

PRINTS & ARTISTS:



WD PRINTMAKING WORKSHOP 1970-PRESENT
JUMP TO JOYCE WELLMAN

ALPER INITIATIVE FOR WASHINGTON ART



Falaka Armide Yimer, *Untitled*, n.d. Woodcut, paper: 32 3/8 x 26 3/4 in. WD Printmaking Workshop Historic Collection.

Prints & Artists: WD Printmaking Workshop 1970–Present

September 3 - October 20, 2019

American University Museum
at the Katzen Arts Center

Washington, DC

ALPER INITIATIVE FOR WASHINGTON ART



FOREWORD

I purchased a tiny etching by Percy Martin from his "Bushman" series shortly after he helped found Gallery 10 in 1974 on Dupont Circle. Martin's work was at once whimsical and powerful, a mythic tale in a tiny package. I soon learned that, besides being a great printmaker, Martin generously operated a printmaking studio, WD Workshop, in his home, providing a space for artists to come together and experiment with the medium. I was introduced to Martin by Noche Crist, a fellow founder of Gallery 10 who was herself a whimsical and mythic artist making prints at WD Workshop. It wasn't long before Martin invented his own way of making monumental prints. His and Crist's prints helped make Gallery 10 an artists' co-op to be reckoned with in the Washington art world.

I have followed Martin's art ever since, as well as the work of the artists who passed through WD Workshop. Many WD alumni have already exhibited work here in the museum, including Allen "Big Al" Carter, Noche Crist, Bill Harris, Percy Martin, Michael B. Platt, Gail Shaw-Clemons, and Joyce Wellman. WD was one of the small institutions to have a big impact on printmaking, and on art in general, in our region, along with Lou Stovall's Workshop, Inc., Dennis O'Neil's Hand Print Workshop, David Adamson's Adamson Gallery/ Editions, and Helen Frederick's Pyramid Atlantic Art Center.

On behalf of American University students, faculty, and friends, we are pleased to present *Prints & Artists: WD Printmaking Workshop 1970-Present*, illuminated by Richard J. Powell's excellent catalog essay. Our thanks go out to The Wolpoff Family Foundation for helping to make this catalog possible.

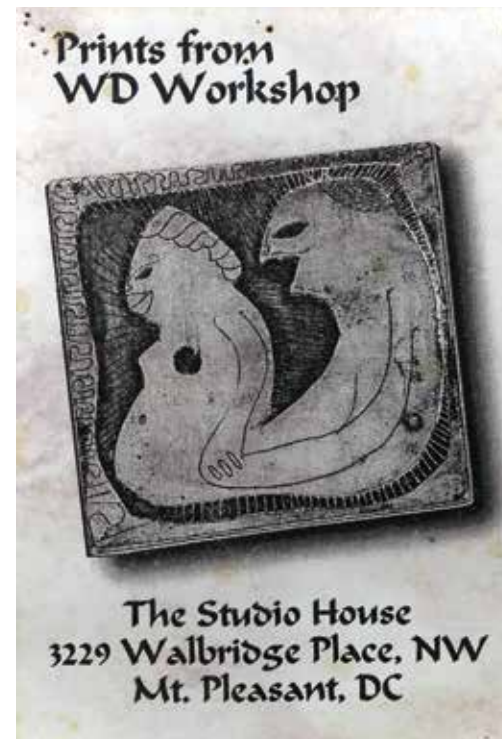
Finally, we remain ever grateful to Carolyn Alper and her family for the Alper Initiative for Washington Art, which enables exhibitions like this to become reality.

Jack Rasmussen
Director and Curator
American University Museum
at the Katzen Arts Center
Washington, DC

BETWEEN PROCESS AND PROPHECY

Richard J. Powell
John Spencer Bassett Professor of Art and Art History
Duke University

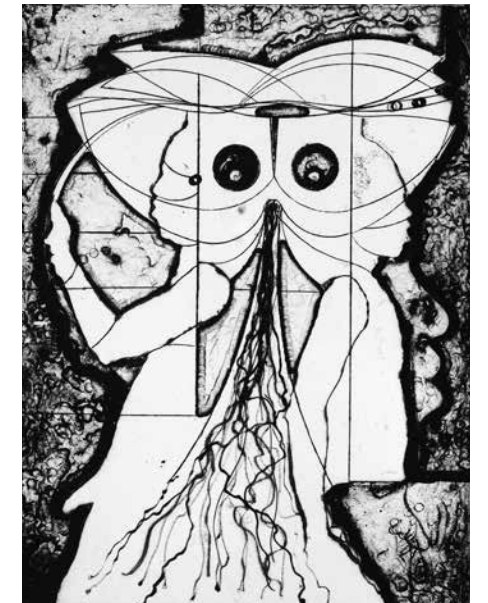
My task is to write an essay about the legendary WD Workshop, a printmaking facility and artist's collective founded in Washington, DC in the early 1970s by artist Percy Martin. But the artworks which were either created in, or in close proximity to, WD's freewheeling, creative setting do not allow one to adopt a studied objectivity, or the historian's detached, subdued perspective. If one had to characterize the corpus of graphic arts that have the WD imprimatur, the description would frustrate those seeking a simple summation. Yes, WD is where artists have historically made prints and, with that methodology in mind, one certainly sees in the affiliated artworks the whole roster of printmaking techniques and edition-making processes. But a cursory look at, say, the prints of Michael Platt or Joyce Wellman repudiate a medium-driven understanding of what one expects to see in the conventional printmaking context. It seems that what many of the artists associated with WD, past and present, especially care about is a kind of inchoate but covertly expansive pictorial projection, whose artistic realization manifests itself in an improvisatory utilization of intaglio, relief, lithographic, and screenprint technologies. Like Percy Martin's oft-told story of the Workshop's impromptu christening—his reply to a printmaking equipment supplier's request for the name of the still unbranded atelier, prompted by Martin's arbitrary glance in the direction of a WD-40 lubricant container—the creative atmosphere in which artists print at WD has always been an organic, extemporizing environment, from its auspicious beginning in the District of Columbia's Mount Pleasant area to its current location in a suburban Maryland neighborhood. And like its industrial strength, universally



deployed namesake, the Workshop serves a multitude of creative intentions for its members: professional, intellectual, technical, congenial, and inspirational.

There is no overarching visage or reigning style that distinguishes the work that is connected with WD. This is both a creative environment and a conceptual space that welcomes visual abstraction *and* representational art. Prints are produced here whose ideational framework is largely narrative, as well as principally material and formalist; there are no recognizable camps or clubs that exclude artists who do not speak an official language, or adhere to the latest dress codes. WD-associated artist Joyce Wellman fits this non-conformist profile, combining deep intaglio etching with colorful relief print techniques that, once printed and editioned, resemble graffiti-covered or bullet-riddled city walls, flushed and solarized with brilliant, psychedelic pigments. Although resolutely abstract, one can intuit the conversations Wellman's works have with, say, Bill Harris's black-and-white intaglio prints and collagraphs. Harris's overtures to figuration and recognizable forms share with Wellman's images an affinity for oxidized textures, deep scoring, and accidental designs from chemical reactions, resulting in forms which, in both Wellman and Harris's examples, exude a kind of accidental character and, oddly enough, a formal grace.

At its inception, WD had very few or no counterparts (except perhaps for Robert Blackburn's renowned Printmaking Workshop in New York City, and Lou Stovall's nationally recognized Workshop, Inc. also in DC), but by the mid-to-late 1970s and early 1980s the



Bill Harris, *Putting on the Mask for Love*, 1980. Etching, paper: 10 1/2 x 7 1/4 in. WD Printmaking Workshop Historic Collection.



Bill Harris, *Untitled*, 1976. Monoprint, paper: 23 3/4 x 15 1/4 in. WD Printmaking Workshop Historic Collection.



Michael B. Platt, *Untitled*, n.d. Etching, paper: 25 1/8 x 20 3/4 in. Ed. 1/5. WD Printmaking Workshop Historic Collection.



Michael B. Platt, *Camella Bell*, n.d. Toner etching from photo, paper: 27 3/8 x 19 3/8 in. WD Printmaking Workshop Historic Collection.



Michael B. Platt, *Domestic*, n.d. Photo etching, paper: 18 7/8 x 12 3/4 in. Ed. 1/5. WD Printmaking Workshop Historic Collection.

mid-Atlantic region became host to several important centers for printmaking, most notably Allan L. Edmunds's Brandywine Workshop in Philadelphia, PA, and Helen C. Fredericks's Pyramid Atlantic Art Center in nearby Hyattsville, MD. Of course, area and regional University-based printmaking programs also supported their aspiring printmakers and invited guest artists, like the numerous workshops sponsored by Judith Brodsky's studio at Rutgers University and the Experimental Printmaking Institute led by Curlee Holton at Lafayette College in Easton, PA. Still, the WD Workshop, for all of its emphasis on intaglio and relief printmaking, was less pedagogical in its mission than playfully experimental, encouraging its members and visitors to take risks, plumb their reservoirs of knowledge, and stretch their imaginations far and wide enough to create something solipsistic, frivolous, and uncharacteristic of themselves. Printmaking technologies, rather than doctrinaire and inviolable, were simply routes to achieving special effects and personal insignnia.

Arguably, the art of Michael Platt was exemplary of this will toward self-invention at WD. A superb draughtsman, someone with a keen design sense, comfortable working in both color and black-and-white, and an agile photo-based imagemaker, Platt was completely at home in WD's multilingual atmosphere. With digital and advanced photo-mechanical printmaking technologies finding their way into editioned art with a vengeance at the end of the twentieth century, Platt brought these skills to WD and, in combination with other graphic media, he



Allen Carter, *Fish Man Joe*, n.d. Etching, mat: 24 x 30 in. WD Printmaking Workshop Historic Collection.

complemented the less technological sensibilities of WD's other members. For example, Big Al Carter's bold, lyrical crayon drawings on lithography stones and plates couldn't have been more aesthetically different from Michael Platt's seismographic, intaglio, and offset lithographic musings and, yet, they shared a conceptual locus in visualizing black contemporaneity and precarity in a harmonious and kindred fashion.

In the approximately fifty years since the WD Workshop has existed, scores of artists have produced an amazing array of artwork, too much to mention in one short essay. For the purposes of historical accuracy, a proper history of WD would, ideally, highlight the spectrum of printmaking activities that have distinguished this artist collective over its five decades, carefully chronicling the various stylistic directions that artists have taken, as well as the shifting membership and personalities at WD over the years.

I am admittedly biased in my critical survey of WD towards its earliest years: a period when I resided in the District or nearby, and when I had numerous artistic encounters with selected members of the WD printmaking cohort. Two of those artists that conjure an avalanche of

memories for me are Gail Shaw-Clemons and Noche Crist. Revisiting the work of both Shaw-Clemons and Crist reminds me that, despite the art historical storyline of a preeminent abstract color painting school in Washington, DC, what has also taken root here is a spiritual strain. From *The Throne of the Third Heaven's* creator James Hampton to the contemporary conjure woman/artist Renee Stout, the District has not infrequently been a mystical touchstone for receptive observers and petitioners, both in its part Baroque/part sacred geometry and in its many religious societies and edifices. And, as seen in both Shaw-Clemons and Crist's works, WD welcomed artists for whom the visual languages of symbols, signs, and pictorial icons perfectly aligned with the problems of printing and editioning.

Before the concept of *Afrofuturism* was in common currency, Gail Shaw-Clemons envisioned cyborgs, time travelers, and hybrid beings in her prints, all rendered in an inventive and meticulously drawn manner. Counterparts in a sense to Percy Martin's cast of primordial millennials (discussed later in this essay), Shaw-Clemons's prints resonated with novelist Octavia Butler's black diasporic science fiction worlds and, therefore, reminds one of the central role that narrative frequently played in much of the imagery at WD.

With visual narrative and storytelling in print as a recurring element at WD, it is not surprising that Washington, DC's premiere pictorial fabulist, the Romanian-born artist Noche Crist, also passed through WD's doors and for a time was a part of the Workshop's artistic community. A talented watercolorist and graphic artist, Noche Crist ingeniously translated her hybrid Ancient Egyptian and European folkloric iconographies into screenprint silhouettes, and with powerful results. Rather than ploddingly vernacular or antiquarian in nature, Crist's work at WD was bold and contemporary in its reimagining of the decorative and, similarly, in its mixed media superimpositions onto printmaking.



Unidentified, *Untitled*, n.d. Etching, paper: 24 7/8 x 17 3/8 in. WD Printmaking Workshop Historic Collection.



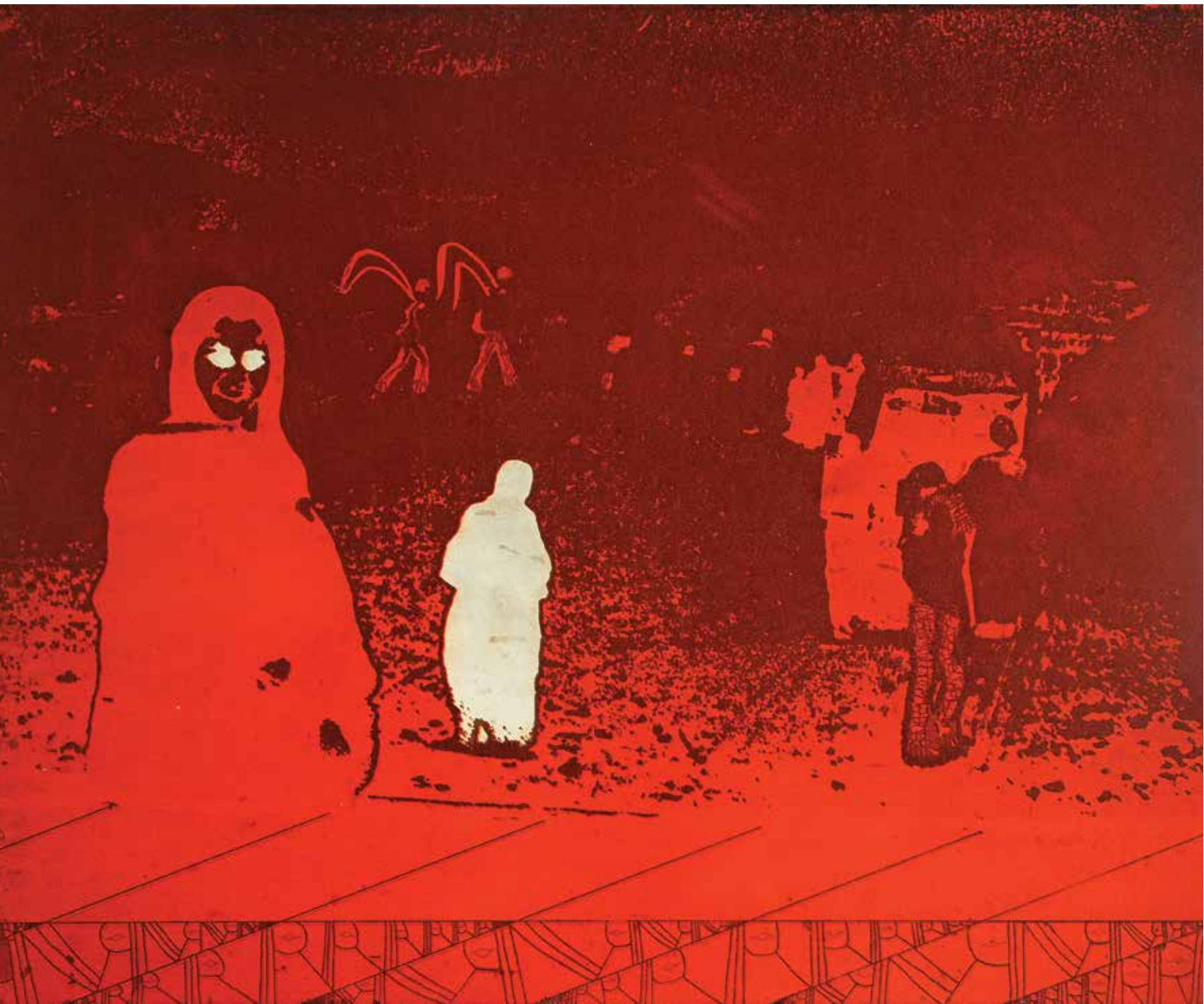
Percy Martin, *Untitled*, 2019. Work on paper, 22 x 29 7/8 in. Ed. 1/5. Courtesy of the artist.



Percy Martin, *Untitled*, 2019. Work on paper, 22 x 29 7/8 in. Ed. 1/5. Courtesy of the artist.

Percy Martin, WD's founder and guiding presence, is perhaps the reason why so many printmakers are attracted to working there. Amicable yet unobtrusive, Martin has the perfect temperament for making artists completely at home in the studio and confident enough to experiment with various printmaking media. And Martin's own work, realized in old school intaglio printmaking and, more recently, in photo-resist and photo-engraving methods, via computer-generated technologies, is a testimony to the authority of imagery over process: a power struggle in which only the very best printmakers prevail.

Evolving along with the founding and history of WD itself, Percy Martin's art provides a curious and surprising sidebar to the history of modern and contemporary art in the Washington, DC area. In a series of largely monochromatic and deceptively simple etchings—the majority pictorially chronicling the experiences of a group of “primitive” women and men in a wide open, rural landscape which they co-inhabit with domesticated elephants, agitated emus, and other strange beings—Martin establishes an uncanny truce between pictorial narratives and abstract, two-dimensional actions on his plates and papers' surfaces. One soon realizes that Martin's printmaking media—whether zinc, copper, or chemically-treated aluminum—are the primary sites for intense, stream-of-consciousness “signatures,” but commandeered by a highly personal and fantastical storyline residing entirely in Martin's vivid imagination. I am intrigued with how conventional intaglio printmaking techniques like aquatint become, under Percy Martin's aegis, potent expanses and fields of abstract coloration and shading, occasionally interrupted (and, in one sense, domesticated) by contrastive, pictorially identifiable, and parenthetical inserts. Or how Martin's uses of color surface rolls within intaglio printmaking, similar to Joyce Wellman's work, create solarizing effects that support his art's outback and extraterrestrial mise-en-scène.



Percy Martin, *The Birth of Nova*, n.d. Etching, paper: 22 1/4 x 29 3/4 in. Ed. 4/20. WD Printmaking Workshop Historic Collection.

Thinking about WD and its creative commerce in a Washington, DC aesthetic that, as evidenced in the works of artists Renee Stout, Simon Gouverneur, James Hampton, and, arguably, all the way back to the astronomer and almanac author Benjamin Banneker, is inspired by vernacular metaphysics, Percy Martin's art lays emphasis on a spiritual insignia which employs designs informed by art and philosophies from the African diaspora. For example, Martin is never afraid to incorporate, *à la* African American quilters, interior framing elements in his compositions. But rather than serving as visual containers, these casings and borders function as the subjects of art themselves and, because of their text- and letter-based origins, introduce a sonic or onomatopoeic component (for example, the appearance in Martin's prints of patterned aural elements such as "RRRRRRRRRRRRRRRRRRRR" or other letter combinations). While not so ethnically and culturally focused as, say, Black Arts Movement proponents like the Howard University School of Art or the DC Black Repertory Company, circa 1970s and 1980s, WD's black aesthetic was alloyed, amenable to a world of localized, cultural influences and knowledge, and so constitutively subversive as to constantly problematize the standard categories of identity and tribalism in ways that were remarkably proto "post-black" in outlook.

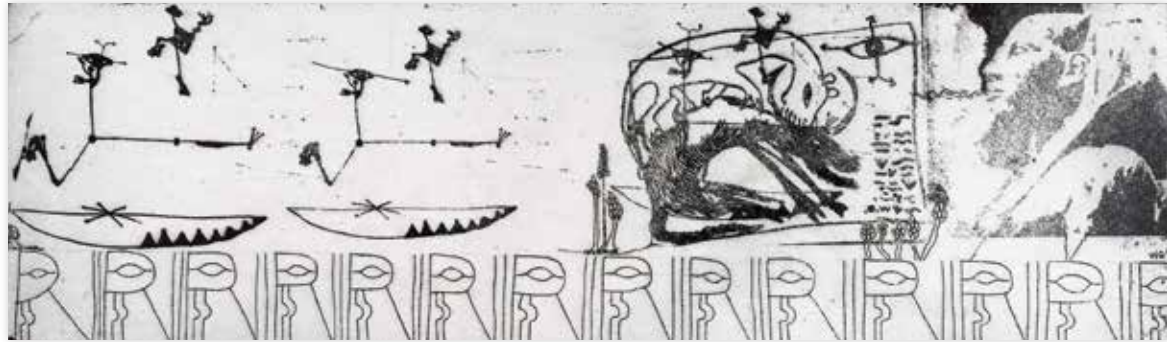
Returning to Percy Martin's in progress, never-ending storyline—featuring Brenda and Avon, Brenda's sister Belort, Avon's twin the priestess Nova, their shared devotion to the sphinxlike St. Mar, the beautiful and arid landscape they all inhabit, and the sacred birds and elephants they constantly interact with—it occurred to me that, like the WD Workshop itself, Percy Martin's pictorial universe is not a predatory, competitive realm but, rather, a nexus for political accords, like-minded confabs, creative collaborations, and intense tête-à-têtes.



Percy Martin, *Fall of St Mar #1*, n.d. Etching, paper: 22 x 27 in. Ed. 1/20. WD Printmaking Workshop Historic Collection.



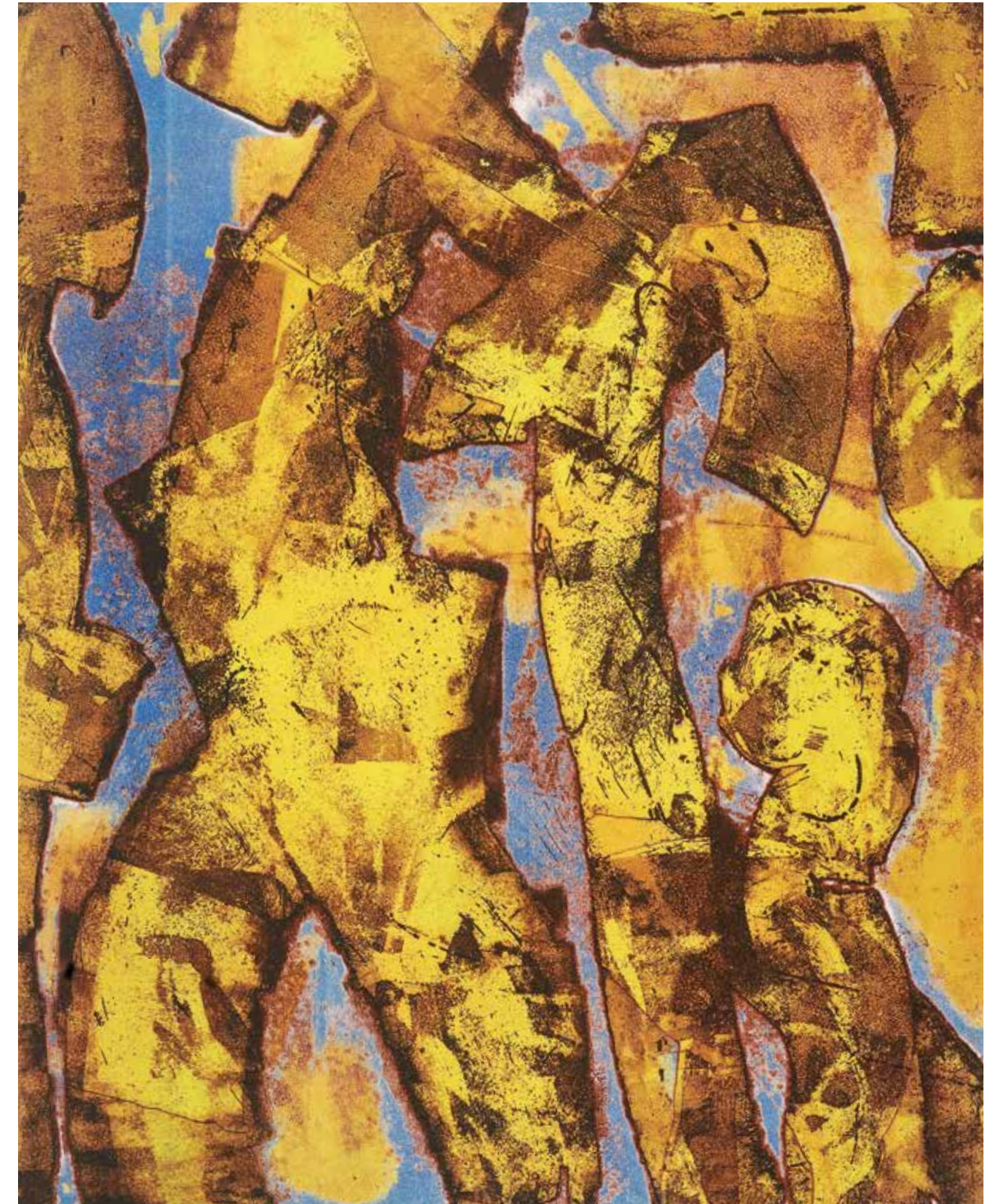
Percy Martin, *Bushman's Tomb*, 1973. Etching, paper: 22 x 29 3/4 in. Ed. 20/20. WD Printmaking Workshop Historic Collection.



Percy Martin, *Bushman's Tomb #17* (detail), n.d. Etching, paper: 15 x 22 in. Ed. 8/20. WD Printmaking Workshop Historic Collection.

Sometimes, almost imperceptibly, the workshop morphs from a production line to an inner sanctum; a sanctuary from day-to-day drudgeries and madness and a much-needed asylum for those poised to embrace the muse. Martin's so-called bushmen remind me of the survivors of a cataclysmic nuclear explosion, or the immune and unaffected of a population-decimating, bio-hazardous plague that indiscriminately wiped out the majority of the earth's occupants, miraculously leaving behind these bands of naked hunter/gatherers whose sites of visual ingenuity and testimony are the granite outcrops and cavernous interiors of rust and ochre mountain ranges. Not unlike the rigid plates from a printmaker's studio. As seen in their countenances and gestures, these primitives know a thing or two about modern life and its challenges. Despite their chronological distance from a tumultuous past, Percy Martin has given his nomads long memories: wisdom from the ancients, recollections of extinct species, and reverence to the former gods, the latter of which seemingly invested them with a prescience and the gift of prophecy, not unlike WD's artistic surveyors and followers.

Since my 1990 departure from DC for a teaching position at Duke University, the spirit of WD has always loomed over me and my domicile. Michael Platt's expansive, digital meditations on the African diaspora are a constant reminder of the persistence of preexistent cultural reminiscences, even amidst postmodern caricatures and doubts directed at memoirists. One of Joyce Wellman's luminescent yet resolutely opaque abstractions holds a place of honor in our first floor garderobe, its brilliant colors and subtle, stickman-like allusions to improvisatory, urban signage engaging everyone who enters its space. And every day I look at Percy Martin's *Altruism* (1988), a reverberating, sepia and violet pictograph which metonymically depicts human largesse, old world innovations, and mystical, trans-ocean crossings: an image that perfectly encapsulates the imaginative terrains and affective ambience of WD.



Joyce Wellman, *Journey Thru Migration*, 1985/2005. Color viscosity etching, paper: 30 x 22 1/4 in. Ed. 8/20. WD Printmaking Workshop Historic Collection.

ARTISTS ASSOCIATED WITH THE WD PRINTMAKING WORKSHOP:



Cabada, *Untitled*, 1980. Etching, paper: 22 1/8 x 29 7/8 in. Ed. 67/120. WD Printmaking Workshop Historic Collection.

[unknown] Aledort	Hugh James	[unknown] Riemer
Becky Alper	Charlotte Kaiser	Steven K. Roberts
Jeffrey Butler	Winston Kennedy	Judith Salmon
Cabada	Chrystyna Kinal	[unknown] Sandage
Frank R. Carmelitano	Cara Lad	[unknown] Sdzen
Allen "Big Al" Carter	Ricardo Xavier	[unknown] Sebastian
Joanna Clark	Serment Leyva	Sue Shapiro
C. Maiset Conn	Alice Marshall Martin	Gail Shaw-Clemons
[unknown] Considine	Chris Martin	Teresa Simmons
Noche Crist	Percy Martin	George H.
[unknown] Czechan	Jerrold McCain	Smith-Shomari
Susan Deloit	J. Michelle	Harry J. Strickland
[unknown] Delort	Mark H. Montgomery	Priscilla Tracy
Wilbur Fleischell	Barthosa Nkurumeh	Dwight E. Tyler
Katia Fowler	Jackie Oberst	Kofi Tyus
Carol Sue Gibbon	Meredith Osterman	Victoria Saenz Vogl
Jarvis Grant	Margaret L. Paris	Joyce Wellman
Rie Harejon	Terry Parmelee	Sparrow Whiteley
Bill Harris	Michael B. Platt	Wendy Wilson
Brie Harris	Richard J. Powell	Duane Winfield
M. Horia	C. B. R.	Falaka Armide Yimer
F. James	C. Reid	Mave Zukoff

FRANK R. CARMELITANO

b. 1935, New York City – d. 2003, Florida

Frank R. Carmelitano, a Spanish-American artist, was known as an abstract painter and printmaker. Studied in NYC at the Art Students League, New York University, Pratt Institute, and the New School of Social Research.

Lived in Spain 1968–1994, during which he had an extensive exhibition history at regional museums and galleries in major Spanish cities, while continuing to be exhibited in galleries in New York, New Jersey, Pennsylvania, and Florida.



Frank Carmelitano, *Untitled*, 1979. Etching, paper: 15 x 22 1/4 in. WD Printmaking Workshop Historic Collection.

ALLEN “BIG AL” CARTER

b. 1957 – d. 2008

Allen D. Carter, born in Washington, DC, was a multi-talented artist—painter, printmaker, sculptor, muralist—who drew inspiration from his experiences and knowledge of man’s universal problems, art history, and everyday life. In 1997, Carter told *The Virginian-Pilot* newspaper, “I paint poor and rich people and their relationships in this society. I paint the hungry, the homeless, war veterans, children, the powerful and the powerless. I depict pain, joy, contradictions, hope and despair.”

As one of Washington, DC’s iconic artists, Carter graced the pages of over 70 publications including *The Washington Times*, *The Washington Post*, and *The New York Times*, and countless other newspapers and magazines. He taught art for more than two decades in Arlington County Public Schools. He loved working with the youth and he was a true inspiration to the students that he taught. He attended Wakefield High School in Arlington, Virginia and continued his studies in the arts at the Columbus College of Art and Design in Columbus, Ohio where he received a BFA in 1972 and an honorary MFA in 1995.

He gave lectures at various museums, colleges, and universities. He held exhibits at the Virginia Museum of Fine Arts, Anton Gallery, Alexandria

Black History Museum, The Curb Center, Cameron Art Museum, and Tweed Museum of Art, just to name a few. He created murals in Roanoke, VA, Washington, DC, Asheville, NC, Raleigh, NC, and Winston-Salem, NC. Currently his artwork is on exhibit at Arizona State University’s Herberger Institute (Dean’s Office).

Carter has been referenced as a prolific artist, distinguished teacher, and mentor to underprivileged youths. His artworks were inspired from his happy and painful experiences as well as past and present social issues. His works and his personality have both been described as “larger than life.” His artworks are in the permanent collections at the Smithsonian and the Corcoran. Through his hard work, he was awarded the Kansas City key to the city, distinguished Merit Award, Virginia Museum Professional Fellowship, and DC Arts Commission, Artist-In-Residence. Not only did he have an innate talent for creating works of art, he also touched the lives of others through his art and teaching. Carter’s driven purpose in life was to use his art to heal.

Carter’s dedication to art can be represented in a quote he gave in 2002 for his exhibition at the Virginia Museum of Fine Arts, “Art is my emotion. Art is my memories. Art is my life. I create the essence.”



Allen Carter, *Jim Bell*, n.d. Crayon on paper, paper: 22 1/2 x 15 in. WD Printmaking Workshop Historic Collection.

NOCHE CRIST

Noche Crist (*née* Maria-Nicola-Olga Ioan) was born in 1909 and spent her formative years in Craiova, one of the oldest cities in Romania. Born to a single mother, the two of them would eventually move to Crist's maternal grandparents' home in Bucharest. In this home's attic, a young Crist would spend her days creating "decors for my fantasies." Encouraged by her uncle Geo and inspired by the beautifully painted churches of the neighboring Moldova, Crist began drawing and painting at a very young age. As both World Wars tore through Europe, Crist and her family remained safe in Bucharest, allowing her to continue her career as an artist. Near the end of the Second World War, she became acquainted with an American Air Force officer stationed in Bucharest named David Crist. David had attended one of Crist's art shows and the two quickly fell in love. Upon their engagement, the couple moved to Washington, DC, where they would eventually

get married in 1947. Crist followed David on his military assignments around the world while still maintaining her own artistic career, exhibiting her work in Hawaii, Frankfurt, and Paris.

In 1963, Crist and David returned to Washington, DC and in 1974, Crist cofounded Gallery 10, which showcased her own artwork, as well as works by those influenced by her. By then, she was working primarily with acrylic paints on wooden cutouts, as well as silk-screening, creating surreal and dreamlike images inspired by her family's estate in the Romanian countryside. During the 1980s, Crist wrote several *Memoires* about her upbringing in Romania, which in turn would spawn not only three autobiographical art exhibitions at Gallery 10, but also two theatrical productions at the Washington Project for the Arts. Crist, who was 91 by the turn of the millennium, spent her remaining years writing, drawing, and making small paintings at home.



Noche Crist, *Crocodilopolis*, n.d. Monoprint, mat: 28 x 26 in. Ed. 6/30. WD Printmaking Workshop Historic Collection.

JARVIS GRANT

Jarvis Grant is a photographer, arts educator, Adobe Certified Photoshop Expert & Education Trainer, commercial artist, creative strategist, mentor, writer and fine artist. An Assistant Professor of Art at Howard University and Master Teacher at the Ellington School of the Arts in Washington, DC. His client list includes Coca-Cola, Burson-Marsteller, McCann Erickson, Southwest Airlines, Smithsonian American Art Museum, San Francisco Museum of Modern Art, Black Enterprise, and Sony Music.

Grant has received awards from the DC Commission on the Arts and Humanities, Humanities Council of Washington DC, National Endowment for the Arts and is a Surdna Foundation Teaching Artist Fellow. Grant was also a semi-finalist in the Smithsonian National Portrait Gallery's 2016 Outwin Boochever Portrait Competition

Grant has exhibited his work at the Corcoran Gallery of Art, the Smithsonian's Anacostia Museum, Howard University Gallery of Art, the Center of Fine Art Photography, the David C. Driskill Center, and the AU Museum at the Katzen Arts Center. His work is in the collection

of the US Department of State, the Washington, DC Art Bank, Crane Paper Company, and the Center for Creative Photography.

“I’m a photographer. For me, each photograph I make is a portrait, no matter the actual subject. Every place is my hometown. Everyone is a member of my family or a friend. Each image whether a contrived fantasy or a moment discovered is framed by light, color and the radiance of renewed memories. When viewing a final print, I want to fall into it. When that happens, I feel the viewer will be able to rekindle their own dreams too.

The images presented here are from my “Hometown” series. I’ve been traveling from DC to NY over the last few years on family business. During these trips I’ll find myself in New York City’s Metropolitan Transportation Authority (MTA). While these images may seem calm, they’re always hectic. They represent quite moments that exist in the corner of my eye, mind, and heart. Taking only a fraction of second to preserve and present.”



Jarvis Grant, *In Conversation*, 2016. Pigment print on Baryta Rag Paper, 24 x 36 in. Courtesy of the artist.



Jarvis Grant, *Lady of the Lake*, 2016. Pigment print on Baryta Rag Paper, 24 x 36 in. Courtesy of the artist.

BILL HARRIS

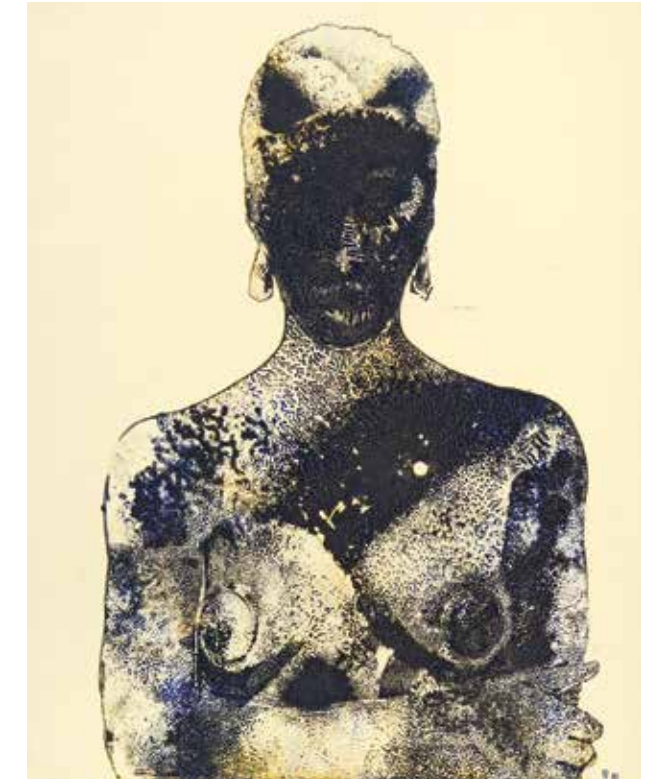
Bill Harris, a native Washingtonian born October 9, 1943, was a graduate of Howard University with an undergraduate degree (BFA) in Design and master's degree (MFA) in Printmaking and Drawing. Harris's career spanned 42 years as public school instructor in DC, where he taught every grade level from Pre-K to High School. Harris was a founding faculty member and former chair of the Visual Arts department at the Duke Ellington School of the Arts in the District of Columbia. He served as an adjunct/associate professor at Howard University, College of Fine Arts, from 1985–1988 and served as a (crafts) panelist for the DC Commission on the Arts and Humanities (1980) as well as a (fine arts) panelist

for the Maryland State Arts Council (1983). Harris was an artist and member of the Washington Printmakers Gallery from 1991 through 2006, and served as a member on the Board of Directors of Pyramid Atlantic and Arts on The Block of Maryland. His work has been exhibited throughout the Washington/Metropolitan area as well as New York, Philadelphia, Colorado, New Orleans, and Cali, Colombia.

“In giving birth to each new work, the journey has allowed me to make visual, social, and culturally infused comments about the people, ideas and events that I have recognized as important in my lifetime.”



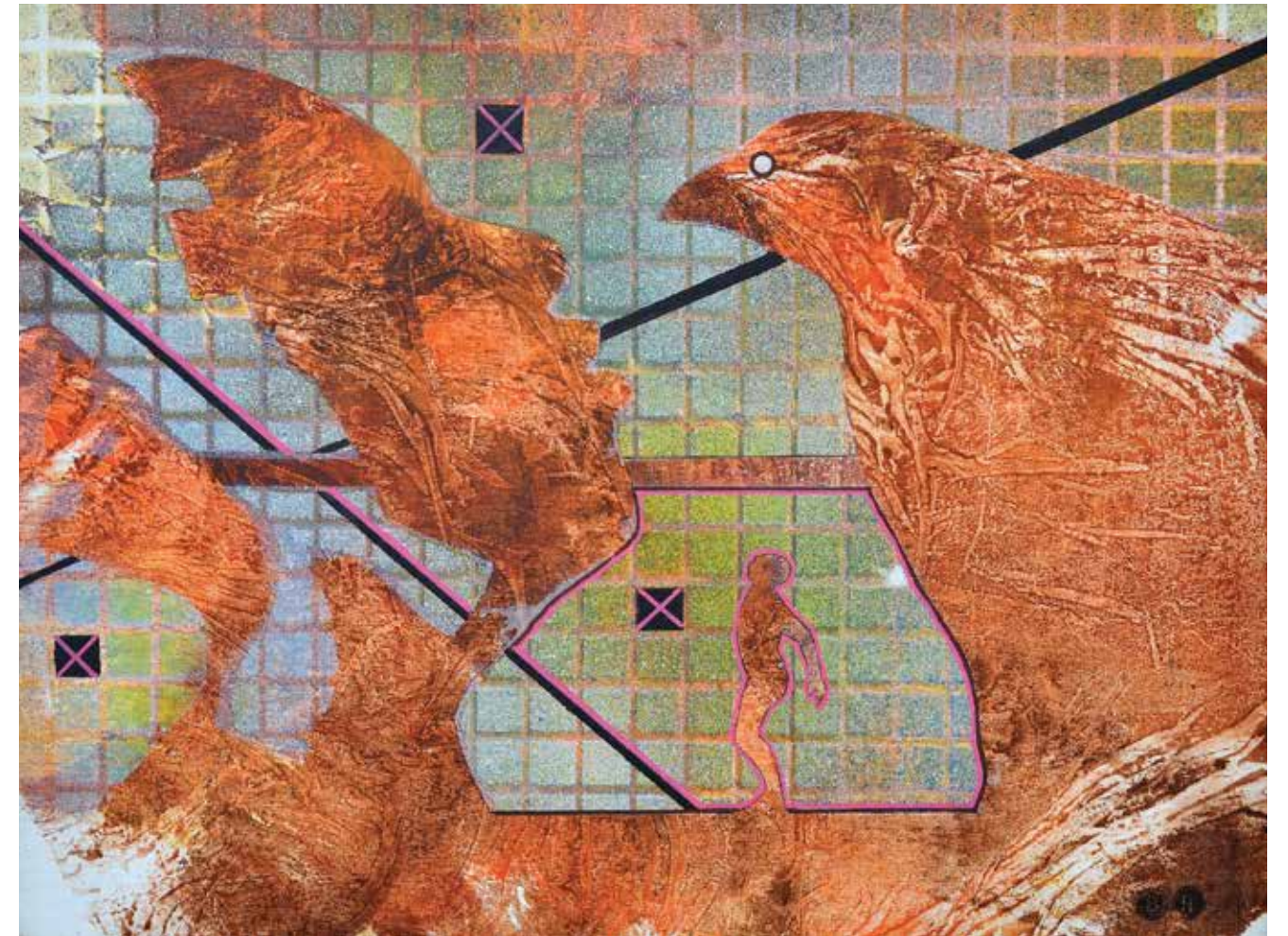
Bill Harris, *Three in the Head - Not Anthony!*, 1989. Monoprint, paper: 26 x 21 7/8 in. Ed. 1/10. WD Printmaking Workshop Historic Collection.



Bill Harris, *The Actress Does Not Speak*, 1990, Monoprint, mat: 30 x 24 in. WD Printmaking Workshop Historic Collection.



Bill Harris, *Circular Composition #1 - Night Flight*, 2007. Printed canvas over wood with paint, 3D relief, 31 x 2 in. Courtesy of Tia Powell Harris.



Bill Harris, *A Little Birdie Told Me It Was Time To Stop*, 2013. Monotype on canvas board, 18 x 24 in. Courtesy of Tia Powell Harris.

ALICE MARSHALL MARTIN

Alice Martin attended Bard College and Yale University for art. She has shown her work in Washington, DC and in Maryland. Her prints of the animated figures of *Dancing Foxes* and other animals at play show a physical and spiritual balance as they become one with their environment. The animals wish to achieve a spiritual high by movement, finding self-worth in the world that they live in.



Alice Marshall Martin, *Gymnast*, 1997. Monoprint, paper: 16 x 21 3/4 in. Ed. 5/10. WD Printmaking Workshop Historic Collection.



Alice Marshall Martin, *Sleeping Foxes*, n.d. Linoleum cut, paper: 29 1/2 x 22 3/8 in. Ed. 1/5. WD Printmaking Workshop Historic Collection.



Alice Marshall Martin, *Capoeira Angola*, n.d. Linoleum cut, paper: 23 x 29 1/2 in. Ed. 7/8. WD Printmaking Workshop Historic Collection.

CHRISTOPHER B. MARTIN

b. February 28, 1972 – d. August 3, 2017

Christopher B. Martin attended the Boston Museum School, Howard University, and Corcoran College of Art and Design. He worked at various positions and as a printing apprentice in the WD Workshop. He helped print editions for several of the artists that worked in the studio.



Chris Martin, *Untitled*, n.d. Lithograph, paper: 24 x 19. WD Printmaking Workshop Historic Collection.

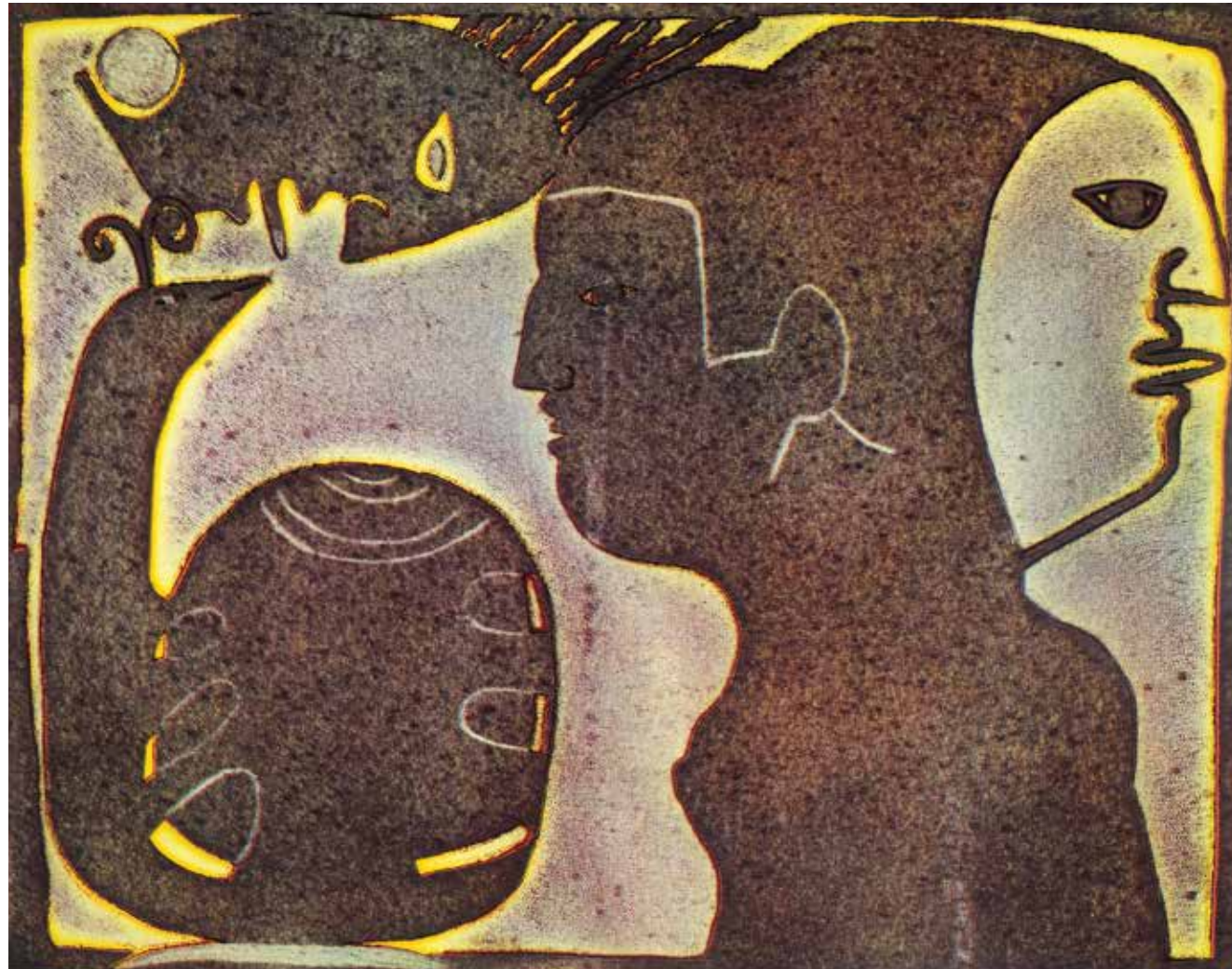
PERCY B. MARTIN

Percy B. Martin (b. 1943), a native of Danville, VA lives in Silver Spring, MD. When he finished high school, he received a scholarship to the Corcoran School of Art where he studied for five years and received diplomas in advertising, design, and printmaking. He was admitted with a scholarship to the Maryland Institute College of Art, but he instead decided to teach young children in the DC school system. He has taught at the Duke Ellington School of the Arts and retired after 29 years at Sidwell Friends School. Martin

is a printmaker and a mythmaker, who has created a mythological world, “the Bush World,” the native land of his invented characters, whose lives and rituals he portrays in his printmaking. His work has not only been seen in museums and galleries throughout the USA, but has also been exhibited in Africa, Eastern Europe, and South America. For his artwork, he has received honors and awards, including grants from the Ford Foundation and the National Endowment for the Arts.



Percy Martin, *Sky Dancer II*, n.d. Color viscosity print, paper: 75 x 28 3/8 in. WD Printmaking Workshop Historic Collection.



Percy Martin, *The Rejection of Brmeda #1*, 1981. Color viscosity print, paper: 22 x 29 3/4 in. Ed. 5/20. WD Printmaking Workshop Historic Collection.



From top: Percy Martin, *Untitled*, 2019. Work on paper, 22 1/4 x 30 in. Ed. 5/5. Courtesy of the artist.; Percy Martin, *Untitled*, n.d. Work on paper, 11 1/4 x 7 1/2 in. Ed. 20/20. Courtesy of the artist.



Percy Martin, *Touching of the Sacred Elephant #X* (detail), 1994. Color viscosity print, paper: 21 7/8 x 29 7/8 in. Ed. 1/4. WD Printmaking Workshop Historic Collection.



Percy Martin, *Untitled*, 2019. Work on paper, 11 1/8 x 15 in. Ed. 1/5. Courtesy of the artist.



Percy Martin, *Fountain of the Lark*, 1981. Color viscosity print, mat: 18 x 24 1/8 in. Ed. 9/20. WD Printmaking Workshop Historic Collection.

MARK H. MONTGOMERY

Mark H. Montgomery (b. 1951) was born and raised in Washington, DC. He graduated with a BFA from Howard University in 1978, and obtained a Masters in School Administration from Trinity University in 1999. He has participated in art exhibitions in DC, Maryland, and Virginia, (including at Howard University 1978 & 2005; Duke Ellington School of the Arts in the 2018 *Pulling Together* exhibition; *SABA 7 Printmakers* at Maya Gallery, 1978; Market 5 Gallery, 1980; *Common Bond* exhibit, 1999, Strathmore Hall, N. Bethesda, MD; and the Grace Gallery, 1978, in Reston, VA). Montgomery taught art in DC Public Schools for over 20 years, often displaying student work at annual exhibits. While attending Howard University, Montgomery received a Ford Foundation grant. He now primarily works with acrylic paint on paper and canvas.

“When attending Howard University as a fine arts major, our printmaking classes were taught by Winston Kennedy. As an illustrator, etching was “right up my alley.” Pulling a print always had that element of surprise, providing the mirror image of whatever was drawn on the plate.

So after graduation, someone pointed the way to the natural DC printmaking continuum at Percy Martin’s WD Workshop. Percy was always very open, welcoming me as a new artist into his established Mt. Pleasant environment. It seems almost every time I was present, it was a very jovial atmosphere, sitting between printing presses and amongst old plates and prints, with the likes of Percy and Bill Harris or Michael Platt in there and laughing up a storm, talking about who knows what, as they seriously went about the business of making images to print in that basement workshop in the late 1970s and early 1980s.”



Mark H. Montgomery, *Dressed Up*, n.d. Etching, mat: 24 x 17 7/8 in. WD Printmaking Workshop Historic Collection.

MICHAEL B. PLATT

b. 1948, Washington, DC – d. 20 January 2019, Washington, DC.

Michael B. Platt's skills were well-learned and finely honed at The Columbus College of Art and Design (Ohio), while graduate work at Howard University made him well known as a printmaker. However, in the last 25 years of his life he preferred the more encompassing designation "imagemaker." His work, in which the figure prevails, turned to explorations of digital imagery and book arts, combining image and poetry to allow us glimpses of our history and our human condition.

Platt's artwork, held in numerous private collections, is also represented in the Smithsonian Museum of African American History and Culture, the Smithsonian American Art Museum; the Library of Congress' Prints and Photographs Collection and its Rare Books and Special Collections; The Schomburg Center for Research in Black Culture in the New York Public Library; the Yale University Art Gallery, and the Hampton University Museum.

“JUST DO IT!”

CAROL A. BEANE

New York born. Midwest raised. Longtime West Coast Transplant. Educator: Howard University, Spanish/Interpretation in the Department of Modern Languages and Cultures. Wordsmith: Poet, translator, interpreter, book artist. Poetry has been my constant, informed by rhythms of daily living and history, particularly that of the African Diaspora; articulating various perspectives on identity/memory from without and within.

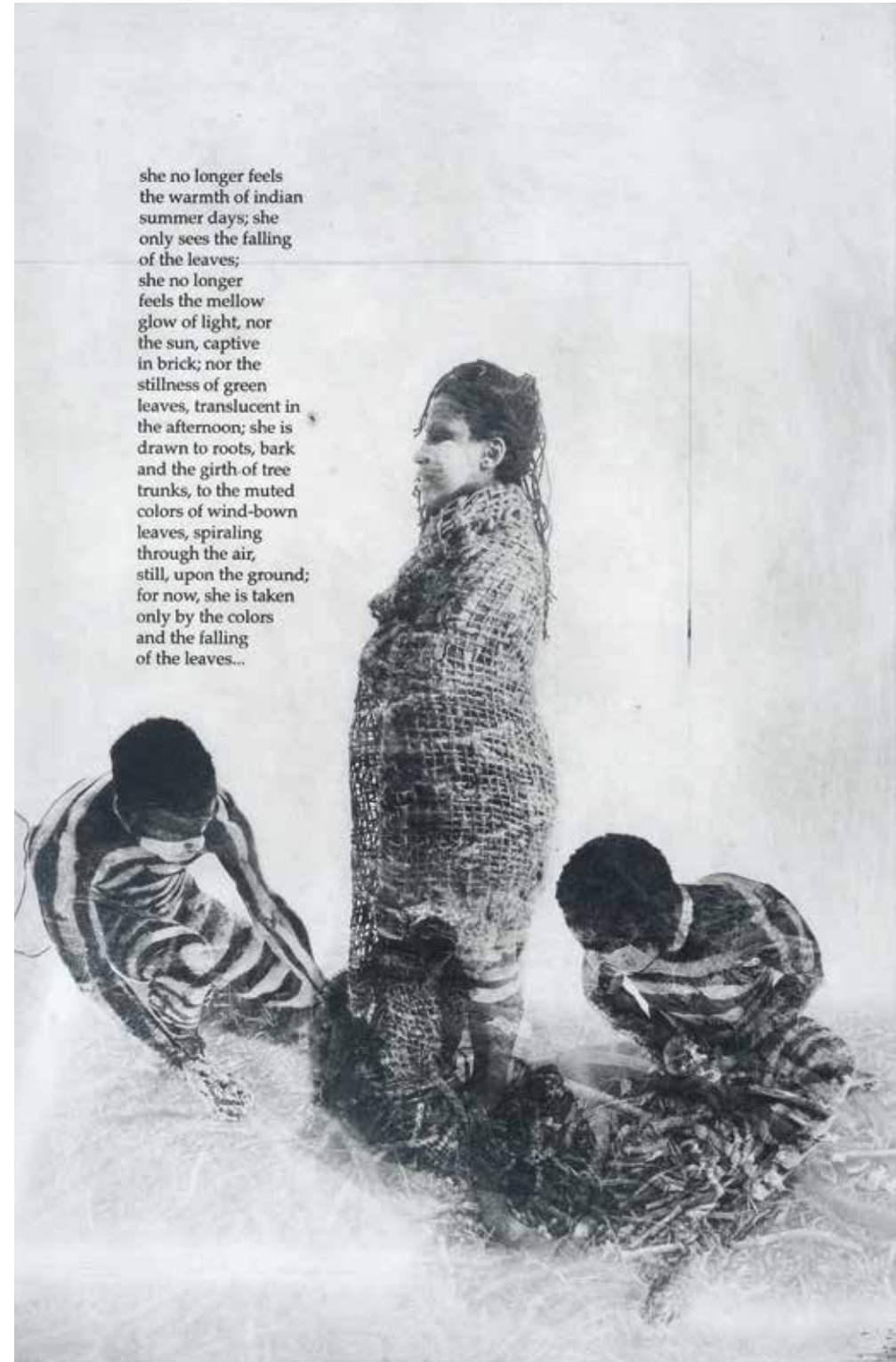
In 2007 Carol A. Beane received the 24th Larry Neal Poetry Award from the DC Commission on the Arts and Humanities and the NEH.

Artwork includes *We Stand Together*, a 2016 temporary Public Art installation, with Michael B. Platt, commissioned by the American Alliance of Museums; site: the grounds of President Lincoln's Cottage/Old Soldiers' Home; recipient, with Renee Stout, of the 2009 Book Arts Award from The Library Fellows of The National Museum of Women in the Arts.

Beane is represented in private and public collections, including: The Library of Congress, Rare Books and Special Collections; The National Museum of Women in the Arts; The Schomburg Research Center in Black Culture of the New York Public Library; Brown University, and The Yale University Art Museum.

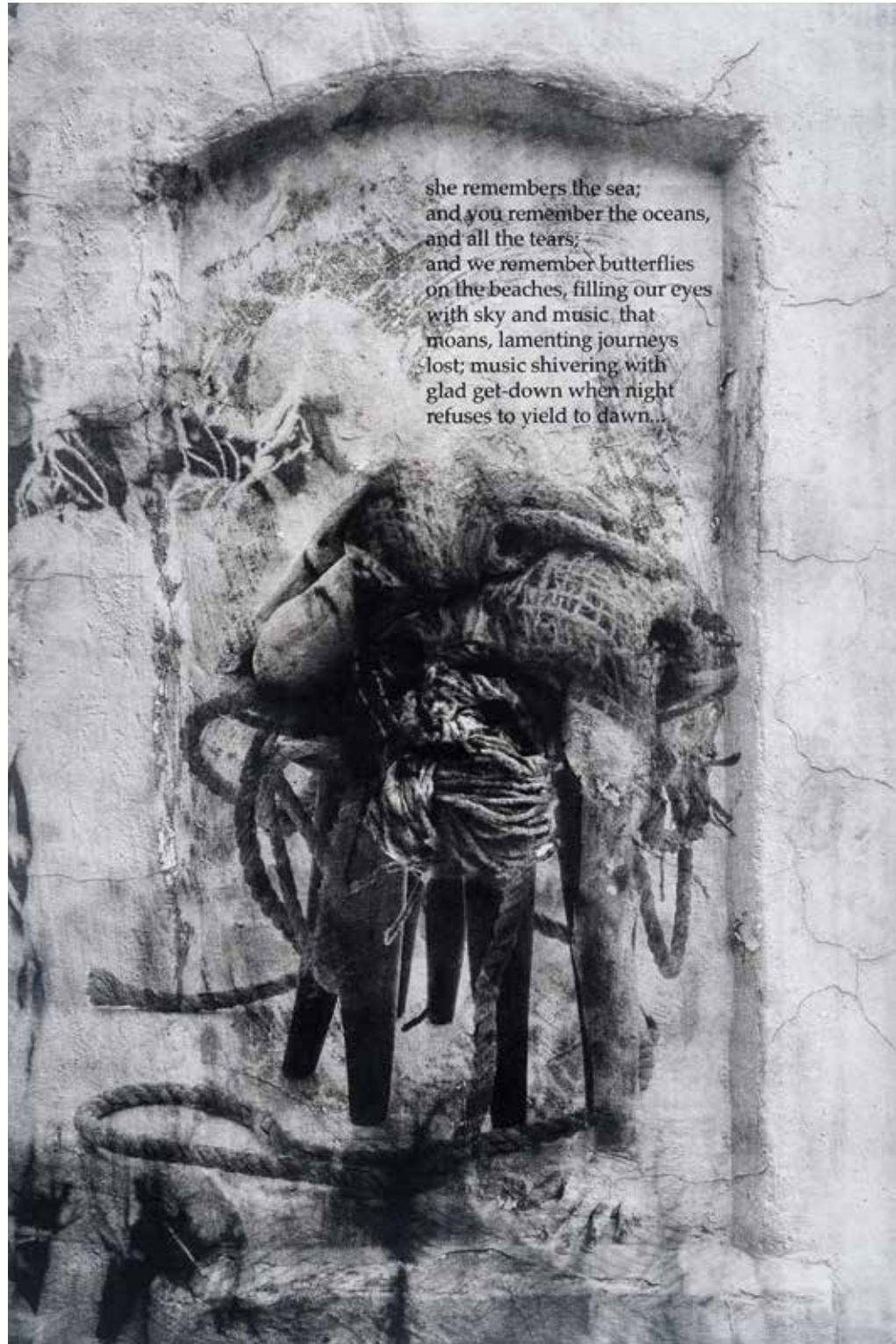
“Michael and I collaborated frequently over our years together, but usually from our respective spheres of the visual and the literary. We knew when we began to create artists' books that he would not be illustrating my words, nor I descriptively writing about his images, preferring to think of our process as one of *call* and *response*. I came to realize that our years of sharing had taught me to perceive a greater spectrum of nuances of shadow, light and color; had made my images created with words more visually intense.

As our work with image and text became more fully collaborative, we mutually consulted and reworked each other's expressions more consistently (me to Michael...*should that go there? too flat, colors not quite...*; Michael to me: *not yet, not edgy enough, gimme more...*) Consulted and reworked until we could feel the magic...”



she no longer feels
the warmth of indian
summer days; she
only sees the falling
of the leaves;
she no longer
feels the mellow
glow of light, nor
the sun, captive
in brick; nor the
stillness of green
leaves, translucent in
the afternoon; she is
drawn to roots, bark
and the girth of tree
trunks, to the muted
colors of wind-bown
leaves, spiraling
through the air,
still, upon the ground;
for now, she is taken
only by the colors
and the falling
of the leaves...

Michael B. Platt, Carol A. Beane, *Falling Leaves*, 2015. Plate digitally prepared using direct to plate transfer process; plate printed as a traditional intaglio, framed: 20 1/2 x 16 1/2 in. Courtesy of Carol A. Beane.



Michael B. Platt, Carol A. Beane, *The Sea*, 2015. Plate digitally prepared using direct to plate transfer process; plate printed as a traditional intaglio, framed: 20 1/2 x 16 1/2 in. Courtesy of Carol A. Beane.



Michael B. Platt, Carol A. Beane, *Transpositions* (detail), 2017. Digital print Hahnemühle German etching paper; concertina format, book: 8 1/4 x 10 1/2 x 1 in. Courtesy of Carol A. Beane.



Michael B. Platt, Carol A. Beane, *Transpositions* (detail), 2017. Digital print Hahnemühle German etching paper; concertina format, book: 8 1/4 x 10 1/2 x 1 in. Courtesy of Carol A. Beane.

RICHARD J. POWELL

Richard J. Powell is the John Spencer Bassett Professor of Art & Art History at Duke University, where he has taught since 1989. He studied at Morehouse College (BA) and Howard University (MFA.) before earning his doctorate in art history at Yale University. Along with teaching courses in American art, the arts of the African Diaspora, and contemporary visual studies, he has written on a range of topics, including such titles as *Homecoming: The Art and Life of William H. Johnson* (1991), *Black Art: A Cultural History* (1997 & 2002), and *Cutting a Figure: Fashioning Black Portraiture* (2008). Powell, an authority on African American art and culture, has also organized numerous art exhibitions, most notably: *The Blues Aesthetic: Black Culture and Modernism* (1989); *Rhapsodies in Black: Art of the Harlem Renaissance* (1997); *To Conserve A Legacy: American Art at Historically Black Colleges and Universities* (1999); *Back to Black: Art, Cinema, and the Racial Imaginary* (2005); and *Archibald Motley: Jazz Age Modernist* (2014). From 2007 until 2010, Powell was Editor-in-Chief of *The Art Bulletin*, the world's leading English language journal in art history. In 2013 Powell received the

Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History from the Smithsonian's Archives of American Art, and in 2016 was honored at the College Art Association's Annual Conference as the year's most Distinguished Scholar. His current book project is on black visual satire, which will examine satirical cartoons, paintings, and films by African American artists from the Harlem Renaissance to the present.

As a visual artist, Powell has exhibited his prints and drawings in group and solo exhibitions in the US and abroad and, in the 1980s, worked as a periodical and book illustrator, most notably for: *The Massachusetts Review*; *Callaloo*; Roseann Bell, Bettye Parker and Beverly Guy Sheftall's *Sturdy Black Bridges: Visions of Black Women in Literature* (1979); and Jessica Hagedorn's *Pet Food and Tropical Apparitions* (1981). His works are in the permanent collections of the Bradford Art Galleries and Museums (Bradford, UK), Library of Congress, Chrysler Museum of Art, Yale University Art Gallery, and in many private hands.



Richard J. Powell, *Steppin in Tall Cotton*, 1980. Etching, mat: 30 x 24 in. WD Printmaking Workshop Historic Collection.

GAIL SHAW-CLEMONS

Gail Shaw-Clemons was born in Washington, DC, and graduated from Anacostia High School. She earned her MFA in Printmaking from the University of Maryland specializing in stone lithography. While at Maryland, she studied under Thaddeus Lapinski, Martin Puryear, and David Driskell.

While teaching art at the United Nations International School in New York for 24 years, she had the opportunity to travel internationally, representing her job and her work. She also enjoyed many local and international residencies. She exhibited extensively and her work is in collections as far away as Beijing, China, Brazil, and Sweden. She is also represented in collections at the Library of Congress, Ballinglen Museum of Ireland, Banneker and Douglass Museum in Annapolis, MD, National Museum of Women in the Arts, Washington, DC, The David C. Driskell Center, University of Maryland, and the DC Commission on the Arts and Humanities.

After retiring in 2014 she moved back to DC where she now resides. Shaw-Clemons is currently an adjunct professor at Bowie State University. She now works full-time on her art while on a constant quest to unravel her history. Her research has revealed the strength and resilience of the African American spirit, whose blood continues to run through her veins. She easily moves between printmaking, drawing, mixed media and sculpture while playfully weaving her themes into her work, with skill, purpose, and integrity.

“My inspiration for creating is based on developing knowledge of my history and ancestry. It

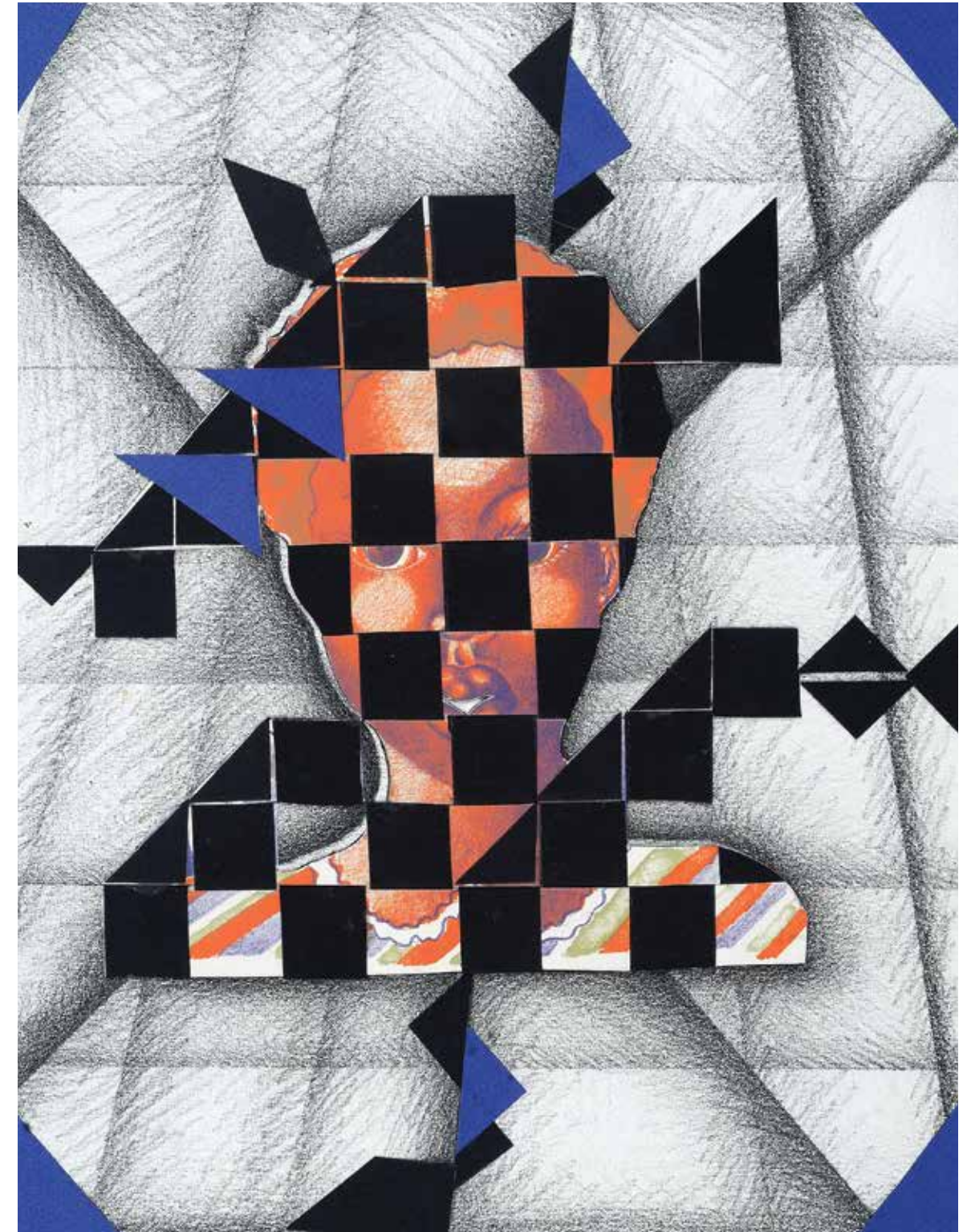
helped me to develop a visual vocabulary that enabled me to express my thoughts and feelings, without words.

My work has evolved from a previous series entitled, “Old Money” which chronicled the creation of the first Millionaires in America as a result of slavery. This work was in direct response to my research. It revealed, after many generations, that money from slavery appeared to look clean and proper, but through closer inspection profits continued in perpetuity.

The knowledge I have amassed through my research gave me the confidence and courage to let go of the baggage. It gave me the freedom to play and create complex, overlapping, colorful prints. I began to use Adinkra symbols inspired by the Akan people of Ghana; those symbols represent a philosophy conveying ancient traditional wisdom, relevant to all aspects of life and the environment.

Inspired by a photograph of a Ghanaian Warrior Robe, I was challenged to manipulate my flat rectangular prints into a three-dimensional facsimile of that robe. The Warrior robe became a metaphor for the fact that my ancestors were brought to America wearing only SHACKLES.

The Warrior robe represents an invisible armored that created a shield of protection from the abuse of slavery and Jim Crow. That shield brought us through the Civil Rights Movement and yet another movement, #blacklivesmatter. The printed patterns and textures reflect the chaos, turmoil, and resistance that plagued us for more than four hundred years. The warrior robe represents the strength and resilience of the African American spirit against all odds.”



Gail Shaw-Clemons, *Self Portrait*, 1992. Pencil and cut paper, paper: 22 1/4 x 15 in. Ed. 1/1. WD Printmaking Workshop Historic Collection.



Gail Shaw-Clemons, *This Mother's Daughter*, 2009. Mixed media, US currency, 29 x 16 in. Courtesy of the artist.



Gail Shaw-Clemons, *Aya*, 2019. Monotype 3D print, 15 x 17 in. Courtesy of the artist.

GEORGE H. SMITH-SHOMARI

A spiritual aesthetic warrior reflecting the genre of the African Diaspora. A native of Brooklyn, New York, with a Bachelor of Fine Arts from Howard University and a master's from Pratt Institute. George H. Smith-Shomari is a Professor Emeritus at the University of The District of Columbia and has exhibited national and internationally. Smith has studied with the renowned Jacob Lawrence and James L. Wells.

“My artist expression has been a quest to understand the relationship between the personal and the universal; the finite and infinite. This dynamism creates a spiritual ascension to our ancestral realm. Having a connection to the infinite produces our genius.”



George H. Smith-Shomari, *Three Hearts* (detail), 1982. Linoleum cut, paper: 18 3/8 x 14 7/8 in. Ed. 15/15. WD Printmaking Workshop Historic Collection.



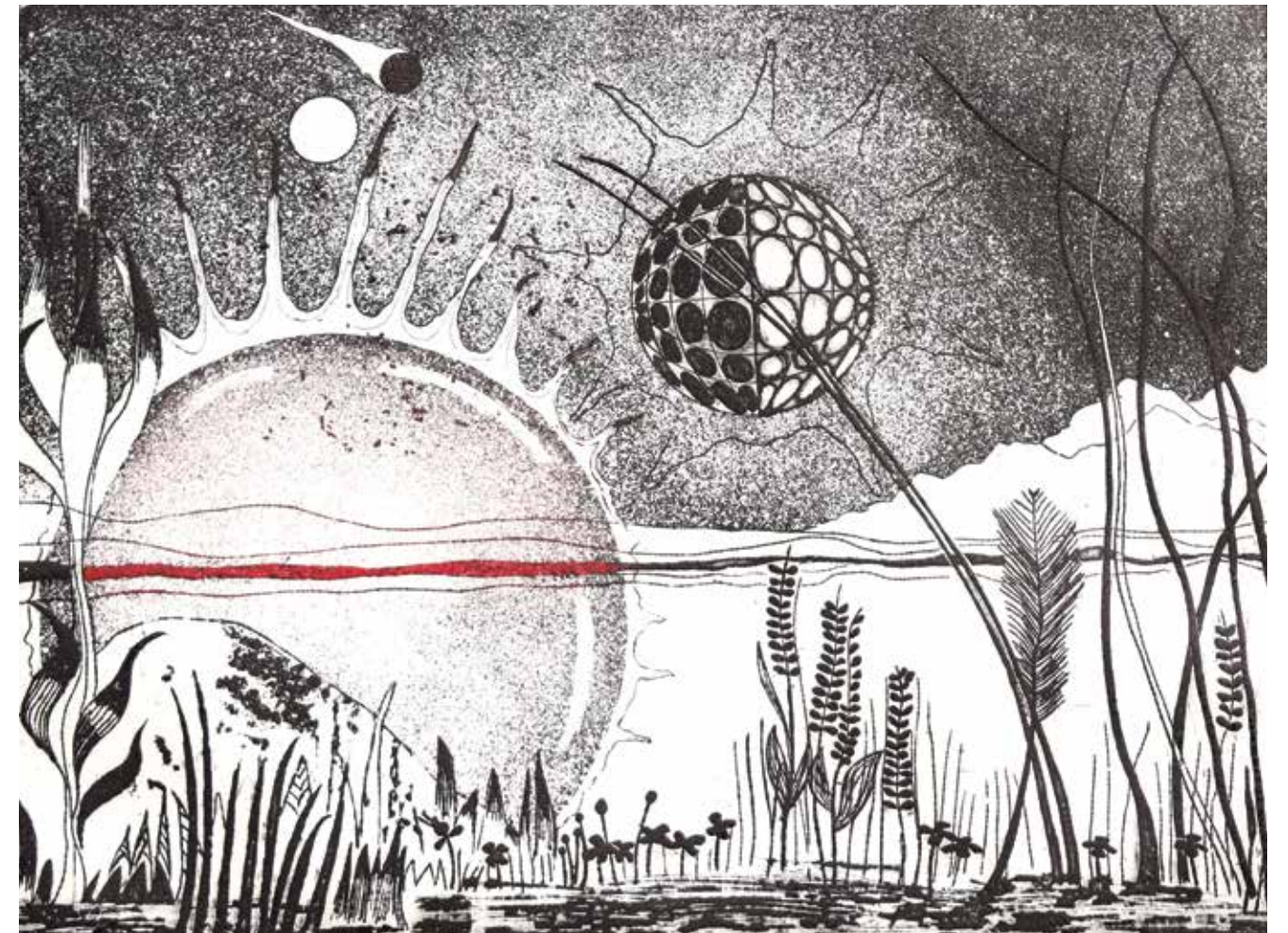
George H. Smith-Shomari, *Silver Bass Players*, 2002. Mixed medium, frame: 29 1/2 x 34 1/2 in. Ed. 1/1. Courtesy of the artist.

DWIGHT E. TYLER

Dwight E. Tyler was born in 1947 in Washington, DC. At a very early age he remembers painting a mural at Smothers Elementary School, thus beginning his advocacy as an artist. He also remembers the influence his father had on him as a photographer. In high school, Tyler studied art under Malkia Roberts who made an immeasurable impression on his life. After high school, he served in the US Army for two years at Ft. Riley, Kansas (1966–1968). Here he began taking art classes from Kansas State University. Returning home, Tyler continued his studies at Montgomery College and Howard University, graduating with degrees in Fine Art (1972) and Fine Art/Education (1974). He taught art and photography in the DC Public School System for five years (1974–1979). He has also professionally worked as a photographer, shooting numerous projects. Tyler's artwork has been seen for many years in and around the Washington Metropolitan area and beyond. In 1973, he was awarded a Special Talent Scholarship from Howard University. In 1980, his work was featured in an article in *The Washington Post*. In 1983 he had two photographs chosen by the National Portrait Gallery and the Smithsonian American Art Museum for

inclusion in the *Highlights of the Year* exhibition. Tyler has held memberships in WD Printmakers, Black Artist of DC, Exposure and Chalkdust Studio. While primarily known for his photography, his media also includes oil and acrylic paint, pen & ink, pastels, watercolor and wood.

“These images are part of two extensive series entitled “The Female Gender” and “The Child.” These ongoing series that, for me, represent the beauty of the female form and primarily, but not limited to, all ages of females of the African Diaspora and the innocence and beauty of all children. These works also represent a rejuvenation of analog photographic images which have been rediscovered and creatively manipulated through the means of digital technology. For the past five years, I have investigated the use of digital technology, entwined with traditional photography, as another viable medium by which I can extend my creativity. With the use of bold colors, lights and darks and provocative execution, my goal is for these images to be unique and to stimulate reactions from the viewer.”



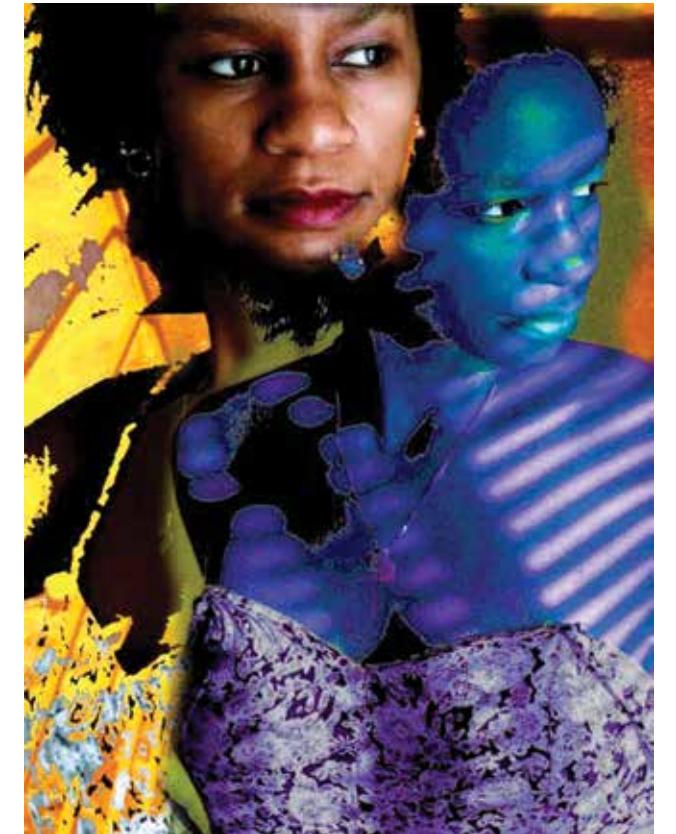
Dwight E. Tyler, *Magical Lands Evolution*, n.d. Etching, mat: 15 x 19 in. Courtesy of the artist.



Dwight E. Tyler, *Combing my Hair*, n.d. Gelatin silver print, mat: 20 x 16 in. Courtesy of the artist.



Dwight E. Tyler, *Blue Glance*, 2014. Archival digital image, paper: 22 x 17 in.; framed: 30 x 22 in. Courtesy of the artist.



Dwight E. Tyler, *Two Faces*, 2014. Archival digital image, paper: 22 x 17 in.; framed: 30 x 22 in. Courtesy of the artist.

KOFI TYUS

Kofi Tyus, a product of Roosevelt Senior High School (1963) and Howard University (1968), is a painter, printmaker, watercolorist, and cartoonist.

From 1971 until today, Kofi Tyus Studios has featured Tyus's work in a line of popular greeting cards. These cards have become vital tools for enhancing communication and uplifting the black community.

In 1976, Tyus created a comic strip, "Yao." It featured the humorous situations that he observed in community youth. The comic strip was syndicated in over one hundred newspapers.

In 1991 Tyus created a community art school, The Gye Nyame Institute of Art. In 1972, he was commissioned by the Republic of Kenya to capture traditional life of Kenya. In 1983 and 1984, he created portraits of Ghanaian leaders. From 1985-2000 he designed and illustrated posters for DC's Drug Abuse Prevention Programs. In 2017, Tyus was commissioned for 10 murals in Marie Reed Learning Center. In 2018, he was commissioned for art for a DC trash truck to promote environmental responsibility and was selected as Editorial Cartoonist of the Year by National Newspaper Publishers Association. In 2015, Tyus had a one man show. Currently he is painting, creating mosaics, creating public art and creating political cartoons that appear weekly in the *Afro*.

“Sharing a Vision. These are exciting times to be an artist. In our society, we are being inundated with images of violence, drugs, and crime.

It is hard to turn on the television without being battered with examples of how the use of ruthlessness and force are becoming the standard way of dealing with each other.

Things have gotten to the point where we cannot talk to each other without “getting in your face” and fighting. When we share opinions and visions of a better world, we seem like a group of blind people in a tent trying to describe an elephant by feel. Each one is talking about only what he can touch.

Into this mix comes the artist. It is the artist who can use the elements of his craft to capture his vision. It is the artist who shows what others have only talked about, and by doing so convince the doubters and self-haters that we can make a better world. People who collect my art are able to create an environment that offers a powerful glimpse into a world of hope and fulfillment. They can see the colors and images, feel the energy and use them to help maintain the battle.

With my greeting cards, I try to go even further with sharing that vision. When someone sends one of my cards, they are able to reach out, to go into someone else's space and celebrate the essence of their lives... the challenges and the victories that make up their days.

These cards make use of my art and inspirational messages to celebrate the triumphs that resonate in our lives and help to build strong relationships that are the fabric of community. Often, these boosts to the spirit can make all the difference.”



Kofi Tyus, *John Coltrane*, n.d. Toner lithograph, paper: 12 1/2 x 9 1/2 in. WD Printmaking Workshop Historic Collection.

VICTORIA SAENZ VOGL

Victoria Saenz Vogl is a printmaker and painter born in 1954 in Los Angeles, California, the daughter of immigrants from Ecuador and Czechoslovakia. She studied fine art and graphic design at California State University, Northridge. Vogl has lived in the Mt. Pleasant neighborhood in Washington, DC since 1989. She joined the WD workshop in 1992, and remained an active member of the collective. The bonds of friendship with fellow artists, and the dynamic artistic

energy of the workshop gave Vogl a creative home in her adopted city. Her work is included in private and public collections including the Library of Congress.

Vogl's artistic influences include Mexican artists José Guadalupe Posada, Remedios Varo and José Luis Cuevas, German Expressionists including Käthe Kollwitz and Otto Dix, and the prints and drawings of Albrecht Dürer.



Victoria Saenz Vogl, *Lee*, 1998. Etching, 7 x 5 1/2 in. Courtesy of the artist.



Victoria Saenz Vogl, *George*, 1998. Etching, 6 x 5 in. Courtesy of the artist.



Victoria Saenz Vogl, *Rufina*, 1998. Etching, 6 x 5 1/2 in. Courtesy of the artist.



Victoria Saenz Vogl, *Untitled*, n.d. Etching, paper: 7 3/8 x 11 7/8 in. WD Printmaking Workshop Historic Collection.



Victoria Saenz Vogl, *Carol*, 1998. Etching, 7 x 5 1/2 in. Courtesy of the artist.

JOYCE WELLMAN

Joyce Wellman (b. 1949, New York, NY) began her artistic journey in the early seventies in various printmaking studios in New York City. There, Wellman was mentored by a host of artists. By 1981, she had relocated to Washington DC.

Throughout her career, Wellman's concern has been discovering a means by which to create an art vocabulary and grammar that includes vibrant colors, cryptic marks, shapes and symbols that reference mathematics, anthropomorphic forms, and text and personal experiences and reference her upbringing in a household where "the numbers" were played.

While Wellman continued to make prints, her focus in the mid 80s turned to painting, mixed media and drawing. The use of intuition, textures, vivid colors, mark-making and a process-orientated approach aided her in digging deeply into her heart to communicate through abstraction.

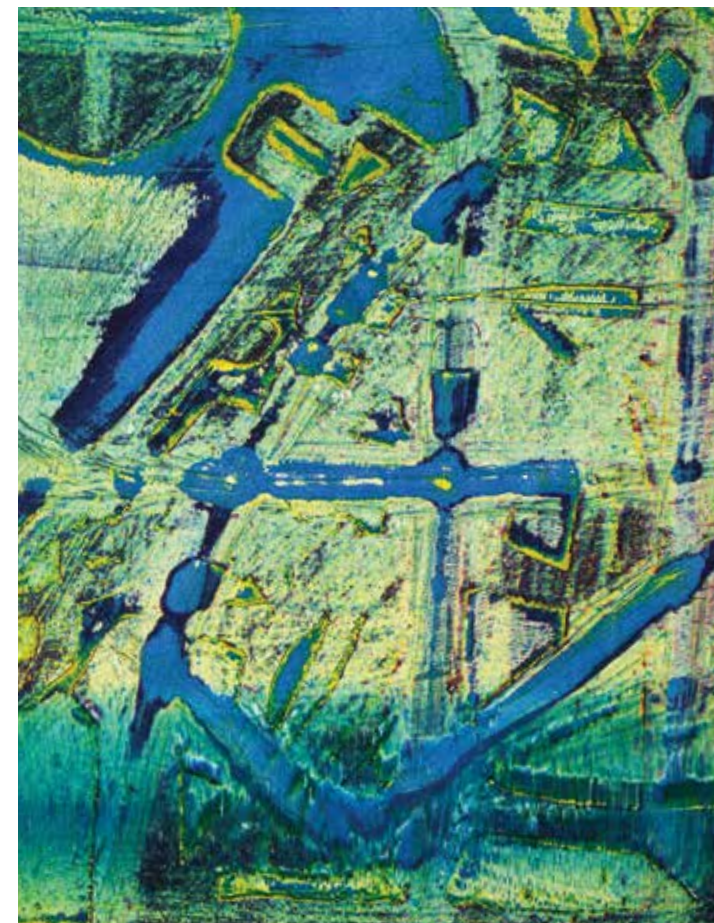
Since 1998, Wellman's paintings, prints, drawing and mixed media works have been regularly exhibited, published and collected in the DC Metro area, nationally, and on several occasions internationally. Examples of Wellman's works can be seen in the permanent public and private collections of US Library of Congress Division of Prints and Photographs; Permanent Collection of the US Embassy, Nairobi, Kenya, and the US Embassy, Monrovia, Liberia; Georgia Museum of Art; Center for Material Culture Studies, University of Delaware; Print Collection of the New York Public Library; James Lewis Museum of Art, Morgan State University; North Carolina A&T State University; Zimmerli

Art Museum, Archives for Printmaking Studios, Rutgers University.

“Creating poetic, meaningful, and moving art is the intent of my art practice. Using the synergy inherent in abstraction, I populate my work with seemingly random numbers, marks, words, and symbols, letters, multiple degrees of vibrant, cool hot color, and the narrative imagery of storytelling. I want my art to cause broad diverse audiences to explore, conjecture, wonder, recall memories and experience ways that visual imagery can connect us to of our spiritual yet universal selves. Using abstract geometry as a compositional structure, and the sacred in art as a “content guide,” I create the magic of a poetic, meaningful and moving art.

Joyce Wellman's *Steal Away*, an artist book, is the outcome of a four-year journey to create an interdisciplinary work of art which integrates a visual images inspired by anti-slavery stories with the spoken word of slave narratives, and song performance from the era of American slavery.

Secondly, Joyce Wellman's *Steal Away* is an attempt to create a “convergence” between the arts and humanities. The art of *Steal Away* integrates the abstract and narrative visual imagery to tell a visual story. It further integrates a compilation of historic slave narratives and songs on its accompanying audio CD. The content of both—the art, original and traditional songs, and maps. The slave narratives are based on historical records found in the Library of Congress, private collections, and books.”



Joyce Wellman, *A Spectrum*, 1984. Color viscosity etching, mat: 18 x 14 in. WD Printmaking Workshop Historic Collection.



Joyce Wellman, *Steal Away*, 2005-2006. Accordion type artist book, limited edition, book: 12 x 12 in.; display: 12 x 12 x 132 in. Ed. 1/10. Courtesy of the artist.

DUANE WINFIELD

A high school student in Washington, DC during the late 1970s, Duane Winfield received his photographic start at the Urban Journalism Workshop under Lew Berry. He graduated from Boston University in 1982 with a degree in Journalism. He worked briefly as a photojournalist, and then had a career as a photographer's assistant in Boston and New York City, until establishing Duane Winfield Photography in 1988. His work has appeared in numerous cookbooks, magazines advertisements and is held in private collections. Presently, he is in his third year apprenticing with master printmaker Percy B. Martin. Duane lives in Ellicott City, Maryland.

“I produce works on paper using various inks and matrixes spawning vibrant and colorful prints. Using a variety of tools from brayers to found objects; patterns and textures are created on a matrix and run through an etching press. There is a free flow of strokes and the mixing of inks yielding unique, one-of-a-kind prints. Each print is a reflection of the spontaneous energy and excitement of entering into a new space.”



Duane Winfield, *Angles*, 2019. Monoprint, 22 x 17 in. Courtesy of the artist.



Duane Winfield, *Inner Light*, 2019. Monoprint, 22 x 17 in. Courtesy of the artist.

ALPER INITIATIVE FOR WASHINGTON ART

MISSION STATEMENT

The Alper Initiative for Washington Art promotes an understanding and appreciation of the art and artists of the Washington Metropolitan Area. We provide and staff a dedicated space located within the American University Museum, to present exhibitions, programs, and resources for the study and encouragement of our creative community.

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Front cover: Percy Martin, *Untitled* (detail), n.d. Etching, paper:
22 1/8 x 29 7/8. WD Printmaking Workshop Historic Collection.

Back cover: Winston Kennedy, *So Live, That When Thy Summons
Comes to Join...*, 1974–1978. Etching, paper: 22 x 29 1/8 in. Ed. 1/20.
WD Printmaking Workshop Historic Collection.

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