

DAVID C. DRISKELL *reflections and memories*



Acknowledgements

Last year, when planning for an exhibition of work by David C. Driskell, we realized this was an ideal opportunity for a joint exhibition between the Williams Center Art Gallery and the David A. Portlock Gallery. Together we could present a more comprehensive selection of Driskell's work, which the size limitations of either space alone would have ruled out. At the Williams Center Gallery, *New Works on Paper, 2005*, is a selection of collages and mixed media works completed this past summer. The Portlock exhibition, *Ancestral Voices with a Classical Vision*, organized by the Experimental Printmaking Institute, presents a selection of prints from the past four decades, including recent works born of a collaboration between Driskell and EPI.

First and foremost, the present exhibition would not have been possible without Driskell's very generous and gracious cooperation. We thank Robert E. Steele, executive director, David C. Driskell Center, and Scott Habes, gallery director, both at University of Maryland, College Park. Habes organized the Williams Center exhibition and wrote the essay for *New Works on Paper, 2005*. Curlee Raven Holton, director of EPI, wrote about Driskell's collaboration with EPI and provided the transcript of an interview with the artist. Faith Ringgold, Barbara F. Wallace, and Grace Matthews of Anyone Can Fly Foundation, Inc., arranged the interview. Thanks to Michael Benitez Jr. whose office shared the production costs of the catalogue. Driskell's public lecture and visit with students is funded by the intercultural development office, art department, and the Williams Center Gallery. And finally, thanks to essay editor Stevie O. Daniels, visual resources curator Paul Miller, and Carol Donnelly of the Williams Center for the Arts.

Michiko Okaya, Williams Center Gallery Director
Susan Ellis, Director of Programs, EPI, and Gallery Director, Portlock Center

I have looked forward to the exhibition and visit of David C. Driskell, world-renowned artist, curator, and collector who has played an influential role in the changing image and appreciation for African and African American art. His art will speak loudly to the community. His ability to capture generations of the black experience in his work and make connections between the past and present is significant because it taps into the sociocultural phenomenon essential to students' understanding of themselves. His work is particularly important to African and African American students at predominantly white institutions who face major challenges within the social climate of higher education.

The students will benefit greatly from his visit; having the opportunity to engage in intellectual discussion with him about his life as a scholar and an artist. Some students second-guess their ability to succeed or fit in, and some contemplate not associating with colleagues from similar racial or ethnic backgrounds, inheriting a frame of thought that secludes them from diversifying their student experience.

Driskell's interaction with students will give them an intercultural appreciation for the African and African American experiences in this country, and more specifically the importance of how art serves as a marvelous venue for self-expression, be it visual, spoken, or performance.

Michael Benitez Jr.
Director of Intercultural Development
Director, David A. Portlock Black Cultural Center

Front cover: Faces in the Forest, I, 2005, textured serigraph, 13¾ x 11 inches
Back cover: The Practice, 2005, collage and oil, 6½ x 5½ inches

DAVID C. DRISKELL: *reflections and memories*

february 3-march 12, 2006
lafayette college art galleries

Essays by Curlee Raven Holton and Scott Habes

a joint exhibition
***ancestral voices with a classical vision:
prints from 1967-2005***

David A. Portlock Black Cultural Center
101 McCartney Street
Easton, Pennsylvania

new works on paper, 2005
Williams Center Gallery
Morris R. Williams Center for the Arts
Hamilton and High Streets
Easton, Pennsylvania

David C. Driskell brings history of African American arts to center stage of American art canon



1. *Eve and Apple*, 1966, hand colored woodcut, 18¼ x 13 inches



2. *Dreamer*, 2005, encaustic, 10 x 10 inches

David C. Driskell is regarded as one of the world's leading authorities on African American art. Born in Eatonton, Georgia, in 1931 and educated in North Carolina as a youth, he entered Howard University in 1951, graduating with a bachelor of arts in 1955. Driskell attended Catholic University of America, Washington, D.C., where he received a master of fine arts degree in 1962. He pursued postgraduate study in art history at The Netherlands Institute for the History of Art in The Hague and independently, he has studied African and African American cultures in Europe, Africa, and South America.

Driskell: Leading scholar of African American art history

Driskell embarked on an academic career at Talladega College in 1955. He has taught at Howard and Fisk Universities, Bowdoin College, University of Michigan, Queens College, and Obafemi Awolowo University (previously University of Ife) in Ile-Ife, Nigeria. He joined the art faculty at University of Maryland at College Park in 1977 and served as chairman from 1978–83. In 1995 he was named Distinguished University Professor of Art. In 2001, the University of Maryland established the David C. Driskell Center for the Study of the African Diaspora, which “provides an intellectual home for scholars, museum professionals, art administrators, and artists broadening the field of African diasporic studies.”¹

In 1976, Driskell's groundbreaking exhibition *Two Centuries of Black American Art*, opened at the Los Angeles County Museum of Art. He has written five exhibition books, co-authored four others, and published more than 40 catalogues from exhibitions he has curated. Recent publications include *African American Visual Aesthetics & Postmodernism* (Smithsonian Press, 1995) and, with Henry Drewal, *Introspectives: Contemporary Art by Americans and Brazilians of African Descent* (California Afro-American Museum Association, 1989). Since 1977, Driskell has served as cultural adviser to Camille and Bill Cosby and curator of the Cosby Collection of Fine Arts.

Among his many honors, the National Humanities Medal was bestowed on him by President Clinton in December 2000. He was recognized by the Anyone Can Fly Foundation, Inc. with the Distinguished Artists & Scholars Lifetime Achievement Award for 2005. Also in 2005 the David C. Driskell Prize was established at the High Museum, Atlanta, Georgia. The award of \$25,000 is for an individual in beginning or mid-career whose work is considered an important contribution to the field of African American art or art history.



3. Brown Derby, 2003, preliminary sketch, ink and pastel, 8 $\frac{3}{8}$ x 8 $\frac{1}{2}$ inches



4. Brown Derby, 2003, black and white etching, proof, 13 $\frac{1}{2}$ x 10 $\frac{3}{8}$ inches



5. Brown Derby, 2003, color etching, 13 $\frac{1}{2}$ x 10 $\frac{3}{8}$ inches



6. David Driskell (left) with Christopher Metzger '03, developing ideas for Brown Derby.



7. Maya Freelon '05 applies a resist layer to the Brown Derby etching plate before it is submerged in an acid bath.



8. Driskell and Curlee Holton (right) examining a proof at EPI.

In addition to his scholarly work Driskell has been a practicing artist since the 1950s, has exhibited his work widely around the world, and is included in public and private collections, such as the Baltimore Museum of Art and Corcoran Gallery of Art. Although his primary media are painting and collage, he also works in various genres—sculpture, printmaking, and drawing. Driskell's art incorporates his connections to the South and comments on racial and social issues. Depicting diverse subjects that include portraiture and landscapes, Driskell's artistic techniques are representative of the formal and essential aspects of art—color, shape, and texture.

4 As an undergraduate at Howard, Driskell came under the tutelage of artist and art historian, James A. Porter, author of the influential *Modern Negro Art* (New York: Dryden Press, 1943). Driskell cites Porter “not only as his mentor and professor but also as the man who inspired him to see art, and particularly the practice of painting, as a necessary accompaniment to the study of art history.² Under Porter's guidance he produced his first print titled *School Life, David and Thelma* (1952, private collection). Driskell also studied printmaking with James Lesne Wells, the most prominent African American printmaker at the time. Described as the “dean of the Negro printmakers” by Porter in 1943, Wells was among the young artists of the period whose work addressed the black experience in America and helped to shape the developing African American aesthetic tradition.³

Driskell has continued to make original prints that have paralleled his career as an exhibiting painter. Examples of the importance of printmaking as a

visual language are revealed in the numerous woodblocks that he began as a student in the late 1960s into the early 1970s (illus. 1). These works focus on formal issues such as composition and the integration of abstraction and figurative elements that became his signature style. His palette was defined by subtle hues of lush greens and succulent reds. Driskell's subjects remained deeply rooted in his classical training as is evident in early works such as *Still Life with Lemon* (1955, private collection). A few years later after his first trip to Africa in 1959 he began to incorporate African mask-like figures as a central element, recalling the black aesthetic movement of the Harlem Renaissance period.

Along with his interest in African iconography he introduced a new element into his work—spirituality. This inclusion of religious references was inspired by his love of black religious practices and folk traditions. Driskell's father was a minister and his teachings had always been at the center of Driskell's upbringing. These teachings have remained a vital source of strength in his approach to life and his work as an artist and teacher.



9. African Saint, 2005, black and white woodcut, 7 $\frac{1}{16}$ x 5 $\frac{1}{2}$ inches

Driskell: Artist at Experimental Printmaking Institute



10. Driskell approves a bon à tirer (good to pull) proof of Brown Derby which will be used as the standard for the final edition.



11. Jacqueline Byrne '03 removes debris and small imperfections from a final print of Brown Derby.

This past November I visited the Driskell home and studio in Maine so that David could sign the newly completed edition of *Faces in the Forest, I*. During my visit I was overwhelmed by the feeling that I was a part of a historic moment. As a young artist, one of my goals was to become a link in the great artistic chain, and here I was standing next to one of America's most important artists and scholars.

During an earlier trip to David's studio, in October, I conducted an interview with him concerning his experience with the printmaking medium (see page 8). After the interview David invited me into his studio adjacent to his home where I discovered a beautiful new work that would become the basis for the print project, *Faces in the Forest, I* (2005, illus.: front cover).

David had once spoken about his desire to work with a printmaker with whom he felt comfortable, who was sensitive to his visual language, and who did not need to be told what to do at each step of the process. This new print was not the result of step-by-step supervision normally associated with the role of the master printer and the artist.

The print was to be David's most experimental, using a textured serigraph technique developed at Lafayette College's Experimental Printmaking Institute. This process was designed to achieve the qualities of texture and relief that is a signature of Driskell's work. Executed over a six-week period with the assistance of three Lafayette students: Sara Smith-Katz '07, Jessica Rob-

ertson '07, and Preeza Shrestha '08, the print required numerous printings and hand-textured surfaces to capture David's unique style as both a painter and printmaker, and to express the collage and layered surfaces.

Faces in the Forest, I, is the fourth print produced by EPI with Driskell. The first, *Brown Derby*, began during David's first visit to Lafayette in November 2002 as a David L. Sr. and Helen J. Temple Visiting Lecturer.⁴ *Brown Derby*, completed in 2003, began as an experimental work that integrated traditional printing processes with digital printing. This was David's first creative adventure with digital technology, which he used to develop the image subsequently printed as an etching. He was assisted by students Jacqueline Byrne '03, Maya Freelon '05, and Christopher Metzger '03 (illus. 6–8, 10 & 11).

Brown Derby was included in a major portfolio project titled "Master Artist/Master Printmaker." Completed between 2003–04, the portfolio included 16 prints by eight master artists, including Faith Ringgold, Richard Anuszkiewicz, Sam Gilliam, and Kay Walkingstick, and eight master printmakers from around the world including Wayne Crothers (Tokyo, Japan), John Phillips (London, England), and John E. Dowell Jr. (Philadelphia, Pennsylvania).

A year later we began work with the first of David's woodblocks from the 1970s, which had never been editioned. *African Women, Windows* (2004) was executed in two stages. The first stage was the creation of a monoprint inspired by a pastel drawing by Driskell. The monoprint image (painting



12. African Women, Windows, 2004, color monoprint before relief printing using woodblocks from the 1970s.



13. Holton examining a monoprint for African Women, Windows.



14. African Women, Windows, 2004, color monoprint and woodcut, 18¼ x 24½ inches.



15. *Two Faces, I, 2005, black and white woodcut, 15⁷/₈ x 10³/₄, printed from 1970s woodblock.*



16. *Two Faces, I, 2005, color monograph and black and white woodcut, 15⁷/₈ x 10³/₄ inches.*

directly on the surface of a Plexiglas sheet and then printing that plate) I created was then copied by hand by student studio assistant, Nicole Kozyra '05. I then overprinted the monographs with an original 1970s relief. Cut on both sides of block, the two images were used in the final work. *African Women, Windows* (illus. 12–14), published in an edition of 50, is the second that EPI has created exclusively for a limited edition “Collector’s Series” by prominent African American artists, to benefit the David C. Driskell Center. The print is now included in the permanent collection of the High Museum of Art, Atlanta, Georgia.

Lafayette’s association with Driskell will continue. Since producing *African Women, Windows*, Driskell agreed to allow EPI to print all of his relief blocks from the 1970s. The most recent print, *Two Faces, I*, (2005)—produced in a small edition of 20—used the same process as the previous print (illus. 15 & 16).

Curlee Raven Holton
 Director, Experimental Printmaking Institute
 Lafayette College
 February 2006

Endnotes

1. The David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland, “About David Driskell,” <http://www.driskellcenter.umd.edu/about/>.
2. Art Gallery, University of Maryland, College Park, Md., Narratives of African American Art and Identity: The David C. Driskell Collection, “Exhibition, Section 3,” http://www.artgallery.umd.edu/driskell/exhibition/sec3/port_j_01.htm.
3. Ibid, http://www.artgallery.umd.edu/driskell/exhibition/sec2/well_j_02.htm.
4. The David L. Sr. and Helen J. Temple Visiting Lecture Series Fund, established at Lafayette, supports the work of artists, curators, and art historians.

On September 24, 2005, I interviewed David in the living room of his summer home in Maine. Faith Ringgold, of the Anyone Can Fly Foundation, Inc., on whose behalf I conducted the interview, accompanied me. Ringgold, with assistance from Barbara F. Wallace and Grace Matthews organized the visit. The interview captures a rare glimpse into David's evolution as an artist and printmaker.

CURLEE RAVEN HOLTON: How did you first become attracted to making prints?

DAVID C. DRISKELL: My first experience at printmaking began in 1952 in a class at Howard University taught by James Lessne Wells. It is important to have the experience of collaboration. A master printmaker knows so much about the technical aspects of printmaking. As a painter, I am still looking for certain things to happen in printmaking, and I have to be informed that they can or cannot happen. That kind of collaboration is informational. It is helpful to me when I envision a subject for another print; that is the good quality about collaboration. Secondly, printmaking is a multi-layered endeavor. It is always being catalogued in the back of my mind and even when I go back to painting on the table, the wall, or the easel, all of this continues to bubble in my mind.

I never divorce myself from one process or the other; I have never thought of myself as being devoid of the printmaking process. I always say, I'm a painter, but I am a printmaker, because I have deliberately made prints for a long time. It is part and parcel of the whole process of creativity for me. I keep print images to tear up and strip and put into painting from time to time.

8 HOLTON: Printmaking, then, is adding language to your own that is intimately connected. But it also gives you a new language that you can use to orchestrate an entirely different imagery or work of art.

FAITH RINGGOLD: What made you start doing this?

DRISKELL: For a long period of time, it was so very important to have someone else collaborate with me in the process. I carve the [wood] block, I carve something then I put it aside. But if there is someone there to nudge me along with the printing, I will continue with the printing.

I started making prints because I really felt the need to expand creatively into something other than painting. I could do a print quicker than a painting.

I could do it with a closer relationship to a drawing format. I've done very little etching and that is something I would like to pursue further.

HOLTON: That's interesting because printmaking seems to have expanded your body of work but at the same time stays in line with the focus. I find it interesting that you make the woodcut or block, do the initial printing, set it aside, and go on to the next image. For printmakers or master printers, that's the perfect arrangement because then [the printmaker] can focus on the [printing] process alone and perhaps bring something to it that otherwise might not be there.

DRISKELL: That is correct and by adding elements to the process that I wouldn't do, although I have a small press, it keeps me abreast of the various printing techniques in use. Each time I have gone through the process, I have exhausted myself. There is so much to remember in printmaking.

HOLTON: In talking about the special quality that African Americans have brought to the American experience, you suggested that a wealth of memory was re-engaged in this world, which transformed the marginal or what has been described as throwaway culture into another kind of artistry. So do you think the printmaking medium has had an important role for African American artists, especially during the Harlem Renaissance period?

DRISKELL: If we go all the way back to Aaron Douglas [1899-1979, a preeminent artist during the Harlem Renaissance], we shall see the role that printmaking played in his artistry. As a painter, he used the print as a medium to accompany the printed word. In other words, it was a quickly made statement people would readily respond to. One could create a print quickly on his own. The artist uses his intuitive skill to be direct with what he wants to express. In those days, most of the printmakers worked independently during the WPA [Works Project Administration, 1935-1943]. Douglas told me about his experience with WPA. But as a printmaker, one could also be alone doing his own thing when not working on a commission or special project. It would appear that under WPA, some of those artists did their very best work.

HOLTON: Printmaking had a rise and fall in popularity. I think it was partly economic—the portability of the print—and partly political philosophy, the notion that art should be democratic in that if you make prints, everyone can have that image, as opposed to the one lone painting sitting on the easel. Also, the advent of a new collectors group, especially those dedicated to works by African American artists, may have contributed to the rise in popularity.

Do you think African American artists have seen printmaking as a way to expand their popularity and make themselves accessible?

DRISKELL: Definitely. I think that has been one of the driving forces behind the expansion of the field. I know I can sell a print easier than a painting. It costs less. If someone comes into my studio and says, “*I just have to have something of yours,*” I can’t let them have a painting, because so much time and effort goes into making even the smallest painting. But a small print is affordable. In that sense, they can own something I have created. They often say, “*I want the original,*” I say, “*This is the original work.*” One has to inform and educate people about prints.

HOLTON: It also seems to be an excellent tool of education for that collector—a way to raise their appreciation of aesthetics and enter into the cultural process in an intimate kind of way.

DRISKELL: Yes, and it enhances the collaborative process that artists carry on among themselves.

HOLTON: How has printmaking enhanced your aesthetic investigation?

DRISKELL: My work was added to museum collections through prints before being included through paintings. More recently a few museums have acquired paintings, some acquired both prints and paintings simultaneously. It is rewarding to me to know that people have always referred to me as a printmaker. Someone says, “*you’re an artist,*” and I say, “*oh yes, I’m a painter.*” Then I think they have a print from me, not a painting. So I am also a printmaker. It grows on me more and more. I feel more involved in printmaking than ever before. I think of Faith Ringgold, Jacob Lawrence, Romare Bearden, Sam Gilliam, and Martin Puryear. They always had the time to get involved with prints. I ask, why can’t I?

HOLTON: Is this one reason that you are returning to those woodblocks from the 1970s that have never been printed? Is it to build up a body of prints and make it an important aspect of your work?

DRISKELL: Yes, and I have so many of them—at least 30 or 40 that I wish to make editions from.

HOLTON: I think that’s great that the printmaking process can influence your paintings as well as serve as a record of your mark-making [which is evident in the relief carvings] and your visual investigation.

DRISKELL: In those days, the 1970s, I chose the hardest pieces of wood to carve. At times, I look back on it, it seemed like a form of torture. I was young and energetic. I would find a round oak stool from a chair or some such piece. It was very hard to carve. I would carve it and do a pretty good job at creating a woodblock.

HOLTON: Yes, you did. When we printed it [the block used for *African Women, Windows*] at EPI, I said to myself, “*where did he get this? It’s a piece of oak.*” I also want to compliment you on something that I noticed on the last plate that I printed. The edges were routed around the block so you could grab it without touching the front surface. It worked very well. It reminded me of the *kento* Japanese registration technique practiced by *ukiyo-e* woodblock artists.

DRISKELL: Oh yes, it was unusual for me to do that at that time. I’m glad to know it was effective.

HOLTON: Thank you for your time and creativity. We are all enriched by your efforts.



17. Curlee Holton examining a print by David Driskell (seated) from the late 1960s.

David C. Driskell's career is in its fifth decade. An internationally recognized artist, teacher, scholar, he is the nation's preeminent ambassador of African American art. This exhibition brings together a group of small collages and works on paper produced by Driskell in 2005, shown together for the first time at the Williams Center for the Arts. It complements the simultaneous exhibition of Driskell's prints at the Portlock Black Cultural Center. The combined works create an interesting juxtaposition when compared with the historical analysis that highlights how a particular segment of the artist's illustrious career has developed over time. *Reflections and Memories: New Works on Paper, 2005* provides a glimpse of Driskell's artistic investigations, from the perspective of a newly developing body of work that is just beginning to take shape.

In a perfect union of form and content, Driskell's works suggest possible narratives and offer symbolic imagery, rather than resolved stories and obvious meanings. These symbols generally illustrate personal relationships between the artist and his experiences with the physical world, but in ways that are often deep and metaphysical in their colorful representations. These works reveal relationships between Driskell's memory and his passing reflections of a personal world, and they provide us with links to the distinct imagery seen throughout his illustrious career.

A Pine Tree (illus. 18) is an example of a work that incorporates a central image of an enduring symbol found in Driskell's work over the years. Here, the pine tree conveys strong moral principle, consistency, and inner human potential.¹ The image is seen in Driskell's early paintings such as *Pines at Falmouth* (1961, private collection.)² The scene of the solitary tree created in this signature work from the early 1960s—in addition to the other works in this exhibition—were created in the artist's part-time residence and studio nestled in the dense green landscape outside Portland, Maine. Described as his personal "Giverny," the site has been a source of quiet contemplation for Driskell over the years, and has fueled his strong curiosity of nature and its sublime symbols of beauty and power.

Spirituality and religion, like nature, have also been central themes in Driskell's work. In *Kneeling* (illus. 19), a woman genuflects in front of an altar with an array of vertical bars of stained glass colorfully gleaming in the background. The image recounts close friend and highly regarded American painter, Mary Lovelace O'Neal, praying in the Metropolitan Cathedral in Santiago, Chile. The cathedral is noted for its ornate interiors, heavenly light, and stained glass, and was a special retreat for Driskell during his visit to O'Neal's residence in Chile the year prior.



18. *A Pine Tree*, 2005, gouache and mixed media, 6¾ x 4½ inches.



19. *Kneeling*, 2005, pen, pastel, and collage, 5½ x 4 inches.



20. *Banners I*, 2005, collage, gouache on woodcut, 7¾ x 4½ inches.



21. *Banners III*, 2005, collage, gouache on woodcut, 7¾ x 4½ inches.



22. *Doorway*, 2005, inks, collage, and oil, 7 x 4½ inches.

The depiction of stained glass as fragmented bars of color is particularly significant in that Driskell himself is a highly regarded stained glass artist. His large-scale stained glass commissions, as well as many of the works in the exhibition, explore densely packed vertical strips of color with undulating sweeps of intricately laid edges and forms. Works in this exhibition such as *Banners I* and *III* (illus. 20 & 21), and *Totems and Sun* employ the same colorist principles as Driskell's stained glass but with translucent and opaque layers of paint over thin strips of torn paper that partially obscure and abstract the imagery lurking beneath.

In *Doorway* (illus. 22), it appears at first glance that all representational imagery has been eliminated. However, a closer inspection of the work reveals a 19th-century doorway created by a collage of imagery fragments. The artist is recapturing a personal memory for the viewer, but interpreting it in a non-unified manner.

The intimacy of these small works encourages viewers to look carefully and explore the rich meanings in Driskell's art. The process is similar to looking through fragments of a picture album in order to construct an elusive memory or forgotten place. In using fragments, Driskell achieves fascinating

variations depicting his reflections, sometimes leaving the viewer with the ambiguity of not knowing their true meaning. He utilizes this ambiguity to pique the curiosity of viewers and to heighten their awareness of his world. In doing so, Driskell's practice of abstracting a particular idea through lush sensations of color turns what we see—our perception—into an individual, unique interpretation for each viewer.

Scott Habes
 Director
 The Art Gallery
 University of Maryland, College Park
 February 2006

Endnotes

1. David C. Driskell, interview conducted by author and Dr. Adrienne Childs, College Park, Md., Dec. 15, 2005
2. Juanita M. Holland, ed., *Narratives of African American Art and Identity: The David C. Driskell Collection* (San Francisco, CA: Pomegranate Communications, Inc., 1998), 61.

DAVID C. DRISKELL *reflections and memories*

checklist

portlock center gallery

ancestral voices with a classical vision

Eve and Apple, 1966, hand colored woodcut, 18¼ x 13
Rainforest, 1986, color lithograph, 22 x 30
Spirits Watching, 1986, black and white lithograph, 21¾ x 30
The Young Herbalist, 2000, color lithograph, 24 x 18, AP
Dancing Angel, 2002, color silkscreen, 28¾ x 16½, AP
Reclining Nude, 2002, black and white woodcut, 9¼ x 11¼
Brown Derby, 2003, preliminary sketch, ink and pastel, 8¾ x 8½ ^
Brown Derby, 2003, black and white etching, 13½ x 10¾ ^
Brown Derby, 2003, color etching, 13½ x 10¾ ^
African Women, Windows, 2004, color monoprint and woodcut,
18¼ x 24½ ^+
African Saint, 2005, black and white woodcut, 7¼ x 5½
Faces in the Forest, I, 2005, textured serigraph, 13¾ x 11 ^
Two Faces, I, 2005, black and white woodcut, 15¾ x 10¾ ^+
Two Faces, I, 2005, color monoprint and woodcut, 15¾ x 10¾ ^+

williams center gallery

new works on paper, 2005

Banners I, 2005, collage, gouache on woodcut, 7¾ x 4½
Banners III, 2005, collage, gouache on woodcut, 7¾ x 4½
Blues Singer, 2005, encaustic and collage, 12½ x 10¼
The Denial, 2005, encaustic and collage, 11½ x 10
Doorway, 2005, inks, collage, and oil, 7 x 4½
Dreamer, 2005, encaustic, 10 x 10
Four Women, 2005, pastel, craypas and ink, 5¾ x 5½
Interior, 2005, ink, collage, and oil, 5½ x 4½
Kneeling, 2005, pen, pastel, and collage, 5½ x 4
A Pine Tree, 2005, gouache and mixed media, 6¾ x 4½
The Practice, 2005, collage and oil, 6½ x 5½
Rock and Poles, 2005, collage and mixed media, 5½ x 4½
Sentinel II, 2005, collage and mixed media, 7 x 4½
Silence, 2005, collage and oil, 7½ x 5½
Streamers, 2005, collage, marker, and gouache, 5½ x 5
Totems and Sun, 2005, collage and mixed media, 7½ x 5½

^ Printed at Experimental Printmaking Institute.

+ Printed from original 1970s woodblocks.

Dimensions are image size, listed in inches, height x width

Works loaned courtesy of David C. Driskell, Robert and Jean Steele, and the Experimental Printmaking Institute.

Lafayette College Art Galleries

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Morris R. Williams Center for the Arts, Lafayette College, Easton, PA 18042

Photo credits:

Paul Miller: illus. 1, 3–5, 9, 12–16, front cover
Chan Chao, Washington, D.C.: illus. 2, 18–22, back cover

Artwork, ©1966 1986, 2000, 2002, 2003, 2004, 2005, David. C. Driskell
Essays ©2006, Curlee Raven Holton; Scott Habes

Publication design: Michiko Okaya
Essay editor: Stevie O. Daniels
Printer: Harmony Press, Easton, PA

The Williams Center Gallery is funded in part through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.





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