



Works on Paper

Prints

by

Stephanie Pogue

and

Joyce Wellman

Howard University

Gallery of Art

Washington, D.C.

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Foreword/Acknowledgements

The Howard University Gallery of Art is very proud to open the 1992 exhibition season with *Works on Paper: Prints by Stephanie Pogue and JoyceWellman*. Pogue, an "Outstanding Graduate in Art" award recipient and cum laud graduate from the Department of Art (BFA 1966), has returned to her Alma Mater with an impressive record of accomplishments and as a viable contributor to the artistic landscape in the metropolitan area and on the national and international scenes. Wellman, a native New Yorker, has benefitted from a variety of enriching experiences in that metropolis with artists such as Bob Blackburn, Valerie Maynard and Krishna Reddy. Together, Pogue and Wellman, conversant in many printmaking approaches -- from the lithograph and linocut to the color viscosity etching and monotype -- create for us a sensual exploration into form, rhythm, texture and patterns. Moreover, through their artistry, we are privileged to see an overwhelming respect and love for the process which each has honed to perfection.

One of the greatest pleasures in serving as director of the gallery is watching an exhibition grow from a suggestion to a concept to an installation, and to re-

ceive the assistance and cooperation required to make it successful. I am indebted to the artists for their acceptance and willingness to exhibit in the Gallery of Art and for their timely submission of materials throughout its planning; to Dr. Floyd Coleman, Chairman, Department of Art, for the many discussions regarding the gallery and the suggestion to highlight Pogue and Wellman in an exhibition; to the catalogue contributors who responded upon request -- David Driskell, Keith Morrison, Rick Powell and Helen Jackson--for their creativity, professionalism and generosity of spirit; and, to the lenders for allowing the use of art works from their collections. A special thanks to the Gallery staff for their diligence, hard work and cheerful work ethic: Mr. Scott Baker, Assistant Director; Ms. Eileen Johnston, Registrar; Mr. Falaka Yimer, Preparator; and, Mr. Horatio Butler, student assistant. Special recognition goes to Dr. Jeff Donaldson, Acting Dean, College of Fine Arts, for his unfailing support of the Gallery of Art and its activities.

Tritobia H. Benjamin
Director

Stephanie Pogue has explored a number of themes in the wide range of media offerings that are possible in the discipline of printmaking. At no time has her art remained static or failed to reach high marks in matters pertaining to discovery, creative growth and a genuine expression of that which is individually personal in an artist's oeuvre. That she has been able to produce quality work with an exceptional feel for a variety of subjects in several print mediums over the past two years, attests to the sound grounding her artistry has enjoyed in a well seasoned academic area to which she has added a brand of her own individual creativity.

At no time in Pogue's professional career has there been a more outward revelation of the creative well-spring from within than what is manifested in the handsomely crafted monotypes that have emerged over the past two years. Made with a heavy emphasis on contemporary technical markings and subtle gradations of organic shapes that overlap one against another, these striking prints reveal a previously unexplored dimension of Pogue's artistry that centers more on her own self pursuits in art and indeed in life than did the heavily textured elegant color viscosity etchings that emerged in the early 1970s.

Thematically, the recent prints relate more to an exploration of the central core of thought within the quiet and secret psychological self that all artists wrestle with without always revealing who the other person is within.

Pogue reveals to us in a series of self-portraits the anxiety, self-awareness, the satisfactions of life and the joy of self-discovery in ways that allow the viewer to share her passion for life through her art. Most of these torso-related self-portraits float in and out of a well ordered space that also tell us something of the disciplined world the artist would create if it were up to her to govern humankind.

Elegant and evocative in their capacity to inform, these new prints, some with classical titles such as "Self-Portrait: Venus," "Awakening" and "Discovery," are a vital link that the artist has established with the viewer; one whose own sense of self-identity is often heightened by the creative spark of the artist. Pogue shows an ever-vigilant creative search that reaches beyond the boundaries of the self-portrait. It is in this sense that Stephanie Pogue expresses a new direction in her artistry; one that touches upon the creative sensibilities of all who view her work.

David C. Driskell
Professor of Art
University of Maryland, College Park

I first saw Stephanie Pogue's work in an exhibition of printmakers at the Bruno Bach Gallery in Chicago in 1968. What I saw were prints so shimmering in their jewel-like color, and so intriguing in their complex imagery, that the memory has stayed with me all these years.

Today Pogue has expanded her ideas to include an even closer relationship between her images, which are often monotypes, and the paper she uses, which is often made by her. Some of her recent works delve into psychological self-portraits, while others evoke aquatic imagery. Her ideas span several cultures, including the Far East, where she has self-studied in recent years.

In the work of Stephanie Pogue we see a sophisticated artist whose style has evolved consistently for more than twenty years and whose ideas probe the breadth of some of the most exciting aspects of graphic art in the U.S. today.

Keith Morrison
Professor and Chairman
Department of Art
University of Maryland, College Park

Joyce Wellman, who is New York City-born and largely New York City-trained, prefers to go about her business with a decidedly non-New York City frame of mind. Her residency in Washington, D.C., along with her travels throughout the U.S., have triggered an art which, while on the surface has to do with urban labyrinths and graffitied discourses, is actually population zero. Joyce Wellman's explorations of uncharted territories -- outer and inner -- are perhaps best described by art historian David C. Driskell, who has referred to Joyce's principal objective in art as giving form to "the concept of journeying." And I think its important to add here that this notion of "journeying" often means that the process has just as much importance as the destination does.

Joyce's work explores metaphysical terrains rather than earthly ones. They confront the inner sphere of a perceived world, where life's asphalt and sinew meld into a crystal clear and aquatic substance. Joyce's highwire solos between printmaking and painting elicit at times a reeling sensation, capable of confounding those who find media-leaps a bit too much. But for those who, out of necessity, are conversant in many different art languages -- the painterly, the graphic, the abstract, and the figurative -- Joyce Wellman's art will lead you into "that other self. . . that is interfacing subconsciously with our environment." Joyce Wellman, without question, is pointing us in the direction of unrealized, but attainable, possibilities in art. Our following her along this brilliantly-hued and personally-charted path deepens our understanding of the abstract consciousness, as well as expands our appreciation for the artist herself.

Richard Powell
Assistant Professor of Art History
Duke University
Durham, North Carolina

Joyce Wellman, printmaker, painter and myth interpreter migrated from New York to Washington, D.C. a decade ago. She is one of a group of conscientious younger Afro-American artists who are changing the visual landscape and cultivating, in the shadow of the White House, a new aesthetic community.

Art is an intensely personal experience but it is also a way of exploring community, mythology, relationship and values. Joyce is interested in the process of signifying -- exploring meaning on the level of the subconscious and creating the possibility of common ground with her audience. Of her work, she says, "I employ the use of imagery that is self-revealed in the unconscious process of placing color, form, cryptic signs and marks onto the surface. My aim is to evoke an emotional response from the viewer".

A native of New York City, Joyce began her work as printmaker studying with two renowned master printers, Robert (Bob) Blackburn and Krishna Reddy. She also studied with sculptor and printmaker, Valerie Maynard. However Wellman has evolved a personal idiom utilizing the techniques of viscosity printing learned under the tutelage of Reddy, and drypoint etching to explore surface depth and color intensity. The print work relies heavily on technique and mastery of craft. As artist, Joyce arrives at a conceptual reality by manipulating form and using color, placement, shape and volume as the tools of her creativity. As myth maker, a more subtle manipulation emerges which none-the-less examines these same elements in terms of their spiritual and emotional impact, pointing towards an elemental non-material world. Even in the smallest of the graphic works, there is a vision of distance and an immensity of space. The works invite the viewer to enter an encapsulated universe. Depth and volume are juxtaposed with color and shape and rhythm. Movement engages the viewer in the ritual of mythic dance.

Recipient of numerous awards, including a Ford Foundation Fellowship, Ms. Wellman has exhibited locally at the Anacostia Museum (Smithsonian Institution), The Washington Project for the Arts, The Arlington Arts Center as well as installations in public spaces. The current exhibit includes a full range of print exploration -- etchings, lithographs, monographs and zinc monotypes.

Helen E. Jackson
Director
Capitol East Graphics Gallery
Washington, D.C.



"Journey to Sun City," 1984
Photo by: Sharon Farmer



Joyce Wellman, 1991
Photo By: Sharon Farmer

I have experimented with and evolved a certain set of ideas, images, and symbolatry through drawings, mixed media paintings, prints, video, installation projects, and in collaborations with other artists. The basis of this five year process has been the use of imagery that reveals itself through color, archetypal forms, cryptic signs and marks in two dimensional, multi-media abstract works. The real challenge is to take these freely drawn abstract forms through a process that results in a sensual and visual impact evoking from the viewer an emotional response to these visual stimuli. My intention is to confront the viewer with a vocabulary of archetypal imagery aligned to the non-material and soul force in life.



Self Portrait: "Discovery" 1989
Photo by: Stephanie Pogue



Stephanie Pogue, 1991
Photo by: Robert Hall

Humankind has always responded to objects and the environment, challenges great and small, and the intangibles that support the soul. As an artist I have the pleasure and responsibility to communicate through my art my assessment of the human condition. To achieve this goal I have explored the world around me, interpreting and recording that which I have found moving, whether profound or intimate, and that which has broadened the perimeters of my aesthetic sensibilities. In so doing I have joined the legions of artists who have participated since the earliest dawns in the role of humankind's image making.

Grounded in traditional art scholarship, I believe that it is through the uniqueness of individual, concrete expression that one is able to achieve the universal. As my art has evolved, the concept of the universal has become more central to my ideas and has led to much of the excitement I feel in making art.

Most recently my visual vocabulary has expanded to include not just the world around me, but also the world within. Through images of self-discovery, joy, anxiety, passion and the feats of balancing and coping with life I have continued to grow and discover even more links between people and the world.

Dina etching 20"x16" 1983 Collection of Gideon Ferabee	Artist Alter-Ego In Metamorphosis cve 20"x16" 1985 Collection of Lolo Sarnoff Bethesda, MD	Journey Thru Migration cve 20"x16" 1984 Collection of Diane Flannegan-Montgomery	A Spectrum cve 10"x8" 1984 Collection of Sharon Farmer
Untitled cve 8"x8 1/2" 1983 Collection of Monir MacNealy Bethesda, MD	3's Company cve 20"x16" 1984 Collection of Art Lawson	Untitled mono print 20"x16" 1984 Collection of Bernice Johnson Reagon	Journey to Sun City linocut/drypoint 16"x20" 1984 Collection of Junette Pinkney
Bio Soup lithograph 22"x30" 1987 Collection of Vanessa Barnes Hillian Clinton, MD	Sound Burst cve 6"x6" 1979 Collection of E.J. Montgomery	Masked Hieroglyphics cve 10"x15 3/4" 1981 Collection of Tanya Agurs	Untitled cve 12"x18" 1982 Collection of Charlene Agurs
The Magic #1 cve 20"x16" 1986 Collection of Diane & Dudley Brooks Upper Marlboro, MD	4x4 Time cve 5"x8" 1981 Collection of Ali Wellman Brooklyn, N.Y. Split cve 9"x12" 1982 Collection of Ali Wellman Brooklyn, N.Y.	Blue Moon cve 10"x9" 1981 Collection of Raymond & Ryland McClendon Atlanta, GA	Three Pathway Musicians etching 16"x20" 1984 Collection of Jan Rothchild
Untitled mono print 20"x16" 1985 Collection of Craig & Ingrid Herndon	Soldier monotype 9"x12" 1982 Collection of Brenda Files	Creation cve 20"x16" 1979 Collection of Sharon Farmer	Untitled cve 12"x18" 1982 Collection of Charlene Agurs
		Block Girls cve 16"x20" 1984 Collection of Sharon Farmer	Three Pathway Musicians etching 16"x20" 1984 Collection of Jan Rothchild



Joyce Wellman, "Bio-Soup"(1987) Photo by:Sharon Farmer