

*National Women's Caucus for Art Conference
San Francisco
13 to 15 February 1989*

WCA

Honor Awards

Margret Craver
Clare Leighton
Samella Sanders Lewis
Betye Saar
Bernarda Bryson Shahn

Statement of Purpose

The Women's Caucus for Art, founded in 1972, is the major U.S. organization of American women engaged in the visual arts. The Women's Caucus is unique in its multi-disciplinary membership, which is drawn from the ranks of art historians and critics, professional artists and educators, arts administrators, gallery and museum professionals, and students of the visual arts. The objectives of the organization are to win parity in the evaluation of works by women: create new opportunities for women to document, produce and exhibit works; assemble for the exchange of ideas, experience and constructive criticism. The National Office is located at Philadelphia's Moore College of Art, the first women's art school in the U.S. Over thirty WCA chapters are active across the country.

The WCA Honor Awards were instituted in 1979, with the first awards being presented by President Carter in the Oval Office at the White House. A complete list of previous recipients appears on the back cover of this catalogue.

Introduction

The Women's Caucus for Art functions as a significant network for all women art professionals across the country. As well as providing a forum in which women can share ideas and experiences, the caucus actively supports the contributions of women to the art world—contributions often erased from history and overlooked in the present. To this end, the Caucus sponsors the annual Honors Banquet and publishes the Awards catalogue. Over the past nine years, the Caucus has honored 58 women who have dedicated their lives to artistic practice as well as to art education, administration and patronage. The celebration of these women's lives serves as a focus of the annual WCA meeting. At the Honors Banquet, we not only affirm the remarkable accomplishments of our honorees and champion their successes despite a frequent lack of support, we also acknowledge our own contributions—collective and individual, personal and professional—to a new vision of equality in the world. In publishing the Awards Catalogue, we begin to set the historical record straight. Our honorees, whose reputations are nationally known and as yet unrecognized, assume a public presence as models of achievement that we may emulate with pride. They are beacons of inspiration in a male-dominated world. Through the Women's Caucus for Art, this catalogue serves as a symbol of our empowerment and our growing control over our destinies. In 1989, we continue this tradition and celebrate the lives and contributions of five other women.

This year's honorees are a diverse and exceptional group of women. They come from multi-racial

backgrounds and have been engaged in a variety of activities from art making to book writing, scholarship and political activism. Margret Craver is a metalsmith who has championed the cause of craft in the twentieth century. Influential as an artist and teacher, she has been a profound force in the reassessment of the craft tradition in this country. Clare Leighton has written and illustrated numerous books, and has earned a reputation as an impressive graphic artist. Her ability to combine text and image into an aesthetic harmony requires praise and, above all, recognition. Samella Sanders Lewis is a noted art historian committed to the study of the art of black American and non-western cultures. With undying energy, she has promoted in word, exhibition and film an appreciation for the diversity of expression produced by non-white peoples. Betye Saar is an artist who has championed the black vision in art. She has recreated an image of black women that is strong and powerful, an image informed by the heritage of black Americans and inspired by her own experience as a black woman. Bernarda Bryson Shahn has remained active in the art world since the 1920's. A powerful political conscience infused her work in the past and today, a half-century later, her creative instincts are still at work as both painter and author. These women deserve honor and celebration. This catalogue provides a record of both.

Melissa Dabakis
Editor, Awards Catalogue

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

10th Annual Exhibition

*Vorpal Gallery
San Francisco, California
5 to 20 February 1989
Special Viewing Before Ceremony
15 February 1989 5:00-7:00 p.m.*

10th Annual Ceremony

*San Francisco Museum of Modern Art
Green Room
8 p.m., Wednesday, 15 February 1989*

■ Reception

*9:30 p.m., Wednesday, 15 February 1989
San Francisco Museum of Modern Art*

■ Welcome & Introduction

*Christine Havice, President
Women's Caucus for Art*

Ann Meredith, Chair

1989 Women's Caucus for Art Conference

Patricia Mathews, Chair

Honor Awards Committee

■ Presentation of Awards

Margret Craver

Josephine Withers

Claire Leighton

Susan Ashbrook

Samella Sanders Lewis

Dr. Mikelle Smith Omari

Betye Saar

Lowery Sims

Bernarda Bryson Shahn

Hildreth York

The Women's Caucus for Art wishes
to give special thanks to the
Vorpal Gallery.

Margret Craver

Margret Craver, we honor you today as America's doyenne of metalsmithing. With your hands you have created beauty with gold, silver and enamel from hammer, stake and fire. With your passionate dedication you have brought back to life a craft once threatened with extinction in this country.

Whenever Margret Craver speaks or writes of her chosen craft—gold, silversmithing and enameling—she speaks of light and color. She has always loved the whiteness of silver, and among the precious metals it is unique in its coloristic range from the most transparent whites to oxidized inky blacks. She was also attracted to the jewel-like properties of enamels, and particularly those rare transparent enamels that allow light to pass through them, creating the effect of luminous stained glass. “The minute I touched metal I knew this was my material. I knew it right away; the material was doing something to me. I didn’t even know how to move it, solder it, I had no smithing in my background.”

Her only metalwork teacher at the University of Kansas didn’t even know how to solder, and relied on Craver to bone up on the subject in the library so that she could then assist her in teaching the metal classes. What was true at the University of Kansas was true throughout the country. There was no institution and no program at that time which was equipped to train metalsmiths. This situation had a formative and lasting effect on Craver’s professional development.

During the thirties, Craver cobbled her training together by using all her spare time to study privately with mastercraftsmen in Detroit, New York, and the studios of Stone Associates in Gardner, Massachusetts. From Wilson Weir of Tiffany’s in New York she developed one of the outstanding hallmarks of her own personal style—attention to decorative detail on the hidden parts of her jewelry and larger holloware pieces such as boxes and bowls. Arthur Nevill Kirk of Detroit was a leading ecclesiastical metalworker, and trained Craver in holloware forging. And from Leonard Heinrich, chief armor conservator of the

Metropolitan Museum, she learned the craft of toolmaking.

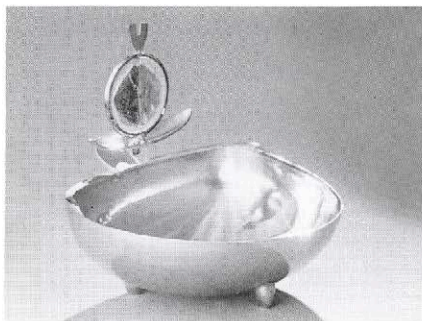
But ultimately Craver realized that she needed to study in Europe to expand her design and technical skills. In the summer of 1938 she went to Stockholm and convinced Baron Erik Fleming, Silversmith to the King, to take her as a private student; she succeeded even though he normally refused such students. When she returned, she had the opportunity to exhibit her work in San Francisco and Philadelphia. But such opportunities were extremely rare. When Craver was invited to talk to a craft conference sponsored by the Smithsonian Institution in 1982, it was difficult to convince her well-informed audience of the complete lack of professional support at that time.

Her big opportunity to introduce smithing techniques to a wider segment of the population came in the early forties. On a trip to New York she chanced to meet Gustav Niemeyer, president of Handy and Harman, a leading refiner of precious metals. Out of that encounter, Handy and Harman invited her to establish the non-profit Hospital Service Program, which worked directly with the Surgeon General of the U.S. Army and the chief occupational therapists in the service hospitals around the country. Her mission was to train the therapists in metalworking techniques and to design therapeutic metalsmithing projects which would restore muscle strength and flexibility to wounded arms and hands. Coincidentally, Craver ‘captured’ a few vets who became professional metalsmiths after the war, one of them—Edward Rowe—a master restorer at the Metropolitan Museum of Art.

After the war, Craver changed her department at Handy and Harman to the Craft Service Department and turned her full attention to the training of professional silversmiths. Her principal vehicles for this ambitious project were the five annual National Silversmithing Workshop Conferences (1947-1953) which she conceived and organized and which were held first at the Rhode Island School of Design and later, at the Rochester Institute of Technology. The impact of



Margret Craver, 1970.
Photograph: C.C. Withers



Gold bowl with *en résille* enamel, 1961.
Photograph courtesy of the Metropolitan Museum of Art

these conferences cannot be overestimated, and it is fair to say that the majority of metalsmiths working in America today was either trained there or have a teacher who was trained at one of these conferences.

In 1950 Craver married and moved to Newburyport, Massachusetts. Having put aside

her own creative work during the years she was in New York City, she was able once again to work with individual clients in designing and fabricating one-of-a-kind pieces of jewelry and holloware. One such commission, from the recently-opened Museum of Contemporary Crafts in New York, inspired her in 1959 to reinvent the very rare, difficult and undocumented enameling process of *en résille*, practiced briefly in Paris in the early seventeenth century, and known through a handful of museum examples in America and Europe which Craver had studied over the years. This process is unique for its jewel-like quality; since the enamel colors and gold leaf are laid on a glass or enamel base rather than the usual metal base, this allows light to pass through the object, giving the effect of a miniature stained glass.

The experimental *en résille* hair ornament commissioned by the Museum of Contemporary Crafts and now in their permanent collection led to thirteen years of empirical trial-and-error research to perfect the technical aspects of the process and to give it a modern interpretation. Although the results of this work today can be seen in many other public collections, including the Metropolitan Museum of Art and the Smithsonian Institution, Craver recently remarked, "I don't feel I ever did as much in *en résille* as I would have liked to have done; I could have taken it much further."

Her fascination with the transmission and reflection of light continues: in the early eighties Craver invented another process combining both enamel and glass with gold and silver leaf which culminated in a series of translucent pendants entitled *Solar-Lunar Cosmos*. Even though Margret Craver has officially retired as a designer-craftsman and has donated her maker's mark along with her hand-made tools to the Smithsonian, she continues to look ahead. At this moment she is designing a piece of jewelry that will take advantage of a recently-developed titanium-gold alloy; it will be executed by a fabricator and will carry her new designer's stamp.

Josephine Withers

Clare Leighton

Clare Leighton, in your ninety-first year, we honor you for your adventurous and independent spirit, for your love of nature, for your gift of combining strength and delicacy, vigor and subtlety in your art. Your ability to marry words and pictures has given us penetrating and sympathetic portraits of the places you have loved.

Life in the countryside is the subject which has absorbed Clare Leighton through her long career. In words and in pictures she has recorded with sympathy and insight her keen observations of rural life in Britain and America, inland and by the sea. For her, the subject has not represented escape from the harsh realities of an increasingly urban society so much as a rearticulation of themes essential to human life. In the preface of her book *Country Matters* she writes: "If I am defiant in my defense of the countryside it is because I know it to be the last hope for sanity. Here, in the heart of the labouring man, is the strong sane humour of the earth, without which there is no health. At no time has this been more needed, and at no time have we stood a greater risk of losing it."

From the beginning, Clare Leighton has chosen wood-engraving as her particular medium. She has used it to illustrate fourteen books written by herself and some fifty books written by others, as well as for numerous single-sheet woodcuts. Within the discipline imposed by black and white she has achieved an extraordinary range of expression, from exquisite nature studies that combine botanical accuracy with delicate grace, to the depiction of driving winds and lashing waves during a violent sea-storm.

Clare Leighton began her career in her native England where she was born in 1898.¹ Her childhood with her eccentric parents, both writers, is amusingly described in her memoir of her mother, *Tempestuous Petticoat*. After studying art at the Slade School and wood-engraving at the Central School of Arts and Crafts, she began executing illustrations, first for periodical publications and then for books. In 1929, a childhood dream was fulfilled by her first major commission for fifty-nine wood-engraved

illustrations for Thomas Hardy's *Return of the Native*. She continued to receive numerous commissions for book illustrations, but in 1933 her career entered a new phase when she wrote and illustrated *The Farmer's Year*.

The Farmer's Year is a collection of essays organized around an almanac theme. Each month is described through the seasonal activities on the farm and illustrated with a full-page wood-engraving and an historiated initial. The book was well-received and was followed by two more: *Four Hedges: A Gardener's Chronicle*, an account of the creation of her own garden in the chalky Chiltern Hills and *Country Matters*, a group of essays about life in the Buckinghamshire village in which she lived, each lavishly illustrated with over seventy wood-engravings, large and small. In all three books, the writing and the drawing reveal an eye for detail and an unsentimental appreciation for the reality and humor of the country life with which she was so familiar.

Clare Leighton had been fascinated by America during two visits in the 20's and even persuaded a reluctant timber merchant to allow her to spend a week in a Canadian lumber camp, an experience which was the source of a series of six powerful prints. She praised the vital artistic climate found in America where a strong young art no longer turned to Europe for inspiration. In 1939, spurred by the disintegration of a relationship and the favorable reception of her work, Clare Leighton moved permanently to the United States.

The variety of the American landscape and people has delighted Clare Leighton, offering her a wider range of subject matter than found in her more homogeneous Britain. For the most part she has continued to explore landscapes far away from the cities, lovingly portraying poor farm workers, black and white, in Louisiana and Mississippi in *Southern Harvest* and life along the Cape Cod coast in *Where Land Meets Sea*. *Clam Diggers, Cape Cod*, reproduced here, is an example of the monumentality with which she imbues these laboring men whose very poses echo the hills and dunes of which they are part.



Claire Leighton



Clam Diggers, Cape Cod, 1946.

Claire Leighton has clearly stated her reasons for choosing wood-engraving as her primary medium, insisting on two outstanding virtues: its availability to a wide audience and the skill it demands of the artist. She has written of the new public that has been created by greater prosperity and the spread of education which "finds with excitement that it

can buy an original work of art for as little as one guinea. The guarded doors of the wealthy collector have been thrown down, and the people have stepped in and demanded art at a price within their means." Wood-engraving, by its very nature, is the best suited of the traditional graphic media to this role of popularization because the boxwood block upon which the print is engraved does not wear out like a copper plate and therefore allows enormous editions to be pulled. But, while she is a sincere populist in her goals for art, her artistic standards are rigorous. She praises wood-engraving for the "strong, clean, deliberate drawing" it demands. There is no room in the process for poor draughtsmanship, for correcting accidents or for changing one's mind.

A word must be said about Clare Leighton's accomplishments in other media. In 1937 she had spoken of a desire to work on a large scale, and twenty years later she was commissioned by Cardinal John Wright to create a series of thirty-three stained glass windows, some over fifty feet high, for St. Paul's Cathedral in Worcester. It is hard to imagine a medium more in contrast with wood-engraving. She has also received commissions from Steuben Glass, from Wedgwood China and from the London Transportation Department for posters. Although the oil paintings she has done throughout her life have been for her own pleasure, she painted the only portrait of Gandhi for which he sat, a piece which is still in her possession.

Since 1952, Clare Leighton has made her home in Woodbury, Connecticut, in a house that she designed herself, with many summers spent in Wellfleet, on the dunes of Cape Cod. Unfortunately, poor health has prevented her from working in the last few years and has delayed the completion of her long-awaited memoirs. At the time of writing there appears to be little hope of her recovery.

Susan Ashbrook

1. Her birthdate is often given as 1901 but Miss Leighton's secretary assures me that 1898 is the correct date.

Samella Sanders Lewis

We honor you, Samella Sanders Lewis—artist, art historian, arts administrator, film producer, gallery director, exhibition curator, writer, educator, wife, mother and grandmother—for making us know that women can be professional pioneers, high achievers, models of excellence and still maintain a balanced, harmonious marriage and family life. Your ‘firsts’ and contributions to African-American art and artists are too many to enumerate but include: founding the first international journal devoted entirely to the arts by descendants of Africa; author of the first comprehensive book on African-American art from an afro-centric perspective, and co-founder of the Museum of African-American Art, May Company, Crenshaw. You are a brilliant, energetic visionary who has successfully challenged the obstacles of life and who makes us all proud to be women.

5

Born in New Orleans on February 27, 1924, Dr. Samella Sanders Lewis early demonstrated her deep love for art and the traits of independence, high intelligence, tenacity and an unwavering fascination for challenging situations. While her sisters were engrossed in reading love magazines or playing with paper dolls on many hot, sunny days on the front porch, Samella was busily creating art which was integral to her own private world (into which she allowed no one to invade). When the principal of her elementary school tried to force her to draw a milk poster (not her idea of “real or important art”), little Samella refused. She stood her ground, though forced to remain after school until her mother arrived to fetch her. Even at that early age she had definite ideas about what was and was not acceptable to her creative genius and sensibilities and she established herself as one “more interested in dignity than in a degree.”

Recognition of her talent came early when she began exhibiting at the age of 21. Her work is represented in many prestigious permanent collections including the Oakland Museum in California, Hampton Institute in Virginia, Palm Springs Desert Museum in California, the Virginia Museum of Fine Arts, the High Museum in Atlanta, Georgia among many others.

Dr. Samella Sanders Lewis earned a Ph.D. in a dual art history/cultural anthropology major from Ohio State University at the surprisingly young age of 27. She recalls that at the time, she didn't really know what a Ph.D. was, or how important people considered it, she just did it because she was challenged and some people didn't want her to have it. Having mastered and become dissatisfied with art history that emphasized classical and Renaissance art, Dr. Lewis sought something more “meaningful than cathedrals.” This intellectual quest led her to investigate the non-western arts beginning with Native North American, and continuing with East Indian, Chinese and African arts. With the special support of her Ph.D. advisor, James W. Grimes, Samella developed a unique, special major which required numerous outside specialists to provide the necessary instruction (e.g. in Creole language, etc.) then unavailable at Ohio State.

In order to obtain the courses necessary for her concentration in African and Chinese art, Dr. Lewis travelled to study at such disparate institutions as Northwestern University in Evanston, Illinois (with the late Melville J. Herskovits); Tsing Tung University in China (with Dr. Li Chi), the Freer Gallery in Washington, D.C. (with Sherman Lee) and others.

Many teachers encouraged her and influenced her life, among them—Elizabeth Catlett, Viktor Lowenfeld, Benjamin Quarles and James W. Grimes. They imparted to her a love of learning for its own sake, a hunger to change the status quo and to make the world a better place, and a drive to communicate effectively. Samella Sanders Lewis has carried on this legacy. In her turn as teacher/educator, she has imparted these critical values/qualities to her own students by exposing them to the arts of various peoples of the world and challenging them to surpass even the depths and breadths of her own knowledge/experience. Dr. Lewis characterizes herself as “pretty blunt as a teacher—they either loved me or hated me!”

A socially and politically conscious individual, Samella has always been strikingly proud of her heritage. She has never been afraid of confrontations and risks, a forceful personality



Samella Sanders Lewis, 1986.



Field, 1969.

trait exhibited early in her childhood and continuing until today. Involved in the Civil Rights movement, Dr. Lewis asserts that she was always taught that if "you didn't like what was going on, you should try to do something about it." An active advocate for the rights of African-

American art and artists, Dr. Lewis agitated at night in a picket line for equal representation for Black artists at the Los Angeles County Museum, while herself employed during the daytime as a Coordinator of Education at that institution during 1968 and 1969. Dr. Lewis pioneered and organized many exhibitions and publications which acknowledged the contributions of African-American artists: *Black Artists on Art I and II*, 1969; *Art: African-American*, 1978 and exhibited in: Contemporary Crafts (in 1967 on San Vicente); Multi-Cultural Gallery (in 1968 on Redondo Blvd.); The Gallery (in 1969 on Pico Blvd) and the African-American Museum (in 1976, May Company, Crenshaw). Although Dr. Lewis wished to pay tribute to older artists through these efforts, her major objective was to encourage younger, lesser known Black artists who had had few opportunities to have their work considered seriously.

6

Dr. Lewis has managed to regularly set aside time for creating her own art—a blend of abstraction, symbolism, and figuration. Of her art, Samella says "[it] was always a necessity . . . a means of visual expression through drawing and painting the 'truths' that could get one killed, especially in the South when I was growing up . . . art provided a way to deal with hostile environments because I was always able to speak . . . and . . . transmit feelings through forms and shapes . . . [and] take on the burdens of people who were physically and mentally brutalized. . . ." As I sit in Samella's studio interviewing her and happen to glance at an unfinished painting she is currently working on, I realize that, indeed, art is something Dr. Samella Lewis always has to do.

When I asked Dr. Lewis what her greatest achievement in life was, I expected her to refer to her professional and academic achievements. But she answered: "Paul, my husband, and my family provided my greatest happiness because it was never something I had to work hard at."

Dr. Mikelle Smith Omari

Interview sources for this essay dated January 25, 1987, July 28, 1988, and August 14, 1988.

Betye Saar

In the 1960's and 70's black Americans were involved in a movement to assert their right to economic, social and political equality in this country. One of the crucial strategies in this effort was the recasting of the self-image of the black American. In this context, Betye Saar's legendary work The Liberation of Aunt Jemima of 1972 burst into the visual lexicon of American art like a molotov cocktail. This boxed assemblage of modest proportions gathered found objects into a 'mojo' (i.e. an amulet or charm that works with the strength and conviction of the user) that transmuted the mythical stereotype of Aunt Jemima from a fantasy of the good-natured black servant to a dedicated terrorist outfitted with a grenade and rifle. We honor you Betye Saar for your achievements in rescuing the black image from stereotype and denigration, and infusing it with power and dignity.

7

This was the art of Betye Saar that I first came to know through the notorious exhibition of black American artists organized by Robert Doty at the Whitney Museum of American Art in 1971, and later shown at the Monique Knowlton Gallery in New York City. Saar's engagement of and challenge to commercial black imagery which had been an irksome presence since Reconstruction was a never-ending source of fascination for me, who, as a young black person, had grown up uncomfortable with and disgusted by black stereotypes such as Stepin Fetchit, Uncle Tom, Sapphire, Amos and Andy, Uncle Mose, etc. These were certainly not the images in which one expected to find a new and positive black assertiveness. What Saar's work did was to provide another reading, another consideration of those images, their historical reality, and their social impact. She recognized that these images could be mechanisms for survival, thus coopting the distortions of racist ignorance.

As powerful as these works were, Betye Saar was not content to dwell in that place, merely spinning the wheels of righteous indignation. She had always been in touch with her predisposition to a metaphysical sensibility. She began to deal with objects and images in such a way as to gradually define a personal mythology and even history on the most inclusive terms. A catalyst for this

development was her receipt of family heirlooms through a bequest. Her involvement with this memorabilia sparked the realization that all 'ordinary' people—but specifically black Americans—could garner great personal power and magic, even celebration, from their own existences, and, by extension from those who survived oppression to create a black heritage.

As the assemblages and collages gave way to larger altar-type works and eventually installations, the context for the object in Saar's work grew richer and more profound in nuance. Although this enlargement of scale and space would have seemed to deprive the viewer of the experience of the quintessential intimacy and concentrated energy of the early works, Saar has never lost her primary connection with the innate and accumulated aura of the individual object. Through the evocation of nostalgia, shamanism, autobiography and reconstruction in these works, Saar engaged her audience in a direct way.

In addition, over the last decade her installations have given her a vehicle by which to 'travel' her art—making it accessible to a larger number of people—specifically art students. She revels in the improvisatory mode in which these situations often place her. Most of the time she is unable to transport a cachet of objects from her studio, or she is creating a work in conjunction with others. So she starts from scratch when she arrives at the location, finding not only a site but the materials and imagery with which she will build the final work. On occasion, even visitors to the exhibition might be invited to leave their own contribution to a work, altering the form and substance of the work in a cumulative fashion, as in *Mti*, an installation of 1977. In this way, Saar brings her work into the realm of communal expression that characterizes the art of the tribe, i.e. the familial group, and focuses upon the magical and occult aspects of the object.

Betye Saar thinks of herself as a woman artist and as a California artist. As a woman, she has access to an intuitive gift that was nurtured and sustained through the multi-ethnic gene pool into which she was born. As a Californian, she feels more of a cultural affinity with Asia than with Europe. She



Betye Saar, 1988.
Photograph: Claire Joseph

openly accommodates the pleasure-oriented Pacific sensibility in her work where light and water are omnipresent, reinforcing her particular affinity with nature. We live in an age where individual responsibility on all planes, especially the spiritual, are increasingly abrogated. Betye Saar reaffirms the validity and power of the individual and shows us the way to tap those qualities in ourselves and reach our highest good.

Lowery S. Sims



Predictions, 1988.
Photograph: William Nettles

Bernarda Bryson Shahn

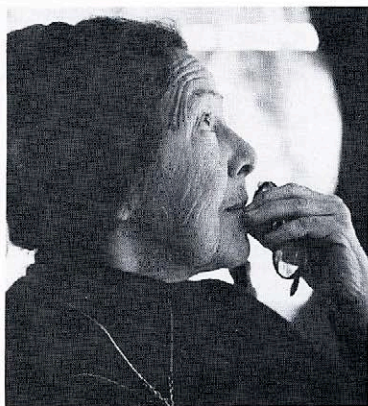
We honor you, Bernarda Bryson Shahn, for the spirit and intellect that illuminate your art and writing. Your early art is notable for its concerns on behalf of humankind. Over the course of many years you worked as an artist and illustrator, returning to arduous painting in your eighth and ninth decades with the zest of youth and the wisdom of your years. You have fulfilled responsibilities to your own work, as well as to that of Ben Shahn. Your creativity has been used in the service of many forms of art, all ultimately interconnected and woven into the continuous fabric of your life.

After being informed that she was to receive the WCA Honor Award, Bernarda Bryson Shahn asked, "Why me?" The question was typical of Bryson Shahn's forthrightness, but how does one respond to such a question? The answer lies, in part, in Bryson Shahn's eighty-five years, of which more than six decades have been in fruitful creative work. Of equal importance is the nature and variety of the work. Best known of Bryson Shahn's works are the lithographs of the Depression of the 1930's, haunting depictions of poverty-stricken miners and dust-bowl farmers that carry realism into images of social tragedy. Possibly less well-known is the fact that Bernarda Bryson was a journalist, graphic artist and political activist in the late 1920's and 30's, an early and active member of the Artists' Union and a participant in the Federal PWAP (Public Works of Art Project), a prototype for the WPA. Probably less well-known is the fact that during the 60's and 70's she was the author of several books (and is in the throes of completing another). Nor is there wide-spread awareness that from 1950 into the '70's Bryson Shahn was an award-winning illustrator of books, several of them for young people, and that from the 1940's into the '70's she was a highly regarded illustrator for prestigious magazines, including *Harper's*, *Fortune* and *Scientific American*. In 1983, on the cusp of her ninth decade, Bernarda Bryson Shahn had her first solo New York exhibition at Midtown Galleries. Her recent large oil paintings have been exhibited over the past five years at Midtown Galleries and elsewhere.

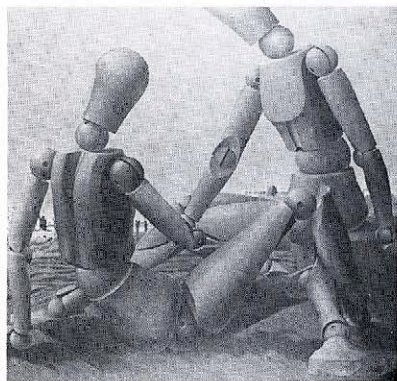
Bernarda Bryson Shahn's career has been as an artist and a writer, although sometimes one has taken precedence over the other. In fact, over the past year, in spite of illness, she has been doing both. As a child her intelligence and talents were nurtured by a family in which both parents encouraged learning as a joyful pursuit. Bryson Shahn's knowledge of literature and history have deep roots in her youth. The young Bernarda Bryson came to New York from Ohio in 1933 as a journalist to interview Diego Rivera. She met and, in 1935, married the artist Ben Shahn, whose work, with its political content, was already known to her. During the years when their children were young, Bryson Shahn illustrated articles and books and both wrote and illustrated a few luminous and stimulating books for young people.

For many years her life was shared with her husband, Ben Shahn, who died in 1969. It was a life rich in family, friends, travel, strong political and social concerns on both their parts—but not free of the tragedy of the death of one of their daughters in 1967. Since Ben Shahn's death his widow has taken on the responsibility—and it is a major task—of overseeing the work and the publication of the art of Ben Shahn; she is the author of the definitive and sumptuous book on Ben Shahn published by Abrams. It might seem that Bryson Shahn's time and life have not been entirely her own. In looking at the varied forms her work has taken, the differences and changes from one medium to another may dominate the first impression.

Bryson Shahn found her years with Ben Shahn rewarding, exciting, intellectually and creatively stimulating. She loved her work as an illustrator, including the research and graphic design involved, and enjoyed being a political commentator through her magazine illustrations. Well-versed in classical literature, history, archeology and science, her talents as an illustrator were interpretive and integral to texts written by herself as well as by others. Bryson Shahn has had no qualms about taking on the graphic design of her books as a perfectly natural alliance of text and image.



Bernarda Bryson Shahn, ca. 1987.
Photograph: Giovanni Mozzillo



Poets in a Landscape, 1982-83.
Photograph: Midtown Galleries

Bernarda Bryson Shahn's paintings of the 1980's explore a world of surreal figures in ambiguous landscapes. Nine decades of learning and skill are at the service of the artist in these thoughtful and careful works. Wooden mannikins brood like philosophers; faceless shrouded figures reflect their own silent passage; huge metaphysical eggs hover mysteriously over hills and deserts. While the compositions seem inevitable and the technique seems very secure, the artist will, with her typical openness, point out and generously discuss with the interested viewer the inspiration for any given work as well as the difficulties that had to be overcome.

Bryson Shahn's life is significant in the continuity of her work and the intelligence that illuminates it. It is also important and for some, paradigmatic, that the artist is, and has always been a positive participant in her multiple and sequential roles. She is also the parent of accomplished artists whose work she respects and admires although it is very different from her own. She has told me, and I believe her, that she has never been jealous of anyone. To work with her, as I and my students at Rutgers University have been fortunate to do, is to realize that her integrity of character simply does not include such a trait. To those who, in the pursuit of art, would like to hide from the harsher realities of our time, it is worth noting that Bryson Shahn has not given up her political activism while doing the world's work and her own. She is an articulate and outspoken liberal, always ready for serious, challenging discussion, vitally concerned with participation in political processes.

Bernarda Bryson Shahn has been a 'model of persistence' whose extraordinary intelligence and zest have flowed into each phase and form of her work. Her curiosity and her humor are undiminished. She has moved through her life and art with deep convictions and with constantly renewed enthusiasm.

Hildreth York

Margret Craver

This chronology and the essay in this catalogue are based on unmicrofilmed materials available at the Archives of American Art in Washington, D.C. and Boston, Massachusetts, and on three interviews: with Robert Brown, Director of the Boston office, Archives of American Art, in Boston on November 15 and 29, 1983 and January 5, 17 and 24, 1984; with Richard Polsky, of the Oral History Archive, Columbia University, on September 11 and 30, 1987; and with Josephine Withers in Rapidan, Virginia, July 4, 1988.

11

- 1907 Born Pratt, Kansas. Spent childhood in Pratt and Copeland, Kansas.
- 1929 B.D. University of Kansas, Lawrence, Kansas.
- 1933 Study with Wilson Weir of Tiffany's, New York City.
- 1935-44 Assistant Director and head of craft program, Wichita Art Association.
- 1936 Study with Arthur Nevill Kirk, Detroit, Michigan.
- 1937 Study with Stone Associates in Gardner, Mass.
- 1938 Study with Baron Erik Fleming, Stockholm, Sweden.
- 1939 Exhibition, Decorative Arts Section, Golden Gate International Exposition; one of two women metalsmiths to exhibit.
- 1940's Exhibition, American Art for American Homes, Washington, D.C.
- 1940 Certificate of Merit for *bonbonnière* (now in Chicago Art Institute) in craft show at the Philadelphia Art Alliance.
- 1941 Study with Stone Associates, Gardner, Mass.
- 1942 Exhibition, Philadelphia Art Alliance. Jewelry and bookbinding.
- 1944-46 Hospital Service Program, Handy and Harman, New York City.
- 1946 Invited speaker and participant (only foreigner, only woman), Conference of the Worshipful Company of Goldsmiths, London.
- 1946 Exhibition, Philbrook Museum, Tulsa, Oklahoma and Philadelphia Art Alliance.
- 1946-53 Consulting Silversmith and head of

Craft Service Department, Handy and Harman, New York City.

- 1947-53 Initiated and organized the annual National Silversmithing Workshop Conferences, held at Rhode Island School of Design (1947-1949) and Rochester Institute of Technology (1950-53).
- 1948 Exhibition, *Arts and Crafts of Kansas*, Lawrence, Kansas. Exhibition, *Decorative Arts Today*, Newark Museum of Art, NJ.
- 1949 Study with Baron Erik Fleming, Stockholm, Sweden. Silver bowl acquired by Newark Museum of Art. Designed exhibition, *Form in Handwrought Silver*, at the Metropolitan Museum of Art (first contemporary silver to be shown there) subsequently bought and circulated by United States State Department. Exhibited liqueur cup.
- 1950 Study with Baron Erik Fleming, Stockholm, Sweden. Honorary Member (only foreigner, only woman), Master Gold and Silversmiths Guild of Sweden.
- 1953-57 Exhibitions Advisor, Towle Silversmiths, Newburyport, Mass.
- 1953 Exhibition, *Designer-Craftsmen USA*, Brooklyn Museum of Art and 33 other museums in America and Europe.
- 1956 Exhibition, *Craftsmanship in a Changing World* inaugural exhibition of the Museum of Contemporary Crafts, New York City; toured by the American Federation of the Arts.
- 1958 Exhibition, *13th National Decorative Arts and Ceramics Exhibition*, Wichita Art Association, Wichita, Kansas.
- 1959 First *en résille* enamel, commissioned by the Museum of Contemporary Crafts, for their enameling exhibition, *Enamels*. Exhibited with an earlier *plique-à-jour* gold bowl. Appointed to the Visiting Committee, Boston Museum of Fine Arts (to the present).
- 1964 Exhibition, *Craft and Worship*, Dallas Museum of Art. Member, International Institute of Conservation of Artistic Works.

- 1963-73 Consultant on metal threads to Textile Department, Boston Museum of Fine Arts.
- 1970 Exhibition, *Objects U.S.A.*, National Collection of Fine Arts; toured in U.S.A. and abroad; *en résille* enamel brooch.
- 1973 Exhibition, *Jewelry as Sculpture as Jewelry*, Institute of Contemporary Art, Boston, Mass.
- 1975 *Forms in Metal: 275 Years of Metalsmithing in America*, Museum of Contemporary Crafts and Finch College of Art, New York City; sugar shaker, liqueur cup and *en résille* enamel gold bowl.
- 1980 First *Solar-Lunar* works, glass and enamel with gold and silver leaf. Exhibition, *Solar-Lunar Cosmos Crystals*, The Hand in the Spirit Crafts Gallery, Scottsdale, Arizona. Exhibition, *Jewelry USA*, sponsored by American Craft Museum, New York City and the Society of North American Goldsmiths. *En résille* brooch and *Solar-Lunar* pendant. Fellow, American Craft Council.
- 1982 Keynote speaker, Smithsonian Conference on the history of American metalsmithing.
- 1985 Exhibition, *Master American Jewelry Since 1950*, Victoria and Albert Museum, London and four European museums.
- 1986 Gold Medal for Excellence, American Craft Council. Lecture at Renwick Gallery, Smithsonian Institution, on occasion of their acquisition of Craver's sugarshaker.
- 1988 Exhibition, "The Eloquent Object," Philbrook Museum, Tulsa, Oklahoma and four other museums.

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"The Crafts in Kansas," *Kansas Magazine* (1942) pp. 64-67.

Making Handwrought Sterling Silver Jewelry. New York: Handy and Harman, 1946.

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"Handwrought Silver," (1947) and "Living Silver" (1948), two films produced by Handy and Harman.

"An Ancient Method Goes Modern," *Craft Horizons* 9 (Winter 1950) pp. 15-17.

Foreword, *Designer-Craftsmen USA*, Brooklyn Museum of Art, 1953.

"Metal," *New England Craft Exhibition*, Worcester Museum of Art, 1955.

"A Dry Method of Cleaning Metallic Yarns and Ornaments in Textiles," with Gertrude Markell and Adolph Cavallo, *Studies in Conservation* 9 (3 August 1964) pp. 91-105.

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Hall, Julie. *Tradition and Change*, 1977.

Hughes, Graham. *International Survey of Jewelry*, 1963.

Hughes, Graham. *Modern Silver Throughout the World*, 1967.

Sacks, Star Miller. "Margret Craver: A Vision for American Silversmithing," [cover article] *Metalsmith* 2 (Winter 1981-82) pp. 7-10.

Studio Yearbook, Decorative Arts Section, 1951.

Who's Who in American Art, 1947, 1953, 1956, 1959, 1962, 1966.

Clare Leighton

- 1898 Born in London, England.
c.1922 Studied wood-engraving at the Central School of Arts and Crafts
- 1924 First wood-engraving published, "The Malthouse," in *The New Leader*, a weekly newspaper.
- 1929 Illustrated with fifty-nine wood-engravings Thomas Hardy's *Return of the Native*.
- 1930 Awarded first prize at the International Engraving Exhibition, Art Institute of Chicago.
- 1933 *Country Matters* published.
- 1934 Represented Great Britain at the Venice Biennale in Graphic Art.
- 1935 Commissioned by the London Transportation Department to design a series of color posters.
- 1939 Moved to Baltimore, Maryland. She subsequently lived in North Carolina, spending most summers in Wellfleet on Cape Cod, Massachusetts.
- 1943 Awarded Eyre Medal by Pennsylvania Academy of Fine Arts for *Corn Shucking*.
- 1949-50 Designed set of twelve plates for Wedgwood China of New England Industries.
- 1951 Elected member of the National Institute of Arts and Letters.
- 1952 Moved to Woodbury, Connecticut.
- 1954 Award presented by the New England Society of New York for *Where Land Meets Sea* as the greatest contribution to the culture of New England of the twentieth century.
- 1957 Completed commission for series of thirty-three stained glass windows for St. Paul's Cathedral, Worcester, Massachusetts.
- 1958 Commissioned by Steuben Glass to create three designs for engraving on crystal.
- 1964 Designed six windows for St. John's Lutheran Church, Waterbury Connecticut.
- 1966 Commissioned by the Sisters of the Holy Family of Nazareth in Monroe, Connecticut to create a mosaic of "Christ Rising from the Earth" for the

- apse of the chapel.
1971 Designed three windows for the Methodist Church, Wellfleet.
1977 Retrospective exhibition mounted by the Boston Public Library.

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The Farmer's Year: A Calendar of English Husbandry. London and New York, 1933.

Four Hedges: A Gardener's Chronicle. London and New York, 1935.

Wood Engravings of the 1930s. London, 1936.

Country Matters. London, 1937, New York, 1939.

Southern Harvest. New York, 1942.

Tempestuous Petticoat: The Story of an Invincible Edwardian. New York, 1947, London 1948.

Where Land Meets Sea. New York, 1954.

Growing New Roots. San Francisco, 1954.

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Wildcr, Thornton. *The Bridge of San Luis Rey*, London, 1929.

Tomlinson, H.C. *The Sea and the Jungle*, London and New York, 1930.

Bronte, Emily. *Wuthering Heights*, London and New York, 1931.

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About Clare Leighton

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Clare Leighton. An Exhibition: American Sheaves, English Seed Corn. Catalogue, Boston Public Library, 1977.

Field, Richard S. *American Prints, 1900-1950*. Catalogue, Yale University Art Gallery, 1983.

Samella Sanders Lewis

- 1924** Born New Orleans, Louisiana.
- 1941-43** Entered Dillard University, Louisiana.
- 1945** Earned B.S. at Hampton Institute, Virginia.
- 1946-47** Instructor at Hampton Institute.
- 1948** Earned an M.A. at Ohio State University.
- 1948-53** Associate Professor at Morgan State University.
- 1951** Earned a dual major Ph.D. in Art

History and Cultural Anthropology with a concentration in Chinese and African art at Ohio State University.

- 1953-58** Chair and Professor of Fine Arts Department of Florida A. & M. University.
- 1958-68** Professor of Art History, State University of New York.
- 1962** Fulbright Fellowship to the First Institute of Chinese Civilization, T'Ung Hai University.
- 1964-65** National Defense Education Act Fellowship to study Chinese Language and Asian Civilization at the University of Southern California.
- 1965** New York State/Ford Foundation Grant to attend seminars on Chinese Language and Asian Civilization at New York University, the Metropolitan Museum of Art, the Boston Museum of Fine Arts, Harvard University, and the Freer Gallery.
- 1966-67** Associate Professor of Art History, California State University, Long Beach.
- 1967** Founded Contemporary Crafts Gallery and Contemporary Crafts publishing company on San Vicente Boulevard, Los Angeles.
- 1968** Founded the Multi-Cultural Gallery on Redondo Boulevard, Los Angeles.
- 1968-69** Coordinator of Education, Los Angeles County Museum of Art.
- 1969** Founded The Gallery on Pico Blvd, Los Angeles.
- 1976** Co-Founder with Mary Jane Hewitt, African-American Museum, housed in the Crenshaw May Company Department Store.
- 1976-79** Consultant and Review Panelist for the Expansion Arts Program, National Endowment for the Arts.
- 1976-84** Director, Clarke Humanities Museum, Scripps College, Claremont.
- 1976-85** Professor Of Art History, Scripps College.
- 1977** Art Director for Public Television Film, *This Far by Faith*.
- 1984** Claremont Colleges Faculty Recognition Award.

- 1985** Professor Emerita, Scripps College. Appointed Editor in Chief of the *International Review of African American Art*.
- 1986-87** Curator, *Richard Hunt Sculptures and Drawings*, an exhibition traveling to eight African countries, organized for Arts America, USIA.
- 1987** Outstanding Achiever Award, California State University, Long Beach.
- 1988** Curator, *The Paintings and Drawings of Jacob Lawrence*, an exhibition traveling to the Caribbean, organized for the Arts America Program, USIA.

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Black Artists on Art, Volume I. Ward Ritchie Press, Los Angeles. Revised 1976.

Art and Aesthetics: An Agenda for the Future, editor, Stanley S. Madeja. Cemrel, Inc. and the Education Program of the Aspen Institute for Humanistic Studies, 1977.

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"Jacob Lawrence," in *Black Art, an International Quarterly*, Volume 5, number 3 (1982).

"Collecting for Black Art Museums," in *Museum News, Beyond Traditional Boundaries*, January/February, 1982.

The Art of Elizabeth Catlett, Museum of African American Art, New Orleans Museum of Art, 1984.

Films Produced by Samella Sanders Lewis

The Black Artists, 16mm/color/sound, 28 minutes, Contemporary Crafts.

John Outterbridge: Black Artist, 16mm, color/sound, 21 minutes, Paramount Pictures.

Bernie Casey: Black Artist, 16mm/color/sound, 21 minutes, Paramount Pictures.

The Art of Elizabeth Catlett, 16mm/color/sound, 30 minutes.

About Samella Sanders Lewis

Who's Who in American Art, 1970-present.

On Campus, Interview and Review of Work, NBC, PBS, 1971.

Who's Who in the West, 1980-present.

Eena Gesprek met, Surinam. Interview and Review of Work, 1981.

At One with Samella Lewis. Interview and Review of Work, NBC, 1982.

Who's Who in Black America, 1982-present.

Who's Who in America, 1983-present.

Betye Saar

1926 Born in Los Angeles, California.

1949 B.A., University of California, Los Angeles.

1958-66 Graduate studies at California State University, Long Beach; University of Southern California; and California State University, Northridge.

1968 Included in exhibition: *25 California Women Artists*, Lytton Center of Visual Arts, Los Angeles.

1970 Included in exhibition: *Whitney Museum Sculpture Annual*, Whitney Museum of American Art, New York.

1972 Studied at American Film Institute, Los Angeles. Included in exhibition: *Small Environments*, University Galleries, Southern Illinois University, Edwardsville.

1973 Solo exhibitions: The Art Gallery, California State University, Los Angeles and the Berkeley Art Center. Included in exhibitions: *The Drawing Show*, Womanspace, Los Angeles and *Dimensional Prints*, Los Angeles County Museum of Art.

1974 Awarded Fellowship from National Endowment for the Arts (also in 1984).

1975 Included in exhibitions: *Collage and Assemblage*, Los Angeles Institute of Contemporary Art.

1976 Solo exhibitions: Wadsworth Atheneum, Hartford; Monique Knowlton Gallery, New York (also in 1981); and Douglass College, Rutgers University, New Brunswick.

1977 Solo exhibitions: Baum-Silverman Gallery, Los Angeles (also 1979, 1981) and San Francisco Museum of Modern Art. Included in exhibitions: *Object as Poet*, Museum of Contemporary Crafts, New York and Renwick Gallery, Smithsonian Institution, Washington, D.C.; *Miniature*, California State University, Los Angeles; and *Painting and Sculpture in California: The Modern Era*, National Gallery of Art, Washington, D.C.

1978 Subject of film, "Spirit Catcher: The Art of Betye Saar," *The Originals: Women in Art*, series produced by Perry Miller Adato for WNET, New York.

1979 Solo exhibitions: Gallery 62, National Urban League, New York; University of North Dakota, Grand Forks; and Mandeville Art Gallery, University of California, San Diego.

1980 Featured in *Six L.A. Artists*, KHJ-TV, Los Angeles. Solo exhibition: Linda Ferris Gallery, Seattle.

1982 Public commission: mural, 5th Street,

Downtown Los Angeles. Solo exhibition: Quay Gallery, San Francisco. Included in exhibition: *The Book as Art*, Artworks, Los Angeles.

1983 Public commission: *L.A. Energy*, National Endowment for the Arts, Brockman Galleries Productions, Cultural Affairs Commission, Los Angeles. Solo exhibitions: Women's Art Movement, Adelaide, Australia; Canberra School of Art, Canberra, Australia; and Smith Art Gallery, University of California, Santa Cruz. Included in exhibitions: *On and Off the Wall: Shaped and Colored*, Oakland Museum; and *Visions, Margaret Omar and Betye Saar*, St. Mary's College, Los Angeles.

1984 Public commission: mural, *Fast Trax*, Newark Station, New Jersey. Solo exhibitions: Matrix Gallery, Sacramento; and Minneapolis College of Art and Design. Included in exhibition: *Return of the Narrative*, Palm Springs Desert Museum, California.

1985 Solo exhibition: Lang Gallery, Scripps College, Claremont, California. Included in exhibition: *Tradition and Conflict: Images of a Turbulent Decade 1963-1973*, Studio Museum in Harlem, New York.

1986 Public commission: *On Our Way*, Metrorail Station, Miami. Solo Exhibition: Southwest Craft Center, San Antonio. Included in exhibitions: *Art Expressions in Paper*, Security Pacific National Bank, Los Angeles; and *Gentlemen's Choice*, Women's Building, Los Angeles.

1987 Installations: *Sentimental Sojourn: Strangers and Souvenirers*, The Pennsylvania Academy of the Fine Arts, Philadelphia, and *Mojotech*, The Albert and Vera List Visual Arts Center, Massachusetts Institute of Technology, Cambridge. Included in exhibitions: *The Afro-American Artist in the Age of Cultural Pluralism*, Montclair Art Museum, New Jersey.

1988 Solo exhibitions: Saxon-Lee Gallery, Los Angeles and in Taichung, Taiwan; Kuala Lumpur, Malaysia; and Manila, Philippines. Included in exhibitions: *Art as a Verb*, The Decker Gallery, Maryland Institute, College of Art, Baltimore; *The Poetic Object*, travelling exhibition organized by the San Antonio Museum; *Cultural Currents*, The San Diego Museum of Art; *Frontiers in Fiber: The Americans*, travelling exhibition in Asia organized by the North Dakota Museum of Art; *Lost and Found in California: Four Decades of Assemblage Art*, Shoshana Wayne Gallery, Santa Monica.

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Glueck, Grace. "Betye Saar, Artist Inspired by Occult," *New York Times* (February 16, 1978.)

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Nenser, Cindy. "Conversation with Betye Saar," *The Feminist Art Journal* no. 4 (Winter 1976), pp. 19-24.

Bourdon, David. "Photographs to Politics," *Village Voice* (May 17, 1976), p. 11.

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Lewis, Samella. *Benny, Bernie, Betye, Noah and John: Five Black Artists*. Claremont: Lang Art Gallery, Scripps College, 1971.

Bernarda Bryson Shahn

- 1903** Born, March 7, Athens, Ohio.
1922-27 Attended Ohio University, Ohio State University, Western Reserve University, Ohio, and New School for Social Research, New York City.
1929-31 Editor of *Southside Advocate*.
1931 Instructor in etching and lithography, Columbus Gallery of Fine Arts School.
1933 Came to New York City for *Ohio State Journal* to interview Diego Rivera; became affiliated with Unemployed Artists Association (Artists' Union) as one of founding members.
1934 Moved to New York City; worked in Graphics Division of PWAP, New York Region, doing lithography.
1935 Married Ben Shahn.
1936-39 Bryson and Shahn travel around the country documenting the Depression. (Most of Bryson Shahn's lithographs done during these years.)
1938 Assisted Shahn on Bronx Post Office Mural.
1940's-72 Illustrated for *Fortune*, *Harpers*, *Scientific American* during these decades. (See Bibliography for books authored and illustrated during this period.)
1969 Death of Ben Shahn.
1973 Publication of *Ben Shahn* (New York: Harry N. Abrams).
1983 One-person exhibition, Midtown Galleries, New York City.
1985-86 Three-person exhibition, Midtown Galleries, New York City (Bryson Shahn's work shown in other exhibits at Midtown, at AAA Gallery and elsewhere).
1987 One-person exhibition, Women Artists' Series, Mabel Smith Douglass Library, Rutgers, The State University of New Jersey, New Brunswick, NJ. Bryson Shahn was consultant to, and subject of a year-long educational project at Rutgers University, 1986-87.

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19

York, Hildreth et al. "Bernarda Bryson Shahn: The Continuing Creative Journey. . ." (catalogue of an exhibition) Women Artists Series, Douglass College, Rutgers the State University of New Jersey, March-April 1987. (This contains the most recent expanded bibliography and chronology on Bryson Shahn.)

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
Rosa Parks
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*

■ **Toronto 1984/Los Angeles 1985**

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

■ **New York City 1986**

*Nell Blaine
Leonora Carrington
Sue Fuller
Lois Mailou Jones
Dorothy Miller
Barbara Morgan*

■ **Boston 1987**

*Grace Hartigan
Agnes Mongan
Maud Morgan
Elizabeth Telford Scott
Honoré Sharrer
Beatrice Wood*

■ **Houston 1988**

*Margaret Taylor Burroughs
Dorothy Hood
Miriam Schapiro
Edith Standen
Jane Teller*