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.)

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 25th anniversary, the Department of Music, and the Office of College Advancement.

Dan Mills, Director

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.
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 of 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=djBKQNYj5C
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=H0Vv8gbxTYA
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

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=F2DcGzoaQ0A
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
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

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.
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

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, in 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.

21. **Robin Holder**  
*Louisiana Jumpstart the Night 4, 2005*  
Stencil monotype  
Gift of Robin Holder

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=30FTr6G53VU

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

29. Preston Sampson
Mood Indigo (Duke Ellington’s 100th Birthday), 1999
Screen print, 28/100
https://www.youtube.com/watch?v=GohBkHaHop8
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 7th International Biennale, Taller de arts Plásticas 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 Atheneum 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
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.

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

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 20th 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=qRUT4h7F_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=n0PwxDtN22Y
A Night in Tunisia - Dizzy Gillespie and Charlie Parker at 1945 Con