



# CONVERGENCE

JAZZ, FILMS, AND THE VISUAL ARTS  
JUNE 6 - DECEMBER 13, 2014



# Convergence: Jazz, Films, and the Visual Arts

Jazz, art, and film, and the dynamic and energetic interplay between them intersect in *Convergence: Jazz, Films, and the Visual Arts*. This exhibition features works by many innovative artists and filmmakers, mostly African Americans, whose art depicts, is influenced by, or visually parallels jazz music and culture. The array of styles and imagery on view varies greatly, ranging from realistic depictions of specific jazz musicians and ensembles to abstract visualizations of rhythms, melodies, harmonies, and improvisation. *Convergence* explores the abundant contributions to American visual culture by African American artists whose work is in tune with jazz.

More than fifty works of art have been selected for the exhibition from the collections of the Driskell Center, the American Jazz Museum, and select private collectors. Additionally, films from the American Jazz Museum's prestigious John Baker Film Collection will be presented during fall semester as part of the *Convergence* Film Series. At Bates, with our students, faculty, staff, and alumni, and audiences from Lewiston/Auburn and surrounding communities, we will draw attention to the artistic spaces between jazz and the visual arts with a robust schedule of programming including films, lectures, panels, live music, and collaborations across departments and disciplines. (For more on programming, see the exhibition announcement or visit our website, [bates.edu/museum](http://bates.edu/museum).)

Gregory Carroll of the American Jazz Museum, and the Driskell Center's Curlee Raven Holton state, "Jazz represents the colors, textures, and patterns of the life and experiences of African Americans, and it represents the first authentic American music to be born of the creolized reality of the American cultural dynamic. Both have been profoundly motivated to capture the spirit of our humanity and its potential, as well as the joy, pain, and conflict of our shared human existence – not to mention, has shown us how to touch our most inner soul".

Bringing *Convergence* to Bates College—the only other institution participating in the exhibition tour—is the result of a wonderful collaboration between the Driskell Center, American Jazz Museum, and Museum of Art. Thank you to Robert E. Steele, Curlee Raven Holton, and Sonié Joi Ruffin-Thompson, for their ongoing support of this project, and a special thanks to Dorit Yaron for her fine work on all matters pertaining to traveling the exhibition.

*Convergence* is organized by the The David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland. It was curated by Dr. Robert E. Steele and Dorit Yaron, the Driskell Center's former Executive Director and Deputy Director, respectively, and Sonié Joi Ruffin-Thompson, Visiting Curator at the American Jazz Museum.

This exhibition and programming are made possible with the support of the Bates Department of African American and American Cultural Studies, in recognition of their 25<sup>th</sup> anniversary, the Department of Music, and the Office of College Advancement.

Dan Mills, Director

For a PDF of this document with hotlinks, please set your browser to:  
<http://www.bates.edu/museum/exhibitions/current/convergence-jazz-films-and-the-visual-arts/>



## 1. David C. Driskell

*Five Blue Notes*, 1980

Encaustic and egg tempera on board

Gift of Nene Humphrey

## 2. David C. Driskell

*The Bassist*, 2006

Offset lithograph

Gift of the Artist

One of the world's leading authorities on the subject of African American art, David C. Driskell is highly regarded as an artist and a scholar. Born in 1931 in Eatonton, GA, and raised in North Carolina, Driskell completed the art program in 1953 at Skowhegan School of Painting and Sculpture, Maine. Trained as a painter and art historian, Driskell works primarily in collage, mixed media, and printmaking.

In 1976, Driskell curated the groundbreaking exhibition *Two Centuries of Black American Art: 1750-1950* which has been the foundation for the field of African American Art History. Since 1977, he has served as curator of the Camille O. and William H. Cosby Collection of African American Art. In 2000, Driskell was honored by President Bill Clinton as one of 12 recipients of the National Humanities Medal. In 2005, the High Museum of Art in Atlanta, GA, established the David C. Driskell Prize, the first national award to honor and celebrate contributions to the field of African American art and art history. In 2007, Driskell was elected as a National Academician by the National Academy.

His biography *David C. Driskell Artist and Scholar* was written by Dr. Julie McGee, a curator of African American art at the University of Delaware University Museums, and published in 2006 by Pomegranate Publications, Inc. David Driskell and his wife, Thelma, maintain residences in Hyattsville, Maryland; Falmouth, Maine; and New York City.



### 3. Wadsworth A. Jarrell

*Miles Davis Group*, 2006

Acrylic on canvas

Loan from Eric Key

### 4. Wadsworth A. Jarrell

*James Carter Trio*, 1999

Acrylic on paper

Loan from Eric Key

<http://www.tedkurland.com/videos/james-carter-sax-improv>

James Carter Sax improv

Regarded for his paintings, sculptures, and prints, Wadsworth Jarrell is an artist who has been influenced by the sights and sounds of jazz since his investigation of working class culture in Chicago in the 1960s. Interested in actively participating in the civil rights movement, Jarrell became involved in the Organization of Black American Culture, which served to coordinate artistic support for the struggle for justice and equal opportunity. He contributed to the organization's influential *Wall of Respect* mural, designed by Sylvia Abernathy, with portrayals musical artists such as James Brown, Aretha Franklin, Billie Holiday, B.B. King, , Dinah Washington, and Muddy Waters. Later, Jarrell co-founded the African Commune of Bad Relevant Artists, known by its acronym AFROCOBRA, which actively sought to define a "black" aesthetic. Jarrell travelled to Africa to investigate African art in Mali, Burkina Faso, and Ivory Coast. His work is further inspired by the masks and sculptures of cultures from Nigeria. His work is found in many museum collections, including the National Museum of African American History and Culture, the High Museum of Art, The Studio Museum in Harlem, and the University of Delaware.

### 5. John T. Scott

*Blues Singer*, 2003

Lithograph, 1/40

Loan from the Jean and Robert Steele Collection

### 6. John T. Scott

*Blues Walk*, 2003

Lithograph, 1/40

Loan from the Jean and Robert Steele Collection

### 7. Joseph Holston

*Jazz III*, 1990

Etching

Loan from the artist

### 8. Lyonel Feininger

*Untitled*, n.d.

Etching, 42/100

Loan from the Jean and Robert Steele Collection

### 9. Joseph Holston

*Blue Note*, 1997

Etching

Loan from the artist

### 10. Doris Price

*Conversational Riff*, 1992

Screen print, 8/18

Permanent loan from the Jean and Robert Steele Collection

### 11. Benny Andrews

*Blues Player*, 2006

Etching, 29/75

Commissioned by the David C. Driskell Center, printed with Curlee R. Holton at the Experimental Printmaking Institute at Lafayette College, Easton, PA

After serving in the U.S. Air Force, Benny Andrews used the G.I. Bill to study at the Art Institute of Chicago. Upon graduating, he immersed himself in the visual art and jazz circles of New York City, and it was there that he launched his career. Andrews' art work often depicts suffering and injustice, and it is collected by many of the nation's largest museums including MOMA and the Detroit Institute of Arts. Andrews was also an educator and social activist. In the late 1960s, he co-founded the Black Emergency Cultural Coalition as a response to major museums' ignoring black artists. While he was teaching as professor at Queens College the City University of New York, Andrews created a prison arts program that became a model for the nation. In the 1980s, he served, for two years, as director of the Visual Art Program for the National Endowment for the Arts. Andrews is the recipient of various awards, grants and honors, including the O'Hara Museum Prize the John Hay Whitney Fellowship. He died November, 2006 in New York.





### 12. John Dowell

*The Past of Sun Ra*, 1973

Ink and watercolor

Loan from Charles Reiher

<https://www.youtube.com/watch?v=djBKQNVj5Cc>

Sun Ra: Space is the Place (1974)

### 13. William T. Williams

*Caravan*, 1991

Lithograph, 11/19

Loan from the Jean and Robert Steele Collection

<https://www.youtube.com/watch?v=HOVy8gbxTYA>

Duke Ellington – Caravan

### 14. William T. Williams

*Monk's Tale*, 2006

Screen print, 3/20

Loan from the Jean and Robert Steele Collection

<https://www.youtube.com/watch?v=OMmeNsmQaFw>

Thelonious Monk - Round About Midnight

William T. Williams began his career in New York City after undergraduate study at the Pratt Institute, and post-baccalaureate and graduate study at The Skowhegan School of Painting and Sculpture and Yale University, respectively. Williams is a recipient of numerous awards including North Carolina Award, a Joan Mitchell Foundation Award, a John Simon Guggenheim Fellowship, and two National Endowment for the Arts Awards. He also taught as a Professor of Art at Brooklyn College, the City University of New York. Williams is an important exponent of abstraction and his work is included in several public collections, including the Fogg Art Museum; Menil Collection in Houston, Texas; North Carolina State Museum; and, in New York City, the Studio Museum in Harlem, Museum of Modern Art, Whitney Museum of American Art, and Schomburg Center for Research in Black Culture.



### 15. Frank Smith

*Be Bop Vamp*, 1986

Offset lithograph, 26/100

Permanent loan from the Jean and Robert Steele Collection

<https://www.youtube.com/watch?v=F2DcGzoqf0A>

Charlie Parker - Bebop

### 16. Sonié Joi Ruffin-Thompson

*Strange Fruit*, 2010

Fiber

Loan from the Doris and Greg Carroll Collection

<https://www.youtube.com/watch?v=Web007rzSOI>

Billie Holiday-Strange fruit

### 17. Kevin Cole

*Dancing with Boogaloo Beat III*, 2009

Collage and woodcut

Loan from the artist

[https://www.youtube.com/watch?v=joz\\_LaIP3js](https://www.youtube.com/watch?v=joz_LaIP3js)

Roy Eldridge-Oscar Peterson-Di Quasi-Boogaloo Jazz Maturity... Where

### 18. Jerry Harris

*Out of Africa*, 2008

Carved ebony, string, fiberglass, and found objects

Gift of the artist





### 19. Elizabeth Catlett

*Fiesta*, 1988

Screen print, 151/200

Permanent loan from the Jean and Robert Steele Collection

Elizabeth Catlett, was a prominent American artist producing sculptures, prints, and paintings, and was also an activist for the working class and African American and Mexican women. Born in 1915 in Washington D.C., Catlett attended Howard University and graduated in 1935. Her interest in studying with Grant Wood led her to pursue her master's degree at Iowa State University, where she became the school's first student to receive a master's degree in sculpture. Catlett also studied under the Russian sculptor, Ossip Zadkine. She taught at various schools, such as Durham (North Carolina) High School, George Washington Carver School, and Dillard University. Catlett also taught sculpture at the National Autonomous University of Mexico in Mexico City until retiring in 1975. She has been the recipient of many grants and awards, including a Lifetime Achievement Award from the International Sculpture Center. Catlett's works have been exhibited throughout the United States, Mexico, and Europe, and her work is included in many public and private collections. Catlett died in 2012 at her home in Cuernavaca, Mexico.

### 20. Robin Holder

*112th Street and Lenox 5*, 2006

Stencil monotype

Loan from Robin Holder

### 21. Robin Holder

*Louisiana Jumpstart the Night 4*, 2005

Stencil monotype

Gift of Robin Holder

Robin Holder has distinguished herself as an artist whose work seamlessly fuses leitmotifs of the personal and the universal. Describing the influence of her interracial family on her work, Holder says, "My work is motivated by my multi-cultural background, in which layers upon layers of various racial, economic, and



spiritual worlds exist within one family." Holder studied printmaking in Amsterdam, and, in Mexico, the influential muralists Diego Rivera, Jose Clemente, Orozco, and David Alfaro Siqueiros from the perspective of art aesthetic and sociopolitical expression. She joined the workshop of the highly regarded American printmaking master, Robert Blackburn, 1977, where she rose to become the assistant director.

Holder has received numerous large-scale commissions, including public art projects for New Jersey Transit, the Metropolitan Transportation Authority, the Connecticut State Arts Commission, and the New York City Department of Cultural Affairs. Her works are held in many museum and public and private collections, including Clark Atlanta and Yale Universities, the Library of Congress in Washington; Con Edison, the Xerox Corporation; the Queens Borough Public Library in New York City, and others.

### 22. John T. Scott

*Untitled*, n.d.

Lithograph, 177/340

Permanent loan from the Jean and Robert Steele Collection

### 23. Cynthia Litwer

*Reflections of Jazz*, n.d.

Acoustic guitar sculpture, stained glass, and mirrors

Loan from American Jazz Museum, Kansas City, MO

### 24. Verna Hart

*Sous Café Serenada*, 2003

Watercolor

Permanent loan from the Jean and Robert Steele Collection

### 25. Harold D. Smith, Jr.

*Coltrane*, 2011

Acrylic on canvas

Loan from American Jazz Museum, Kansas City, MO

<https://www.youtube.com/watch?v=30FT6G53VU>

Giant Steps

Inspired in part by an uncle who was a jazz musician, Harold D. Smith, Jr. has loved jazz since he was a child. Through his paintings, he seeks to get inside the music, translating the sounds and his sense of



fellowship with the musicians into marks on canvas made with both brush and palette knife. “I tend to identify with Emil Nolde and some of the Bay Area Figuratives,” he says. Many of his images, such as this portrait of the highly regarded saxophonist John Coltrane, are of individual musicians. His approach to painting is inspired by jazz’s improvisational structure. “I think about how, without planning ahead and taking raw materials, you can take each color, stroke, and brush and make it fit into something. I don’t go out of my way to make it look realistic, I try to evoke the cooler and energy of jazz—the music and the lifestyle.”

Smith teaches at Paseo Academy of Fine and Performing Arts in Kansas City, Missouri. His solo exhibition, Colors of Jazz, was featured at the American Jazz Museum in 2011.

**26. Faith Ringgold**

*Mama Can Sing*, 2004  
Screen print, AP 4/20  
Commissioned by the David C. Driskell Center, printed with Prof. Curlee R. Holton at the Experimental Printmaking Institute at Lafayette College, Easton, PA

**27. Faith Ringgold**

*Papa Can Blow*, 2005  
Screen print, 41/70  
Permanent loan from the Jean and Robert Steele Collection

**28. Faith Ringgold**

*Jazz Stories: Mama Can Sing, Papa Can Blow #4*, 2004  
Acrylic on canvas with pieced fabric boarder  
Loan from ACA Gallery, NYC

Born in 1930 in New York City’s Harlem, Faith Ringgold has become one of the nation’s most prominent artists. She is a writer, painter, sculptor, performance artist, speaker, and activist, and she spoke at

Bates College in the early 1990s. In 1970, she was a central figure in a protest against the Whitney Museum of Art, which demanded greater inclusion of women artists. Ringgold’s art and writing arises from her passion to tell stories and is influenced by her mother, a fashion designer. Ringgold is the recipient of numerous honorary degrees, and international awards and grants. Her work is exhibited and collected by many public and private collections across the globe. From 1988 into 2002, she taught at the University of California, San Diego. Ringgold has written and illustrated over a dozen children’s books, including *Tar Beach* and *Cassie’s Word Quilt*.

**29. Preston Sampson**

*Mood Indigo (Duke Ellington’s 100th Birthday)*, 1999  
Screen print, 28/100  
<https://www.youtube.com/watch?v=GohBkHaHap8>  
mood indigo - Duke Ellington

**30. Matthew K. Clay-Robison**

*Stone Walls and Steel Bars*, n.d.  
Woodcut  
Loan from the Jean and Robert Steele Collection

**31. Reginald Gammon**

*St. Louis Blues*, n.d.  
Collage  
Loan from Eric Key







### 32. Richard Yarde

*Untitled (Dancing in the Savoy), 2004*

Watercolor

Loan from the Jean and Robert Steele Collection

<https://www.youtube.com/watch?v=TF90jmENE0A>

Charleston -- Original Al Minns & Leon James, in the Savoy Ballroom

### 33. Curlee Raven Holton

*Blues State of Mind, 2004*

Screen print, 2/10

Loan from the Jean and Robert Steele Collection

Curlee Raven Holton, the David M. and Linda Roth Professor of Art, at Lafayette College, is a printmaker and painter whose work has been exhibited professionally for over twenty-five years in more than thirty one-person shows and over eighty group shows. His exhibitions have included prestigious national and international venues such as Egypt's 7<sup>th</sup> International Biennale, Taller de arts Plasticas Rufino Tamayo in Oaxaca, Mexico, the Cleveland Museum of Art, and the Whitney Museum of American Art.

Holton's work is in many private and public collections including the Cleveland Museum of Art, Cleveland, Ohio; the Discovery Museum of Art and Science in Bridgeport, Connecticut; the West

Virginia Governor's Mansion; the Foundation of Culture Rodolfo Morales in Oaxaca, Mexico; Yale University Art Gallery; Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania; Cornell University Rare Books Collection, the Library of Congress; Boise Art Museum, Boise, Idaho; Philadelphia Art Museum; U.S. Embassy, Costa Rica; and the National Gallery of Art, Washington, DC. Holton earned his M.F.A. with honors from Kent State University and his B.F.A. from the Cleveland Institute of Fine Arts in Drawing and Printmaking. Since 1991 he has taught Printmaking and African American Art History at Lafayette College in Easton, Pennsylvania and is also the founding director of the Experimental Printmaking Institute. In 2010 he was named the David M. and Linda Roth Professor of Art. In July 2012, Prof. Holton was appointed as the Interim Executive Director of the David C. Driskell Center at the University of Maryland; he is currently served as the Center's Executive Director.

### 34. Jefferson Pinder

*Musical Missionaries, 2008*

Woodcut

Permanent loan from the Jean and Robert Steele Collection

Jefferson Pinder, a Chicago based video/performance artist, seeks to find black identity through the most dynamic circumstances. His experimental videos and films feature minimal performances that reference music videos and physical theatre. Pinder's work provides personal and social commentary in accessible and familiar format. Inspired by soundtracks, Pinder utilizes hypnotic popular music and surreal performances to underscore themes dealing with Afro-Futurism, physical endurance, and blackness. Pinder's work has been featured in numerous group shows including exhibitions at The Studio Museum in Harlem, the Wadsworth Athenaeum Museum of Art in Hartford, Connecticut, The High Museum in Atlanta, and the Zacheta National Gallery in Warsaw Poland, the Smithsonian National Portrait Gallery, and the Corcoran Gallery of Art.

Pinder received his BA in Theatre from the University of Maryland, and studied at the Asolo Theatre Conservatory in Sarasota, Florida. In 2000, he returned to the University of Maryland to receive his MFA in Mixed Media. Pinder was an Assistant Professor of Theory, Performance and Foundations at the University of Maryland, College Park Art Department from 2003-2011. Currently he is an Associate Professor in the Contemporary Practices Department at the School of the Art Institute of Chicago.

### 35. Jerry Harris

*Miles Davis Diggin' Charlie Bird Parker, 2008*

Laminated wood, found objects, and trumpet mouthpiece

Gift of the artist

<https://www.youtube.com/watch?v=KxibMBV3nFo>

Miles Davis & Charlie Parker A Night In Tunisia



# CONVERGENCE: Jazz, Films, and the Visual Arts



## 36. Terry Dixon

*Solo*, 2005

Mixed media

Loan from the artist

## 37. Ronald Beverly

*The Aurora: Series #1*, 2010

Photograph

Gift of the artist

## 38. Ronald Beverly

*The Aurora: Series #2*, 2012

Photograph

Loan from the artist



Ronald Beverly holds an M.F.A. in Photography from George Washington University and a B.F.A. in Design from Howard University, and he has been active in producing work for over 25 years. Beverly has taught at Georgetown, George Washington University, Howard University, and Northern Virginia and Prince Georges Community Colleges. His commercial work includes recent industry experiences with America Online (AOL), negotiating freelance coverage with photographers, managing daily request illustrating content with images and assisting in multimedia productions.

Jazz, like all music, is temporal and evolves from moment to moment. Music is also conceptually spatial, with intervals between “horizontal” notes (melody) and “vertically” stacked of notes (harmony). Similarly, choreographed works have distinct beginnings and endings, with movement filling the interval. The constant motion of music and dance through time and space is a particular challenge for visual artists interested in interpreting these performing arts forms in paintings, prints, and sculptures, which are, by their fundamental nature, unchanging images. In his Aurora series, Ronald Beverly capitalized on the camera’s ability to record motion though a long exposure.

## 39. Romare Bearden

*Brass Section*, 1979

Lithograph, A/P

Gift from the Jean and Robert Steele Collection

## 40. Romare Bearden

*Jazz-II-Deluxe*, n.d.

Screen print

Loan from ACA Gallery, NYC





#### 41. Romare Bearden

*Homage to Mary Lou (The Piano Lesson)*, 1984

Lithograph, 7/100

Loan from the Jean and Robert Steele Collection

Most recognized for his powerful collages, Romare Bearden was among the most prominent American artists of the 20<sup>th</sup> century. His other interests included the performing arts, literature, history, art history, and music. Although born in Charlotte, North Carolina, Bearden was raised in New York City, where his family was active in the Harlem Renaissance, the decades-spanning, influential flourishing of New York City's African American culture.

Although Bearden's education included many art courses, he earned his degree in Education from New York University. From the mid-1930s into the 60s he worked as a social worker while continuing his art production. Bearden was a founding member Spiral, an arts alliance formed to explore the responsibility artists had to participate in the civil rights movement. In 1964, Bearden was appointed the first art director of the Harlem Cultural Council, a prominent African-American advocacy group. Bearden was also one of the founding members of the Black Academy of Arts and Letters. Among his many friends, Bearden had close associations with such distinguished artists, intellectuals, and musicians as James Baldwin, Stuart Davis, Duke Ellington, Langston Hughes, Ralph Ellison, Joan Miró, George Grosz, and Jacob Lawrence.

His works have been displayed in museums throughout the United States such as the Philadelphia Museum of Art and the Museum of Fine Art, Boston. Bearden was a recipient of many awards, honors and honorary doctorates throughout his lifetime, including the National Medal of Arts, and election into the National Institute of Arts and Letters. He died in 1988.



#### 42. Lila Oliver Asher

*Basin Street Blues*, n.d.

Linocut, A/P

Permanent loan from the Jean and Robert Steele Collection

[https://www.youtube.com/watch?v=qRjT4h7F\\_jw&feature=kp](https://www.youtube.com/watch?v=qRjT4h7F_jw&feature=kp)

Louis Armstrong - Basin Street Blues - 1964

#### 43. Dean Mitchell I

*Bathed in Light from Deep Rivers in My Soul*, 2003

Etching, 47/75

Loan from American Jazz Museum, Kansas City, MO

<http://vimeo.com/96794079>

The Cry of the Lonely (Music, Deep Rivers in My Soul) - Wynton Marsalis Quintet at Jazz in Marciac 2007

#### 44. Dean Mitchell I

*E. Pluribus Unum from Deep Rivers in My Soul*, 2003

Etching, 47/75

Loan from American Jazz Museum, Kansas City, MO

#### 45. Joseph Holston

*Jazz*, 1990

Screen print

Purchased with funds from the C. Sylvia and Eddie Brown Arts Acquisition Fund





**46. Keith Morrison**

*A Night in Tunisia*, 2002

Offset lithograph

Permanent loan from the Jean and Robert Steele Collection

<https://www.youtube.com/watch?v=nOPwxDtN22Y>

A Night in Tunisia - Dizzy Gillespie and Charlie Parker at 1945 Con



