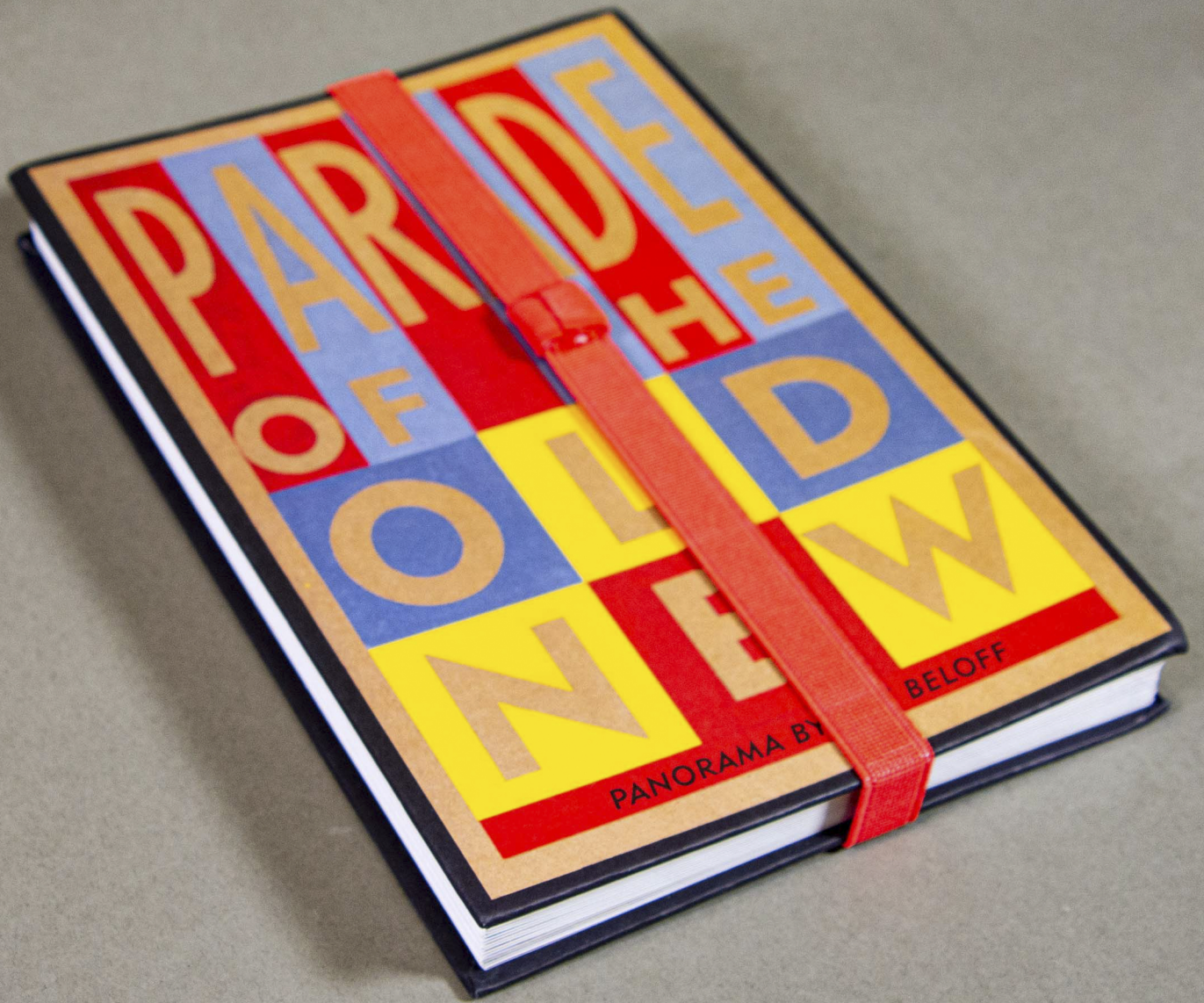




PARADE
OF THE
OLD NEW

PANORAMA BY BELOFF



PARADE OF THE OLD AND NEW

PANORAMA BY BELOFF



WHEN IT COMES
MANY DO NOT
ENEMY IS MA
HEAD.
THE VOICE V
ORDERS IS
AND THE M
THE ENEMY
HIMSELF.



WHEN IT COME
MANY DO NOT
ENEMY IS MA
HEAD.
THE VOICE V
ORDERS IS
AND THE M/
THE ENEMY
HIMSELF.



PARADE

OF THE OLD NEW



HERE COMES THE NEW

IT'S ALL NEW

SALUTE THE NEW

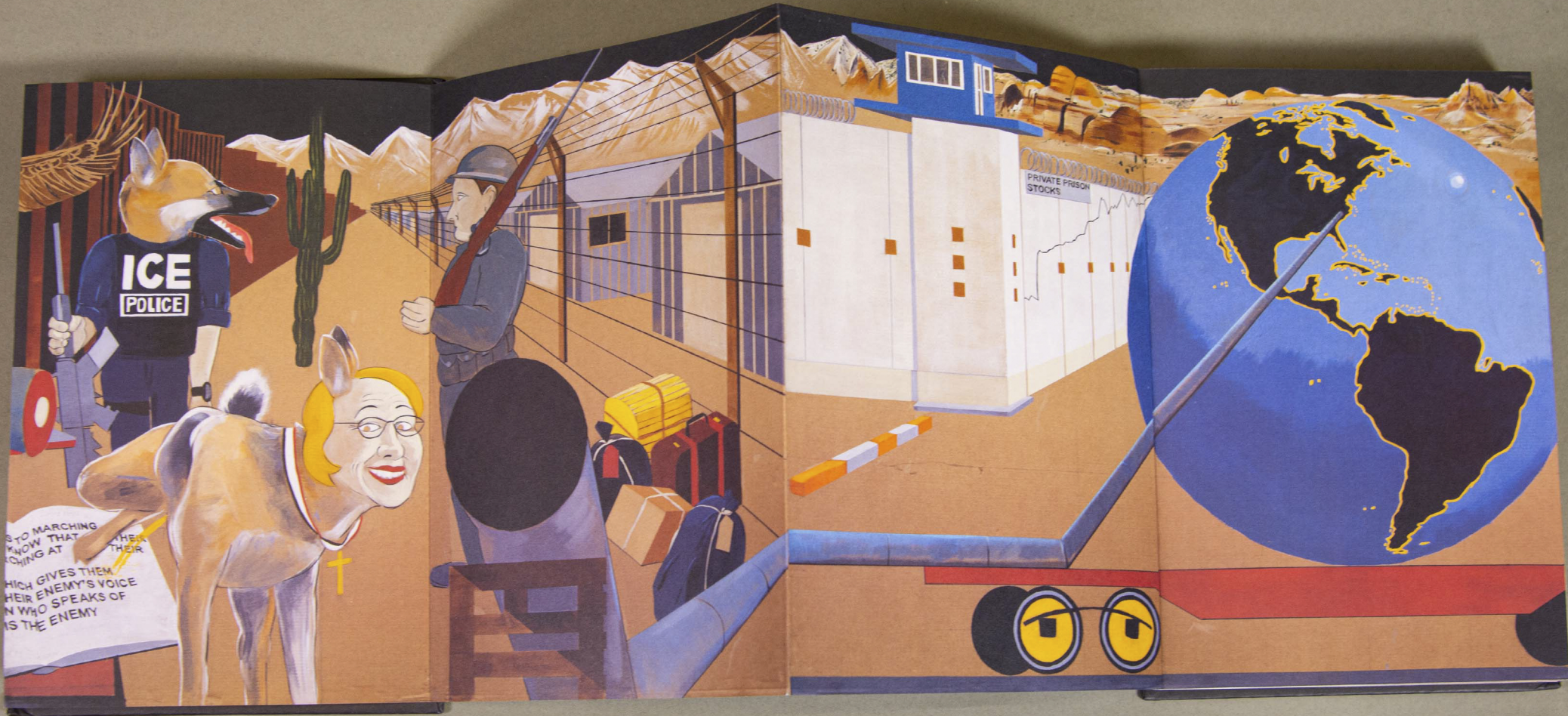
LET IT BE AN ARMS RACE

BE NEW LIKE US

MAKE AMERICA GREAT AGAIN

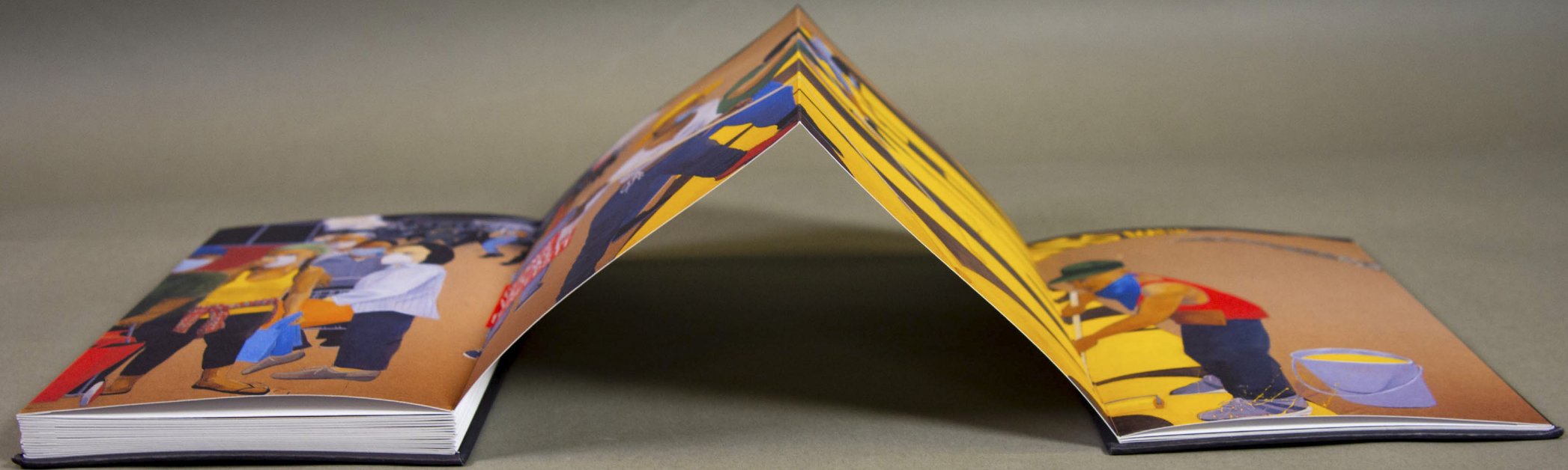
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so they did in tables and tubs, where the robot was both a kitchen archetype and a riot on the rise. A cross-section of a house becomes a set in which Taylor stages the action inside, outside, and on the roof simultaneously. It functions as a platform for his message.

THE GREAT MIGRATION

At the same time, in the early 1940s, a much younger African American artist, Jacob Lawrence, was painting the next chapter of the story in his Migration Series. Lawrence grew up at the center of the Harlem Renaissance. He wrote articles, poems, and several graphic theater companies such as the Negro Unit of the Federal Theatre Project. He himself did not experience the Great Migration, but researched African people in the history of photography, and through his research he came up with a series of modernist paintings, but for lack of money he had to give up on them. He had a deep understanding of modernist painting, but for lack of money he had to give up on them.

In the spirit of "minor art" the pictures are made in scale—18 x 12 inches—and painted in tempera on board. Each image is accompanied by a caption, which puts them in dialogue with picture books, comic strips, cartoons, and short films with intertitles. Instead of a montage of scenes, through which people in the Migration Series are introduced by Jay Leyda, the assistant curator of film at the Museum of Modern Art, who had studied with Serge Chermayne, to the South, introduced The Migration Series seems simple. Each scene contains the barest minimum of crops, colors, and black on grey, blue, and white. The compositions contain great light, the gestures of the figures tell us not just the experience of the ordinary people that used to be referred to as "the masses" and their day-to-day struggle for a better life that becomes collective politics. In the early panels, Lawrence explains why people had to leave the South:



Jacob Lawrence, "The platform Series: For African Americans there was no platform in the courts," (1940-41)

...the times we live in, it is not such and turning your back on a cheap commodity because you feel better than the rest man.

PARADE OF THE OLD NEW

I stood on a hill, and there I saw the Old approaching, but it came as the New.

It crawled along on new crutches, such as had never before been seen, and it stank of the new vapors of decay, such as had never before been smelled.

A stone rolled by as if it were the latest invention, and the war cries of the gorillas, beating their chests, rang out as the latest compositions.

All around graves lay thrown open, and they were empty, when the New made its way towards the capital.

Round about stood creatures fit to inspire terror and cried out: Here comes the New, it's all new, hail to the New, be new like us! And whoever had ears to hear heard only their shouting; but whoever had eyes to see saw those who were not shouting.

So the Old strutted along disguised as the New; yet in the triumphal procession it led the New along too, and the New was paraded as the Old.

The New walked in chains and rags, through which you could see its naked shining limbs.

And they processed along in the night, but there was a red fire in the sky, and that was seen as the red of dawn. And the cries: Here comes the New, it's all new, hail to the New, be new like us! would have been all the more clearly audible had they not been drowned out by the thunder of artillery.

Bertolt Brecht, 1938

Translated by Tom Kuhn and David Constantine

Brecht's poem is the inspiration behind the forty-panel panoramic painting on cardboard by Zoe Beloff, reproduced here. Created between 2017 and 2021, the picture is an allegory of the American body politic in dark times. It is accompanied by Beloff's essay *The Troublemakers: History Painting in the Real World*.



