

WCA

Honor Awards

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**Edna Andrade
Dorothy Dehner
Lotte Jacobi
Ellen Johnson
Stella Kramrisch
Lenore Tawney
Pecolia Warner**

**National Women's Caucus for Art Conference
Philadelphia
15 to 18 February 1983**

Honor Awards Selection Committee

Josephine Withers, Chair, Art Historian,
University of Maryland, College Park, Maryland

Diane Burko, Artist, Community College of
Philadelphia

Paula Gerson, Art Historian, New York City

Ofelia Garcia, Director, The Print Club,
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Ora Lerman, Artist, State University of New York
at Suffolk, New York

Cynthia Navaretta, Author and Editor, *Women
Artists News*, New York City

Annie Shaver-Crandell, Art Historian, The City
College of New York

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Preface

It was just five years ago that the Honor Awards for Outstanding Achievement in the Visual Arts was birthed in Washington, D.C. What began as the inspiration of Charlotte Robinson, Lee Ann Miller, Ann Sutherland Harris, Mary Garrard, Joan Mister and many others in and out of the Caucus, quickly became a regular and festive event. At the time it seemed uniquely appropriate for Washington to celebrate the achievements of these remarkable women, and with President Carter personally conferring the awards, the importance of the occasion was immediately recognized. The awards ceremony continues to be the highlight of our annual conferences.

Since then, we have traveled to New Orleans (with an alternative conference in Washington), San Francisco, New York, and now Philadelphia. In that time, the awards have been extended to honor the accomplishments of photographers, fiber artists, art historians and craftswomen. It has been *our* privilege to honor these women. We have learned much and developed an expanded sense of ourselves and our artistic heritage through the research we have done, through our personal associations with all our honorees, and the strong sense of community which these associations have fostered. A telling point: all our honorees have received numerous awards and other recognitions of their contributions; several have told us that the Caucus award has for them a special meaning and significance. And so today, as we salute Edna Andrade, Dorothy Dehner, Lotte Jacobi, Ellen Johnson, Stella Kramrisch, Lenore Tawney and Pecolia Warner, let it also be known that it is we who are honored by their participation and their presence in Philadelphia.

Muriel Magenta

President, Women's Caucus for Art

Josephine Withers

Chair, Honor Awards Selection Committee

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Port of History Museum
Penn's Landing, Philadelphia
17 February to 27 March 1983

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5th Annual Exhibition
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City of Philadelphia

The Honorable William J. Green, Mayor
Richard A. Doran, City Representative and
Director of Commerce

Hal Freeman, Executive Director of the
Philadelphia Civic Center

Port of History Museum

Ronald L. Barber, Director

Robert Nobel, Chief Curator

Edward Grusheski, Curator of Education

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**Women's Caucus for Art
Honor Awards
for Outstanding Achievement
in the Visual Arts**

Port of History Museum
Penn's Landing, Philadelphia
17 February 1983 at 5:00 pm

5th Annual Ceremony

Welcome

Muriel Magenta, President,
Women's Caucus for Art

Introduction

Josephine Withers, Chair, Honor
Awards Selection Committee

Presentation of Awards

Lotte Jacobi

Paula Gerson

Edna Andrade

Diane Burko

Dorothy Dehner

Cynthia Navaretta

Ellen Johnson

Thalia Gouma-Peterson

Stella Kramrisch

Ofelia Garcia

Lenore Tawney

Helen Williams Drutt

Pecolia Warner

Annie Shaver-Crandell

Reception

Opening of the 5th Annual Exhibition

Edna Andrade

Edna Andrade, we honor you today: a painter, a designer, a teacher, and a woman who lends your own singular breadth of wisdom, humor and humanity to all your endeavors. The world of nature, optical phenomena, color and geometry becomes alive, vital and compelling through your vision, your work and your teaching.

As both an artist and a teacher, Edna Andrade signifies vision, strength and commitment. She approaches art, nature and human beings with a refreshing openness and has brought an intellectual vigor to her teaching with a clarity of knowing exactly what fundamentals her students should investigate, and how to guide them. She couples her demand for discipline with her love of the magic of art.

As an artist, Edna has always been intrigued with how the configurations of line and shape can be organized to manifest new visual worlds. Her fascination with pattern can be traced back to her early childhood memories of a mosaic tile floor in her parents' home in Norfolk, Virginia.

Edna's mother was college educated and her father was an engineer who talked to her about structure and the bridges he designed. They encouraged her to be independent and to pursue her interest in art. But some of the most important encouragement she received was from Glenna Latimer, a woman who had studied with Cecilia Beaux and was actually able to support herself as an artist in the South in the 1920s. At the age of 11, Edna traveled 20 miles over dirt roads to take Saturday classes with her.

At the age of 13, on the recommendation of this childhood teacher and mentor, Edna was enrolled for summer classes at the Pennsylvania Academy of the Fine Arts in Chester Springs, Pennsylvania. At 16, she entered the Academy and subsequently graduated with honors.

In the late 1930s, after two visits to Europe, she returned to the South to teach. While at Tulane University, her colleagues introduced her to the concepts of the Bauhaus, Gropius and Albers.

At the outset of the war, she married an architect and moved from Philadelphia to Washington, D.C., where she excelled as a graphics designer for the Office of Strategic Services.

In 1946, she returned to Philadelphia and settled into a serious career as an artist. Her income during that period, however, came from various jobs as a designer: doing architectural renderings, painting illustrations on the walls of the Academy of Natural Sciences, and designing and constructing pieces for public spaces.

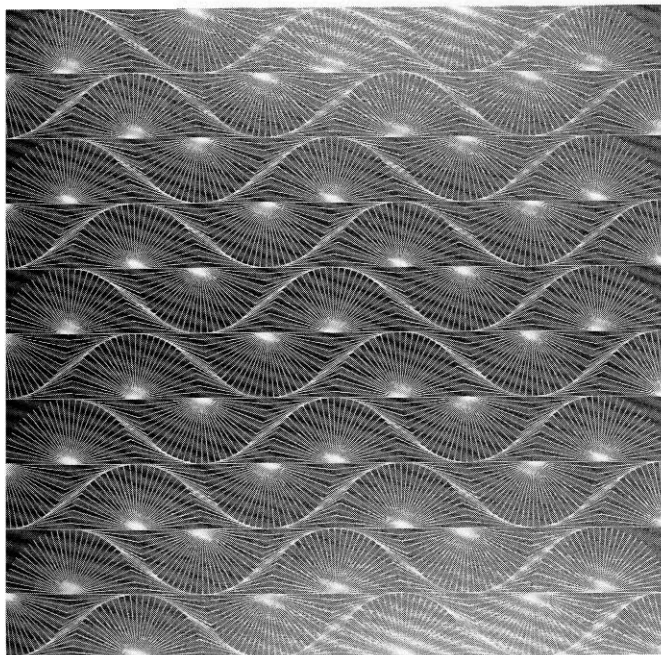
In the late 1940s, Edna chose to paint objects from nature which particularly demanded structural analysis, such as fish skeletons. Her interpretation of these forms evolved from a surrealistic treatment into a more abstract one. She became deeply involved with theories of visual perception. During the fifties, fortunately, for her career, this life-long involvement coincided with the art world's interest in optical art. And so, by 1965, her identity as an artist was firmly established.

The world of architecture and interior space continued to hold her interest. Many of her most challenging architectural commissions were executed in the 1960s, in such forms as mosaic murals, mobile sculptures, and altar pieces.

In the summer of 1971, she was invited to be a guest artist at Tamarind Institute, where she executed her first ten lithographs. At about this same time, her concern for pattern began to be articulated through her manipulation with line formations rather than with shape.



Edna Andrade, 1982
Photo by Becky Young



Ebbtide by Edna Andrade
1977, acrylic, 50" x 50"
Courtesy of Marian Locks Gallery, Philadelphia

Edna Andrade has a global view of life and is a cerebral as well as visual artist. She reads widely and has a grasp of other systems of order such as mathematics and the biological and physical sciences, all of which she brings to her art. For instance, in 1981, she produced a lithograph at Arizona State University's Print Research Facility, which was inspired both by her seeing lightning in a Southwestern sky and her knowledge of the randomness and branching patterns they actually form.

For the past 25 years, such attitudes have infused Edna's teaching of design and color theory at the Philadelphia College of Art, where she was made Professor Emeritus in 1981. She is known at the College as a woman who consistently approaches students openly, kindly and with deep understanding, and she supports younger artists who are just beginning their careers by advising them and by attending their exhibitions.

Edna has always been an adventurous spirit. At the age of twenty, she secured steerage passage from Greece to Egypt; in the 1940s she designed fantasy masks and costumes, and now in her sixties, she has recently climbed a mile high crater on the Painted Desert, and just attended her first "Talking Heads" rock concert this summer.

Edna Andrade has the remarkable ability to investigate aesthetic issues as well as human ones, directly, with an all embracing insight and joy.

Diane Burko

Dorothy Dehner

We honor today Dorothy Dehner, sculptor, painter, draftswoman, poet and writer: for your wit, intelligence and endurance, and for your major contributions to the history of art.

Dorothy Dehner has been making art for more than fifty years. She has exhibited since the forties, and her works are in most of the important museums in the United States, yet her recognition as a major artist came relatively late—she had her first one-artist show at the age of 51. Although a reviewer at that time found that the mood and shape of her drawings suggested sculptural abstractions, Dehner did not actually start making sculpture for another four years. From that time it took just ten years to reach a level that merited a sculpture retrospective at a major New York museum.

From the time she was a child, Dehner thought of herself as an artist. She studied modern dance in Pasadena with one of the original members of the Denishawn School; she studied acting under Gilmore Brown, and piano with private teachers. She was always writing—poetry and stories; making posters, drawing and painting. In spite of her accomplishments, the young Dorothy was shy. She loved the theatre because it allowed her to assume another persona. So when, at the age of 21, she left California, it was to study at the American Academy of Dramatic Art in New York. After winning roles in several off-Broadway productions, she went off to Europe at age 24. It was in Europe that Dehner finally decided to become an artist. Although all the arts were enriching to her life, she realized that her major commitment was in fact to the visual arts.

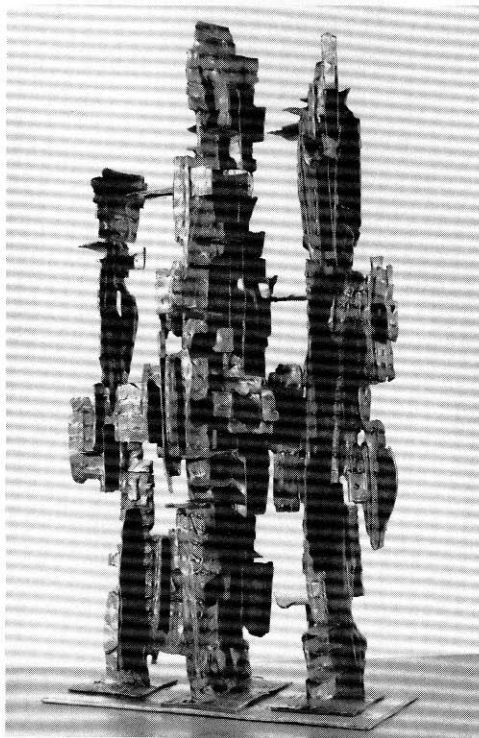
She returned to New York at the end of the year, and enrolled in the Art Students League. She studied painting and drawing with Kimon Nicolaides, Kenneth Hayes Miller and Jan Matulka; among her fellow students was Isabel Bishop. Although the Cubist sculpture she had seen in Europe excited her, she had little interest in studying with the sculptors then teaching at the League—Laurent and Zorach—because their work was too conventional for her.

Dehner met David Smith when he moved into her rooming house. He was then a young artist, newly arrived in New York, and much impressed by her sophistication. Dehner introduced him to her artist friends and encouraged him to attend classes at the League. They married in 1927; both continued to study, living on Dorothy's small inheritance, and Smith's part-time jobs.

In 1929, they bought a farm at Bolton Landing, near Lake George, where they had been spending summers. For nearly 23 years, Dorothy Dehner's role there was as a housewife-artist. There were more than just the usual household chores to be done; without electricity and with little money for most of those years, Dehner and Smith lived off the land. She chopped trees for firewood, raised chickens and pigs, and sewed almost all of their clothing. But despite this, she managed to paint every day for at least six hours. The *Life on the Farm* series, in gouache and egg tempera, was completed at this time, and is now on permanent display at the Storm King Art Center in Mountainville, New York. Life was hard, but her delight in the country was overwhelming. "I used to roll in the meadows with joy, seeing the soft greens of summer, the bright leaves of autumn. I had always been surrounded by city, and had not seen a cow, except from a train window, until I went to Bolton Landing." The Dehner-Smith household was never lonely in the summer, for the John Grahams, Mark Rothkos, Furlongs, and Herman Cherry were all nearby; close friends like Marian Willard and Mildred Constantine also visited regularly.



Dorothy Dehner, 1981
Photo by Cynthia Navaretta



Bronze Metrius by Dorothy Dehner
1960, bronze, 38¼" x 20¼"
Photo by Geoffrey Clements Photography
Courtesy of Willard Gallery, New York

However, this long idyl came to an end. By 1950 Dehner realized she needed to start thinking of herself as an independent woman. Making a remarkable and courageous transition, she left Bolton Landing and her marriage. She enrolled at Skidmore College to complete the degree she had abandoned earlier in California. Cramming the missing credits into one year, she graduated with honors—the oldest member of her class. For several years she taught, sometimes holding down three jobs at once. Although Dehner felt that returning to New York City was a big risk, she moved there in 1952, and began working at Hayter's famous Atelier 17. There she met and became lasting friends with Louise Nevelson. With her new-found confidence, Dehner taught herself the use of a camera, and one summer, photographed for the first time all of Nevelson's abundant work.

In an equally adventurous spirit, she started at the Sculpture Center in 1955 and taught herself the traditional lost-wax process, evoking feelings in herself of something she had been doing all her life. The technical competence was there, acquired from the years of assisting Smith cook up and experiment with different wax formulas. From small, hand-sized pieces, the work grew into surer and larger bronze assemblages. In the mid-seventies she started to work in wood, and she also completed major pieces in Corten steel. Dehner's sculpture is abstract and often evocative of mythical landscapes or constructions. Whether in wood, bronze or paper, there are repeated geometric patterns, with suggestions of totemic imagery. They attain monumentality in miniature—a world in three inch high pieces—and majesty in seven foot high sculptures.

Dehner's personal life also flourished. She made a very satisfying second marriage, and still lives in her long-time home on New York's lower Fifth Avenue. Although today her vision is impaired, she continues to draw and sculpt in wood and metal. She is currently completing several commissions, preparing for a retrospective exhibition of her work to open at the Zimmerli Art Museum at Rutgers University in 1984.

Dorothy Dehner was a pioneer, she is a survivor, but more than that she is a gentle, learned and radiant woman—an artist of distinction.

Cynthia Navaretta

Lotte Jacobi, you have spent a lifetime recording with honesty the souls and spirits lying beneath the faces of our century. You have experimented and explored, pushing photography beyond the limits at which you found it. For all this, and for your joy in the variety and surprises of life, we honor you today.

Lotte Jacobi was born in 1896, in Thorn, West Prussia, to a family of photographers. Her roots go back to the very beginning of photography when her great grandfather went to Paris (ca. 1840), and received instructions from Daguerre in the use of his photographic equipment. Jacobi's grandfather and father were photographers, and she, at the age of twelve, made her own pin-hole camera. The feeling for craftsmanship passed down by three generations has remained strong in Jacobi's work.

As a teenager, Jacobi lost interest in photography, but after her marriage (1916), the birth of her son (1917), and her subsequent divorce (1924), she turned back to the family trade. In 1925 she went to Munich to study art history at the University of Munich, and photography and film techniques at the Bavarian State Academy of Photography. Her studies completed, she moved to Berlin in 1927 to join the family photographic business which had been located there since 1920. In part, this consisted of supplying pictures to the 120 newspapers which flourished in Berlin in the late 1920s—primarily photographs of political figures and celebrities in the arts and sciences. The list of people Jacobi photographed in this eight year period is astounding and includes Albert Einstein, Max Planck, Kurt Weill, Lotte Lenya, Peter Lorre, Bruno Walter, Martin Buber, Kathe Kollwitz, Georg Grosz and Lazlo Maholy-Nagy.

While most of the portraits of this period conform to the formal conventions of the genre, many were quite experimental, both in design (the dancer Niura Norskaya), and in conception (Max Liebermann, Carl Zuckmayer and his family). Jacobi began taking very informal portraits as well as the usual formal studies, and her work with performers in dance led her to experiment with movement and light in her photographs (Claire Bauroff dancing).

The work Jacobi produced during a three month trip to the USSR and Central Asia (October 1932 to January 1933) exhibits the very wide range of her interests. Photographing for herself, she turned her camera to landscape, architecture, and street scenes, as well as portraiture. This diversity has continued throughout her many years as a photographer, but has been overlooked and overshadowed by her portraits.

By 1935, life in Germany was no longer politically or professionally viable, and Jacobi left. Settling in New York, she opened a studio (1935 to 1955). Again her portraits vary from the formal (Chaim Weizmann) to the very informal (Eleanor Roosevelt, Albert Einstein in leather jacket), and one finds many more portraits in which the subjects are seen at home surrounded by the environments they have themselves created (Marc Chagall, Thomas Mann, Paul Strand). Jacobi tells us that her intention in photographing people is to remove herself as much as possible. "My style is the style of the people I photograph. In making portraits, I refuse to photograph myself, as do so many photographers." This quality appears with greater and greater conviction in the portraits from her New York period. The other startling aspect of her portraits is their utter democracy. Jacobi sees and presents to us the human qualities of the people she has photographed, without the superficial trappings of fame or importance. Whether her subject is a nomad of Central Asia, or the president of the United States, the photograph shows us only the person. "We are all created equal," Jacobi says.

In New York, Jacobi's subject matter remained as varied as ever, and in the 1940s a completely new kind of photograph enters her repertoire—the "photogenics." Having already experimented with photomontage in the 1930s, Jacobi convinced the artist Leo Katz to teach a course in photography without cameras. Quickly becoming bored with photograms, she began to experiment with forms, light and motion, developing the totally abstract images that Katz named "photogenics", and that so interested Minor White who included them in his MIT exhibitions in the 1950s.



Lotte Jacobi, c. 1929
Photo by Sigismund Jacobi



Käthe Kollwitz by Lotte Jacobi
1930

Four years after the death of her second husband in 1951, Jacobi left New York, moving to Deering, New Hampshire. So many sought her out, wanting their portraits taken that in the early 1960s she decided to open a studio there. While this was being constructed, Jacobi, at the age of 64, learned to drive a car to attend courses at the University of New Hampshire in Durham where she studied French, printmaking, horticulture and educational television. In 1962 she returned to Europe for the first time, visiting Germany, Switzerland, and Italy, and spending about four months working with Stanley William Hayter at Atelier 17 in Paris.

Upon returning to New Hampshire in 1962, Jacobi opened her studio in which she not only worked, but also exhibited the work of unknown and unappreciated photographers. She has continued to work for the past twenty years, dividing her time between politics, beekeeping, gardening, and photography. Although she had to stop working in the darkroom in 1970, she has continued to photograph while travelling to the Caribbean island of Grenada (1976), and Peru (1977), and in 1978 was awarded a National Endowment Grant to photograph photographers.

On her first day in the United States, Lotte Jacobi happened upon an Indian ceremony in New York City's Inwood Park. Although she had no idea what the event was, and could speak very little English, she felt compelled to photograph what she saw. This sense of exploration and curiosity joined to her sensitivity to people and their endeavors, marks not only her first day in her newly adopted country, but her whole life's work.

Paula Gerson

Statements by artists appeal somewhat the way drawings do: they bring us, or at least they hold the promise of bringing us, closer to the artist's thoughts and feelings and to an understanding of his or her modus operandi; they hold the keys to a mysterious realm. E.H.J., 1980.

Ellen H. Johnson, scholar, teacher, friend of artists and students of art, we honor you today for your agile and passionate mind rooted firmly in our times and engaged, for five decades, in a dialogue with the mysterious realm of the creative act.

Ellen Johnson has devoted her life to the study of art and to sharing her discoveries with others. How remarkably she has succeeded was amply demonstrated in 1975 when, two years before her retirement from teaching, a surprise auction was held at Parke-Bernet in New York, to raise money for the construction of a gallery of Modern Art to be added to Oberlin's Allen Art Museum and to be named in her honor. Many distinguished artists contributed works to the auction as expressions of gratitude and admiration, including Johns, Oldenburg, Flack, Lichtenstein, Schapiro, Le Witt, Denes and Warhol. The Castelli and Sonnabend Galleries held a two week preview exhibition. Ellen Johnson was praised in the published tributes for the "warmth and enthusiasm, of involved criticism" she "brought to academic forms" (Alloway), for her role in creating "a positive interaction between new work, artists and audience" (Nochlin), and for "being a dynamo of activity" (Gorney).

Two years later, when honored by the College Art Association with the Distinguished Teaching of Art History Award, she was praised for "clarifying the turbulent present in the light of the past" and for bridging "the gap between the makers and the historians of art." In 1982 when she was awarded the honorary Doctorate of Fine Arts by Oberlin College she was cited as "the paradigm of a teacher-scholar" who taught her students "to see not only with their eyes but with their hearts and minds."

To those who know Ellen Johnson primarily as the spokeswoman for contemporary art and as the author of monographs on Cezanne and Oldenburg, and numerous articles on contemporary artists, it may come as a surprise that she started her scholarly career in 1936 with an article on an ancient female head entitled "In the Style of Praxiteles." Then as now Johnson knew what she liked. When shown the head by the director of the Toledo Art Museum, where she then worked, and asked what she thought of it, she exclaimed "It's lovely. It looks Praxitelean." This was the first of many discriminating and insightful judgements she was to make.

In 1939, having returned to her Alma Mater, Oberlin College, Ellen Johnson began a distinguished career first as Art Librarian and part-time Instructor, then as full-time faculty member, and finally as highly revered Professor and Honorary Curator of Modern Art. She became an inspiration to generations of students. And, at a time when senior women faculty on campuses of liberal arts colleges were very few, her presence and example set a model and standard not only for her women students but also for younger women colleagues struggling to define a career.

It is surprising that Ellen Johnson's intimate involvement in all aspects of College life, her dedication to her students—who enrolled in her courses on contemporary art by the hundreds—her devotion to Oberlin's Allen Art Museum and its collection of contemporary art, her organizing of exhibitions,



Ellen Johnson

and her frequent trips to New York and Europe to visit artists and photograph their work, left her any time for scholarly work. They did because for Ellen Johnson teaching, looking, and writing have always gone hand in hand. The exhibitions she organized at Oberlin and elsewhere led to lucid, insightful and provocative publications: "Drawings by Ernst Josephson" for the American-Swedish Historical Museum in Philadelphia in 1948; "Three Young Americans" at Oberlin in 1963, 1965, and 1968; "First India Triennale of Contemporary World Art, The American Collection" in New Delhi, for the Smithsonian Institution in 1968; and a Retrospective of the Drawings of Eva Hesse in Oberlin and elsewhere in 1982-83. The introductory essay to her *Art and the Object* (1976), a collection of her major articles from 1955 to 1968, one of the first succinct and coherent analyses of contemporary art from the early sixties to the early seventies, evolved out of her seminars on Contemporary Art. The writing of her most recent book *American Artists on Art from 1940 to 1980*, was motivated in part by educational reasons: "the frustrating lack, in teaching contemporary art, of any single compilation of statements by American artists from 1940 to the present." She wrote for others the book she wished had been available for her students when she taught her course on "Art Since 1945", one of the first such courses to be taught at any college or university.

These articles and books that record her process of thought, her poetic insight, her penetrating mind, and her warm humanity are part of Ellen Johnson's legacy to us. But, in the words of her colleague and friend, Chloe Young, "the greater part is in the hearts and minds of those who have been fortunate enough to work with and learn from her."

Thalia Gouma-Peterson

Stella Kramrisch, we honor you today as scholarly interpreter of the art and culture of India. With insight, discipline and sensitivity you have uncovered and inhabited a whole civilization, and in your writings and exhibitions you have made manifest its complex character and its singular beauty to the West and to the Indian people as well.

Once described as an "enthusiastic pilgrim" (by Sir William Rothenstein, of the Royal College of Art), Stella Kramrisch has made an intellectual, creative, spiritual and physical pilgrimage, from the Austrian countryside of her birth and from her European heritage, to the land, art and worldview of India.

She has followed the way of traditional scholarship, researching rigorously and writing critically. But she profoundly transformed her field of study by asking of Indian art, art historical questions, rather than archeological ones; and by placing that art in the context of a lived culture, bringing to bear upon it philosophical and religious meanings, technical information and literary documentation, personal experiences and radical insights.

As teacher and lecturer in India, in England and in the United States, she has made the way for other scholars, training several generations of curators and historians, informing them with her knowledge and inspiring them with her enthusiasm. And by the various and highly innovative exhibitions she has organized, she has made possible for many a visual pilgrimage to India.

Stella Kramrisch's first journey was to Vienna, where she went as a child in the final years of the Austro-Hungarian Empire. It was there that she studied dance, and discovered the *Bhagavad Gītā*. This first exposure led her to extensive reading of other Indian subjects and translations. She entered the University and became a member of the Oriental Seminar, studying under Josef Strzygowski and also under Max Dvořák. In 1919, her doctorate completed, she went to lecture at Oxford, there to meet Rabindranath Tagore, who immediately invited her to teach at Visva Bharati University in Bengal.

Dr. Kramrisch arrived in Bombay for the first time in 1922, and without even stopping by the hotel, went directly to Elephanta, to visit the great sanctuary of Śiva. She began, in her words, "to realise India in full intensity," particularly through the presence of Tagore. She admired him as poet, dancer, and reformer, and would remain close to him, writing on his work in future years. Later Dr. Kramrisch joined the University of Calcutta, becoming the only woman and the only European on that faculty; then as always she would have to contend with the unease which her presence caused in Indian society.

In 1924 she published her first major work, *Principles of Indian Art*, in Germany. This was followed in 1933 by *Indian Sculpture*, and in 1937 by *A Survey of Painting in the Deccan*, in which she analysed the principles of classical Indian painting. From then to 1940 she lectured each year at the Courtauld Institute in London and in December 1940 she returned to India and did not travel again until after the war.

In 1946 Dr. Kramrisch published *The Hindu Temple*. She had discovered the basic Hindu Temple plan, called Vastupuruṣamaṇḍala, in her readings of Vedic literature and in the *Brhatsaṁhitā*, a classical Sanskrit text relating astronomy to architecture. Her work was praised widely and established her international reputation.

The journey to America took place in 1950, when Dr. Kramrisch accepted an invitation to teach at the University of Pennsylvania; and in 1954 she also became curator of Indian and Himalayan Art at the Philadelphia Museum of Art. By 1960 she would document the expanded collection in *Indian Sculpture in the Philadelphia Museum*. Medieval stone sculptures dominate the collection and Dr. Kramrisch writes: "the single sculpture as a work of art in itself and as part of a larger context is the final stage of the inspiration, method and skill of the Indian artist."



Stella Kramrisch and Indira Gandhi, 1982



Two Warriors, Indian, c. 973
Philadelphia Museum of Art, Purchase Fund

While continuing her Vedic studies, and accepting in 1964 another addition to her duties, an appointment at the Institute of Fine Arts of New York University, a period begins which will see the conceptualization and realization of several major and ground-breaking exhibitions. In 1964 she presented at the Philadelphia Museum an exhibition of the art of Nepal and Tibet, followed by Nepali painting and sculpture at the Asia Society, and the publication of *The Art of Nepal*. In 1968 *Unknown India: Ritual Art in Tribe and Village* presented a daring and exciting view of folk art, from the third millennium B.C. to the present, and from every part of India.

Most recently and after more than a decade of research, 1982 saw the publication of *The Presence of Śiva*, and the organization of a magnificent travelling exhibition, "The Manifestation of Śiva," a celebration, in sculpture and painting, of three thousand years of Indian representation of Śiva, the Lord of Existence, the Lord Whose Half is Woman, the Lord of the Dance.

Stella Kramrisch's spiritual pilgrimage had begun in the communion with art and nature which was part of her childhood. Her sense of the oneness of creation would grow with her professional pursuits: E.M. Forster wrote of her, "[she] is concerned with the inner meaning of Indian subjects and their relation to the universe."

The intuitive awareness of harmony and the appreciation of beauty in movement appears as a leit-motif through her life and scholarship. The initial passion for dance is once again affirmed by the enticement of the Śiva Tanḍava who dances the world out of existence while making the gestures of creation, and the Ayanda Tanḍava, Śiva's "dance of bliss in the hall of consciousness," the dance within the heart: an appropriate vision for this celebration of a woman who with her life and learning has waved away the veils of ignorance and made a world appear for us. It is written that on one occasion Śiva did not dance, because the whole world had begun to dance.

Ofelia Garcia

Lenore Tawney

My Divine Mother is the primordial Divine Energy. She is the Spider, and the world is the web She has Spun . . . Rama Krishna.

My work is my pleasure, it's my life, it's what I live for. L.T., 1978.

We honor Lenore Tawney for the personal world she has spun and has given to us through her art. She is a recognized pioneer in the world of textiles, and an artist who has brilliantly succeeded in dissolving the distinctions existing between the fine and applied arts.

Notable among those who have ventured forth in the modern crafts movement expressing individual attitudes and stressing an independent aesthetic is Lenore Tawney. This occasion is a formal acknowledgement of her energy and the role she has played in altering the history of textiles while simultaneously fusing mainstream concerns into her art; it comes two decades after her first solo exhibition at the Staten Island Museum in 1962, and after "Woven Forms", 1963 at the Museum of Contemporary Crafts in New York—the first major exhibition to present new responses to fiber. This group exhibition was dominated by her woven forms and bore the title which she had given to her art. It was evident that her work had begun to transform the flat woven surface; it was also evident that the world was confronted with an artistic vision not constricted by her chosen field. The rich variety of her work multiplied instances of the use of traditional materials for innovative and non-traditional forms.

Her career as an artist began in Chicago in the late forties, where she studied drawing and sculpture with Alexander Archipenko and weaving with Marli Ehrman at the Institute of Design. From 1949 to 1951 she lived in Paris and travelled through Europe and Morocco where she was particularly fascinated by the world of architecture and ancient art. Returning to the United States, she investigated for a brief period, the gauze weave technique with Lili Blumenau, and in 1954 studied tapestry weaving at Penland School of Crafts with Finnish weaver Martta Taipale.

The dynamics of creativity were exhilarating for her; this she had realized earlier during four months of study with Archipenko at his studio in Woodstock, New York. It is interesting to note that the decision to move towards weaving was made in an effort not to have her personal life dominated by her art. But she eventually discovered that, no matter the art form, her commitment to her work was total.

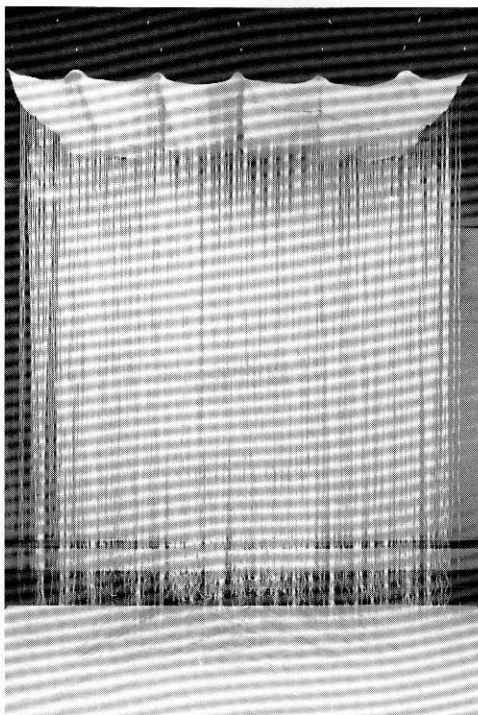
Her early works revealed a delicacy formed by exposing the warp—threads of color drawn across it giving commonplace imagery new life.

By 1962, the floating wefts and sumptuous colors gave way to simplified elements woven in natural and black linens. It was her inner vision of forms that made it necessary to invent the open reed. Now she could alter the width of her warp and create unanticipated structural works. Densely woven hangings with subtle indications of grids and neutral geometric objects became the subject of her work. The interplay between flatness and depth was created with slits; these works also gave evidence of her dialogue with the artists of Coentis Slip, where she lived and worked beginning in November 1957. The introduction of braided sections in her work during the early '60s revealed her fascination with Egyptian antiquities.

Private communications with the world began in 1964 and were maintained in the form of postcards delicately inscribed like the early gauze tapestries with pen and ink threads and images made from paper fragments. They articulated her unsaid words and unwritten letters. Assemblages and boxes appeared in 1965 and spoke to us of a personal mythology which permitted the Jungian philosophy of her world to connect with her intellectual investigations. These constructions employed fragments of rare manuscripts, shells, bones, feathers and threads, and gave us a haunting awareness of her poetic expression. Collages of the same period were brushed with the colors of water swept across the surfaces, and created with layers of woven words and fragments of images—intimations of her spiritual life. The complex pattern drawings of 1966 were dominated by the influence of the Jacquard harness loom, and led her to a year of technical study.



Lenore Tawney putting up *Cleveland Cloud*, 1981



The Bride Has Entered by Lenore Tawney
1982, painted canvas and linen threads, 6' x 6'

Collage elements appeared again in conjunction with the highly developed tapestry forms in 1974. The "circle in a square" pattern appeared in the 70s as a fuller expression of the inner self, signifying the Jungian mysticism which is an integral part of her life.

During the past twenty years, Lenore has travelled to remote parts of the near and far east, specifically India, and read extensively. Spiritual discipline has always been an inseparable part of her being and her environment. Her loft in New York is like a universe: in the midst of a concrete world, an open space filled sparsely with ceramics, stones, books, flowers and chests hiding her collages, the whole dominated by her own work cascading from the ceiling. The ambience is one which immediately invites a meditative attitude.

The advent of major commissions for public spaces in recent years, and the artist's concern for having the work become an aesthetic part of the environment moved her toward her first acceptance of a commission in 1978. The systematic constructions of her *Cloud Series* invited new opportunities for experimentation and innovation. A recent *Cloud* piece (1982) incorporated once more the knots that augmented earlier works, forming a subtle arch in the air. Strands of threads hanging in vertical spaces were reminiscent of the Jacquard loom drawings, and waited to descend into the atmosphere.

The creative spirit of Lenore Tawney's personal world is ever present. Her vision is expressed in an iconography that has dominated and liberated the world of textiles and is part of the unwritten history of twentieth century art.

Helen Williams Drutt

Pecolia Warner

I ain't never stopped. Everywhere I lived, I made quilts. P.W.

Pecolia Warner, we honor you today for warming our world with the gift of your quilts.

Pecolia Leola Deborah Jackson Warner has been making quilts for almost three-quarters of a century. She was taught to sew at the age of seven by her mother, Katherine Brant Jackson. Pecolia Warner remembers making her first quilt in a pattern called *Spider Leg*. Her mother showed her how to piece together long strings out of little scraps of cloth and then to alternate them with plain strips to form the quilt top. The quilt was filled with "whooped" cotton—leavings from the ginning of cotton beaten out into sheets with twigs. Pecolia Warner has made quilts ever since, taking time from her other occupations as a farmer, seamstress, cook and nurse's aide, and from a domestic life that has included five marriages.

Raised in rural central Mississippi, she lived in New Orleans, Chicago and Washington, D.C. before settling in Yazoo City, Mississippi, where she lives with her husband, Sam Warner, and his daughter, Theresa Warner, also a quiltmaker.

During much of Pecolia Warner's life, she has made quilts for her own use or given them to family and friends. The gift of a warm quilt to mark a special occasion has long been part of the quiltmaking tradition of American women. But now that blankets are available commercially and many homes have central heating, we are more aware of the way that quilts provide visual warmth. This awareness has coincided with Pecolia Warner's work becoming known to a wider public. Since 1977, when she

appeared in the film *Four Women Artists*, made by William Ferris for the Center for Southern Folklore in Memphis, Tennessee, and contributed work to *Folk Art and Craft: The Deep South*, a traveling exhibit organized for the Smithsonian Institution Traveling Exhibition Service, Pecolia Warner's work has been extensively shown and collected (the Center for Southern Folklore, for example, has over 80 of her quilts).

Pecolia Warner's personal and artistic origins are reflected in her work. A profoundly religious Baptist, she regards her quiltmaking abilities as a gift from God. Though many of her designs are unique inventions, her work is firmly rooted in Afro-American traditions of quiltmaking. As Robert Farris Thompson and Dr. Wahlman have recently shown, there are cultural continuities between African textile traditions and the work of Afro-American quilters. Bold, contrasting colors, multiple patterning and asymmetry are often found in both traditions. Just as many African textiles are composed of narrow woven strips that are sewn together, so many Afro-American quilts are organized in vertical strips. Afro-American quilts are likely to use large design elements and long, thread-saving quilting stitches rather than the comparatively small, tight design units and tiny stitches prized in Anglo-American quilts. Even when Afro-American quilters base their designs on the square blocks favored by many Anglo-American quilters, they often stagger the setting of the blocks rather than forcing them into the rigid grid characteristic of the Anglo-American tradition.

Like many other art forms, quiltmaking combines creative phases of intense concentration with more restful periods of execution of the design. According to Pecolia Warner's own accounts of how she works, she evolves designs as she goes along rather than planning an entire quilt top at one time. She has said, "You work in your eye. Then when you cutting them little bitty triangles you got to study how to put them together. And you want it to hit just right. And how come that ain't working? That's work. That's work. I mean it's hard work."

Color handling is central to the impact of any quilt. An important aspect of Pecolia Warner's attitudes toward color is revealed by her use of the word "hit" to describe the way her colors work together. Like many Afro-American quiltmakers, she looks for maximum contrasts of high intensity colors, rather than close matches or harmonies.



Pecolia Warner, 1982
Photo by Maude Wahlman

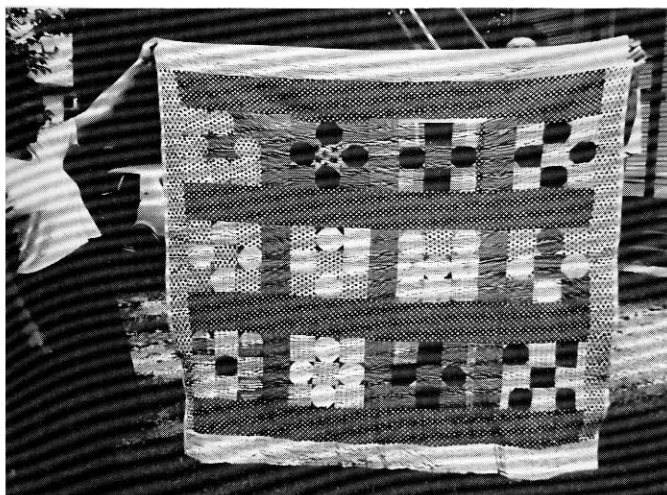
Her colors also carry symbolic value, another trait shared with many African cultures. Red is one of Pecolia Warner's favorite colors. She has told Maude Wahlman that red stands for blood, and that she likes to put it into quilts because it makes everything else show up. She identifies black with mourning, blue with truth, silver and white with peace. Copper stands for evil, and gold and yellow for love. In recent years, when Pecolia Warner has been able to buy fabric of her own choosing instead of relying on leftovers from garment making, she has turned frequently to combinations of red, white and blue.

The artist's designs spring from many levels of her experience. Some of her quilts have been inspired by memories of her mother's quilts, by dreams, by introspection, by patterns seen in books, by household objects or by things remembered from her life in farming. Designs she calls *Pigpen* and *Bird Trap* reflect her memories of objects she watched her brother build as a child. Several recent quilts depict watermelons. A quilt based on red, white and blue stripes comments on the American flag. Two of her better known quilts are pieced from blocks containing the letter *P*—as in *Pecolia*.

Through the many references to her own life and memories sewn into her quilts, Pecolia Warner gently reminds us of one of the best of all reasons for making art—to make a gift of one's self.

Annie Shaver-Crandell

We would like to thank Dr. Wahlman for her generosity in supplying nearly all of the materials on which the preceding essay is based, as well as the chronology of Pecolia Warner.



9 Patch Strip Quilt by Pecolia Warner
6' x 6'
Photo by Maude Wahlman

Edna Andrade

18

- 1917** Born in Portsmouth, Virginia.
1933-38 Pennsylvania Academy of the Fine Arts/University of Pennsylvania.
1936, 37 1st and 2nd Cresson European Traveling Scholarships, PAFA.
1939-40 Instructor, Tulane University, New Orleans, Louisiana.
1942-44 Graphic Designer, Office of Strategic Services, Washington, DC.
1954 First Solo Exhibition, Philadelphia Art Alliance.
1957 Commission: Church of the Good Samaritan, Paoli, Pennsylvania: Reredos and Signs of the Apostles.
1958-81 Professor of Art, Philadelphia College of Art.
1960 Commission: Free Library of Philadelphia, Columbia Branch: Mosaic Mural.
1967 Solo Exhibition, East Hampton Gallery, New York City.
1967, 68 Award: American Academy of Arts and Letters, Child Hassam Memorial Purchases.
1968 Award: Pennsylvania Academy of the Fine Arts, Mary Smith Prize.
1969 Commission: Free Library of Philadelphia, Roxborough Branch, Mobile Sculpture.
1971 Lecturer, University of New Mexico, School of Fine Arts, Albuquerque, NM.
1971, 74, 77 Solo Exhibitions, Marian Locks Gallery, Philadelphia.
1972-73 Professor, Tyler School of Art, Temple University, Philadelphia.
1972 Commission: Salvation Army, Philadelphia, Design of Granite Paving, Courtyard.
1975 Commission: Academy of Music, Philadelphia: Design of Program cover for Anniversary Celebration.
1977 Solo Exhibition, Joseloff Gallery, University of Hartford, Hartford, Connecticut.

- 1980** Award: The Governor of Pennsylvania, Hazlett Memorial Award for Excellence in the Arts.
1980 Guest Lecturer, University of Zulia, Maracaibo, Venezuela.
1981 Visiting Professor, Arizona State University, School of Art, Tempe, Arizona.
1981-present Professor Emeritus, Philadelphia College of Art.

About Edna Andrade

Dorothy Grafly, "Artist Edna Andrade," *Sunday Bulletin*. May 1963

The Deceived Eye, Fort Worth Art Center, 1965

Art with Optical Reaction, Des Moines Art Center, 1966

East Coast West Coast Paintings, Museum of Art, University of Oklahoma, 1968

New Accessions USA, Colorado Springs Fine Arts Center, 1970

Jeanne Autret/Lawrence S. Williams, "Open to the Sea," *Sunday Bulletin*. June 1972

Eighteenth Annual Print Exhibition, The Brooklyn Museum, 1973

Grace Glueck, "In Philadelphia: Sisterly Love," *New York Times*. May 1974

Nessa Forman, "Goodbye Femme Fatale," *Art News*. Summer 1974

Judith Stein, "Edna Andrade at Marian Locks," *Art in America*. October 1974

Ann Jarmusch, "3 Centuries of Great American Art," *Philadelphia Inquirer/Today Magazine*. April 1976

Anne d'Harnoncourt, "Edna Andrade," *Philadelphia: Three Centuries of American Art*. Philadelphia Museum of Art, 1976

Joan M. Marter, "Contemporary Art at the Academy," *In This Academy: A Bicentennial Exhibition*, Pennsylvania Academy of Fine Arts, 1976

Victoria Donohoe, "A Stimulating Show of Geometric Curves," *Philadelphia Inquirer*. May 1977

Frank Goodyear, *Contemporary Drawings: Philadelphia I*, Pennsylvania Academy of the Fine Arts, 1978

Janet Kardon, *Point*, Philadelphia College of Art, 1978

Sarah McFadden, "Report From Philadelphia," *Art in America*. June 1979

Hazlett Memorial Award Exhibition, William Penn Memorial Museum, 1980

Deb Adler, "Printer's Art Matches Artist's Skill," *Scottsdale Daily Progress*. December 1981

Dorothy Dehner

1901 Born in Cleveland, Ohio

1915 Family moved to Pasadena after father's death. Studied art and drama in high school, and acted at Pasadena Playhouse. Completed one year at UCLA.

1922-24 Studied at American Academy of Dramatic Art in New York City and performed in several off-Broadway productions.

1925 Travelled in Europe.

1926 Returned to New York and started classes in painting and drawing at the Art Students League.

1927 Married David Smith.

1929 Dehner and Smith purchased a farm in Bolton Landing where they spent summers until they moved there permanently in 1938.

1935-36 Dehner and Smith lived in Greece for six months and then travelled to Russia, England and France.

1945 Exhibition with David Smith, Albany Art Institute, New York.

1948 First solo exhibition of ink drawings and gouaches, Skidmore College Gallery, Saratoga Springs, New York.

1951 Left Bolton Landing.

1952 B. A. Skidmore College.

1952-56 Taught at Barnard School, New York Adult Education System; summers at Indian Hill School of the Arts in Stockbridge, Massachusetts.

1952 Solo exhibition of watercolors, Rose Fried Gallery, New York City.

1955 Solo exhibition of works on paper, Willard Gallery, New York City and at the Art Institute of Chicago; second marriage to Ferdinand Mann.

1957 First exhibition of sculpture, Willard Gallery, New York. Continued as gallery artist at Willard until 1973; showing bronzes (and occasionally watercolors) in 1959, 1960, 1963, 1970 and 1973.

1959 Solo exhibition, Gres Gallery, Washington, D.C.

1965 Ten year sculpture retrospective, the Jewish Museum, New York City.

1967 Retrospective, The Hyde Collection, Glens Falls, New York.

1970 Exhibition of selected small sculptures, Baruch College Student Center, New York City.

1972 Exhibition, Associated American Artists, New York City.

1976 Exhibition, Fort Wayne Museum of Art, Indiana.

1977 Selected work, Marian Locks Gallery, Philadelphia.

1978 Sculpture, Elaine Benson Gallery, Bridgehampton, New York.

1979 Wood Sculpture and Drawings, Parsons-Dreyfuss Gallery, New York City.

1980 Sculpture, Barbara Fiedler Gallery, Washington, D.C.

1981, 82 Sculpture and Drawings, AM Sachs Gallery, New York.

By Dorothy Dehner

"Foreword" to John Graham's *System and Dialectics of Art*. Baltimore: Johns Hopkins Press, 1971

"Past Tense" and "Two Lives" (poems), *Tracks* 3. Spring, 1977

"Medals for Dishonor—The Fifteen Medallions of David Smith," *Art Journal*. Winter, 1977-78

Introduction to exhibition catalogue *Jan Matulka*. New York: Whitney Museum of American Art, 1980

About Dorothy Dehner

Dorothy Dehner: Drawings and Paintings, exhibition catalogue. Saratoga, New York: Skidmore College, 1948

Dore Ashton, "Dorothy Dehner," *Art Digest*. May 15, 1952

Dorothy Dehner Ten Years of Sculpture, exhibition catalogue. New York: Jewish Museum, 1965

"Dorothy Dehner" Honors Award, Skidmore College, Saratoga, New York, 1972

Joan Marter, "Dorothy Dehner," *Arts Magazine*. March, 1979

Joan Marter, "Dorothy Dehner," *Woman's Art Journal*. Fall 1980—Winter 1981

Lotte Jacobi

1896 Born in Thorn, West Prussia.

1925-27 Studied the history of art at the University of Munich, and photography and film techniques at the Bavarian State Academy of Photography.

1927 Joined family photographic studio in Berlin.

1930 Began exhibiting photographs in Paris, London, Berlin, Tokyo. Exhibitions continue throughout her career.

1932-33 Traveled to Central Asia and the USSR.

1935 Left Germany and settled in the United States. Opened portrait studio in New York.

1940 Married publisher Erich Reiss.

1946 Began experiments in light abstractions called "photogenics".

1955 Moved to Deering, New Hampshire.

1961-62 Studied at the University of New Hampshire, Durham.

1962-63 Traveled to Europe, and studied printmaking with William Stanley Hayter in Paris.

1963 Opened studio and gallery in Deering, New Hampshire.

1972-74 One artist exhibitions in Germany.

1974 Awarded honorary Doctorate of Fine Arts, University of New Hampshire.

1978 Awarded honorary Doctor of Humane Letters, New England College, Henniker, New Hampshire.

1978 National Endowment for the Arts Grant to photograph photographers.

About Lotte Jacobi

"Lotte Jacobi: Photogenics," *Aperture*. 10:1, 1962

Jacob Deschin, "Viewpoint: Lotte Jacobi Photographic Psychedelics," *Popular Photography*. July 1970

Kelly Wise, *Lotte Jacobi, Photographer*. New York, 1978

Margaretta K. Mitchell, *Recollections: Ten Women of Photography*. New York, 1979

Gaylen Moore, "Lotte Jacobi: Born with a Photographer's Eye," *New York Times Magazine*. September 16, 1979

Ludwig Greve, *Berlin-New York, Porträts von Lotte Jacobi*. Marbach am Neckar, 1982

Lotte Jacobi: Theater and Dance Photographs. Woodstock, Vermont, 1982

Ellen Johnson

- 1910** Born in Warren, Pennsylvania.
1933 B.A. Oberlin College, Art History major.
1935 M.A. Oberlin College in Art History.
 Post-graduate work at Sorbonne, Harvard, Upsala and Stockholm Universities.
1936-39 Toledo Museum of Art.
1939-77 Oberlin College, Instructor to Professor.
1960 Appointed Honorary Fellow of American-Scandinavian Foundation.
1968 Appointed U.S.A. Commissioner, New Delhi Triennale of Contemporary World Art.
1973-74 National Endowment for the Humanities Senior Fellowship.
1975-76 Guggenheim Fellowship.
1977 Visiting Professor and Power Lecturer in Contemporary Art, University of Sydney, Australia.
1978 Appointed Honorary Curator of Modern Art, Allen Art Museum, Oberlin College.
1978 Distinguished Teaching of Art History Award, College Art Association of America.
1980 Distinguished Visiting Professor, University of California at Santa Barbara.
1982 Honorary Doctorate of Fine Arts, Oberlin College.

By Ellen Johnson

(For a complete bibliography up to 1977 see *Allen Memorial Art Museum Bulletin*, XXXIV, 2, 1976-77, 78-82)

Cezanne, London, Purnell and Sons, 1967

Claes Oldenburg, Harmondsworth, Penguin Books Ltd., 1971

Modern Art and the Object, London, Thames and Hudson, 1976; New York, Harper and Row, 1976

Eva Hesse. A Retrospective of the Drawings, Oberlin, Allen Memorial Art Museum, 1982

American Artists on Art from 1940-1980, New York, Harper and Row, 1982

Organized and edited "College Museum Notes", *College Art Journal*, XVIII, Fall, 1958 through XIX, Summer, 1960

"On the Role of the Object in Analytic Cubism," *Allen Memorial Art Museum Bulletin*, XIII, 1955-59, 11-25

"Is Beauty Dead?," *Allen Memorial Art Museum Bulletin*, XX, 1962-63, 56-65

"Jim Dine and Jasper Johns: Art about Art," *Art and Literature*, VI, 1965, 128-140

"The Image Duplicators: Lichtenstein, Rauschenberg and Warhol," *Canadian Art*, XXIII, 1966, 12-19

"Jackson Pollock and Nature," *Studio International*, CLXXXV, June, 1973, 257-262

"Alice Neel's Fifty Years of Portrait Painting," *Studio International*, 193, No. 987, 1978, 174-179

Jackie Winsor Exhibition, Catalogue Essay, New York, Museum of Modern Art, 1979, 9-13

"Nature as Source in Athena Tacha's Art," *Artforum*, XIX, 5, January, 1981, 58-62

About Ellen Johnson

Lawrence Alloway, in *The Nation*. March 29, 1975, 382

Jay Gorney, "Oberlin's Tribute to Ellen Johnson," *Art News*. April, 1975, 33

Linda Nochlin, "Ellen Johnson of Oberlin: Mainstream in Middle America," *Art in America*. March/April, 1975, 29

Chloe H. Young, "Ellen H. Johnson: An Appreciation," *Allen Memorial Art Museum Bulletin*. XXXIV, 1976-77, 75-82 (with complete bibliography up to 1977)

Stella Kramrisch

- 1896** Born in Mikulov, Austria.
1919 Ph.D. University of Vienna.
1923-50 Professor of Indian Art, University of Calcutta.
1937-41 Lecturer of Indian Art, Courtauld Institute, London.
1950-1969 Professor of South Asian Art, University of Pennsylvania.
1950-53 Bollingen Foundation Fellow.
1954-present Curator of Indian Art, Philadelphia Museum of Art.
1964-present Professor of Indian Art, Institute of Fine Arts, NYU.
1968 Honorary Doctorate, University of Vienna.
1974 Honorary D.Lit. Visva Bharati University.
1979 Austrian Cross of Honor, First Class.
1981 Honorary LL.D. University of Pennsylvania.
1982 Padma Bhushan Award, Government of India.
1982 Honorary Doctorate of Humane Letters, Smith College.

Received grants from the American Philosophical Society, the Ford Foundation, the Rockefeller Foundation; member of L'Ecole Française d'Extreme Oriente, the Indian Society of Oriental Art, the American Oriental Society, the Asia Society.

By Stella Kramrisch

(For a complete listing see Joseph M. Dye, "A Bibliography of the Writings of Stella Kramrisch, 1919-1975" *Marsyas*, XVII, 1974-1975, p. 1-19. New York: Institute of Fine Arts, New York University. And Joseph M. Dye, "A Bibliography of the Writings of Stella Kramrisch, 1919-1975: Updated to 1981." Unpublished.)

Principles of Indian Art. Hellerau bei Dresden: Avalun-Verlag, 1924

The Vishṇudharmottaram: A Treatise on Indian Painting and Image-Making. Calcutta: University of Calcutta, 1928

Indian Sculpture. The Heritage of India Series. London, New York: Oxford University Press, 1933

A Survey of Painting in the Deccan. London: The India Society in cooperation with the Department of Archeology, Hyderabad, 1937

"Indian Terracottas," *Journal of the Indian Society of Oriental Art*, VII (1939): 89-110

"Kantha," *Journal of the Indian Society of Oriental Art*, VII (1939): 141-175

The Hindu Temple. 2 vols. Calcutta: University of Calcutta, 1946. Reprinted 1976

The Arts and Crafts of Travancore. With J.H. Cousins and R. Vasudeva Poduval. London: The Royal India Society and the Government of Travancore, 1948

Drāviḍa and Kerala in the Art of Travancore. Ascona: Artibus Asiae, 1953

The Art of India: Traditions of Indian Sculpture, Painting and Architecture. London: Phaidon, 1954

Indian Sculpture in the Philadelphia Museum of Art. Philadelphia: University of Pennsylvania Press; London: Oxford University Press, 1960

"The Triple Structure of Creation in the R̥g Veda," *History of Religions*, II, No. 1 (Summer, 1962): 140-75 and II, No. 2 (Winter, 1963): 256-285

The Art of Nepal. New York: Asia Society, 1964

Unknown India: Ritual Art in Tribe and Village. Philadelphia: The Philadelphia Museum of Art, 1968

Manifestations of Śiva. Philadelphia: The Philadelphia Museum of Art, 1981

Presence of Śiva. Princeton: Princeton University Press, 1981

About Stella Kramrisch

In preparation:

Barbara Stoler Miller, *The Subtle Body of Indian Art: Selected Papers of Stella Kramrisch*.

Philadelphia: University of Pennsylvania Press, 1983. Grateful acknowledgement is due to this unpublished manuscript for supplying details of Dr. Kramrisch's life in the essay.

Lenore Tawney

Born, Lorain, Ohio.

1946-48 Studied: Institute of Design, Chicago.

1962 Solo exhibition, Staten Island Museum of Art, New York.

1963 "Woven Forms," Museum of Contemporary Crafts, New York.

1964 Kunstgewerbemuseum, Zurich, Switzerland, "Triennale di Milano," Milan, Italy.

1967, 70, 74 Solo exhibition, Willard Gallery, New York.

1969 "Wall Hangings," Museum of Modern Art, New York; "Objects U.S.A.," N.C.F.A., Smithsonian Institution, Washington, D.C.

1974 "In Praise of Hands," Ontario Science Center, Canada; "Coentis Slip," Whitney Museum of American Art, Downtown, New York.

1975 Elected: Fellow of the American Crafts Council (Inaugural Group), New York; "Seventh International Biennial Tapestry Exhibition," Lausanne, Switzerland, "Lenore Tawney: Weaving, Collage, Assemblage 1962-1975," California State University, Fullerton.

1977 "Fiberworks," Cleveland Museum of Art, Ohio.

1978 "Lenore Tawney: A Personal World," Brookfield Craft Center, Connecticut; "Cloud Series #4," GSA, Santa Rosa Federal Building, California.

1979 "Lenore Tawney," New Jersey State Museum, Trenton; Cleveland Institute of Art, Ohio; "100 Artists: 100 Years," The Art Institute of Chicago, Illinois.

1979-80 "Weich und Plastisch, Soft Art," Kunsthhaus, Zurich, Switzerland.

1980-81 Solo exhibition, Fairweather Harden Gallery, Chicago (travelled nationally).

1981 "Cloud Series VII" commission, New State Office Building, Cleveland, Ohio; "The Art Fabric: Mainstream," San Francisco Museum of Modern Art, (travelling three years).

1981-82 Artist-In-Residence, Fabric Workshop, Philadelphia.

1982 "Three Dimensions: Glass, Clay, Fiber/Part III: Fiber," Katonah Art Gallery, New York.

Public Collections

The Cleveland Museum of Art, Ohio

Museum of Modern Art, New York

Cooper-Hewitt Museum, Smithsonian Institution, New York

Museum Bellerive, Zurich, Switzerland

Kunstgewerbemuseum, Zurich, Switzerland

The Art Institute of Chicago, Illinois

Philip Morris Collection, New York

About Lenore Tawney

Margo Hoff, "The Warp is her Canvas," *Craft Horizons*. December 1957, pp. 14-19

Jack Lenor Larsen, "Lenore Tawney," *House Beautiful*, March 1962, pp. 160-61

Ruth Kaufmann, *The New American Tapestry*. New York: Reinhart Book Corporation, 1968

Lee Nordness, *Objects U.S.A.* New York: Viking Press, 1970

Mildred Constantine, Jack Lenor Larsen, *Beyond the Craft: The Art of Fabric*. New York: Van Nostrand, Reinhold, 1972

"Les Editions de Bonvent," *La Nouvelle Tapisserie*. 1973, p. 221

Gloria Orenstein, "Lenore Tawney: The Craft of the Spirit," *The Feminist Art Journal*. Winter 1973-74, pp. 11-13

Octavio Paz, *In Praise of Hands*. Greenwich Connecticut: New York Graphic Society, 1974

California State University, Fullerton, *Lenore Tawney: Weaving, Collage, Assemblage*. 1975

The Cleveland Museum of Art, Ohio, *Fiberworks*.
October 15—November 20, 1977

Brookfield Craft Center, Connecticut, *Lenore
Tawney: A Personal World*. June 18—September
4, 1978

The Art Institute of Chicago, Illinois, *100 Artists:
100 Years*, Katharine Kuh, 1979

Kunsthau, Zurich, Switzerland, *Weich und
Plastick Soft Art Ausstellung 16 November 1979-
4 February 1980*

Mildred Constantine and Jack Lenor Larsen, *The
Art Fabric: Mainstream*. New York: Van Nostrand,
Reinhold, 1981

Pecolia Warner

1901 Born on March 9 at Rose Hill, Mississippi.

1902 Moved to Eagle Bend Plantation, near
Yazoo City, Mississippi.

1910 Father died.

1921-22 Married to Green Mills.

1923-29 Married to Link Jackson.

1930 Mother died.

1933-39 Married to Son Washington.

1939-60 Lived and worked in New Orleans.

1942-68 Married to Anderson Harris.

1960-68 Lived and worked in Chicago.

1968 Returned to Yazoo City, Mississippi.

1972 Married Sam Warner.

1977 Quilts exhibited in *Folk Art and Craft:
The Deep South*, a traveling exhibit organized
by the Center for Southern Folklore for the
Smithsonian Institution Traveling Exhibition
Service. Appeared in film, *Four Women Artists*,
by William Ferris, Memphis, Center for Southern
Folklore.

1979 Quilts exhibited in *Black Quilters*, Yale
University Art and Architecture Gallery, New
Haven, Connecticut.

1980 Participated in the First Oxford Folklife
Festival, Oxford, Mississippi.

1981 Quilts included in Afro-American Quilt
Exhibition, University Museum, University of
Mississippi, Oxford.

1982 Participated in Mid South Folklife Festival
(Memphis, Tennessee), and Oxford Folklife
Festival.

1982-85 Quilts included in traveling exhibition,
Ten Afro-American Quilters, organized by
Dr. Maude Southwell Wahlman, Art Department,
University of Mississippi.

About Pecolia Warner

William Ferris, *Four Women Artists*. Memphis,
Tennessee: Center for Southern Folklore, 1977
(film)

John Michael Vlach, *The Afro-American Tradition
in Decorative Arts*. Cleveland Museum of Art,
1978, Pl. 55

Maude Southwell Wahlman, with John Scully, *Black
Quilters*. New Haven, Connecticut: Yale Art and
Architecture Gallery, 1979

Maude Southwell Wahlman, "The Art of Afro-
American Quiltmaking: Origins, Development and
Significance." History of Art Department, Yale
University, 1980, especially Vol. 2, a monographic
study of Pecolia Warner

William Ferris, "Pecolia Warner, Quilt Maker," in
Local Color: A Sense of Place in Folk Art. New
York: McGraw-Hill, 1982, 175-191

Maude Southwell Wahlman, with John Scully,
"Aesthetic Principles in Afro-American Quilts," in
Afro-American Folk Art and Crafts, ed. William
Ferris. Boston: G. K. Hall, 1983, 79-97

Alexandra Anderson, "Vignettes: Notes from the
Art World," *Portfolio*. January-February 1983

Robert Farris Thompson, *Flash of Spirit*. New York:
Random House, 1983
