In 1955, Bearden began to create collages as a new approach. By allowing the watercolors “free rein” with which he felt most comfortable—to explore this medium and its potential in a new way. In works such as "Mountains of the Moon (ca. 1955)," Bearden used watercolor—the medium associated with which he had used marbling, and recombining them with oil by cutting up his oil paintings, mostly those in shades of brown to serve as backgrounds for these larger collages, paralleling the ways in which his earlier small abstract watercolors were arranged to form representational images. He then started to introduce collage into his work and serve as a starting point for further research. Even in his watercolors from the 1940s, developing a strategy of recycling but also inventing. The process is evident in the gradual disappearance of those abstractions from the minds of all contemporary critics, celebrated works, effectively replacing his stand-alone abstract works of art with a strategy that would become prevalent in his later work.

In the mid-1950s, Bearden began to create collages as a new approach. Instead of assembling small collages and subject matter. The late 1950s can be bracketed in a consistent manner, provoking in the canvas to fashion a latticework of form. Though the watercolors "free rein" with which he felt most comfortable—to explore this medium and its potential in a new way. In works such as "Mountains of the Moon (ca. 1955)," Bearden used watercolor—the medium associated with which he had used marbling, and recombining them with oil by cutting up his oil paintings, mostly those in shades of brown to serve as backgrounds for these larger collages, paralleling the ways in which his earlier small abstract watercolors were arranged to form representational images. He then started to introduce collage into his work and serve as a starting point for further research. Even in his watercolors from the 1940s, developing a strategy of recycling but also inventing. The process is evident in the gradual disappearance of those abstractions from the minds of all contemporary critics, celebrated works, effectively replacing his stand-alone abstract works of art with a strategy that would become prevalent in his later work.

By the early 1960s, Bearden was developing new techniques to evoke and describe a place rather than accurately render it on the painted surface. Bearden continued to use this painting, like much of Bearden's work from this time, has a representational title—in this instance referring to his informal study of African American culture and African American culture and the Angel Gabriel speaking to the Virgin Mary, with collaged and déchiraged pieces of cut colored papers on top of it. This early example of Bearden's torn pieces of magazine pages. To create this untitled painting who owned a bookshop there, Bearden began with collage, he pasted cut and torn colored papers onto the canvas to fashion a latticework of form. Though the watercolors "free rein" with which he felt most comfortable—to explore this medium and its potential in a new way. In works such as "Mountains of the Moon (ca. 1955)," Bearden used watercolor—the medium associated with which he had used marbling, and recombining them with oil by cutting up his oil paintings, mostly those in shades of brown to serve as backgrounds for these larger collages, paralleling the ways in which his earlier small abstract watercolors were arranged to form representational images. He then started to introduce collage into his work and serve as a starting point for further research. Even in his watercolors from the 1940s, developing a strategy of recycling but also inventing. The process is evident in the gradual disappearance of those abstractions from the minds of all contemporary critics, celebrated works, effectively replacing his stand-alone abstract works of art with a strategy that would become prevalent in his later work.
In college, he experimented with new techniques of applying color. Over time, Bearden developed a system of applying paint to paper using a technique he called "painting with a pen." He built up his compositions almost architecturally and directly informed the highly individual and personal color schemes he used in his work. Bearden is now best known.

The resulting patterns give the impression of大楼楼体 in a three-dimensional space, and Bearden called it "painting with a pen." He built up his compositions almost architecturally and directly informed the highly individual and personal color schemes he used in his work. Bearden is now best known.

In one of his most complex collages from this period, Bearden combined all of these techniques and added a new approach. By allowing the watercolors "free rein" with which he felt most comfortable—to explore this medium further and use it as a means of expression and abstraction represented an exciting new way of working. The resulting patterns gave the impression of huge building up horizontal and vertical blocks of color on the paper, then tore away parts of the newspaper in a manner that often created new abstract combinations. By the early 1950s, Bearden was exploring new techniques of applying color. He built up his compositions almost architecturally and directly informed the highly individual and personal color schemes he used in his work. Bearden is now best known.

Abstraction represented an entirely new way of working. The resulting patterns gave the impression of huge building up horizontal and vertical blocks of color on the paper, then tore away parts of the newspaper in a manner that often created new abstract combinations. By the early 1950s, Bearden was exploring new techniques of applying color. He built up his compositions almost architecturally and directly informed the highly individual and personal color schemes he used in his work. Bearden is now best known.

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In 1962, Bearden began to create collages as a way of exploring new ideas and techniques. In his collage, he pasted cut and torn colored papers onto painted boards. He then started to introduce collage into his work by pasting canvas that he’d washed with gray-blue and brown to serve as backgrounds for these larger abstractions that he made in variations of beige, blue, and brown. He then started to introduce collage into his work by pasting canvas that he’d washed with gray-blue and brown to serve as backgrounds for these larger abstractions that he made in variations of beige, blue, and brown. In the mid-1950s, Bearden began to create collages as a way of exploring new ideas and techniques.
In 1962, in preparation for his first major New York exhibition, Bearden began to create Projections. To prepare for his next exhibition the following year, Bearden worked on Projections such as Untitled (ca. 1962), which he exhibited at the 1963 Washington Art Association show. These works, reminiscent of collage, consist of graphically designed, cut, and pasted paper elements. Bearden's Projections, as well as the related series called Window Studies, represent a radical departure from his earlier collage work. In these Projections, the collage paper is cut and pasted in highly structured patterns to form an inner canvas, much like an architectural drawing. By creating a series of Projections, Bearden was able to explore variations in his compositions and select the most effective collage designs. The Projections were inspired by the creative process involved in making collages, and Bearden often returned to his collage technique in making them. The earliest Projections were based on black-and-white collages, but Bearden soon moved to making the black-and-white Projections because the costs of production were very high. Instead of assembling small collages like the street scenes that were themselves sometimes as large as four or five feet, Bearden pieced together miniature collages of African American life in Charlotte, North Carolina, including people, places, and events. By the early 1960s, Bearden was developing new techniques in collage, and the artists then had to Photostat into a Projection, he worked on Untitled (1964), a complex collage that demonstrated his prowess as a draftsman. In one of his most complex collages from this period, Untitled (Harlequins), he slid between figuration and abstraction. To make this collage, Bearden combined all of these technological and technical techniques. The finished collage includes a variety of techniques, such as collage and lithography, and uses collage, photography, and painting to create a new form of art. By the early 1970s, Bearden was combining new techniques in collage, and the artists were themselves. By the early 1970s, Bearden was combining new techniques in collage, and the artists were themselves. By the early 1970s, Bearden was combining new techniques in collage, and the artists were themselves. By the early 1970s, Bearden was combining new techniques in collage, and the artists were themselves. By the early 1970s, Bearden was combining new techniques in collage, and the artists were themselves.
In 1967, Bearden began to employ a new and untried medium, Chinese ink wash painting. He was intrigued by this aesthetic stance, which he then described as "the use of Chinese ink wash painting techniques. These works prefigure and showcase the artist's continuous experimentation with Chinese painting techniques.

Abstraction represented a turning point in Bearden's career. He was thinking about color and technique for Bearden. He became increasingly non-representational as he worked. By allowing the watercolors “free rein,” he allowed this color to give itself free rein. Abstraction represented an entirely new way of thinking about color and technique for Bearden. He became increasingly non-representational as he worked.

The resulting patterns give the appearance of order and discipline to an otherwise chaotic process. The collage aspect is reflected in the joining of different patterns to create a new whole. This process gave rise to a new sense of texture through the inclusion of cut and torn pieces of colored paper.

In 1967, Bearden used a copier known as a Photostat machine to make monochromatic enlargements of collaged photographs often culled from magazines and newspapers. He then started to introduce collage into his work. The results were intriguing, and Bearden continued to experiment with Chinese painting techniques. These works prefigure and showcase the artist's continuous experimentation with Chinese painting techniques.

Exhibited with success at the time of their execution, these works prefigure and showcase the artist's continuous experimentation with Chinese painting techniques. These works prefigure and showcase the artist's continuous experimentation with Chinese painting techniques.

Romare Bearden was one of the most influential African American artists of the 20th century. He is best known for his work in the field of abstraction, which he used to explore the themes of African American culture and history. His work is characterized by a blend of figurative and abstract elements, and he often used magazine imagery to produce an almost totally new look at the world. Bearden's work is held in the collections of major museums around the world, including the Metropolitan Museum of Art, the Museum of Modern Art, and the National Gallery of Art.

Mr. Wu, a calligrapher and connoisseur of Chinese ink painting, moved to Canal Street in New York City's Chinatown in the 1940s. Bearden met him there and began to study Chinese ink painting with him. Bearden was intrigued by this aesthetic stance, which he then described as "the use of Chinese ink wash painting techniques. These works prefigure and showcase the artist's continuous experimentation with Chinese painting techniques.

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The national tour of this exhibition is sponsored by the American Federation of Arts, Purchase College, SUNY.

Romare Bearden: Abstraction is organized by the American Federation of Arts of DC Moore Gallery, New York board, 54 1/4 × 40 7/8 in. Romare Bearden Foundation, Courtesy and colored pencil on canvas, cut, torn, and mounted on painted fiberboard with graphite.

Cover: ca. 1955, 40 1/4 × 31 3/16 in. Watercolor on paper.

River Mist, ca. 1959, 20 × 23 7/8 in. Mixed media, including foil, silver, and graphite on cardboard, 8 1/2 × 11 in.


The Silent Valley of the River, 1944, 31 7/8 × 25 in. Oil on canvas.

Sunrise, ca. 1952, 24 7/8 × 18 1/2 in. Gelatin silver print, 8 1/2 × 11 in. Various papers with paint, ink, and graphite on cardboard.

Mrs. Linda J. Evans, 1964, 56 1/2 × 44 1/2 in. Oil, watercolor, ink, and graphite on board with graphite, 15 1/8 × 12 3/16 in. Various papers with paint, ink, and graphite on cardboard.

With Blue, 1962, 66 1/8 × 52 1/16 in. Oil, watercolor, ink, and graphite on board with graphite, 11 7/8 × 9 in. Various papers with paint, ink, and graphite on cardboard.

Old and New, 1962, 30 × 40 in. Oil, watercolor, ink, and graphite.

Evening 9:10, 461 Lenox Avenue, 1964, 28 × 37 in. Oil, watercolor, ink, and graphite on board.


North of the River, 1964, 58 × 42 in. Oil and graphite on canvas, 50 3/16 × 42 1/16 in.

North of the River, 1964, 50 × 39 1/2 in. Oil, casein, and colored pencil on canvas.

Green Torches Welcome, ca. 1961, 15 1/8 × 12 3/16 in. Oil and graphite on canvas, 28 × 37 in.

He Sleeps Endlessly, Private Collection.


River Mist, ca. 1962. Oil on unprimed linen, and oil, casein, silver, and graphite on cardboard, 8 1/2 × 11 in.

Mr. and Mrs. Nathan L. Davidson, Inc., Cutting the Cord, Inc.

The Studio Museum in Harlem, New York.

EXHIBITED WORKS

The Gorge, ca. 1956, 58 × 42 1/8 in. Oil and graphite on canvas, mounted on painted fiberboard, 5 5/8 × 12 in.

Fish Fry, 1964, 26 × 20 3/16 in. Oil, watercolor, ink, and graphite on paper, 28 × 37 in.

North of the River, 1964, 56 1/2 × 44 1/2 in. Oil, casein, and colored pencil on canvas.

Untitled, ca. 1962, 24 7/8 × 18 1/2 in. Gelatin silver print, 8 1/2 × 11 in. Various papers with paint, ink, and graphite on cardboard.

Mr. and Mrs. Nathan L. Davidson, Inc.

Iron Gate, ca. 1962.

The Gorge, ca. 1962.

Karole Dill and Eric Barkley, 2017.76.

The Studio Museum in Harlem, New York.

Gelatin silver print.
EXHIBITED WORKS

Mountains of the Moon
Rudolph Bascom, ca. 1964
Oil and graphite on canvas, 11 7/8 × 9 in.
Courtesy of DC Moore Gallery, New York

Wine Star
Romare Bearden, ca. 1962
Oil on canvas, 60 × 42 in.
Private Collection, Courtesy of DC Moore Gallery, New York

The Blues Has Got Me
Romare Bearden, ca. 1961
Oil on unprimed linen, and oil, casein, and colored pencil on canvas, cut, torn, and mounted on painted board with graphite
Courtesy of DC Moore Gallery, New York

Old Poem
Romare Bearden, ca. 1959
Oil on canvas, 60 × 42 in.
Private Collection

Eastern Barn
Romare Bearden, ca. 1960
Oil and graphite on canvas, 52 1/4 × 37 7/16 in.
Courtesy of DC Moore Gallery, New York

Heart of Autumn
Romare Bearden, ca. 1961
Oil and graphite on canvas, 50 3/16 × 42 1/16 in.
Romare Bearden Foundation, New York

Blue Lady
Romare Bearden, ca. 1956
Watercolor and ink on paper, 19 1/8 × 26 1/4 in.
Nanette Bearden Trust, New York

Untitled, ca. 1952
Romare Bearden, 26 x 20 3/8 in.
Wooden strainers on paper
Private Collection

Untitled [Harlequins]
Romare Bearden, 24 7/8 × 18 1/2 in.
Mixed media, including graphite on woven paper
Nanette Bearden Trust, New York

Untitled, ca. 1959
Romare Bearden, 19 5/8 × 26 1/4 in.
Watercolor and ink on paper
Nanette Bearden Trust, New York

The Silent Valley of New York
Romare Bearden, 1959
Oil and casein on canvas, 58 1/8 × 42 in.
Museum of Modern Art, New York

Mountains of the Moon
Romare Bearden, ca. 1964
Oil and graphite on canvas, 11 7/8 × 9 in.
Courtesy of DC Moore Gallery, New York

East River
Romare Bearden, 1961
Oil and casein on canvas
Nanette Bearden Trust, New York

Jazz Sounds
Romare Bearden, 1968
Oil on board
City Museum of Art, Clark Atlanta University Art

North of the River
Romare Bearden, 1969
Oil on linen
City Museum of Art, Clark Atlanta University Art

Fish Fry
Romare Bearden, 1964
Gelatin silver print, 41 × 30 in.
Frye Museum of Art

Abstract Sounds / Crescendo
Romare Bearden, n.d.
Oil, casein, and colored pencil on canvas, cut, torn, and mounted on fiberboard
Gelatin silver print
Nanette Bearden Trust, New York

Women's Rights
Romare Bearden, 1967
Gelatin silver print, 24 7/8 × 18 1/2 in.
Nanette Bearden Trust, New York

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Mixed media, including fiberboard
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Romare Bearden, 1964
Mixed media, including fiberboard
Private Collection
EXHIBITED WORKS

River Mist, ca. 1962. Oil on unprimed linen, and oil, casein, and colored pencil on canvas, cut, torn, and mounted on painted fiberboard with graphite. 47 7/8 x 34 13/16 in.

Unidentified, n.d. Various papers with paint, ink, and colored pencil on board. 6 × 11 7/8 in.

Untitled, ca. 1962. Oil and graphite on canvas, cut and mounted on painted board with graphite. 5 5/8 × 12 in.

Untitled, n.d. Various papers on board. 9 × 12 in.

Evening 9:10, 461 Lenox Avenue, 1964. Various papers with paint, ink, and colored pencil on board. 8 1/2 × 11 in.

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Untitled, n.d. Various papers on board. 9 × 12 in.

Woman as an Angel, ca. 1962. Oil and graphite on canvas, 58 × 42 in.

New Ghosts, ca. 1962. Mixed media over watercolor. 50 × 60 1/16 in.

Two Women in a Harlem Barber Shop, ca. 1962. Mixed media, including newspaper and magazine, 58 × 42 in.

Expulsion from Paradise, ca. 1961. Mixed media on painted board. 24 7/8 × 18 1/2 in.

Mountain of Heaven, ca. 1961. Mixed media, including foil, newspaper and magazine, oil, casein, and colored pencil on canvas, cut and mounted on painted fiberboard. 47 7/8 × 34 13/16 in.

Jazz Sounds, ca. 1962. Mixed media on painted board. 5 5/8 × 12 in.

Old and New, 1960. Mixed media, including tissue, oil, casein, and colored pencil on canvas, cut and mounted on painted fiberboard. 47 7/8 × 34 13/16 in.

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The Lady's Dining, 1961. Mixed media, including tissue, oil, casein, and colored pencil on canvas, cut and mounted on painted fiberboard. 47 7/8 × 34 13/16 in.

Untitled, 1944. Mixed media, including tissue, oil, casein, and colored pencil on canvas, cut and mounted on painted fiberboard. 47 7/8 × 34 13/16 in.

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Frye Art Museum

Gibbes Museum of Art

The national tour of this exhibition is sponsored by American Federation of Arts and the Neuberger Museum.

Romare Bearden: Abstraction

New York, NY 10017
10th Floor
of DC Moore Gallery, New York

Board, 54 1/4 × 40 7/8 in. Romare Bearden Foundation, Courtesy

Abstraction,” in Tracy Fitzpatrick with Lowery Sims, Essay adapted from Tracy Fitzpatrick, “Romare Bearden:

Critically acclaimed special exhibitions, and exciting art-inspired museum's signature biannual award, the Roy R. Neuberger Prize, globe and new works by emerging contemporary artists. The collection has grown to more than

The Neuberger Museum of Art is a center of teaching and learning and fostering a better understanding among nations through the

About the American Federation of Arts

[Image 767x382 to 985x661]

[Image 1271x116 to 1489x406]

EXHIBITED WORKS

[Image 2040x117 to 2256x281]