Honor Awards

Minna Citron
Clyde Connell
Eleanor Raymond
Joyce Treiman
June Wayne
Rachel Wischnitzer

National Women's Caucus for Art Conference
Los Angeles
12 to 16 February 1985
Honor Awards Selection Committee, Philadelphia/Toronto

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University of Maryland, College Park, Maryland

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Honor Awards Selection Committee, Los Angeles/New York

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**Susan Gill**, Artist, New York City

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

6th Annual Exhibition

Helen Lindhurst Fine Arts Gallery
University of Southern California

6th Annual Ceremony

Hancock Auditorium
University of Southern California, Los Angeles
12 February 1985 at 7 pm

Welcome
John Gordon, Dean of Fine Arts
University of Southern California

Ofelia Garcia, President
Women's Caucus for Art

Introduction
Terry Gips, Chair, Honor Awards Selection Committee

Presentation of Awards

Minna Citron
Judith K. Brodsky

Clyde Connell
Lynn Randolph

Eleanor Raymond
Terry Gips

Joyce Treiman
Josine Lanco-Starrels

June Wayne
Ruth Weisberg

Rachel Wischnitzer
Claire Sherman

Reception
Opening of the 6th Annual Exhibition
Minna Citron

Minna Citron, your representational early work provides us with wry insight into American life of the 1930's. You then became a pioneer in American abstraction and with others transformed America into the art world center of the second half of the twentieth century. We honor you for sixty years of art making that subscribes to no stereotype and from its beginning to today is infused with questing intelligence.

At 88, Minna Citron is still full of creative energy. New paintings line the walls of her studio, and piles of recent collages fill every clean horizontal surface. The paintings, glow with color fields, light from within. The collages explode with forms that race from the center towards the edges, search the depths of the paper through cuts and tears, and reach out toward the viewer through layers of texture and color.

This lively rich style emerged in the 1940's, when Minna Citron was making prints at Stanley William Hayter's Atelier 17 in the company of European artists such as Chagall, Masson, and Lipchitz, who had found refuge from World War II, as Hayter himself had, in New York.

The evolution from the representational style of the "14th Street School" to a mature abstract style took place in the three years from 1943 to 1946. The extraordinarily early date by which she had moved to total abstract is revealing of the innovative role, not yet documented, that women artists played in pioneering American abstraction during the 1940's.

Minna Citron was born Minna Wright in Newark, New Jersey, in 1896. The youngest of five children, she was the only daughter. Her father died when she was eight, and her mother became the dominant force in her life. To this day, she associates the color purple with her mother's taffeta petticoat, symbolizing her mother's strength, beauty, and "smothering" attention. She grew up in New York and married Henry Citron, a businessman, whom she divorced in 1935. Her two sons were born in Brooklyn in 1919 and 1923.

Her friends included Isabel Bishop, Reginald Marsh and the other artists who became known as the "14th Street School" because their work depicted the life of the Union Square area where their studios were located. Under the influence of Kenneth Hayes Miller, they developed a somewhat satirical genre style rich in its observation of 1930's clothing, settings, and manners.

The culmination of this early period came in 1938, when she was awarded a commission by the Treasury Section of Fine Arts to document the activities of the Tennessee Valley Authority and the people who worked and lived in the area. She executed two large murals and also produced a series of oil paintings, drawings, and lithographs. Rather than the satirical orientation of the drawings and paintings dating from the earlier part of the decade, Minna Citron's style in the TVA series glorifies the subject matter in response to the idealism of the New Deal. Before the murals were installed in the post office at Newport, Tennessee, they were shown at the Art Students League with Eleanor Roosevelt attending the opening as guest of honor.

The lives and circumstances of women form a theme which reappears in Minna Citron's work. Her first major solo exhibition in 1935 was entitled "Feminanities." These satirical views of middle class women can be seen as an attempt to distance herself from a life she was trying to escape. By the time she was drawing women naval recruits in the early 1940's she had turned to a sympathetic rendering—identifying, as she herself has said, with their pursuit of a non-traditional female occupation. Many of her abstract works bear titles referring to women, as in Ishtar, Victoria, the Queen, and Pretty Shadows of My Bonds.

Minna Citron's recognition has been as much international as national. Through Hayter and the other Europeans she met in New York during World War II she began to show frequently after the war in Paris and London. Her 1960 exhibition in Zagreb was the first solo exhibition by an American artist in Yugoslavia. She has also exhibited often in Madrid and Havana.

In the United States Minna Citron has received many honors—Ford, MacDowell and Yaddo fellowships—and her work is in most of the major United States public collections.
Minna Citron says that she finally "grew up" in the late 1920's. She began a 40 year relationship with Arthur B. Brenner that was based on deep affection, and an intellectual exchange of ideas fundamental to her development as an artist and person. Arthur Brenner was a lawyer and philanthropist. He was deeply involved in psychoanalytic theory, and his papers were published by the Psychoanalytic Society. Their mutual interest in Freud led to Minna Citron undertaking psychoanalysis in 1928. The abstract style which she developed in the 1940's with its emphasis on expression of inner feeling and use of accident in the creative process is clearly an outcome of her involvement in Freudian ideas.

It was only in 1924 that she began to make art, first as a hobby, and then more and more seriously. That she broke through the barriers of a traditional upper middle class life to become an artist was an intimacy of the inner direction that later led her to abstraction when it was still new in America.

She studied painting first at the Brooklyn Institute of Arts and Sciences, then went on to study commercial art at the New York School of Applied Design for Women from which she was graduated with honors in 1927. Beginning in 1928, she studied at the Art Students League for seven years with Kenneth Hayes Miller, Kimon Nicolaides, Harry Sternberg, and John Sloan.

She is a feminist. With the late artist, Jan Gelb, she collaborated on a book called Venus Through The Ages, which presents the images of woman—mother, maiden, or witch—as depicted by artists. In 1972 she was a delegate to the National Conference on Women held at the Corcoran Gallery in Washington, D.C.

Her 88 years are a work of art unto themselves. Her description of her personal esthetic is an appropriate summing up: "Eventually the work begins to fall into shape; the artist sees what it is leading to; its inchoate potentialities become visible to (the) imagination; and at that point (the artist's) conscious controls take over and bring the work to its completion. To those who intuitively sense the dynamic process which produced the completed work, the artist communicates the creative activity of which it is both the product and the expression."  

Judith Brodsky
Clyde Connell, your work is the expression of vision and insight. Within it resides the arcane character of the Deep South, acutely transcribed in its own substances. We celebrate your resolute and mettled quest to make the spirit of the Swamp Songs, Habitats and Guardians for us as well.

Imagine the figure of a woman, small and lean with a shock of white hair, carrying an old wooden ladder as she walks through the Spanish moss-draped woods around her home in search of rattan for her sculptures. Further imagine, amidst that same poignant setting, a trio of tall and sinewy, strangely antediluvian sculptures she has titled Wind Ladders, their delicate rattan ladders leading upward to reliquary-like altars where stones have been placed. Between them, that is between the object-being of the works and the woman being-at-work in that place, there exists a psychological bond, a natural entwinement. The animus of the environment flows metaphorically into the work, taking hold of the cedar, cypress, rattan and rocks that provide its formal embodiment. “The rough feeling that’s in the bayous,” she says, “is in my art. Or I hope it is.”

The artist, Clyde Connell, was born Clyde Dixon in 1901, on a Louisiana cotton plantation owned by her parents, who were of Scottish decent and who probably, though they would never say so, named her after the river Clyde in their homeland. She was the eldest of nine children and grew up surrounded by both the comfort and privilege of an aristocratic southern tradition and an atmosphere of intense racial turmoil.

Connell’s mother was a proper, if somewhat distant, southern lady; by contrast, her Black nurse was warm, loving, and physical. Not surprisingly, as a child Connell enjoyed going to hear rhythmic, spiritual music sung and chanted by the Black congregation. These and other polyphonic memories serve as a strong creative impetus for her mature work.

From an early age, Connell felt an affinity toward art. A portrait her grandmother had painted of an Englishwoman with a plumed hat and a falcon on one arm fascinated her, and she had relished the art and music lessons proffered by a sensitive first-grade teacher in the one-room school she attended. Much later, in 1918, she spent a year at Brenau College in Georgia, but left feeling that it was unproductive. Within two years she married ‘T.D.’ (for Thomas Dixon) Connell. It was not until the mid-1920’s, and after the birth of their three children, that Connell began, in her words, “a serious study of art,” quickly absorbing all the education a small city like Shreveport, Louisiana had to offer and then informing herself with art books, magazines and catalogs.

During the two decades between 1930 and 1950, Connell studied child and youth psychology and worked as a volunteer under the auspices of the Presbyterian Church, teaching Black children and involving herself in civil rights issues, despite considerable criticism from members of her family and community: “I was ostracized in Belcher. It was rough. But it didn’t take a lot of courage, because that’s what I believed in.” She still recalls vividly “night riders” circling the schoolhouse determined to frighten her and the children. To help ease the terror she felt during one of these living nightmares, she remembers having conjured up in her imagination the plaintive sounds of a “swamp orchestra”—sounds of night herons, owls, frogs, cicadas, crickets, and winds that characterize the Louisiana night. Thirty years later, through a kind of intricate calligraphic notation, or “automatic writing,” she began to visually “record” this night music, calling the large, eight-foot scrolls her swamp songs.

“T.D.” became resident superintendent of the Caddo Parish Penal Farm in 1949, and for the next nine years Connell helped her husband supervise the minimum security prison. Those years also mark a decisive period of aesthetic change and radicalization for Connell. Through her connection with the Presbyterian Church Council, she began taking regular trips to New York City, precisely in the heyday of the abstract expressionist movement: “I really think that my art education began with visits to the Museum of Modern Art and certain galleries in New York.”
Art she encountered then (Pollock, de Kooning, and Kline were her three favorites along with the work of eccentric artist, Frederick Kiesler) altered her painting irreversibly from representational studies to abstract forms. By 1955, she and three other artists quite daringly formed a "contemporary art" group, and so became the premier abstract artists of Shreveport.

The most significant change in her work, however, came in 1963, when the urge to create a total environment and to surround their modest cement block house with large, free standing sculpture intensified. She expanded the collage technique she employed in her painting and developed a system of building and binding three-dimensional structures, not unlike the methods used by the dirt daubers and paper wasps she had observed in the woods around her studio.

Throughout the next fifteen years Connell refined this process which suited her aesthetic needs and was pragmatic: papier-mache was both more affordable and manageable than iron or steel. She begins a work with large pieces of bark-stripped cedar, tying and then "welding" the joints together into an armature with a medium of macerated newsprint, brown paper, and glue. The gray body-skein is formed next, usually sheathed over hundreds of nails pounded into the frame to give greater bulk and texture to the surface. Rusted relics collected over the years from the plantation and penal farm and natural materials gathered from around Lake Bistineau are either incorporated into the mass of the sculptures or laved to rest in or around these ritualistic shelters.

Connell's constructions often have synecdochial titles such as Posts, Gates, Guardians, and Habitats that easily support primordial and mystical interpretation. Although Connell does not make claim to these readings, she has said, "I do feel I go way back and I do feel that I'm going very much forward" (A Forward-Backward Time Piece, done in 1976, clearly expresses this idea). The fact remains that Clyde Connell's work persists in touching a sense of origins among all those who have experienced and contemplated its demanding, unyielding presence.

Suzanne Bloom and Lynn Randolph
Eleanor Raymond

Eleanor Raymond, we honor you for clearing a path for women to follow in architecture, for your important technical innovations, for your devotion to working collaboratively with colleagues and clients, and for your enduring ability to translate everyday needs into a sensitive architecture of human scale and elegant style.

"It's natural for women to be architects—of houses, especially." So states Eleanor Raymond, one of a handful of women architects to begin practicing in the first third of this century in the United States. Shaping domestic space is a role that has been central to the female sphere in most cultures throughout human history. Because they traditionally spend much of their time in the home and are deeply involved in the details of daily life, women have often unconsciously developed a sophisticated sense of space and how it can be molded to meet human needs.

For Eleanor Raymond, on the other hand, designing buildings was a conscious choice: a life-long career in the established profession of architecture. Although architecture may seem the "natural" field for women, their representation in the profession has remained low. Even in 1980, when women had made major gains in most other male-dominated fields, Raymond's progressive home state of Massachusetts still had only 13 percent women architects. Raymond worked professionally for over 50 years, beginning in 1919 at age 32. A prominent figure in the thirties and forties, Raymond's accomplishments are today being applauded once again, especially by young women in architecture, who have so few role models to follow.

Although retired, Eleanor Raymond has not withdrawn from the world of building design. In her late nineties, she continues her keen interest in the patterns of human life, maintains an attentive watch on the ebb and flow of the Charles River, and monitors the changes in the Boston skyline from her Cambridge apartment. She marvels at the magnificence of the current developments and wryly comments on their shortcomings. Reflecting back to the twenties, when she lived and worked with the influential "Cambridge group," consisting of Ethel Power, editor of House Beautiful for 15 years, Laura Cox, architect, Mary P. Cunningham, landscape architect, and Rachel Raymond, interior designer (and Eleanor's sister), Raymond says, "That was another world." For these women, it was a time of rewarding friendships, stimulating intellectual discourse and professional success. They were widely known and respected, and the philosophy of the Cambridge School, which informed their work, influenced their professional contemporaries as well as the public.

Graduating from Wellesley College in 1909, where she had gone to pursue her passion for rowing, Raymond visited Europe and became intrigued with buildings, their groupings in cities and towns, and their surrounding landscapes. Her formal entrance into the design field came when she returned to Boston and attended classes offered by the well-known landscape architect, Fletcher Steele. She also worked as a volunteer in his office and became acquainted firsthand with professional practice.

In 1917, Ms. Raymond enrolled in the Cambridge School of Architecture and Landscape Architecture for Women, started just two years before by Harvard architecture professors Bremner Pond and Henry Atherton Frost. What is perhaps most interesting about this school (other than the fact that it was a unique instance of professional training for women within a male-dominated field), is that it stressed the integration of landscape and building. This matched Raymond's inclination and helped her develop a design philosophy and practice in which site, structure, and daily activities were addressed simultaneously, and where collaboration was the preferred relationship between architect and client.

Opening a practice first with Frost in 1919 and then her own office in 1928, Raymond completed over sixty buildings and renovations—most of which were private residences. Her subtle but eloquent designs feature gardens and courtyards woven into the fabric of the structures; facades and interiors with horizontal lines guiding movement through space; finished surfaces with
meticulous attention to the details of material, texture, and color. Such particulars as the strap hinges on a door, a window with a rounded top, a bench within a grape arbor, are judiciously planned to satisfy the aesthetic needs of the client. Built-in cupboards and shelves, a special alcove with a desk, and plastic laminate countertops reveal her respect for the practical aspects of living.

Among Raymond's outstanding accomplishments are the many projects she carried out for Amelia Peabody. Becoming her close friend and supporter, Ms. Peabody backed Raymond's desire to experiment with new ideas and materials. For the Peabody "Sun House" of 1948, for example, Raymond collaborated with her client and also engaged the technical assistance of Dr. Maria Telkes of MIT. Together they produced one of the first successful solar-heated houses for the cold northeast. Other Raymond designs of that period utilized the experimental materials plywood, masonite, Thermopane, insulation with an aluminum foil layer, and concrete blocks.

Such technical innovations were carefully wedded to Raymond's aesthetic philosophies, which integrated historical and contemporary elements, inside and outside spaces, natural forms and human contrivances. In the 1931 design for her sister Rachel Raymond's home in

Belmont, Massachusetts, the style was distinctly international and forward-looking for its day. The house was described in Architectural Forum in 1933 as "probably the first modern house in Massachusetts." Although Eleanor Raymond had seen and admired the International Style, Bauhaus buildings of the 1920's, the Belmont house went beyond their stark, box-like design. She used the same clean, horizontal lines, but attenuated their coldness by using rough-sawn wood finishes, gray-green interior walls, and warm red accents on railings and posts. She also fused the house with its site, instead of leaving it perched above the ground on pilots, as was typical for many International Style buildings.

Raymond's largest project, the Hammond Compound built in Gloucester in 1941, had an unusual program calling for a complex of buildings to house a venture in semi-communal living for three women and their guests. Mirroring the architect's own interest in varied lifestyles and collective work, the problem intrigued Raymond. Her solution was a group of seven buildings clustered together on the large shoreline site, with the surrounding natural landscape left intact. Similar schemes of cluster development have since become the standard for residential development where the dual needs for privacy and community, development and open space must be addressed.

Eleanor Raymond's contribution is not as a builder of monuments but as a designer dedicated to solving problems, a creator of finely-tuned physical and visual environments. Her devotion to architecture is fueled by pride and wisdom and not by arrogance.

Terry Gips
Joyce Treiman

Joyce Treiman has always written her own libretto, she has followed no one's dictates but her own with enormous energy, unflagging devotion and above all an eye trained to accept nothing but the highest standards.

Since the mid-60's, Los Angeles art critics have described Joyce Treiman as one of the foremost figurative artists in the United States. In spite of the constant critical kudos, she continues to work in relative isolation, immersed in the pursuit of drawing and painting in her own inimitatable manner. She has never played "the game," never followed stylistic "epidemics" which come and go. Her individuality is untouched by marketing considerations or swayed by "current concerns." In a strange way, she has of late come into her own. She is suddenly in the limelight because "the scene" has temporarily returned to an interest in humanistic imagery.

Treiman is a painter's painter, in many ways a traditionalist who imbues her work with 20th century connotations expressed through traditional means. Her painterly traditions are French. Even her garden looks as if we've seen it before in a painting by Bonnard. The virtuosity of her technique never interferes with her freedom of expression. She spins her tales of the absurd by creating actors who perform symbolic dreams. These describe the isolation and alienation in the midst of which we live.

Her paintings and drawings bear witness to enigmatic actions perceived through direct observation and intuitive powers that cannot be denied. She is of the middle class and paints the bourgeoisie she knows best. She strips their masks with humor and compassion and tells us truths about them that we have somehow managed to overlook. Posturing covers anger, fear and despair, pomposity and complacency, while madness hides behind elegance and good manners.

In a recent series of drawings and paintings born of a trip to one of the "playgrounds" of the West, she becomes the impresario of a cast of characters engaged in charades that defy explanation. Their smiles are tentative and the air crackles with nervous energy. On uncurtained stages they dance with feverish animation. Anxiety reigns. Everyone poses and watches simultaneously, preening and parading, self-conscious, vain, alone, oblivious of anyone else. These drawings and paintings beguile the viewer with flickers of color and light. They are incisive portrayals of humanity engaged in illusory acts, caught in moments when foibles surface and dreams pale. All of this is brilliantly drawn in subdued tones. Gestures are bold and spectacular: explosions without sound. Character is revealed without sentimentality. The implications are clear; the exact meaning purposely vague. She catches them in the act, whatever that may be, and they cannot escape her psychological astuteness, her incisive eye.

We, the spectators, on the other hand, cannot help speculating on the nature which remains mysterious, dangerous, and elusive. In many of her paintings, she paints herself into her scenes. She is protagonist, observer and imp, participating in actions she alone set in motion. The nature of life has been the subject of philosophers and artists throughout the ages. Joyce Treiman's art ancestors, Goya, Rembrandt, Lautrec, and Picasso, have all touched the heart of this matter.
I believe that there is not one conscious human, who, upon arriving at the half century mark, does not confront years lived and their meaning as well as what lies ahead. In her latest paintings Joyce does just that; she brings forth heroes of mythology doing battle—dark riders pursuing elusive entities and jokers making mischief, observing, laughing.

The artist knows them all well because they are all part of her; her visions flow through hand and brush onto paper or canvas, for us to see.

Treiman creates unforgettable images embodying vanity and fear, conceit and loneliness, despair and complacency: an entire cast of possessed characters who act out our own drama—the drama of mortals without faith.

Josine Ianco-Starrels
June Wayne, lithographer, painter, writer, thinker and activist. We honor your unique vision which encompasses the splitting atom, and the whirling cosmos as well as narratives of the human condition. Your art reconciles the sensual and the rational, your mastery of craft is joined to a visionary imagination.

June Wayne, in a great leap of imaginative projection, has gone where no artist has gone before: out into the galaxy with its visionary color, texture and infinite expanse. From that vantage she looks back at the earth observing the human condition with all of its pleasures, terrors and surprises. Everything about June Wayne, her sources, her ideas and the force of her personality, is larger than life. Her life story, like her art, incorporates an unusually rich diversity of experience and accomplishments.

June Wayne’s status as an outsider was established early as her mother’s position as a traveling saleswoman and family head ran against conventional expectations. Her precocious entry, while still in her teens, into the brilliant intellectual, scientific and literary milieu of Chicago’s Hyde Park, which included such writers as Nelson Algren, Saul Bellow and Richard Wright, established a lifelong pattern of intimacy and friendship with some of the best minds of the century.

At 17 she had her first solo exhibition in Chicago which led to a year’s sojourn in Mexico, culminating in a major exhibition of paintings in the Palacio de Bellas Artes, in Mexico City. Her early self-reliance and her difficulties in Mexico helped create what we would now call a feminist consciousness.

In 1938 Wayne’s participation in the WPA in Chicago gave her insights into the nature of large scale art projects. Her adventurous life in the late 30’s and early 40’s included jewelry design in New York, production illustration in Los Angeles, lobbying for the Artist’s Union in Washington, D.C. and radio script writing in Chicago. Each skill became part of Wayne’s unique repertoire. Her myriad gifts as an artist, organizer, eloquent writer and speaker, and tough thinker on the complex issues of the art world were all subsumed into June Wayne’s role as founder and Director of Tamarind Lithography Workshop. In 1959, in her historic appeal for funding to W. McNeil Lowry of the Ford Foundation, she wrote: “A handful of creative people is all that is needed for a renaissance in an art, if that handful comes together at the right time, in the right place. Half a dozen master printers, scattered around the United States, with a cluster of artists revolving around each, could cause a resurgence and a blossoming-forth of the art of lithography that would attract the interest of the world.” June Wayne created that right time and place in Los Angeles in 1960 and now twenty-five years later we can speak of hundreds of workshops and master printers and thousands of artists who have been exposed to the fascinating possibilities of lithography.

After Tamarind moved to the University of New Mexico in 1970, Wayne turned her attention to other ambitious projects, such as a collaboration with French tapestry weavers, an Oscar-nominated documentary Four Stones for Kanemitsu and the Joan of Art Workshops, which were a seminal force in the Southern California feminist art community. We have all benefited immensely from Wayne’s forays into the world: as organizer of Tamarind, as feminist thinker, and artist’s advocate. She has always delivered a passionate message on the artist’s behalf and what is more rare, she has done it with great intelligence, audacity and wit.

While Wayne’s accomplishments are incredibly impressive she does not live in retrospect. She is an artist who constantly reweaves her work out of the vanguard ideals of both art and science in the 20th century. One is always struck by her maturity in regard to process and technique and her youthfulness in her fresh approach to ideas.
Wayne's use of scientific sources like the genetic code, optics, the splitting of the atom or the exploration of galactic space complements a literary and even cinemagraphic use of narrative. What joins these two great strands in the artist's oeuvre is Wayne's awareness of the vantage point of the artist. The great insights of the early 20th century were about the multiplicity of viewpoints and the relativity of time and space. In paintings like *The Chase*, 1949, and *The Elements*, 1951, the artist finds new structural and narrative means to express events in time and space. *The Dorothy Series* of the 1970s was a reprise of this intense interest in sequential imagery, as this series of lithographs narrates the life of June Wayne's mother. Viewers sometimes bring to it their own nostalgic associations. The real triumph, however, is the artist's restraint, sustained viewpoint and appropriate mixture of hand drawn and photographic techniques.

What reoccurs most often over the years is her sensuous and evocative depiction of space. In the lithographs of the *John Donne Suite*, paintings of the mid-50's such as *The Messenger* and her lithographs of the Tamarind period, her imagery suggests heavenly fires and the infinity of space. In *At Last a Thousand*, 1965, the specifics of figuration disappear and all that remains is the whirling cosmos. The viewer becomes a traveler in space amid the dazzling changes of texture and surface that June Wayne's mastery of lithography can create.

Of her current series of paintings, *The Cognito's Series*, the artist has said, "When I see the paintings together, I think that this must be what it's like to ride around in space and approach one planet and then another." In these works Wayne creates an amazing paradox; these heavy paintings, so like great slabs of a planet's surface, transform before our eyes into the glimmering light of the heavens or the liquidity of molten metal. Wayne's work no longer represents optical knowledge; it creates optical experiences.

Like the poetry of John Donne, June Wayne's art is the reconciliation of the sensual and the rational. Her work represents the singular merging of a love of seductive surfaces, emotional restraint, a disciplined hand and a constantly questing mind.

*Ruth Weisberg*
We honor today Rachel Bernstein Wischnitzer, pioneer scholar of Jewish art, not only for her lifelong commitment to this subject but also for the enduring example of her valiant spirit.

Even for specialists in the field, the celebration of Rachel Bernstein Wischnitzer's 95th birthday showed for the first time the full dimensions of her contributions to the study of Jewish art. The Journal of Jewish Art for 1979 dedicated to her included Wischnitzer's bibliography of 344 items. For over 60 years, her publications have ranged from ancient to modern synagogue architecture and decoration to medieval Hebrew illuminated manuscripts and ritual objects. Her writings on non-Jewish topics have shown the same broad sweep. In illuminating the rich and diverse cultural heritage of the Jews, her particular focus on the broad historical context in which Jewish art was produced is a precious legacy of her scholarship. Despite the devastating effects of Nazi persecution on her work and life, her commitment to the subject has endured. For most of her life she has been an independent research scholar and continues this pattern of unbroken intellectual activity at an advanced age. Living by herself in her New York apartment, she takes a lively interest in the current art scene and keeps up a far-flung correspondence with friends and scholars. Both in her scholarly work and her lifestyle, Rachel Wischnitzer has been a quiet trailblazer.

Born in 1885 in Minsk, Rachel Bernstein belongs to the generation of emancipated women of the Russian-Jewish middle and upper class who had ample opportunities for secondary education. Cosmopolitan in outlook, she graduated from the Warsaw gymnasium attended earlier by the future Madame Curie before studying art history at the University of Heidelberg. In 1907, she received her diploma from the Ecole Spéciale d'Architecture in Paris, one of the first women in Paris to receive this accreditation.

Although Rachel Bernstein did not practice architecture, her training provided an invaluable basis for her future work in art history, on which she concentrated after further study at the University of Munich. Upon her return to Russia, she began writing on contemporary art, as well as on Jewish subjects. Rachel's engagement with Jewish art reflected a contemporary Russian fascination with folklore and popular art. This enthusiasm was shared by Russian-Jewish intellectuals and artists seeking an identifiable Jewish culture and art. At the same time Rachel was publishing her first articles on synagogue architecture and ritual art, she married in 1912 Mark Wischnitzer, a sociologist and historian. Their mutual devotion to the study of Jewish culture became the focus of their professional lives. Their son Leonard was born in 1924, after the Wischnitzers moved to Berlin following the upheavals of World War I and the Russian Revolution.

During their residence in Berlin from 1922 to 1938, the Wischnitzers belonged to a lively circle of Russian-Jewish artists and writers. Together the Wischnitzers launched a new periodical (published between 1922-24) that for the first time focused on Jewish art as a subject of scholarly inquiry. As art editor of Rimon and Milgroim, the Hebrew and Jewish titles of the periodical, Rachel chose a variety of subjects that reflected her interest in all aspects of art history, from contemporary Jewish artists to Baroque and Renaissance topics. During these Berlin years, she published copiously, particularly on architectural history. She also served as advisor to the Berlin Jewish Community Museum and in the mid-1930's organized several exhibitions on local historical themes and figures. The rise of Fascism inevitably doomed all research on Jewish art. When Rachel's important study of 1935, Symbole und Gestalten der jüdischen Kunst [Symbols and Forms of Jewish Art] was published, the authorities confiscated it.
Because of the rising tide of Nazi persecution, the Wischnitzers left Berlin in 1938 and settled in the United States. Like so many refugees with international reputations, Rachel had to establish American credentials. She was 59 when she received her M.A. in art history from the Institute of Fine Arts at New York University. Coinciding with her doctoral exams, the terrible news of her father's death at the hands of the Nazis discouraged her from finishing the degree requirements. Yet Rachel found that writing a book on a subject that had long engaged her imagination was the way out of her despair. *The Messianic Theme in the Paintings of the Dura Synagogue* (1948) illuminated the puzzling iconography of this key monument. Two other pioneer studies, *Synagogue Architecture in the United States, History and Interpretation* (1955) and *The Architecture of the European Synagogue* (1964) became basic works on these subjects.

Only after her husband's death in 1955, when she was 70, did Rachel Wischnitzer begin a teaching career. At Stern College of Women of Yeshiva University in New York City, she founded the art history department and served as an active faculty member until 1968, when her scholarly and teaching achievements earned her an honorary doctorate. The occasion of her retirement was marked by a symposium on "The Paintings of the Synagogue at Dura Europos," for which she served as moderator and catalogue editor. In addition to her 95th birthday celebrations, she received in 1980 an Aleph Award from Yeshiva University and the next year was made a Fellow of the American Academy for Jewish Research. Rachel Wischnitzer still carries on her research, and in her 100th year offers us an inspiring example of a creative intellect and indomitable spirit.

*Claire Richter Sherman*
Chronology and Bibliography

Minna Citron

1896 Born Minna Wright in Newark, New Jersey
1904 Moved to New York
1916 Married Henry Citron
1919 First son, Casper, born
1923 Second son, Thomas, born
1924-25 Studied painting at the Brooklyn Institute of Arts and Sciences with Benjamin Kopman
1925-27 Studied commercial art at the New York School of Applied Design for Women; graduated with honors
1928-35 Studied at the Art Students League with Kenneth Hayes Miller, Harry Sternberg, Kimon Nicolaides
1932 First one person exhibition, Brownell-Lamberton Gallery
1934 Divorced Henry Citron
1935 One person exhibition, "Femininities," Midtown Cooperative Galleries
1935-37 Taught painting for the WPA Federal Art Project, New York
1936-43 Solo exhibitions, Midtown Galleries
1938-40 Traveled and worked in the Tennessee Valley; pair of murals on the TVA for the Newport, Tennessee post office commissioned by the Treasury Section, Fine Arts
1941 One person exhibition, Corcoran Gallery of Art, Washington, D.C.
1946-60 Joined other artists at Stanley William Hayter's Atelier 17
1946-47 Yaddo Fellowship, Saratoga, New York
1947 Represented United States government at the Congres International d'Education Artistique, Paris
1947 First one person exhibition in Paris at Galerie Lydia Conti under auspices of United States Cultural Office
1950-51, 1959 Lectured at the Art Students League
1949-52 One person exhibitions: El Lyceum and Instituto Nacional de Cuba, Havana, Cuba; Museu de Arte Moderna, Sao Paulo, Brazil
1954 A Decade of Citron Paintings; Witte Museum, San Antonio, Texas

1955-59 Edward C. MacDowell Fellowships, Peterboro, New Hampshire
1960 First American artist to have one person exhibition in Yugoslavia: Gradiska Galerija Suvremene, Umjetnosti, Zagreb
1961 One person exhibition, Stadisches Museum, Wuppertal-Elberfeld, West Germany
1962 One person exhibition, Club Urbis, Madrid, Spain
1965 Ford Foundation Fellowship, Roanoke Fine Arts Museum, Roanoke, VA
1968 One person exhibitions: Instituto Chileno-Norte American de Cultura, Santiago, Chile; Instituto Cultural Peruano-Norte Americano, Lima, Peru
1970 Yaddo Fellowship, Saratoga, New York
1976 Three exhibitions celebrating her 80th birthday: Tunnel Gallery, Karl Mann Associates (Betsy Marden), New York; Inger Gallery, New York; the Newark Public Library, New Jersey
1982 One person exhibitions: Galeria Joan Prats, New York; Orangerie, Palais Auersperg, Vienna, Austria
1984 Television documentary on Minna Citron's life and work to be aired in 1985, sponsored by the National Association of Women Artists, Eleanor Munro, moderator
1985 Portfolio, Eight Etchings, to be published by June 1 Gallery, Bethlehem, Connecticut

Minna Citron has held over 60 one person exhibitions and has received more than 40 prizes and awards.

Public Collections

By Minna Citron

Published:

"Here Comes Old Tennessee," Friday Magazine, 1940

"Credo," Inconograph Magazine, November 1946

"What & How Does Modern Art Communicate?" U.C.B.E.U., Sao Paulo, Brazil, 1952

"Communication between Spectator & Artist," College Art Journal, Winter 1955

"Que es y Como Se Communica el Arte Moderno?" Diario de La Marina, Havana, Cuba, February 5, 1957

"The Uncharted Course," Impression, Fall 1958

"In Deep Relief," Artists' Proof 1966

Unpublished:

Venus Through the Ages, co-authored with Jan Gelb

Minna Citron, Her Story and Her Stories, co-authored with Dr. Clemens Ressegui, History of Art, Zwick University, Switzerland

About Minna Citron

From the 80 years of Minna Citron, a catalogue for three exhibitions celebrating her 80th birthday. This publication includes most of the major essays on Minna Citron's work


Donna Marxer, "Minna Citron 'Getting Old is Just as Good,' " Women Artist News, December 1977

Clyde Connell

1901 Born in Belcher, Louisiana
1918-19 Attended Brenau College, Gainsville, Georgia
1950-55 Attended Louisiana State Museum School, Shreveport, Louisiana
1954-59 Made frequent visits to New York City
1959 Retired with husband to Lake Bistineau, Louisiana

Solo Exhibitions

1979 Tyler Museum of Art, Tyler, Texas; Meadows Museum, Shreveport; University of Houston, Lawndale Alternative, Houston
1980 D. W. Gallery, Dallas
1981 Louisiana State University, Shreveport; The Clock Tower, New York City
1982 Alexandria Museum of Arts, Alexandria, Louisiana; Mississippi Museum of Arts, Jackson; Texas Christian University, Fort Worth
1983 Firehouse, Norman, Oklahoma; Delahunty Gallery, Dallas
1984 Delahunty Gallery, New York City

About Clyde Connell

Charlotte Moser, "Totems and Swamp Songs," Tyler Museum of Art, Tyler, Texas, January-February 1979

Donna Tennant, "Exhibition Notes," Artspace, Fall 1979

Susie Kalil, "Clyde Connell: Rain Place," Artweek, November 10, 1980


Cheryl McCall, *People Magazine*, July 5, 1982

John B. Henry, III, *College and Assemblage*, Exhibition Catalogue, Jackson, Mississippi, September 1982

**Videotapes about Clyde Connell**


Interview: NBC and ABC Affiliates, September 28, 1978, Houston

1933 Designed studio for sculptor and art patron, Amelia Peabody and began a long-term friendship and collaborative relationship, ultimately completing 13 projects for her. Exhibited work at the Chicago World’s Fair

1948 Designed one of first successful solar heated buildings, the Peabody Sun House

1961 Elected Fellow of the American Institute of Architects

1973 Retired from active professional practice

1977 Work exhibited in “Women in American Architecture” at The Brooklyn Museum

1981 *Eleanor Raymond, Architect* by Doris Cole publisher. Retrospective exhibition at the Institute for Contemporary Art, Boston

**By Eleanor Raymond**


**About Eleanor Raymond**


**Eleanor Raymond**

1887 Born in Cambridge, Massachusetts

1909 Graduated from Wellesley College

1910 Traveled in Europe visiting architectural sites in France, England, Germany and Italy

1917 Enrolled in the Cambridge School of Architecture and Landscape Architecture for Women

1921 Received certificate of graduation from the Cambridge School

1928 Opened her own architectural office in Boston

1931 Published *Early Domestic Architecture of Pennsylvania*. Designed Rachel Raymond house in Belmont, Massachusetts, one of first “modern” houses in New England
Joyce Treiman

1922 Born in Evanston, Illinois  
1942 First solo exhibition, Paul Theobold Gallery, Chicago  
1943 Received BFA, University of Iowa  
1945-55 Numerous solo exhibitions in New York and Chicago  
1947 Solo exhibition, The Art Institute of Chicago  
1958-84 Seven solo exhibitions, Fairweather-Hardin Gallery, Chicago  
1960 Solo exhibition, Willard Gallery, New York  
1964 Solo exhibition, Felix Landau Gallery, Los Angeles; Received Woman of the Year Citation from Who's Who in America  
1965 Received Woman of the Year (For Art) from Los Angeles Times  
1972-73 "Paintings 1961-72," La Jolla Museum of Contemporary Art  
1978 "Retrospective 1947-77," Los Angeles Municipal Art Gallery  
1979 "Drawings," The Art Institute of Chicago  
1982 Solo exhibition, Portland Art Museum, Portland, Oregon

"Times Honors Women of the Year," Los Angeles Times, December 14, 1965

Peter Plagens, Sunshina Muse, Contemporary Art on the West Coast, New York, Praeger, 1974


"Treiman Retrospective Called Career of a Maverick," Los Angeles Times Calendar, February 5, 1978


Isabel Anderson, "Expressionism," Images and Issues, March 1984

Joyce Treiman's work is represented in major public collections including the Allen Memorial Art Museum, Oberlin; The Art Institute of Chicago, the Denver Art Museum, the Long Beach Museum of Art, California; The Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Santa Barbara Museum of Art and the Whitney Museum of American Art.

About Joyce Treiman

Nathaniel Poussette-Dart, American Painting Today, 1956


Franz Schulze, "The Human Figure According to Four Artists," Chicago Daily News Panorama, February 22, 1964
June Wayne

1918 Born in Chicago, Illinois
1933 Dropped out of high school and started supporting herself
1934 Left home to be an artist
1935 First solo exhibition of drawings and watercolors, Boulevard Gallery, Chicago
1936 First major exhibition of paintings, Palacio de Bellas Artes, Mexico City
1938 Artist on the easel Project of the WPA Federal Art Project, Chicago
1939-40 Industrial designer, New York City; continued painting
1941 Moved to California; became certified as a production illustrator
1942-43 Radio writer, WGN, Chicago
1944 Returned to California; resumed painting
1947-58 Became interested in lithography, collaborated with printer Lynton Kistler, a work relationship that lasted until 1958. Started the Kafka Series and the Optics Series (paintings and prints)
1949-56 Created Justice Series (paintings and lithographs) and the Fable Series (paintings and lithographs). Consultant to discussion series “You and Modern Art,” by Jules Langsner, under the auspices of the Fund for Adult Education of the Ford Foundation
1957 Traveled to France for the first time. Worked with master printer Marcel Durassier.
1958 Acquired Tamarind Avenue Studio. Created Livre de Luxe, Songs and Sonnets of John Donne, in Paris and Berlin
1960-70 Founded and became director of the Tamarind Lithography Workshop, Inc.
1971-74 Created The Joan of Art Series. Started collaboration with French tapestry weavers. Created The Genetic Code Series (paintings, prints, and tapestries); and Tidal Wave Series (paintings, prints, and tapestries)
1972 Wrote and hosted an eight part television series titled June Wayne for KCET-PBS

1973 Solo exhibition, June Wayne: Tapestries-Paintings-Lithographs, Municipal Art Gallery, Los Angeles. Completed the film Four Stones For Kanemitsu
1974 Awarded Oscar Nomination, Documentary Category, for Four Stones For Kanemitsu, a Tamarind Production. Awarded the Golden Eagle, Cine, Documentary Category, for Four Stones For Kanemitsu
1975-79 Created The Dorothy Series (lithographs). Many solo shows in the United States and Europe
1978-82 Created the Stellar Winds Series (lithographs)
1980-82 Created lithographs: Next of Skin, Feathers, Short Cuts, A Day Off, and various individual miniature prints
1982-83 Created Bytes Series (paintings). Created Solar Flares Suite; also individual galactic prints
1983 Started video/slide program on stellar winds, flares and outer space
1984 Created Cognitos (twelve paintings on galactic space) and My Palomar (nine multi-color lithographs named for the California observatory)

By June Wayne (Selected Writings)


“On Defining an Original Print,” The Print Collector’s Newsletter, May-June 1972
Foreword: Sex Differentials in Art Exhibition Reviews: A Statistical Study, Los Angeles, Tamarind Lithography Workshop, Inc., 1972


New Careers in the Arts, a Tamarind Publication, 1966


About June Wayne

Jules Langsner, “Creative Pursuit, June Wayne,” Arts and Architecture, March 1950

Selden Rodman, Conversations with Artists, New York, 1957


Cleve Gray, “Tamarind Workshop,” Art in America, October 1963

“Because Water Hates Grease,” Time, April 10, 1964


Gordon Hazlitt, “Mythic Fire and Magical Space,” ARTnews, November 1976


Eleanor Munro, Originals: American Women Artists, New York, Simon and Schuster, 1979

Ruth Weisberg, “June Wayne: A Life’s Full Circle,” ARTweek, May 1, 1982


Arlene Raven, “‘Cognitos’: June Wayne’s New Paintings,” Arts Magazine, October 1984


(The above material was selected from over 500 entries.)

June Wayne’s work is in major public and private collections throughout the United States and France as well as in other countries.

Rachel Wischnitzer

1885 Born in Minsk, Russia
1902-03 Studied art history and philosophy at University of Heidelberg
1907 Received diploma in architecture from the Ecole Spéciale d’Architecture, Paris
1909-10 Studied art history at the University of Munich
1912 Marriage to Mark Wischnitzer; first publications on modern and Jewish art
1922-24 Art editor of Rimon and Milgroim, first scholarly periodical on Jewish art
1935-37 Book on Symbole und Gestalten der jüdischen Kunst confiscated by the Nazis; Curator of exhibitions at Jewish Museum, Berlin on Our Ancestors (1936), A Hundred Years of Jewish Art from Berlin Collections, etc.

1939 Organized exhibition of works by Jewish artists in Paris

1944 Received M.A. from Institute of Fine Arts, New York University

1955 Founded art history department, Stern College for Women of Yeshiva University

1968 Awarded Doctorate of Humane Letters from Yeshiva University

1980 Received Aleph Award from Yeshiva University

1981 Admitted as Fellow of the American Academy for Jewish Research

**By Rachel Wischnitzer**

*Symbole und Gestalten der jüdischen Kunst,* Berlin-Schöneberg, S. Scholem, 1948

*The Messianic Theme in the Paintings of the Dura Synagogue,* Chicago, University of Chicago Press, 1948


"From My Archives," *Journal of Jewish Art,* 1979

**About Rachel Wischnitzer**

A bibliography until 1979, compiled by Rochelle Weinstein, comprising 344 items appears in the *Journal of Jewish Art,* 1979
Catalogue editor and Coordinator: Terry Gips
Exhibition curator: Lynn Creighton
Catalogue designer: Carolyn O'Brien
WCA Honor Awards

Washington DC 1979
Isabel Bishop
Selma Burke
Alice Neel
Louise Nevelson
Georgia O'Keeffe

New Orleans 1980
Anni Albers
Louise Bourgeois
Caroline Durieux
Ida Kohlmeyer
Lee Krasner

Washington DC 1980
Alternate Awards
Bella Abzug
Sonia Johnson
Sister Theresa Kane
Grace Paley
Gloria Steinem

San Francisco 1981
Ruth Bernhard
Adelyn Breeskin
Elizabeth Catlett
Sari Dienes
Claire Falkenstein
Helen Lundeberg

New York City 1982
Berenice Abbott
Elsie Driggs
Elizabeth Gilmore Holt
Katharine Kuh
Charmion Von Wiegand
Claire Zeisler

Philadelphia 1983
Edna Andrade
Dorothy Dehner
Lotte Jacobi
Ellen Johnson
Stella Kramrisch
Lenore Tawney
Pecolia Warner