

WCA

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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Women's Caucus for Art
Moore College of Art
20th and the Parkway
Philadelphia, PA 19103

This catalogue was made possible by a grant
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**Women's Caucus for Art
Honor Awards
for Outstanding Achievement
in the Visual Arts**

.....
**Helen Lindhurst Fine Arts Gallery
University of Southern California**

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

6th Annual Exhibition
.....

6th Annual Ceremony
.....

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

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Joyce Treiman

Josine Ianco-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 "Femininities." 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.



"Self Portrait"
Photograph: ACA Gallery, New York



"Victoria Regina," 1964
Photograph: Nathan Rubin

Minna Citron's oeuvre in printmaking has often been the means by which her visual ideas have been disseminated and through which so many artists in the world have been influenced. She has been in the forefront of innovation in printmaking since her Hayter years. After fifteen years in Hayter's Studio (both in New York and Paris) she began to make prints at the Pratt Graphics Center in New York, with which she has been associated ever since. She was among the first American artists to manipulate the etched plate with the freedom usually associated with painting, an achievement which represents an enormous breakthrough in post-World War II printmaking.

In addition to her remarkable career as an artist, Minna Citron has also been a teacher and a spokesperson for the visual arts and artists. She has written and published articles on the nature of abstraction and printmaking. Recently she finished her memoirs which await publication.

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 intimation 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."¹

Judith Brodsky

Clyde Connell

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.

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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 polyphonus memories serve as a strong creative impetus for her mature work.

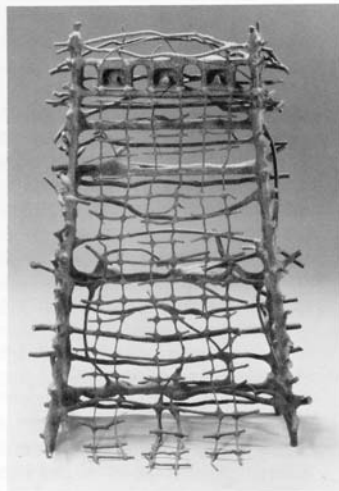
From an early age, Connell felt an affinity toward art. A portrait her grandmother had painted of an Englishwoman with a plumed hat and a falcon on one arm fascinated her, and she had relished the art and music lessons proffered by a sensitive first-grade teacher in the one-room school she attended. Much later, in 1918, she spent a year at Breneau 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."



Clyde Connell with sculptures
 Photograph: Lynn Randolph



Photograph: Martin Van Diver

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.

5

"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 Bremmer 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

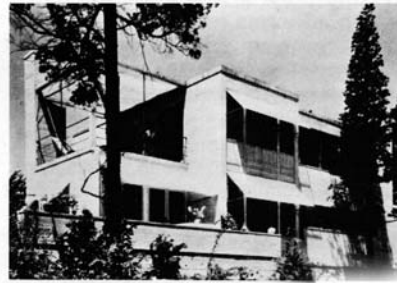


Eleanor Raymond, 1983
Photograph: Terry Gips

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



Rachel Raymond House, 1931
Photograph: Doris Cole

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 *pilotis*, 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 shortline 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.

7

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 inimitable 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.



Joyce Treiman and "Self Portrait," 1983

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



"The Yellow Lampshade," 1968-69
 Photograph: Frank J. Thomas

June Wayne

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.

9

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 Kanemitzu* 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 ideas 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.



June Wayne and "Harr"
(Cognitos Series, 1984)



"Tenth Memory"
Artist's Proof, 1961

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 1970's 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 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 questioning mind.

Ruth Weisberg

Rachel Wischnitzer

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.



Yeshiva University exhibition, 1968
 Photograph: Rachel Wischnitzer



Cover, Ernst Boehm *Rimon/Mil groim*, vol. 1, 1922
 Photograph: Rachel Wischnitzer

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

13

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-Lambertson 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: Gradska Galerija Suvremene, Umjetnosti, Zagreb
- 1961** One person exhibition, Stadtisches Museum, Wuppertal-Elberfeld, West Germany
- 1962** One person exhibition, Club Urbis, Madrid, Spain
- 1965** Ford Foundation Fellowship, Roanoke Fine Arts Museum, Roanoke, VA
- 1967** One person exhibition, U.S. Embassy, London, England
- 1968** One person exhibitions: Instituto Chileno-Norte Americano 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; Ingber 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

Over 80 public collections including the Museum of Modern Art, The Whitney Museum of American Art, and the Metropolitan Museum in New York; the Joseph H. Hirshhorn Museum, the National Museum of American Art, the National Gallery, and The Library of Congress, Washington, D.C.; the Victoria and Albert Museum, London; La Bibliotheque Nationale, Paris.

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 Comunica 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 Resseguier, 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

Karal Ann Marling and Helen A. Harrison, 7 *American Women: The Depression Decade*, exhibition catalogue, Vassar College Art Gallery. New York: A.I.R. Gallery, 1976. Includes a bibliography of early articles on Minna Citron

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 Breneau College, Gainesville, 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

Charlotte Moser, "Review of Exhibitions," *Art in America*, February 1980

Janet Kutner, "Sculptures Based on Sound," *The Dallas Morning News*, February 28, 1980

Louisiana Major Works: 1980, Exhibition Catalogue, Contemporary Arts Center, New Orleans, 1980

Janet Kutner, "Art and Artists," *The Dallas Morning News*, September 25, 1982

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

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

Videotapes about Clyde Connell

"Clyde Connell: Studio at Bisteneau," 30 min., B&W Sound, Southwest Media Project, Houston, 1978

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

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

- 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

Early Domestic Architecture of Pennsylvania, New York, William Helbrun, Inc., 1931, republished by Pyne Press, Princeton, 1973

About Eleanor Raymond

Ethel B. Power, *The Smaller American House*, Boston, Little, Brown and Company, 1927

Doris Cole, *From Tipi to Skyscraper: A History of Women in Architecture*, Boston, i Press, 1973

Janet Catherine Berlow, "Women in Architecture: The Cambridge School," *The Feminist Art Journal*, Spring 1976

Doris Cole, "Eleanor Raymond" in *Women in American Architecture: A Historic and Contemporary Perspective*, Susana Torre, New York, Whitney Library of Design, 1977

Doris Cole, *Eleanor Raymond Architect*, East Brunswick, New Jersey, Associated University Presses, 1981

Dorothy May Anderson, *Women, Design and the Cambridge School*, West Lafayette, Indiana, PDA Publishers Corp., 1980

Institute of Contemporary Art, *Eleanor Raymond: Architectural Projects, 1919-1973*, Boston, Institute of Contemporary Art, 1981

Joyce Treiman

- 1922** Born in Evanston, Illinois
1942 First solo exhibition, Paul Theobald 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
1950 "Artists Under 36," The Metropolitan Museum of Art, New York
1951, 52, 53, 58 "Contemporary Painting (Annual)," Whitney Museum of American Art, New York
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

About Joyce Treiman

Nathaniel Pousette-Dart, *American Painting Today*, 1956

Franz Schulze, "Straightforward Portraits," *Chicago Daily News*, April 2, 1962

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

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

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

Barry Schwartz, *The New Humanism*, New York, Praeger, 1974

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

Charlotte Rubinstein, *American Women Artists*, New York, Avon Books, 1982

Theodore F. Wolff, "The Many Masks of Modern Art," *Christian Science Monitor*, May 19, 1983

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.

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)

"The Creative Process: Artists, Carpenters, and the Flat Earth Society," *Craft Horizons*, October 1976

"The Tradition of Narrative Tapestry," *Craft Horizons*, August 1974

"The Male Artist as Stereotypical Female," *College Art Journal*, Summer, 1973; *Art News*, December, 1973; and *Art in Society*, Spring-Summer 1974

"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

Preface: *The Tamarind Book of Lithography: Art and Technique*, New York, Harry N. Abrams, Inc., 1971

New Careers in the Arts, a Tamarind Publication, 1966

Foundation Gamesmanship, 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

Jules Langsner, "Is There an American Print Revival? Tamarind Workshop," *ARTnews*, January 1962

Cleve Gray, "Tamarind Workshop," *Art in America*, October 1963

"Because Water Hates Grease," *Time*, April 10, 1964

John L. Hess, "An American Artist in Search of Paper," *The New York Times International Editions*, April 16, 1965

Mary Baskett, *The Art of June Wayne*, New York, Harry N. Abrams, Gebruder Mann, Berlin, 1969

Garo Antreasian, and Clinton Adams, *The Tamarind Book of Lithography: Art and Techniques*, New York, Harry N. Abrams, 1971

Alfred Frankenstein, "June Wayne: Making Waves," *ARTnews*, February 1974

Bernard Kester, "The Tapestries of June Wayne," *Craft Horizons*, December 1974

Laurie Glass, "June Wayne Graphics, Paintings and Tapestries," *ARTweek*, May 22, 1976

Gordon Hazlitt, "Mythic Fire and Magical Space," *ARTnews*, November 1976

Roberta Loach, "June Wayne," *Visual Dialogue*, Women in the Visual Arts, March-April-May 1977

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

Ruth Weisberg, "June Wayne: A Life's Full Circle," *ARTweek*, May 1, 1982

Sarah Cecil, "June Wayne," *ARTnews*, May 1982

Arlene Raven, "'Cognitos': June Wayne's New Paintings," *Arts Magazine*, October 1984

Dominique Nabokov, "June Wayne," *Paris Vogue*, May 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

Synagogue Architecture in the United States: History and Interpretation, Philadelphia, Jewish Publication Society of America, 1955

The Architecture of the European Synagogue, Philadelphia, Jewish Publication Society of America, 1964

"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

J. Helfer, "Rachel Wischnitzer—Frau von Format," *Aufrau*, February 1, 1980

Claire Richter Sherman, "Rachel Wischnitzer," Pioneer Scholar of Jewish Art," *Women's Art Journal*, Fall-Winter 1980/81

Steven Schnur, "Interview with Rachel Wischnitzer," *The Jewish Week*, August 2, 1981

Claire Richter Sherman, "Rachel Wischnitzer," in *Women as Interpreters of the Visual Arts 1820-1979*, Westport, Connecticut, Greenwood Press, 1981

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