

David C. Driskell & Friends: Creativity, Collaboration, and Friendship

March 14–June 1, 2025 • Upper-Level Galleries



David C. Driskell. *Mask Series II*, 2019. The David C. Driskell Center, University of Maryland, College Park. Gift of Raven Fine Art Editions, 2019.10.002

director The David C. Driskell Center), and Heather Sincavage (Wilkes University), the exhibition's presentation at the Frist Art Museum was overseen by the Frist's associate curator, Michael Ewing. The collaborative effort behind this showcase mirrors the ethos it seeks to celebrate, emphasizing the interconnectedness that defined Driskell's artistic journey.

Organized by The Driskell Center, University of Maryland, with support from the Teiger Foundation

The Frist Art Museum is supported in part by



David C. Driskell & Friends: Creativity, Collaboration, and Friendship highlights the artistic legacy of David C. Driskell and the importance of his relationships with fellow artists—many of whom hold a significant place in the 20th-century art canon. In 1976, Driskell curated the groundbreaking exhibition *Two Centuries of Black American Art*, which was foundational for the field of African American art history. Many of the artists featured in *Two Centuries of Black American Art* are included in *David C. Driskell & Friends*.

This exhibition explores the work of, and Driskell's relationships with, such figures as Romare Bearden, Elizabeth Catlett, Jacob Lawrence, Keith Morrison, James Porter, Kara Walker, Hale Woodruff, and many others. It features more than 70 artworks by 35 prominent African American artists as well as ephemera from the Driskell Papers that exemplify the artists' unique friendships.

Originally conceived by Dr. Sheila Bergman (University of California, Riverside), Curlee Raven Holton (former

Frist Art Museum

Kindred Spirits: Intergenerational Forms of Expression, 1966-1999

March 14–June 1, 2025 • Upper-Level Galleries, Frist Art Museum | Carl Van Vechten Art Gallery and John Hope and Aurelia E. Franklin Library Special Collections, Fisk University



Walter Henry Williams, Jr. *Roots*, 1975–77. Courtesy of Fisk University Galleries, Nashville, TN. 1991.2211. Photo: Jerry Atnip

The year 1966 marked the centennial of Fisk University, the oldest institution for higher learning in Nashville, Tennessee. It also represented a moment of transition after the retirement of Aaron Douglas, founder and chair of Fisk's Art Department and a leading figure of the Harlem Renaissance. The appointment of David C. Driskell as Douglas's successor ushered in a broadening view of the African diasporic arts through instructional innovation and the expansion of the university's collections, artist-residency programs, and exhibitions.

This vision was shared and further realized by faculty members such as Robert Hall, Earl J. Hooks, Stephanie Pogue, and Greg Ridley, among others.

Kindred Spirits frames a critical timeline spanning Driskell's tenure (1966–76) and the tenure of one of his preeminent colleagues, professor Earl J. Hooks (1969–99). Co-organized by Fisk University Galleries and the Frist Art Museum, this exhibition will feature more than 50 art objects and archival materials and will act as a companion exhibition to *David C. Driskell & Friends: Creativity, Collaboration, and Friendship*.

Organized by the Frist Art Museum and Fisk University Galleries and co-curated by Michael Ewing, Frist Art Museum associate curator, and Jamaal B. Sheats, Fisk University Galleries director and curator

Curriculum Connections: *David C. Driskell & Friends: Creativity, Collaboration, and Friendship and Kindred Spirits: Intergenerational Forms of Expression, 1966-1999*

Tennessee Academic Standards

Fine Arts Standards: Media and Visual Arts

CREATE: Generate and conceptualize artistic ideas and work.; Organize and develop artistic ideas and work.; Refine and complete artistic work.

PRODUCE: Select, analyze and interpret artistic work for production.; Develop and refine artistic work for production.; Convey and express meaning through the production of artistic work.

RESPOND: Perceive and analyze artistic work.; Interpret intent and meaning in artistic work.; Apply criteria to evaluate artistic work.

CONNECT: Synthesize and relate knowledge and personal experiences to artistic endeavors.; Relate artistic ideas and works with societal, cultural, and historical context.

Social Studies Standards

Grades K-12 Social Studies Practices

SSP.01: Gather information from a variety of sources, including: printed materials (e.g., literary texts, newspapers, political cartoons, autobiographies, speeches, letters, personal journals), graphic representations (e.g., maps, timelines, charts, artwork), artifacts, and media and technology sources.

Kindergarten

K.02: Compare and contrast family traditions and customs, including: food, clothing, homes, and games.

Grade 1

1.25: Compare ways people lived in the past to how they live today, including: forms of communication, modes of transportation, and types of clothing.

Grade 2

2.01: Identify various cultural groups within the U.S. and the students' community.

2.02: Compare and contrast the beliefs, customs, ceremonies, and traditions of the various cultures represented in the U.S.

2.03: Distinguish how people from various cultures in the community and nation share principles, goals, and traditions.

Grades 9-12

African American History

AAH.49: Compare and contrast the responses of African Americans to the economic, social, and political challenges in the contemporary U.S.

AAH.50: Identify and evaluate major contemporary African American issues confronting society.

AAG.51: Analyze the impact of immigration and migration on the lives of African Americans in the contemporary U.S.

AAH.52: Identify the major contributions of contemporary African Americans in business, education, the arts, politics, sports, science, technology, and society in general.