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ON OUR COVER
JAMES L. WELLS
BUS STOP AT GHANA
Linocut
24" x 50"

Permanent collection of the
Metropolitan Museum of Art,
New York City
Photo by James L. Wells

In Our Next Issue

The July/August edition of *Art Voices/South* will carry features on such provocative subjects as: Art: Frauds and Fakes; Behind the Scenes with a Juror; Southern Architects and their Buildings; and The South's Leading Political Cartoonists. Reviews are diverse in content as well as locale: 100 Years of Native American Painting at the Oklahoma Museum of Art; Tsai at Wildenstein in Houston; plus coverage of Tennessee, Alabama, South Carolina, California, and Florida gallery exhibits—to name a few. Our profiles are equally wide-ranging: Tom Holland, California; Philip Mullen, South Carolina; Vic Pickett, Virginia; Loren Mozley, Texas; Alan Houser, New Mexico; Jim Houser, Florida. Plus our regular departments, and interviews with prominent art people.

James L. Wells
Temptation of Eve
Wood engraving
18¾" x 24"

Photos by James L. Wells



by Harmon Foundation that he conducted for two summers.

"It was in a former nightclub at 7th Avenue and 137th Street. Palmer Hayden assisted me, and I taught some painting, but mostly block printing."

The printmaking department at Howard University grew with Wells in charge. The Smithsonian loaned them some old presses and they acquired others. Wells' own print work fused with his teaching into a creative whole.

James Wells never gave up real images for abstractions, but his reality became more fanciful and imaginative and expressive of strong religious feeling. He painted, and his paintings influenced the color of his

prints. Techniques continued to fascinate him. "My etching facilities broadened, but I also perfected wood block. I had done wood engraving before, but concentrated on it in large format on woodgrain maple."

There were honors: awards, exhibitions, works acquired by important collections, articles about him in publications.

Then came retirement. The only concession Professor Wells made to that was to grow his hair a little longer and spend more time on his art. He has a backlog of etching editions to finish, innovations in engraving to try out. "I have been studying all my life—painting, printing and studying," he says.

Honors keep coming—a retrospective

of paintings and prints at the Gallery of Art, Howard University, a ceremonial award at the National Collection of Fine Arts, a large exhibition at the Arts Consortium in Cincinnati . . .

Just a few days ago, he called me. "I have just sold a print to the permanent collection of the Metropolitan Museum of Art."

"What is it?" I asked, "Your newest wood engraving? An etching?"

"No," artist James Wells answered with a hint of triumph in his tone, "it is *Bus Stop at Ghana*, a color linoleum cut!"

Jack Perlmutter is Professor of Art and Chairman, Department of Graphics at the Corcoran School of Art, Washington, D.C.