew upon as he matured and his career flourished. Over the years he tapped both the dark shadows and the rich fertility of his first home, and through his belief in the transformative powers of art, Bearden satisfied his search for self and place.

Endnotes

- 1 Bearden, quoted in Romare Bearden and Carl Holty, *The Painter's Mind: A Study of the Relations of Structure and Space in Painting* (New York, 1969; repr. New York: Garland Publishing, 1981), 218.
- 2 Mary Schmidt Campbell, "Romare Bearden: A Creative Mythology" (Ph.D. diss., Syracuse University, New York, 1982), 534.
- 3 Bearden, quoted in M. Bunch Washington, *The Art of Romare Bearden: The Prevalence of Ritual* (New York: Harry N. Abrams, 1973), 9.
- 4 Romare Bearden, "Rectangular Structure in My Montage Paintings," *Leonardo* 2, no. 1 (January 1969): 15.
- 5 Bearden wrote that at the time it was his goal "to show that the myth and ritual of Negro life provide the same formal elements that appear in other art." Quoted in Grace Glueck, "A Bruegel from Harlem," *New York Times*, 22 February 1970, 29.
- 6 "I use the train as a symbol of the other civilization—the white civilization, and its encroachment on the lives of the blacks. The train was always something that could take you away." See Bearden, quoted in Gail Gelburd, "Romare Bearden in Black-and-White: The Photomontage Projections of 1964," in *Romare Bearden in Black-and-White: Photomontage Projections of 1964* (New York: Whitney Museum of American Art, 1997), 21.

CHECKLIST OF WORKS IN THE EXHIBITION

Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY
Dimensions are in inches; height precedes width

Cotton Workers, circa 1936-44
Gouache on paper on board, 31 x 43 5/8 inches
University of California, Berkeley Art Museum and Pacific Film Archive;
Gift of Richard Buxbaum in Memory of Dr. Henry and Hermine Buxbaum

Untitled (Harvesting Tobacco), circa 1940
Gouache on paperboard, 43 x 30 inches
Courtesy of Michael Rosenfeld Gallery, LLC, New York, New York

The Family, circa 1941
Gouache with ink and graphite on brown paper, 29 1/8 x 41 1/4 inches
From the Earle Hyman Collection in memory of Rolf Simes, promised
gift to the National Gallery of Art

Untitled (Husband and Wife), circa 1941
Tempera on paper, 20 x 27 inches
Susan and David Goode; Courtesy of Michael Rosenfeld Gallery, LLC,
New York, New York

The Visitation, 1941
Gouache with ink and graphite on brown paper, 30 5/8 x 46 1/4 inches
Estate of Nanette Bearden, Courtesy of DC Moore Gallery, New York

Folk Musicians, 1942
Gouache with ink and graphite on brown paper, 35 1/2 x 45 1/2 inches
Curtis Galleries, Minneapolis, Minnesota

Presage, 1944
Gouache with ink and graphite on brown paper, 48 x 32 inches
The Walter O. Evans Collection of African American Art

Gathering, circa 1964
Collage on paperboard, 8 3/8 x 5 5/8 inches
Lowrance and Brucie Harry

Evening, 9:10, 461 Lenox Avenue, 1964
Collage of various papers with paint, ink, and graphite on cardboard,
8 3/8 x 11 inches
Van Every/Smith Galleries, Davidson College

Mysteries, 1964
Photostat on fiberboard, 28 1/2 x 36 1/4 inches
Romare Bearden Foundation, Courtesy of DC Moore Gallery, New York

Prevalence of Ritual: Conjur Woman, 1964
Collage of various papers with foil, ink, and graphite on cardboard,
9 1/4 x 7 1/4 inches
Private Collection, California. Lent in memory of Sheldon Ross

Prevalence of Ritual: Conjur Woman as an Angel, 1964
Collage of various papers with paint and ink on cardboard,
9 3/16 x 6 7/16 inches
John Axelrod, Boston, Massachusetts; Courtesy of Michael Rosenfeld
Gallery, LLC, New York, New York

Prevalence of Ritual: Tidings, 1964
Collage of various papers with graphite on cardboard,
7 3/4 x 10 1/2 inches
Private Collection, Courtesy of Kim Heirston Art Advisory LLC and ACA
Galleries, New York

Prevalence of Ritual: Tidings, 1964
Photostat on fiberboard, 27 1/4 x 37 1/2 inches
Romare Bearden Foundation, Courtesy of DC Moore Gallery, New York

Train Whistle Blues No. 1, 1964
Photostat on fiberboard, 29 x 37 1/2 inches
Estate of Nanette Bearden, Courtesy of DC Moore Gallery, New York

Train Whistle Blues: II, 1964
Collage of various papers with paint and graphite on cardboard,
11 x 14 3/8 inches
The Davidson's

Watching the Good Trains Go By, 1964
Collage of various papers with ink on cardboard, 13 3/4 x 16 7/8 inches
Columbus Museum of Art, Ohio. Museum Purchase, Derby Fund,
from the Phillip J. and Suzanne Schiller Collection of American Social
Commentary Art 1930–1970

***Farmhouse Interior*, 1966**

Collage and mixed media on board, 9 ¾ x 12 ¾ inches
Private Collection, California. Lent in memory of Sheldon Ross

***Untitled (Melon Season)*, circa 1967**

Collage of papers with ink on gessoed cardstock mounted to board,
11 ½ x 8 ½ inches
Questroyal Fine Art, LLC, New York, New York

***Early Morning*, 1967**

Collage of various papers with paint on board, 44 x 56 inches
Howard University Gallery of Art, Washington, DC

***Fish Fry*, 1967**

Paper collage on board, 30 x 40 inches
Courtesy of Michael Rosenfeld Gallery, LLC, New York, New York

***Melon Season*, 1967**

Paper collage on canvas, 56 x 44 inches
Neuberger Museum of Art, Purchase College, State University
of New York, gift of Roy R. Neuberger

***Return of the Prodigal Son*, 1967**

Mixed media and collage on canvas, 50 ¼ x 60 inches
Collection Albright-Knox Art Gallery, Buffalo, New York.
Gift of Mr. and Mrs. Armand J. Castellani, 1981. 1981:39

***Three Folk Musicians*, 1967**

Collage of various papers with paint and graphite on canvas,
50 ⅙ x 60 inches
Private Collection

***Three Men*, 1966–67**

Collage of various papers with paint and graphite on canvas,
58 x 42 inches
Manoogian Collection

***Eastern Barn*, 1968**

Collage of paper on board, 55 ½ x 44 inches
Whitney Museum of American Art, New York; Purchase 69.14

***House in Cotton Field*, 1968**

Collage of various papers on fiberboard, 30 x 40 inches
Courtesy of DC Moore Gallery, New York, New York

***Soul Three*, 1968**

Paper and fabric collage on board, 44 x 55 ½ inches
Dallas Museum of Art, General Acquisitions Fund and Roberta Coke
Camp Fund

***Conversation Piece*, 1969**

Collage, fabric, and graphite on board, 17 ½ x 20 inches
Weatherspoon Art Museum, The University of North Carolina at
Greensboro, Museum purchase with funds from the Dillard Paper
Company for the Dillard Collection, 1975

***The Woodshed*, 1969**

Cut and pasted printed and colored papers, Photostats, cloth, graphite,
and sprayed ink on fiberboard, 40 ½ x 50 ½ inches
The Metropolitan Museum of Art, New York. George A. Hearn Fund,
1970 (1970.19)

***Mississippi Monday*, 1970**

Mixed media collage on panel, 11 ½ x 14 ¾ inches
Private Collection; Courtesy of Michael Rosenfeld Gallery, LLC,
New York, New York

***She-Ba*, 1970**

Collage on board, 48 x 35 7⁄8 inches
Wadsworth Atheneum Museum of Art, Hartford, Connecticut.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

***Before the Dark*, 1971**

Collage on board, 23 ¾ x 18 inches
Munson-Williams-Proctor Arts Institute, Museum of Art, Utica,
New York. 72.8

***Family*, 1971**

Paint, photographs, paper, and fabric on board, 22 ½ x 25 ¾ inches
Collection of Kemper Museum of Contemporary Art, Kansas City,
Missouri. Bebe and Crosby Kemper Collection, Gift of the
William T. Kemper Charitable Trust, 1999.13

***Late Afternoon*, 1971**

Collage on cardboard, 18 x 24 inches
Montclair Art Museum, Montclair, New Jersey. Museum purchase;
funds provided by The William Lightfoot Schulz Foundation. 1979.6

***Mother and Child*, 1971**

Oil and ink on paper, cutouts collaged and mounted onto fiberboard
panel, 11 x 7 7⁄8 inches
T. Michael Todd

***Sun and Candle*, 1971**

Collage of various papers with paint, ink, graphite, and surface abrasion
on fiberboard, 10 ½ x 12 7⁄8 inches
Tougaloo College Collections, Tougaloo College, Mississippi

***A Very Blue Fish Day on Mobile Bay*, 1971**

Mixed media collage on fiberboard, 18 x 24 inches
Private Collection, New York; Courtesy of Michael Rosenfeld Gallery,
LLC, New York, New York

***Untitled (Girl in a Pond)*, 1972**

Collage of various papers with paint and surface abrasion on fiberboard,
17 ½ x 7 ¾ inches
Judy and Patrick Diamond

***Tidings from the Prevalence of Ritual series*, 1973**

Paper and polymer on composition board, 16 x 25 inches
Collection of The Mint Museum, Charlotte, North Carolina.
Gift of Bank of America. 2002.68.1

***Carolina Morning*, 1974**

Mixed media collage on board, 30 x 22 inches
In Memory of Elaine Lebenbom and Dr. Miriam Mansour

***Of the Blues: Carolina Shout*, 1974**

Collage and acrylic and lacquer on board, 27 ½ x 51 inches
Collection of The Mint Museum, Charlotte, North Carolina. Museum
Purchase: National Endowment for the Arts Matching Fund and the
Charlotte Debutante Club Fund. 1975.8

***Of the Blues: New Orleans, Ragging Home*, 1974**

Collage of plain, printed, and painted papers, with acrylic, lacquer, graphite, and marker mounted on fiberboard panel, 36 1/8 x 48 inches
North Carolina Museum of Art, Raleigh, Museum purchase with funds from the State of North Carolina and various donors, by exchange

***Sunset Limited*, 1974**

Mixed media collage on fiberboard, 14 x 20 inches
Courtesy of Michael Rosenfeld Gallery, LLC, New York, New York

***The Train*, 1974**

Collage on paper, 15 1/4 x 19 1/2 inches
Collection of The Mint Museum, Charlotte, North Carolina.
Gift of Bank of America. 2002.68.2

***Carolina Reunion*, 1975**

Collage and watercolor on paper, 21 1/2 x 15 1/4 inches
Susan and David Goode; Courtesy of Michael Rosenfeld Gallery, LLC, New York, New York

***Carolina Sunrise*, 1975**

Collage on board, 15 x 20 inches
The Walter O. Evans Collection of African American Art

***Farewell in New Orleans*, 1975**

Cut paper, newsprint, and glossy magazine paper on board, 14 1/4 x 18 1/4 inches
Lent by The David and Alfred Smart Museum of Art, The University of Chicago; Gift of Elisabeth and William Landes in honor of the 30th Anniversary of the Smart Museum; Courtesy: ACA Galleries, New York

***Mecklenburg Family*, circa 1976**

Collage and mixed media on board, 17 3/4 x 26 3/4 inches
Private Collection, New York City

***New Orleans: Storyville Entrance*, 1976**

Monotype with graphite on paper, 29 1/2 x 41 inches
Estate of Nanette Bearden, Courtesy of DC Moore Gallery, New York

***Southern Courtyard*, 1976**

Collage on paper: photomechanically printed paper cut outs, colored paper, paint, graphite, and fabric, 48 x 36 inches
Brooklyn Museum; Gift of The Beatrice and Samuel A. Seaver Foundation, 2004.30.1

***Mother and Child*, circa 1976-77**

Collage on canvas mounted on fiberboard, 48 x 36 inches
Courtesy: ACA Galleries, New York

***Back Porch Serenade*, 1977**

Collage with color inks and pencil on fiberboard, 6 x 9 inches
Collection of The Mint Museum, Charlotte, North Carolina. Partial Gift from the collection of Lyn and E. T. Williams. Museum Purchase with funds provided by the Romare Bearden Society, John and Stacy Sumner Jesso, Richard "Stick" and Teresa Williams, Yele Aluko M.D. and Shirley Houston Aluko M.D., Tom and Phyllis Baldwin, Dr. Kim Blanding and Family, Dee Dixon, The Charlotte Chapter of The Links, Inc., Dr. Keia Hewitt, Ken and Toi Lay, The Honorable Congressman Mel and Eulada Watt, Patti Tracey and Chris Hudson, Elizabeth A. Apple,

Dr. Karen Breach-Washington and Mr. Harry Washington, Rubie R. Britt-Height and daughters, Ron and Nicole Freeman, John and Vernell Harvey, Drs. Roger and Natasha Denny, Keva and Juanita Walton, and Dr. Spurgeon and Sterlin Webber III. 2011.2

***Jazz: Kansas City*, 1977**

Collage and paint on board, 18 1/4 x 27 inches
New Orleans Museum of Art; Museum Purchase, the Robert P. Gordy and Carrie Heiderich Funds. 96.28

***Madeleine Jones' Wonderful Garden*, 1977**

Collage of various papers with ink, graphite, and surface abrasion on fiberboard, 13 x 15 1/2 inches
Constance and Frederick Brown, Belmont, Massachusetts

***New Orleans Joys (Storyville)*, 1977**

Oil on paper, 29 1/4 x 40 1/2 inches
Private Collection, Omaha, Nebraska

***Back Home*, 1978**

Watercolor on paper, 9 1/2 x 7 1/2 inches
Collection of Dr. Raleigh and Thelmetia Bynum, Charlotte, North Carolina

***Baptism*, 1978**

Collage and watercolor on paper, 4 1/2 x 9 1/4 inches
The Walter O. Evans Collection of African American Art

***The Baptism*, 1978**

Watercolor, gouache, and graphite on paper, 21 x 26 inches
Collection of The Mint Museum, Charlotte, North Carolina. Museum Purchase: Funds provided by the Charlotte Garden Club, the YAMS, the Collector's Circle, and Exchange Funds from the Gift of Harry and Mary Dalton. 2005.86.1

***Evening: Off Shelby Road*, 1978**

Collage, watercolor, and ink on board, 17 1/2 x 13 1/2 inches
Cameron Art Museum, Wilmington, North Carolina: Purchased with funds from the Claude Howell Endowment for the Purchase of North Carolina Art, 2002.8

***Profile / Part I, The Twenties: Mecklenburg County, Conjur Woman and the Virgin*, 1978**

Collage of various papers with ink on fiberboard, 14 x 20 inches
Studio Museum in Harlem; Museum Purchase 97.9.13

***Profile / Part I, The Twenties: Mecklenburg County, Early Carolina Morning*, 1978**

Collage on board, 29 x 41 inches
Dr. and Mrs. Clinton N. Levin

***Profile / Part I, The Twenties: Mecklenburg County, Maudell Sleet's Magic Garden*, 1978**

Collage on board, 10 1/8 x 7 inches
Linda and Pearson C. Cummin III, Greenwich, Connecticut

***Profile / Part I, The Twenties: Mecklenburg County, Morning*, 1978**

Collage on board, 10 3/4 x 7 inches
Glen and Lynn Tobias

Profile / Part I, The Twenties: Mecklenburg County, Railroad Shack Sporting House, 1978

Collage of various papers with fabric, paint, ink, graphite, and bleached areas on fiberboard, 11 1⁄8 x 16 1⁄2 inches
Paul and Karen Izenberg

Profile / Part I, The Twenties: Mecklenburg County, Sunset Limited, 1978

Collage on board, 15 1⁄2 x 20 1⁄4 inches
Ute and Gerhard Stebich

The Tin Roof, 1978

Collage and watercolor on paper, 6 1⁄4 x 9 1⁄2 inches
The Walter O. Evans Collection of African American Art

Mecklenburg County, Lamp at Midnight, circa 1979

Mixed media collage on board, 17 3⁄4 x 13 1⁄2 inches
Georgia Museum of Art, University of Georgia; museum purchase with funds provided by the Friends of the Museum on the occasion of the museum's 50th anniversary. GMOA 1998.21

Mecklenburg Morning, circa 1979

Collage of various papers with paint, ink, and graphite on fiberboard, 7 x 15 inches
The Walter O. Evans Collection of African American Art

Bayou Fever—The Buzzard and the Snake, 1979

Gouache and watercolor on paper, 9 x 6 inches
Estate of Nanette Bearden, Courtesy of DC Moore Gallery, New York

Early Carolina Morning, 1979

Collage on board, 16 x 23 7⁄8 inches
Private Collection; Courtesy of Michael Rosenfeld Gallery, LLC, New York, New York

Falling Star, 1979

Collage with paint, ink, and graphite on fiberboard, 14 x 18 inches
Private Collection

Memories: Meklenburg County, 1979

Collage on board, 31 x 40 inches
Private Collection; Courtesy: ACA Galleries, New York

Continuity, 1980

Collage and mixed media on board, 14 x 17 inches
Private Collection, New York City

Blue Nude, 1981

Collage and mixed media on board, 14 x 18 inches
Jancy and Gilbert Patrick

Morning Train to Durham, 1981

Mixed media collage on composite board, 18 x 13 3⁄4 inches
Courtesy of Michael Rosenfeld Gallery, LLC, New York, New York

Autumn of the Red Hat, 1982

Collage and watercolor on board, 30 1⁄2 x 39 5⁄8 inches
Virginia Museum of Fine Arts, Richmond. The National Endowment for the Arts Fund for American Art. 95.17

Evening of the Gray Cat, 1982

Collage on board, 30 x 40 inches
Collection of The Mint Museum, Charlotte, North Carolina.
Gift of Bank of America. 2002.68.3

Mecklenburg Early Evening, 1982

Collage and mixed media on board, 17 1⁄2 x 23 1⁄2 inches
Private Collection, New York City

A Summer Star, 1982

Collage on board, 30 x 40 inches
The Walter O. Evans Collection of African American Art

Mecklenburg Autumn: The China Lamp (a.k.a. The Dressmaker), 1983

Mixed media collage on board, 40 x 31 inches
Courtesy of Michael Rosenfeld Gallery, LLC, New York, New York

Mecklenburg Autumn Morning, 1983

Collage on board, 40 x 30 inches
Glen and Lynn Tobias

Mecklenburg Autumn: October—Toward Paw's Creek, 1983

Collage of various papers with paint, ink, graphite, and bleached areas on fiberboard, 30 x 40 inches
Romare Bearden Foundation, Courtesy of DC Moore Gallery, New York

Mecklenburg Autumn: September—Sky and Meadow, 1983

Oil and collage on board, 32 x 44 inches
Estate of Nanette Bearden, Courtesy of DC Moore Gallery, New York

Sunrise, 1983

Collage and watercolor on board, 10 1⁄4 x 14 inches
Herb Jackson and Laura Grosch

Carolina Autumn, 1984

Collage on board, 12 x 16 inches
Private Collection, South Carolina

Return of the Prodigal Son, 1984

Collage on board, 12 x 8 1⁄2 inches
Collection of Don and Patricia Deutsch

Sunset Express, 1984

Collage on board, 12 5⁄8 x 14 inches
Collection of the Asheville Art Museum, 1985.04.1.29

Evening Church, 1985

Collage on board, 14 x 11 5⁄8 inches
The Charlotte Observer

Evening Guitar, 1985

Collage on board, 12 1⁄2 x 15 inches
Collection of The Mint Museum, Charlotte, North Carolina.
Gift of Bank of America. 2002.68.4

Mr. Grimes and His Sundown Guitar, 1985

Watercolor and collage on paper on card, 6 x 9 inches
T. Michael Todd

Summer (Maudell Sleet's July Garden), 1985

Collage of various papers with paint, ink, graphite, and bleached areas on fiberboard, 11 7⁄8 x 13 1⁄2 inches
Private Collection, South Carolina

Sunday Morning, 1985

Mixed media collage on board, 11 1⁄8 x 7 inches
Collection of Linda and Pearson C. Cummin III,
Greenwich, Connecticut

Winter (Time of the Hawk), 1985

Collage of various papers with paint, ink, and graphite on fiberboard, 10 3⁄4 x 13 3⁄4 inches
Private Collection, South Carolina

Before Dawn on Shelby Road, 1986

Paper, fabric, print, ink, and graphite on board,
16 x 20 inches
Lucinda W. Bunnan and Kendrick N. Reusch Jr.

Family, 1986

Collage on wood, 28 x 20 inches
Smithsonian American Art Museum, Washington, DC.
Transfer from the General Services Administration,
Art-in-Architecture Program

Evening Limited to Memphis, 1987

Collage on board, 14 x 18 inches
Hickory Museum of Art, Hickory, North Carolina

Gospel Morning, 1987

Collage of watercolor, paper, and fabric on board,
28 x 31 1⁄4 inches
American Masters Collection I, Managed by The Collectors
Fund, Kansas City, Missouri

Moonlight Prelude, 1987

Collage and watercolor on mahogany board, 20 x 28 inches
Collection of Emily and Zach Smith

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This gallery guide was written and compiled by Amber Smith, Adjunct Project Manager, and Carla M. Hanzal, Curator of Contemporary Art.

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