

THE SOUND OF MY SOUL

FRANK STEWART'S LIFE IN JAZZ

Sept. 16 -Dec. 13, 2019



FRANK STEWART, SELF-PORTRAIT, DOMINICAN REPUBLIC, 1986

THE SOUND OF MY SOUL: FRANK STEWART'S LIFE IN JAZZ

Ruth Fine, Curator

CONTENTS

INTRODUCTION	I
SELECTED ILLUSTRATIONS	2
EXHIBITION CHECKLIST	25
CHRONOLOGY	30
ACKNOWLEDGMENTS	34

INTRODUCTION

Frank Stewart (born 1949) was engaged with music starting in childhood; gospel and blues played an equally important role as jazz in the environment established by his mother, Dorothy Jean Lewis Stewart (Dotty, 1929-2010) and her extended family. The emerging centrality of jazz may be tracked, in part, to his stepfather, the renowned jazz pianist Phineas Newborn Junior (1931-1987), with whom Stewart attended concerts at New York clubs in the 1950s, on 52nd Street and in Greenwich Village.

Stewart initiated his career in jazz photography travelling with Ahmad Jamal (born 1930) and his group shortly after receiving a degree in photography from The Cooper Union for the Advancement of Science and Art (1975). Photographers Roy DeCarava (1919-2009) and Garry Winogrand (1928-1984), and painter Jack Whitten (1939-2018) were among his important mentors. Stewart's focus on jazz was solidified from 1989-92, when he accompanied the Wynton Marsalis Septet, culminating in the 1994 publication *Sweet Swing Blues on the Road*, with text by Marsalis (born 1961). In the intervening years, Stewart had worked independently in clubs and at jazz events primarily in New York and Chicago. Since 1992 he has been the lead photographer for Jazz at Lincoln Center, traveling the globe with the Jazz at Lincoln Center Orchestra. The breadth of Stewart's rich photographic project, in Africa, Cuba, throughout the United States (most recently tracking issues of climate change), and around the world is referenced in this brochure's chronology.

Stewart's art reflects and pays homage to his long association with collage-painter Romare Bearden (1911-1988). This is suggested by the commitment of the works on view to both the abstract properties of a composition and the distinctive sensitivity that controls Stewart's framing of his images, which are virtually never cropped. Viewers are thus able to connect with the emotional range of the musicians and vocalists depicted, and to grasp the deeply understood parallels between Stewart's vivid photographic forms and spaces, and the dramatic sounds and silences of jazz music.

This first museum exhibition of Stewart's jazz photographs highlights an intimate association with their subjects, that enables him to portray situations off-stage that otherwise would remain unknown to most of us. Represented, too, are portraits of jazz greats, both revered and newly acclaimed. On the street, in festivals, clubs, and major concert halls, they are performing solo, in groups, in collaborations with dancers, and in teaching situations that introduce this richly nuanced music to younger generations. The exhibition features images of baptisms, funerals, Second Line marches, conversations, practice sessions, going on stage, and taking a bow. Stewart works with film and digitally, using no artificial illumination other than stage lighting. The prints employ subtle tones of black, grey, and white; and a diverse palette of great brilliance. Their formats and printing processes are provided in this brochure's exhibition checklist.

Stewart is a member of the New York-based African American photography collective Kamoinge. His photographs have been featured in some thirty solo exhibitions and dozens of group shows; in landmark texts about barbecue and the breadth of African American life, as well as jazz music. In 2017 he received the Jazz Journalists of America's Lona Foote-Bob Parent Award for Career Excellence.

Ruth Fine, Curator

SELECTED ILLUSTRATIONS

Comments in quotations are provided by Frank Stewart.



God's Trombones, Harlem, 2009
"Baptism in the Street."

Checklist 1



Phineas Newborn Junior, 1970s

"At a club called Bottom of the Gate, with Phineas' childhood friend Jamil Nasser on bass. Phineas was my stepfather"

Checklist 19



Miles in the Green Room, 1981
"Christ-like figure in Avery Fisher Hall, Lincoln Center"
Checklist 23



Keisha at Lola's, 1986

"Lola's was a restaurant on 22nd street, and sometimes they would have music."

Checklist 4



Jazz and Abstract Reality (aka *Lincoln Center Orchestra, New York City*), 1992
“The remaining members of Duke Ellington’s orchestra fused with Wynton’s Septet to form the original JALC Orchestra.”
Checklist 31



Marcus Roberts, 1994/95

"On the road in Boston, with the Jazz at Lincoln Center Orchestra before Wynton was Director."

Checklist 7



Catherine Russell, c. 2000

“Her mother was Carline Ray, a star with the all-female International Sweethearts of Rhythm, and her father was Luis Russell, Louis Armstrong’s music director.”

Checklist 27



Stomping the Blues, 1996
Checklist 29



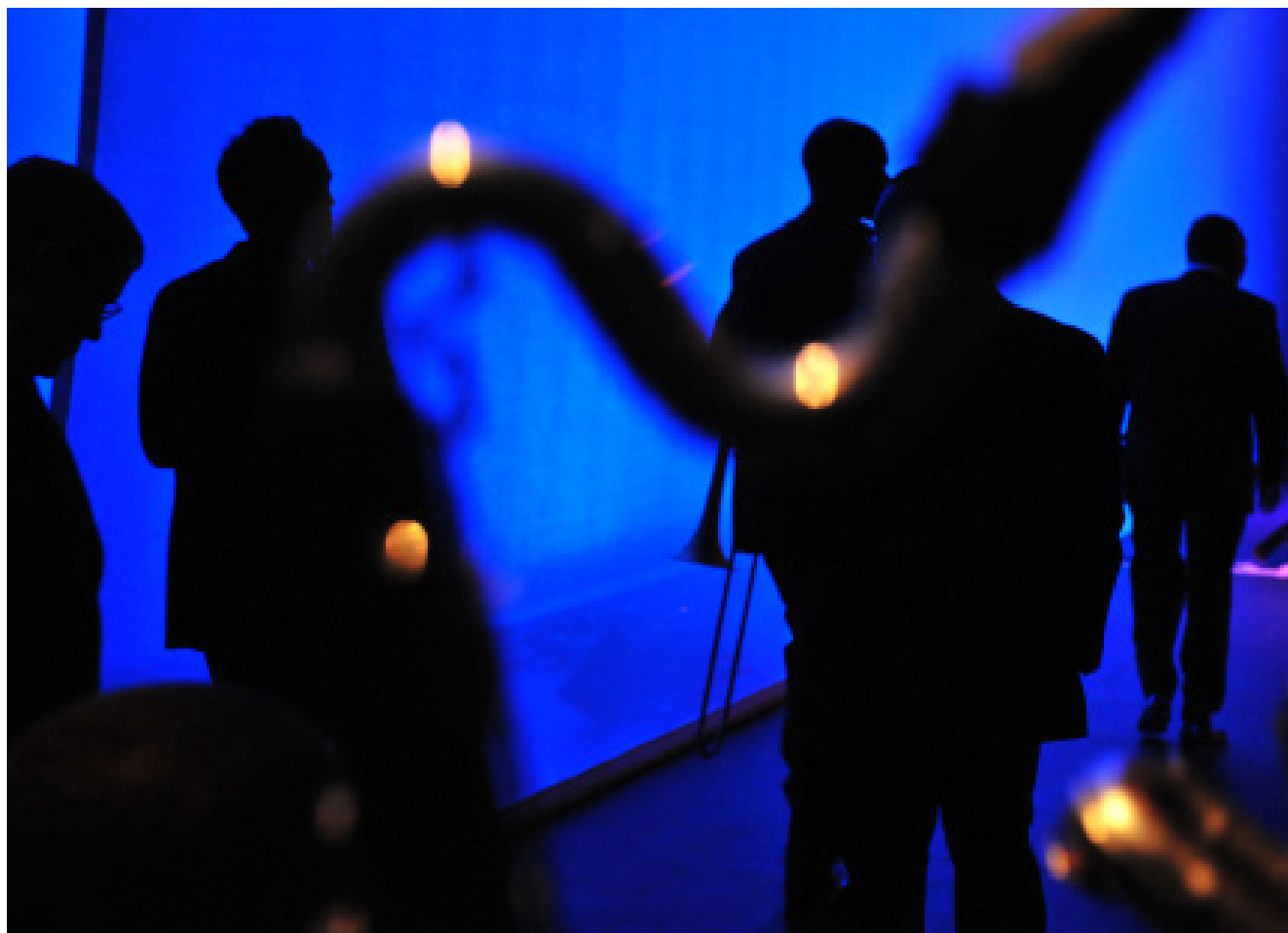
Boo and Humphrey, 1989

"Walter Davis Jr. and Art Blakey at Bradley's, talking about the changes for Bud Powell's *Glass Enclosure*."

Checklist 37



Amadeo Roldan Conservatory, Havana, 2010
Checklist 57



Going on Stage, Virginia Beach, 2009
Checklist 71



Two Bones I (aka *Chris and Vincent*), 2008
Checklist 72



Blood on the Fields, 2014

"Procession after a concert. It's a prize-winning oratorio about a husband and wife moving from slavery to freedom."

Checklist 74



Simon Rattle Conducting in Berlin, 2010
Checklist 59



Ahmad Jamal, 2013
Checklist 63



Hands, Berlin, 2010
Checklist 54



Stacy, c. 2016
"The great Stacy Dillard"
Checklist 73



Cooty, 2019
"Wycliffe Gordon in Savannah"
Checklist 10



Before the Gig, 2018
"Camille Thurman warming up."
Checklist 62



Cécile, New Year's Eve, 2016
"Cécile McLorin Salvant celebrating at Dizzy's Club."
Checklist 6o



Sonny Rollins, 2017

"Sonny Rollins is a monster; he's giving tribute here to Jimmy Heath."

Checklist 70



Joe Temperly at the Teatro Romana in Aosta, Italy, 2011
Checklist 61



Etienne, 2017
"Etienne Charles is a rising star in the jazz galaxy."
Checklist 2

EXHIBITION CHECKLIST

Section titles below represent the exhibitions organization by gallery. All works are lent by Frank Stewart unless otherwise specified. Stewart also provides commentary (in quotation marks) about selected photographs. All measurements are in inches, height preceding width. They document the paper sizes of exhibited works; many images exist in multiple sizes.

INTRODUCTION

1. *God's Trombones, Harlem*, 2009
inkjet print mounted on aluminum
48 x 60
"Baptism in the street"
Illustrated page 2

THE PLAYERS

2. *Etienne*, 2017
inkjet print
22 x 17
"Etienne Charles is a rising star in the jazz galaxy."
Illustrated page 24

3. *Blues Singer*, c. 1976
gelatin silver print
14 x 11

4. *Keisha at Lola's*, 1986
gelatin silver print
20 x 16
"Lola's was a restaurant on 22nd street, and sometimes they would have music."
Illustrated page 5

5. *Netman*, 1990
gelatin silver print
20 x 24
"Charnett Moffett on the road with the Septet"

6. *Ron Carter*, 1994
gelatin silver print
14 x 11

7. *Marcus Roberts*, 1994/95
gelatin silver print
20 x 16
"On the road in Boston, with the Jazz at Lincoln Center Orchestra before Wynton was Director"
Illustrated page 7

8. *Roy Hargrove*, c. 1989
gelatin silver print
11 x 14
"A child Prodigy, a flame that burned out too quickly."

9. *Drummer*, c. 2004
inkjet print
8 ½ x 11
"Ulysses Owens was in the first Julliard jazz class."

10. *Cooty*, 2019
inkjet print
8 ½ x 11
"Wycliffe Gordon in Savannah"
Illustrated page 19

11. *Herlin*, c. 2004
inkjet print
8 ½ x 11
"Herlin Riley is the embodiment of the New Orleans Black Indian beat called Two-Way-Pocky-Way"

12. *Max Roach, Jazzmobile*, c. 1978
gelatin silver print
11 x 14
"The greatest jazz drummer of his generation"

13. *Roy Haynes, Alice Tully Hall*, 2002
gelatin silver print
10 x 8
"He calls himself the second greatest jazz drummer of his generation."

14. *Cassandra Wilson*, 1994
gelatin silver print
14 x 11
"From the year she played Leona at the premiere of Wynton's oratorio *Blood on the Fields*, the first Pulitzer Prize Jazz winner."
15. *Oscar Brown III and Oscar Brown Jr.* (aka *Oscar Brown Jr. and Bobo*), 1987/1989
gelatin silver print
11 x 14
"At Carlos II, a club in the Village"
16. *Dianne Reeves*, 1978
gelatin silver print
11 x 8 ½
"We love Dianne and she loves us, so any opportunity we get to work with her, we jump on it."
17. *Carrie Smith*, 1989
gelatin silver print
11 x 14
"Listening to trumpeter Clark Terry"
18. *Comics*, 1973
gelatin silver print
16 x 20
"Music in the neighborhood and nobody's listening"
19. *Phineas Newborn Junior*, 1970s
gelatin silver print
14 x 11
"At a club called Bottom of the Gate, with Phineas' childhood friend Jamil Nasser on bass. Phineas was my stepfather"
Illustrated page 3

PHOTOGRAPHIC PROCESSES

20. *Paul Nedzela*, 2013
Polaroid print
33 x 22
Lent by Jazz at Lincoln Center
21. *Dan Nimmer*, 2013
Polaroid print
33 x 22
Lent by Jazz at Lincoln Center

22. *Kenny Rampton*, 2013
Polaroid print
33 x 22
Lent by Jazz at Lincoln Center
23. *Miles in the Green Room*, 1981
inkjet print
33 ½ x 49 ½
"Christ-like figure in Avery Fisher Hall, Lincoln Center"
Illustrated page 4
24. *Vincent Gardner*, 2013
Polaroid print
33 x 22
Lent by Jazz at Lincoln Center
25. *Carlos Henriquez*, 2013
Polaroid print
33 x 22
Lent by Jazz at Lincoln Center
26. *Ali Jackson*, 2013
Polaroid print
33 x 22
27. *Catherine Russell*, c. 2000
inkjet print
11 x 8 1/2
"Her mother was Carline Ray, a star with the all-female International Sweethearts of Rhythm, and her father was Luis Russell, Louis Armstrong's music director."
Illustrated page 8

OFF STAGE / ON STAGE

28. *Behind the Septet and Septet II*, 1991
gelatin silver prints (dyptich)
14 x 11 each
29. *Stomping the Blues*, 1996
inkjet print
20 x 30
Illustrated page 9

30. *Four Tenors/Embrace*, 1996
gelatin silver print
16 x 20
"Teddy Edwards, Joe Lovano, Johnny Griffin,
and Von Freeman"

31. *Jazz and Abstract Reality* (aka *Lincoln Center Orchestra, New York City*), 1992
gelatin silver print
16 x 20
"The remaining members of Duke Ellington's orchestra fused with Wynton's Septet to form the original JALC Orchestra."
Illustrated page 6

32. *Photo-op*, 1990
gelatin silver print
14 x 11

33. *JALCO Getting Dressed*, c. 1996
gelatin silver print
11 x 14
"Anybody seen my shirt?"

MAKING MUSIC

34. *Marsalis and Reed*, 1990
gelatin silver print
16 x 20

35. *Dizzy and Dexter*, c. 1976
gelatin silver print
14 x 11
"Dizzy Gillespie, one of the architects of Bebop, with Dexter Gordon, who just returned from Europe after more than a decade."

36. *Lionel Hampton and Benny Carter, Alice Tully Hall*, 1996
gelatin silver print
14 x 11

37. *Boo and Humphrey*, 1989
gelatin silver print
11 x 14
"Walter Davis Jr. and Art Blakey at Bradley's, talking about the changer for Bud Powell's *Glass Enclosure*"
Illustrated page 10

38. *Warm Daddy in the House of Swing*, 1996
gelatin silver print
16 x 20
"Wessell Anderson at Jazz at Lincoln Center"

39. *Walking the Bar*, 2002
inkjet print
30 x 20
"Walter Blanding demonstrating Coltrane"

40. *Skayne and Coopty, Palm Beach Florida* (aka *Skaine and Coopty*), 1991
gelatin silver print
8 x 10
"Wynton Marsalis and Wycliffe Gordon from Wynton's Septet"

41. *St. Louis Cemetery II*, 1980
gelatin silver print
11 x 14
"Goin' home right!"

42. *Gonzalez, Leitzie, Pate*, 1990
gelatin silver print
14 x 11
"Jerry Gonzalez, Kurt Leitzie, and Don Pate at Bradley's"

43. *Teach Me*, 2001
gelatin silver print
20 x 16
"Andre Hayward and Farid Barron going through changes in a tune."

TOOLS

44. *Trumpet and Euphonium, Mexico*, c. 2016
inkjet print
17 x 22

45. *Yusef Lateef*, 2010
inkjet print
16 x 11

46. *Trumpet and Bone*, 2001
inkjet print
17 x 22
"Marcus Printup and Vincent Gardner"

47. *All Rise*, 1999
inkjet print
16 x 20
“Commissioned by the New York Philharmonic, and premiered at Lincoln Center in December ‘99”

48. *Master Class in Yokohama*, 1998
inkjet print
16 x 20
“Master Class for an all-girl jazz band”
Lent by Jazz at Lincoln Center

49. *Bass and Violin*, c. 1998
gelatin silver print
10 ½ x 13 ½

50. *Mutes*, 1991
gelatin silver print
20 x 16
“Wynton’s mutes”

COLLABORATIONS

51. *Jazz for Young People*, 1996
gelatin silver print
17 x 11

52. *Swing Central II, Savannah Music Festival*, 2017
inkjet print
17 x 22
“Memphis School band getting ready to go on stage”

53. *Swing Central, Savannah Music Festival*, 2017
inkjet print
17 x 22
“High school jazz competition”

54. *Hands, Berlin*, 2010
inkjet print
17 x 22
Courtesy of Wynton Marsalis
Illustrated page 17

55. *Knees and Horns*, 2017
inkjet print
17 x 22
“Jazz at Lincoln Center Orchestra Jazz Camp”

56. *One Note Spasm Band*, 2006
chromogenic print
36 x 24
“Just like the Blues, that one note can carry a lot of meaning”
Lent by Jazz at Lincoln Center

57. *Amadeo Roldan Conservatory, Havana*, 2010
inkjet print
22 x 17
Illustrated page 11

58. *Goldberg Variations, Andersson Dance and Scottish Ensemble*, 2019
inkjet print
17 x 22
“At the Savannah Music Festival”

59. *Simon Rattle Conducting in Berlin*, 2010
inkjet print
17 x 22
Illustrated page 15

THE CHANGING FACE OF JAZZ

60. *Cécile, New Year's Eve*, 2016
inkjet print
33 x 49 ½
“Cécile McLorin Salvant celebrating at Dizzy’s Club”
Illustrated page 21

61. *Joe Temperley Backstage at Teatro Romana, Aosta, Italy*, 2011
inkjet print
11 x 17
Illustrated page 23

62. *Before the Gig*, 2018
inkjet print
11 x 17
“Camille Thurman warming up”
Illustrated page 20

63. *Ahmad Jamal*, 2013
inkjet print
30 x 30
Illustrated page 16

64. *Reflection*, 2018
inkjet print
17 x 11
“Sherman Irby contemplating the battle which will begin shortly.”

65. *Bone and Silhouette* (aka *Chris and Vincent*), 2009
inkjet print
22 x 16
“Going to play”

66. *The Bow, Modena*, 1996
inkjet print
40 x 60
“After the show”

67. *Camille in Blue*, 2018
inkjet print
30 x 20
“Blue note, going on stage again”

68. *Houston Person*, 2017
inkjet print
8 ½ x 11
“Person and my mother were buddies. Here he’s performing at the Savannah Music Festival”

69. *Veronica Swift*, 2018
inkjet print
11 x 8 ½
“Young Jazz voice on the rise”

70. *Sonny Rollins*, 2017
inkjet print
8 ½ x 11
“Sonny Rollins is a monster; he’s giving tribute here to Jimmy Heath”
Illustrated page 22

71. *Going on Stage, Virginia Beach*, 2009
inkjet print
33 ½ x 49 ½
Illustrated page 12

72. *Two Bones I* (aka *Chris and Vincent*), 2008
inkjet print
49 ½ x 33 ½
Illustrated page 13

73. *Stacy*, c. 2016
inkjet print
26 x 17
“The great Stacy Dillard”
Illustrated page 18

74. *Blood on the Fields*, 2014
inkjet print
33 ½ x 49 ½
“Procession after a concert. It’s a prize-winning oratorio about a husband and wife moving from slavery to freedom.”
Illustrated page 14

Vitrines, with Stewart’s cameras; musical instruments, lent courtesy of Todd Stoll, the late Dorothy Johnson and Sarah Escarraz, and printed ephemera installed in three galleries: Photographic Processes, Tools, and The Changing Face of Jazz, respectively. A loop of additional images is installed in the Tools gallery.

CHRONOLOGY

Note: Solo exhibitions are identified by Stewart's name as part of their titles; a small selection of group exhibitions is also listed. All institutions cited are in Manhattan unless otherwise noted.

1949

July 27: born in Nashville, to Dorothy Jean Lewis Stewart (Dotty, 1929–2010) and Frank Lehman Stewart (?–1992). Parents' marriage dissolves approximately one year later.

1955–1957

Moves to Memphis and lives with maternal great-grandmother, grandmother, aunts and uncles, when Dotty moves to Manhattan to pursue career as model and dancer. Attends grades 1 through 3 at St. Augustine Catholic Elementary School, Memphis. Starts playing football. [Summer 1957](#): visits Dotty and partner, later husband, jazz pianist Phineas Newborn Jr., in Manhattan.

1958–1960

Lives in Manhattan with Dotty and Newborn. Attends Holy Name School, PS 93, and PS 75. Joins track team. Returns to Memphis with Dotty when she and Newborn separate, then accompanies her and two half-sisters to Mount Vernon, NY.

Late 1961–mid-1968

Lives on Chicago's South-side, with father and/or paternal grandmother. Attends St. James School and De La Salle Institute High School. Excels in basketball, football, and track. Frequently visits Dotty and new husband, Charles K. Johnson, in Mount Vernon. [Summer 1963](#): attends Saturday classes at School of the Art Institute of Chicago. Attends *March on Washington for Jobs and Freedom* with Dotty, borrowing her Kodak Brownie camera to take first photographs. [1967/1968](#): shoots photographs with Canon AE1 camera borrowed from friend's father.

Fall 1968–winter 1969

On track scholarship, attends previously all-White Middle Tennessee State University, Murfreesboro, about twenty-five miles from all-Black Fisk University, Nashville. Frequently travels to Fisk where Robert Sengstacke, Chicago friend whose family owns *Chicago Defender*, teaches photography and Carlton Moss teaches film. Audits classes on African American art history with David C. Driskell. Returns to Chicago after one semester. Moves to New Rochelle, NY, where Dotty lives with Johnson.

1969–1970

Meets Roy DeCarava, whose collaboration with Langston Hughes, *Sweet Fly Paper of Life*, Stewart greatly admires. Studies political science at Co-op College, Mount Vernon. Belongs to Black Panther Party, Mount Vernon chapter, selling newspapers and administering breakfast program. Continues shooting photographs, primarily in New Rochelle. **Exhibitions:** [1969](#): Tarrents Grocery Store, New Rochelle, untitled, features Stewart's photographs of people in the community. [1970](#): New Rochelle City Hall, *Photographs by Frank Stewart*.

1971–1975

Earns BFA degree in photography at The Cooper Union for the Advancement of Science and Art; teachers include DeCarava (photography), Jack Whitten (painting), Rubin Kadish (sculpture), Stephen Anderson (printmaking), John A. Williams (African American literature), George C. Preston (African art). Sustains himself driving taxicabs and working in restaurants as cook, dishwasher, and delivery person. **Summer 1972:** studies at School of the Art Institute of Chicago with Garry Winogrand, who then moves to Manhattan and teaches at Cooper Union.

1974: first trip to West Africa through Cooper Union Independent Study program. Visits Liberia, Nigeria, Upper Volta, Mali, Togo, Dahomey, Ivory Coast, and Ghana. **1975:** photographs stills for eponymous film related to *Two Centuries of Black American Art*, Los Angeles County Museum of Art bicentennial exhibition, organized by Driskell. Meets Romare Bearden and works for him in various capacities through 1988, year of Bearden's passing. **Exhibitions:** **1971:** Fisk University Student Union, *Frank Stewart*, organized by photographer John Simmons, later to be Emmy Award-winning filmmaker. **1975:** Weusi Gallery, Striver's Row, Harlem, *Sun People*, with Jeanne Moutoussamy (now Ashe) and Dawoud Bey.

1975–1980

Works with Ahmad Jamal and his group, driving equipment and shooting concerts. **1976:** first trip to New Orleans to research Black Indians; shoots Democratic Convention in New York for *Chicago Defender*. **1977:** first trip to Cuba by invitation from Cuban government through Center for Cuban Studies, Manhattan, traveling throughout island for a month with seven North-American photographers. **1978:** returns to Havana with official team of photographers for 11th World Festival of Youth and Students. **1979:** National Endowment for the Arts Fellowship. First photography artist-in-residence at Studio Museum in Harlem. Teaches photography at Studio Museum and Co-op College, then at State University of New York, Purchase, when Co-op College program moves there. Freelance photographer of art and events for New York Public Library, Schomburg Center for Research in Black Culture, Studio Museum, American Negro College Fund, National Urban League Gallery 62. **Exhibitions:** **1979:** Studio Museum in Harlem, *Black Eyes/Light*, with Jules Allen; International Center of Photography, *Harlem on my Mind*, 1968–78. **1980:** The Chicago Public Library Cultural Center, *Still Photographs: Recent Photographs by Frank Stewart and Jeanne Moutoussamy-Ashe*, catalogue introduction by Gordon Parks; National Urban League Gallery 62, *Jules Allen, Beuford Smith, Frank Stewart: Photographs*, catalogue foreword by Roy DeCarava.

1980s

Daughters Sing and Bining born.

1980/1981: receives New York State, Creative Artists Public Service (CAPS) Award to photograph in the South, including New Orleans and the Ku Klux Klan in Jacksonville, MS. **1982:** invited to join Kamoinge, New York-based collective of African American photographers. **Exhibitions:** **1983:** Oberlin College Allen Memorial Art Museum, *Contemporary Afro-American Photographers*. **1984:** one of ten photographers invited to shoot the Los Angeles Summer Olympics, with exhibition and catalogue: Museum of Contemporary Art, Los Angeles, CA, *Ten Photographers: Olympic Images*. **1984–1986:** co-founder and art director, Onyx Art Gallery, 54 Irving Place. **1985:** National Endowment for the Arts Fellowship. **Late 1980s:** photographer for Kenkeleba House, where he is also artist-in-residence and curator for 1986 exhibition with catalogue: *Two Schools: New York/Chicago, Contemporary African American Photography of the 70s and 80s*.

1988: shoots Democratic Convention in Atlanta for *Chicago Defender*. Assistant cameraman for approximately twenty films sponsored by Phillip Morris. Meets Wynton Marsalis. 1989: artist-in-residence, Syracuse University, Light Work Gallery. 1989–1992: travels with Marsalis and his Septet, leading to 1994 publication *Sweet Swing Blues on the Road* (text by Marsalis).

1990s

1992: **Exhibition:** Wilmer Jennings Gallery, Kenkeleba House, *Frank Stewart: Blues and Abstract Reality*. 1993: travels for six months with Lolis Eric Elie to complete 1996 publication, *Smokestack Lightening: Adventures in the Heart of Barbecue Country* (text by Elie). 1993–present: road manager and senior staff photographer, Jazz at Lincoln Center Orchestra, traveling internationally. **Exhibitions:** 1994: Bill Hodges Gallery, *Frank Stewart: Sweet Swing Blues on the Road*. 1995: Crawford and Sloan Gallery, *Frank Stewart and David Ellis*. 1996: The 4th Street Photo Gallery, *Sight Sound in the Subway, Frank Stewart and Petra Richterova*. 1997: Leica Gallery, *Frank Stewart: Riffs, Rectangles, and Responses: 25 Years of Photography*. 1999: Denise Andrews at Resonance Gallery, Miami, *Frank Stewart: In the House of Swing*.

2001–2010

Forms Black Light Productions with Susan Sillins, whom he meets through the Center for Cuban Studies. **Exhibitions:** 2001: Brooklyn Museum of Art, *Committed to the Image: Contemporary Black Photographers*. 2002: Center for Cuban Studies, NY, *Frank Stewart: A Slice of Light*; Julie Baker Fine Art, Grass Valley, CA, *Frank Stewart Photographs*. 2003: Wilmer Jennings Gallery at Kenkeleba House, *Frank Stewart: Windows*; Martin Luther King Library, Washington, D.C., *Frank Stewart: Romare Bearden*, in association with National Gallery of Art *Romare Bearden* retrospective. 2004: **Publications:** *Sweet Breath of Life*, edited by Stewart, photographs by Kamoinge, text by Ntozake Shange; *Romare Bearden: Photographs by Frank Stewart*, text by Ruth Fine, foreword by David C. Driskell; primary photographer for *Jazz at Lincoln Center, House of Swing*. **Exhibitions:** Galerías del Instituto Cubano del Arte e Industria Cinematográficos, Havana, *Frank Stewart: Dos momentos en La Vida/Two Moments in a Life*; Time Warner Building, Atrium, installation for opening of Jazz at Lincoln Center, *Frank Stewart*; June Kelly Gallery, *Frank Stewart: Romare Bearden, The Last Years*. New York Public Library, Research in Black Culture, *Romare Bearden*; G.R. Namdi Gallery, *Sweet Breath of Life* (Kamoinge group). 2005: travels to New Orleans to portray damage caused by Hurricane Katrina, especially in the Lower Ninth Ward, continuing project in 2006 and 2007. **Exhibitions:** High Museum of Art, Atlanta, *Frank Stewart: Romare Bearden, The Last Years*; 514 West Gallery, Savannah, *Frank Stewart: Jazz and Cuba*; Little Black Pearl Museum, Chicago, *Frank Stewart: Steppin'*; Laumont Editions Gallery, *Frank Stewart: Recent Color*; Nathan Cummings Foundation, *Carnival*; Museum of Art and Origins, *Delta to Delta: From the Niger to the Mississippi*. 2006: Basin Street Station, New Orleans, *Frank Stewart*; New York University Tisch School of the Arts and Nathan Cummings Foundation, *Engulfed by Katrina: Photography Before & After the Storm*. 2007: Jack Leigh Gallery, Savannah, *Frank Stewart: Jazz Improvisations*; Essie Green Galleries, *Frank Stewart: The False Face of Mardi Gras*. 2008: University of Delaware Museums, Newark, *Sound: Print: Record*. 2009: Essie Green Galleries, *Contemporary Frank Stewart*. 2010: Bill Hodges Gallery, *Frank Stewart: A Fulcrum of Time*.

2011–present

2011: Exhibitions: Time Warner Building, Jazz at Lincoln Center, *Traveling Full Circle: Frank Stewart's Visual Music*; August Wilson Center for African American Culture, Pittsburgh, *Frank Stewart: Romare Bearden, The Last Years*; Harvey B. Gantt Center for African American Art and Culture, Charlotte, NC, *Frank Stewart: Romare Bearden, The Life*. **2012: Publication:** primary photographer for *In the Spirit of Swing: The First 25 Years of Jazz at Lincoln Center*, text by Wynton Marsalis. **2013:** commission to produce 33 x 22 inch color Polaroid photographs of JALC Orchestra musicians. **Exhibitions:** **2014:** Leica Soho Gallery, *Frank Stewart: The Changing Face of Jazz*. **2015:** Leica Gallery, *Frank Stewart: Blues People*. **2017:** Wilmer Jennings Gallery at Kenkeleba House, *Time, Light, and Ritual: Photographs by John Simmons and Frank Stewart*. Presented Lona Foote-Bob Parent Award for Career Excellence by Jazz Journalists of America. Travels along the Louisiana Coast photographing damage to the environment owing to global warming and drilling for oil, which causes land to sink. **2018:** travels to Colorado and California to photograph environmental impact of extensive forest fires caused by global warming. **2019: Exhibition:** New Rochelle City Hall Rotunda Gallery, *The Photography of Frank Stewart*.

SELECTED COLLECTIONS

Detroit Institute of Arts
George Eastman House, Rochester, New York
High Museum of Art, Atlanta, Georgia
Mint Museum of Art, Charlotte, North Carolina
Museum of African Art and Origins, Manhattan
Museum of Modern Art, Manhattan
New York Public Library, Schomburg Center for Research in Black Culture
Rhode Island School of Design, Providence (promised gift)
Smithsonian Institution, National Museum of African American Art and Culture, Washington, D.C.
Studio Museum in Harlem, Manhattan
Telfair Museum of Art, Savannah
Temple University, Philadelphia, Charles L. Blockson Afro-American Collection
University of Delaware Museums, Newark, Paul R. Jones Collection
University of Maryland, College Park, David C. Driskell Collection
And many important private collections throughout the United States

ACKNOWLEDGMENTS

Exhibitions require the keen attention of many people. First and foremost my admiration and appreciation goes to Frank Stewart, for shooting these extraordinary photographs, for sharing them with me, and for our conversations over many years about his life in jazz, as well as for his enduring friendship. Most of the photographs are from Stewart's own collection, but we are grateful to two additional lenders, Wynton Marsalis Enterprises, with assistance from Edith Bolton, and Jazz at Lincoln Center, with assistance from Greg Scholl and Gabrielle Armand. Appreciation is likewise due David Bindman, Emeritus Professor of the History of Art, University College London, and Visiting Fellow at the Hutchins Center for African and African American Research, Harvard University, who brought Stewart's photographs to the attention of Henry Louis Gates, Jr., Alphonse Fletcher University Professor and Director of the Hutchins Center, Abby Wolf, Executive Director of the Hutchins Center, and Gabriella Jones-Monserrate, Program Director at the Hutchins Center's Ethelbert Cooper Gallery. Their enthusiastic support of the idea of the exhibition and their warm assistance throughout the organizational process has been at the highest level of collegiality, for which I am most grateful. Installers Brian Zink, Pablo Gonzalez, Registrar Batja Bell, and Gallery Attendants Kamila Vasquez and Kristyna Young ensured that the exhibition became a reality with utmost professionalism and attention to detail. Assistance from Elie Glyn, Assistant Director for Exhibitions at Harvard University Art Museums was critical as well, as were loans of musical instruments, courtesy of Todd Stoll, the late Dorothy Johnson, and Sarah Escarraz, Stewart's assistant, who also has conveyed various additional support, as she embarks on her own life in jazz.

Generous help has been conveyed by Susan Sillins, Black Light Productions, who shared with me her extensive files documenting Stewart's professional activities; and Tessa Haas, a PhD candidate at Bryn Mawr College, who offered organizational support in Philadelphia. Editorial suggestions were provided by Judith Thomas, Director of Exhibitions at The Pennsylvania Academy of the Fine Arts, Susan John, and Kenneth White Rodgers. Ongoing hospitality at the Stewart household from Frank's daughter Sing Lee Lathan and her four extraordinary children, William Edward-Lee, Malaya Mei, Lyra Ling, and Luke Lehman, has contributed many unique pleasures to my work on this exhibition. To all of them I offer grateful appreciation for welcoming my interruptions into their home.

Ruth Fine, Curator

NOTES

ETHELBERT COOPER GALLERY OF AFRICAN & AFRICAN AMERICAN ART
The Hutchins Center, Harvard University, 102 Mt. Auburn St, Cambridge MA 02138,
coopergallery.fas.harvard.edu, thecoopergallery@fas.harvard.edu,
Tel 617-496-5777, Hours Mon-Fri 11am - 6pm

