

# June Wayne Traveling Exhibition

List of Works

58 Works



*Not For Circulation*

# Early Works Optics & Perception



## Self Portrait

June Wayne  
20 x 16 in. (50.8 x 40.6 cm)  
Oil on canvas, 1947.

### COMMENT

Signaling her early interest in optics and the art of seeing, June Wayne *“was trying to handle two areas of focus and their intervening peripheries”*.

—from Robert P. Conway, *“A Catalogue Raisonné 1936-2006, June Wayne: The Art of Everything”* Rutgers University Press, 2007.



## The Chase

June Wayne, Kafka Series  
20 x 80 in. (50.8 x 203.2 cm)  
Oil on canvas, 1949.

### SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997; de Young Museum, 1956; Art Center of La Jolla, 1954; Pasadena Art Institute, 1952; University of Illinois, 1951; San Francisco Museum of Art, 1950; Santa Barbara Museum of Art, 1950.

### COMMENT

Echoing Kafka, Wayne explores the nature of perception and of victory becoming a zero-sum game. As the creatures run across the canvas they take on characteristics of the other.

“By the time the race is over, they have actually changed places. The victor becomes the loser, and vice versa, and nobody actually wins.”

—June Wayne, from Robert P. Conway, *A Catalogue Raisonné 1936-2006, June Wayne: The Art of Everything* Rutgers University Press, 2007.





## Study for The Messenger

June Wayne, Kafka Series  
20 x 59 in.  
Oil on canvas, 1954.

### SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997 (illus.); de Young Museum, 1956; Art Center of La Jolla, 1954; Pasadena Art Institute, 1952.



## The Messenger

June Wayne, Justice Series  
60 x 50 in.  
Oil and sand on canvas, 1955.

### COMMENT

The crystalline forms prefigure Wayne's studies of the nature of matter and the molecular world underlying appearances.

*"The heart of the Justice Series exists as a conversation between drawings and prints during these years, with its summation coming in The Messenger, the magisterial oil on canvas of 1955. It is interesting to note that the painting, Wayne's largest up to that point on her career, is one of the last three she made prior to beginning the major lithographic projects that would occupy her attention up to 1970."*

One of the jury members leaves the jury box to investigate what is happening in the capsule. *"I spent a year making that painting in color, then destroyed it and started over in monochrome. Color was all wrong for the world I wanted to evoke."*

*I don't regret losing that year of work because I learned so much from it."*

—from Robert P. Conway, *A Catalogue Raisonné 1936-2006, June Wayne: The Art of Everything* Rutgers University Press, 2007.





## Cryptic Creatures

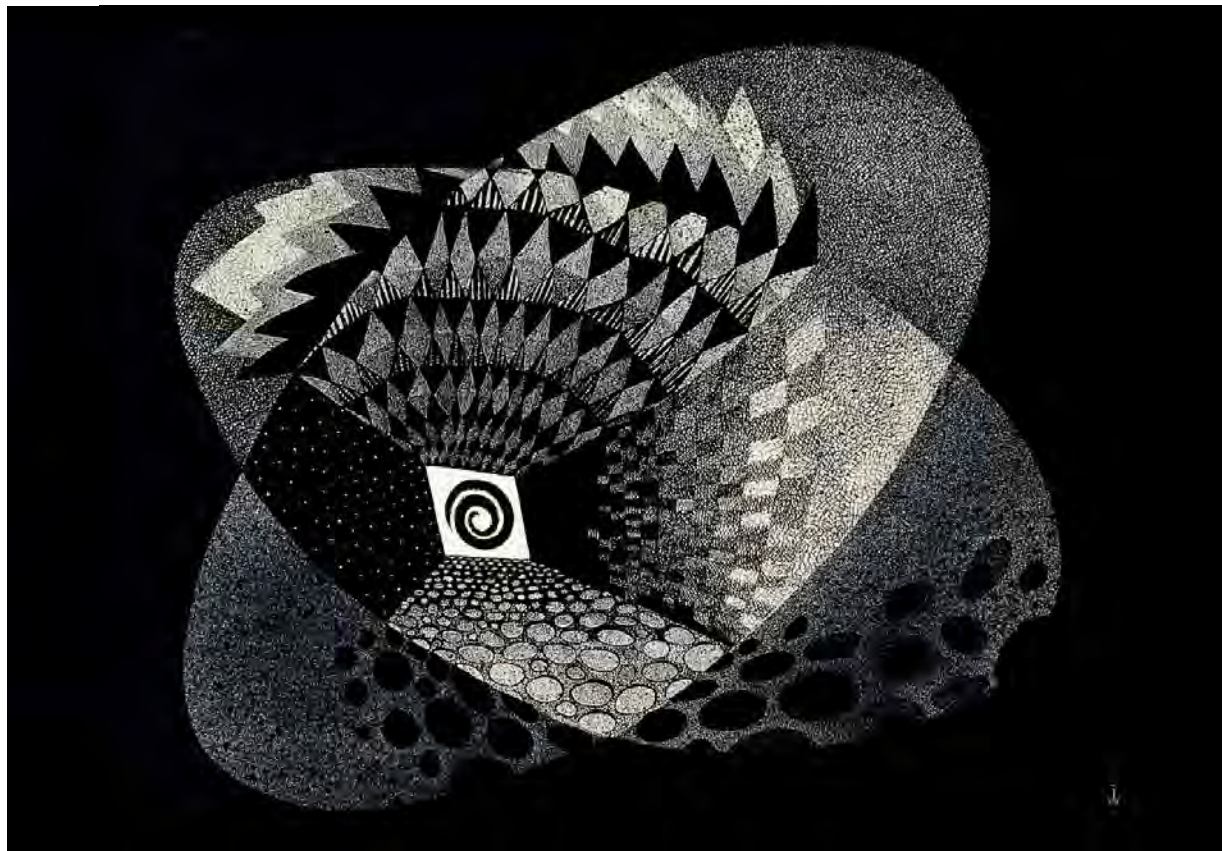
June Wayne, Kafka Series  
 36 x 30 in. (91.4 x 76.2 cm)  
 Oil on canvas, 1948

### SELECT EXHIBITIONS

Neuberger Museum of Art, 1997 (illus.); Fresno Art Museum, 1995; Santa Barbara Museum of Art, 1990 (illus.); Pasadena Art Institute, 1952; Chaffey Community Art Association, 1950; San Francisco Museum of Art, 1950; Los Angeles County Museum, 1950; Santa Barbara Museum of Art, 1950.

### COMMENT

This painting, part of Wayne's Kafka series, speaks to the slippery slope between reality and illusion. The cryptic creatures invent a new visual vocabulary and the possibilities of manipulation of perception.



## The Target

June Wayne

14¼ x 17¼ in. (35.9 x 45.4 cm)

Lithograph printed by Lynton R. Kistler on Strathmore Fiesta.

Edition of 35, 1951

### SELECTED EXHIBITIONS

Zimmerli Art Museum, 2003 (illus.); Tobey C.Moss Gallery, June 1983 and Winter 1983; University of Iowa Museum of Art, 1970; Cincinnati Art Museum, 1969; Far Gallery, 1969; de Young Museum, 1956; Brooklyn Museum, 1956 (illus.); Art Center of La Jolla, 1954; Contemporaries Gallery, March 1953; Pasadena Art Institute, 1952; Art Institute of Chicago, 1952; Los Angeles County Fair, 1951

### SELECTED COLLECTIONS

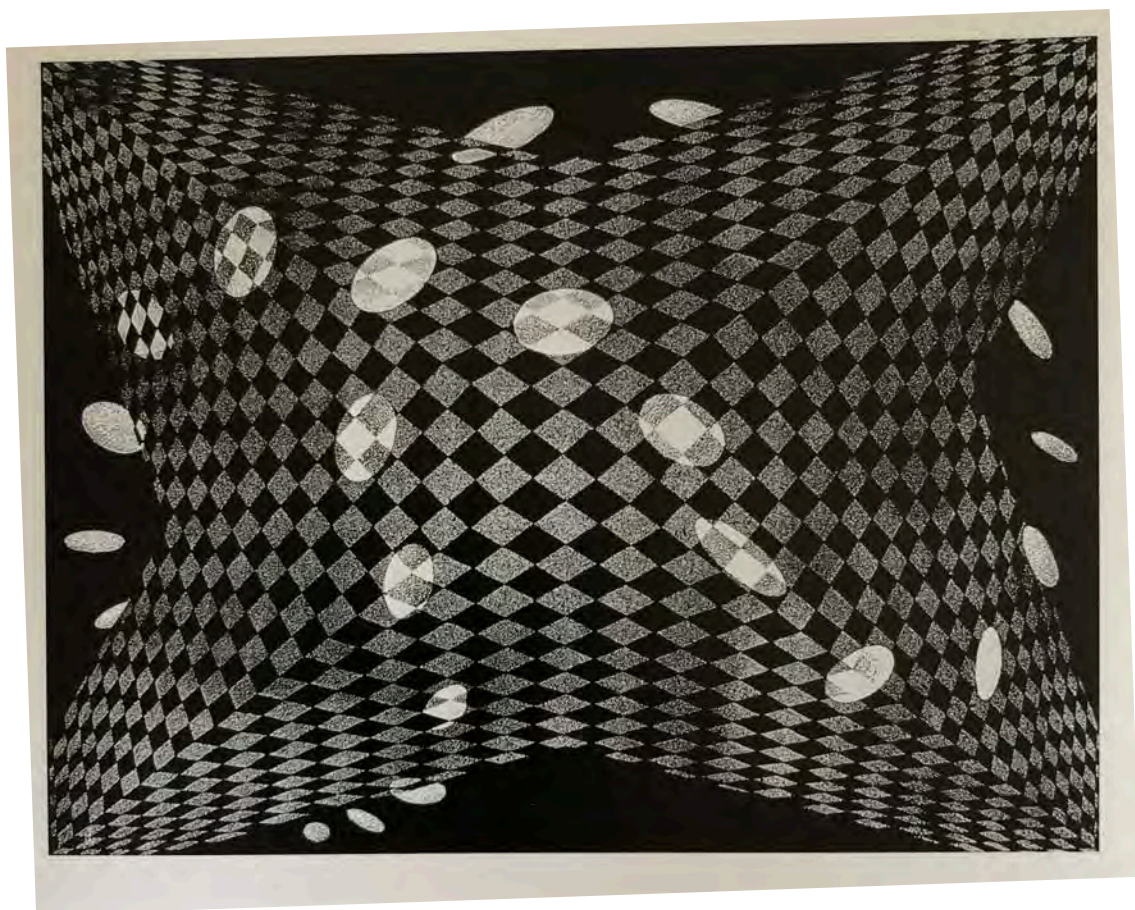
Achenbach Foundation, Arizona State University Art Museum, Bibliothèque Nationale de France, Bibliothèque Royale, Cincinnati Art Museum (presentation proof), Grunwald Center, Library of Congress, National Gallery of Art, National Museum of American History, San Diego Museum of Art, Santa Barbara Museum of Art, University of New Mexico Art Museum, Zimmerli Art Museum

### COMMENT

This 1951 lithograph later became the basis for the cartoon for the weaving of Wayne's 1971 tapestry *La Cible*. *"Both explored optics, specifically binocular vision, a topic that had fascinated Wayne, perhaps understandable as she had been nearsighted from birth."*

—Christa C. Mayer Thurman, curator of *"June Wayne's Narrative Tapestries: Tidal Waves, DNA, and the Cosmos"*, Art Institute of Chicago, 2010.





## Strange Moon

February 1951

Lithograph printed by Lynton R. Kistler on Strathmore Fiesta

I: 14 x 18¼ in. (35.6 x 46.4 cm)

S: 17⅝ x 22¼ in. (44.8 x 56.5 Cm), gray deckle and cut

Edition of 35; numbered and titled lower left, signed and dated lower right, all in pencil below image; initials scratched within image lower left; embossed with the artist's and printer's chops

### SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997 (illus.);

Associated American Artists, 1988 (illus.);

National Gallery of Australia, 1986; Tobey C.

Moss Gallery, June 1983 (illus.); Cincinnati Art Museum, 1969; Downey

Museum of Art, 1969; Far Gallery, 1969; University of New Mexico Art

Museum, 1968; de Young Museum.

“In ‘Strange Moon’ she determined the viewer’s eye-path by moving a floating disc across a field like an expanded chequerboard, debossing the stone to render the sequential lunar shapes with eggshell fragility. It preceded by a decade or more the Optical Art first seen by New Yorkers in the ‘Responsive Eye’ exhibition of 1965.” — Pat Gilmour

# DNA, Surveillance & Artificial Intelligence



## Rosy's Helix (State II)

June Wayne, Burning Helix Series

25 1/2 x 39 1/2 in. (64,8 x 100,3 cm)

Lithograph printed by Serge Lozingot on Rives with Tamarind watermark.

Two editions of 30.

1970

### SELECTED EXHIBITIONS

Pasadena Museum of California Art, 2014; Neuberger Museum of Art, 1997; Cypress College Fine Arts Gallery, 1977; Rubicon Gallery, 1977; Los Angeles Municipal Art Gallery, 1973; Gimpel and Weitzenhoffer, 1972; Phone Associates and Grunwald Foundation, 1970-1.

### COLLECTIONS

Bibliothèque Nationale de France, Brodsky Center, Grunwald Center.

### COMMENT

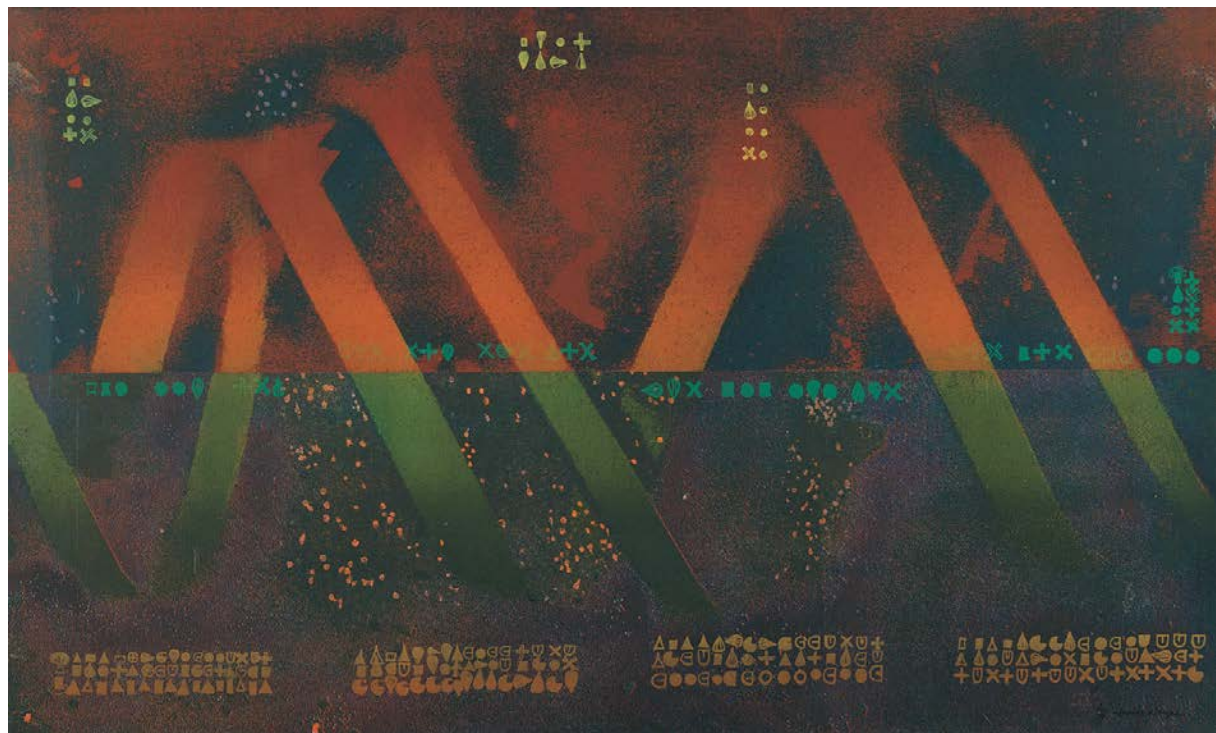
*"I derived the shapes from diagrams in Scientific American, as well as from a paper model of DNA published by a medical supply company. I pored over the data looking for meaning, without learning so much that I would, in effect, be making a medical illustration. There had to be an aesthetic beyond the data."*

—June Wayne, from Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*.

"The title 'Rosy's Helix' refers to Rosalind Franklin (see last picture), the crystallographer whose remarkable X-ray diffraction film proved the double helical structure of the DNA molecule. Her work, mostly ignored by other scientists on the team at Cambridge (James Watson, Francis Crick, and Maurice Wilkins), enabled them to receive the Nobel Prize, which she would have shared had she not died very young."

June Wayne (1918-2011) made "Rosy's Helix" as a tribute to Rosalind Franklin "because I read the Watson book, and was deeply offended by his sexist references to her. Five years later, when I read Anne Sayre's 'Rosalind Franklin and DNA' (New York, 1975), I discovered that she hated being called Rosy. The lithos were already signed and I couldn't undo the offense I committed while intending to praise her.





# Diktat

June Wayne, Burning Helix Series

23 1/2 x 39 in. (59.7 x 99,1 cm)

Color lithograph printed by Serge Lozingot on Rives with Tamarind watermark.

Edition of 50, 1970.

## SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997; Van Doren Gallery, 1974; Los Angeles Municipal Art Gallery, 1973; Gimpel and Weitzenhoffer, 1972; ; Museo La Tertulia, 1971Phone Associates and Grunwald Foundation, 1970-1.

## SELECTED COLLECTIONS

Grunwald Center, National Gallery of Art.

## COMMENTS

*"I never brought it to its fullest dimension, partly because, when I was doing it, the band that represents RNA was thought to flow only one direction, into the DNA, not out from it. No sooner had I finished, it was published that RNA and DNA both ran both in and out. I can never keep up with the facts."*

*"I worked on this image day and night for at least a week. It took an enormous amount of effort and time. I sat here in the studio all night long, wanting to get all this code correct, and often making mistakes."*

— Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*, p. 192.





# Choker

June Wayne, Burning Helix Series

23 1/2 x 39 in. (59.7 x 99,1 cm)

Color lithograph printed by Serge Lozingot on Rives with Tamarind watermark.

Edition of 50, 1970.

## SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997; Van Doren Gallery, 1974; Los Angeles Municipal Art Gallery, 1973; Gimpel and Weitzenhoffer, 1972; ; Museo La Tertulia, 1971 Phone Associates and Grunwald Foundation, 1970-1.

## SELECTED COLLECTIONS

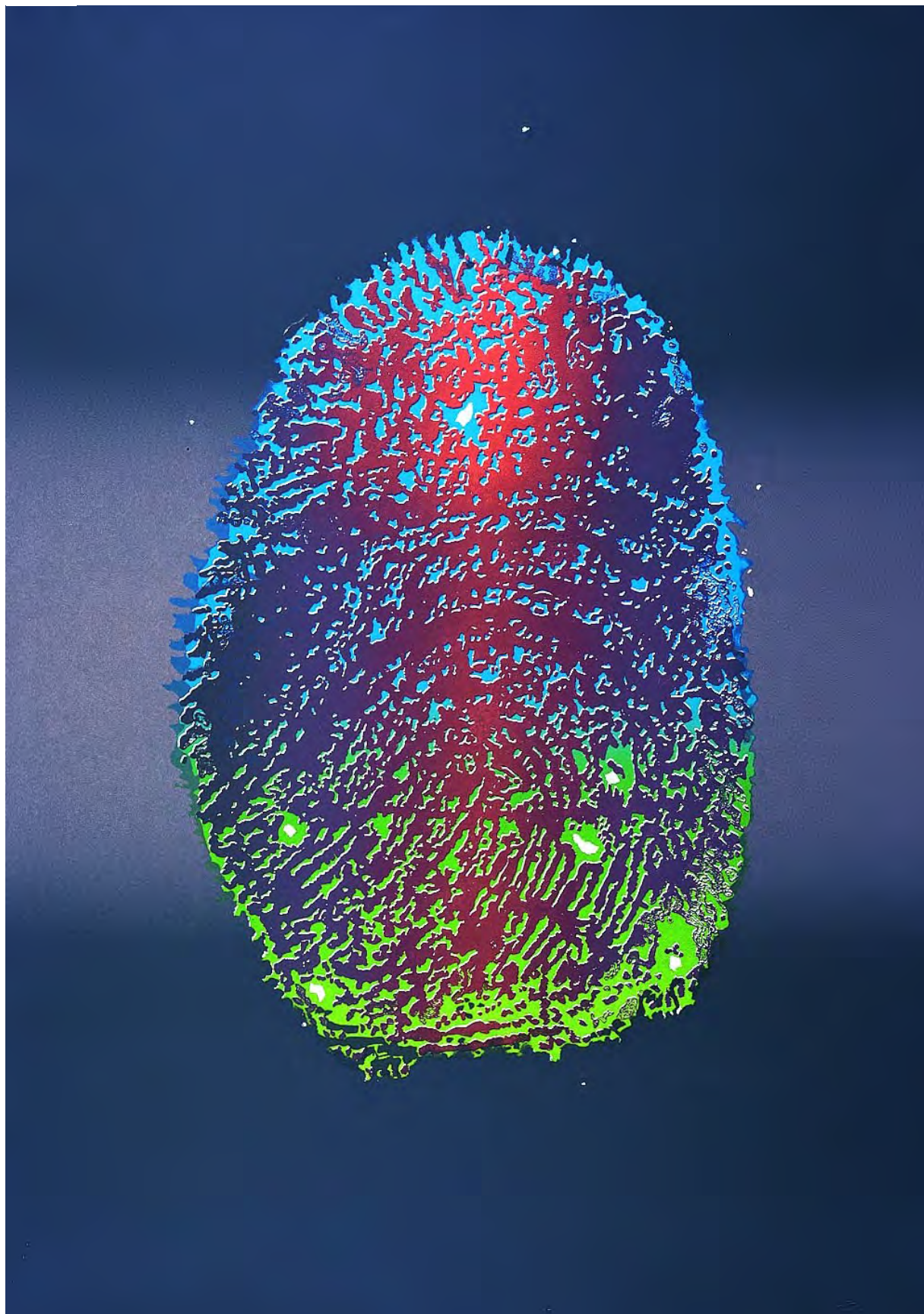
Grunwald Center, National Gallery of Art.

## COMMENTS

June Wayne was a close friend of painter Françoise Gilot, author of *"Life with Picasso"* (1964), and mother of his children. Gilot was a fellow at Tamarind Lithography Workshop. Scientist Jonas Salk, Gilot's husband, and inventor of the polio vaccine, also became a good friend of Wayne.

The lithograph "Choker" (September 1970) references her earlier work "Lemmings". Suspended from each DNA bead, like a charm from a necklace, is a human figure, a lemming under a white sky against black cliffs.

—Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*, 2007.



# Time Visa

June Wayne

35 x 25 in. (88.9 x 63.5 cm)

Color lithograph printed by John Maggio on Wayne's own Rives with mushroom watermark.

Edition of 14, 1973

## SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997 (illus.); Associated American Artists, 1988 (illus.); Pomona College, 1978; Franco—American Institute, 1978 (illus.); Palm Springs Desert Museum, 1977; Cypress College Fine Arts Gallery, 1977; Artemisia Gallery, 1975; University of New Mexico Art Museum, 1975; Galerie La Demeure, 1974; Muckenthaler Cultural Center, 1974 (illus.); Van Doren Gallery, 1974; Los Angeles Municipal Art Gallery, 1973; MB Abram Galleries, 2017

## SELECTED COLLECTIONS

Bibliothèque National de France, Brodsky Center, Grunwald Center, National Gallery of Art

## COMMENTS

*"The idea of the fingerprint arose, in part, from the extraordinary physical similarity between the pattern of a fingerprint and the pattern of oxidation on a zinc plate; also from the paradox that the fingerprint, unique to each person, helps the state to identify you."*

—June Wayne, from Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*.

Our personal identity markers including fingerprints, DNA, and general appearance, do not change over time. Whatever our individual evolution and transformation of understanding, our body continues to signal an unaltered person. For purposes of State surveillance and control, time is frozen at the point of biometric capture.

Evidencing once again her unparalleled creativity in printmaking, Wayne laid pieces of torn paper onto the inked plate just before printing each impression of Time Visa. This process accounts for the tiny islands of un-inked white paper in the print.





# Goodbye

June Wayne

24 x 36 in. (61 x 91.4 cm)

Color lithograph printed by Edward Hamilton on Wayne's own Rives with mushroom watermark.

Edition of 16, 1975.

## SELECTED EXHIBITIONS

Associated American Artists, 1988; Cypress College Fine Arts Gallery, 1977.

## SELECTED COLLECTIONS

Bibliothèque Nationale de France, Pomona College Museum of Art, Brodsky Center.

## COMMENTS

Here the tidal wave bids goodbye as it recedes into the horizon. Wayne explained her identification and use of her fingerprint as the model for the wave: *"If you look at water and you look at fingerprints and you look at other things, its amazing how everything is alike. And if you look at atoms they are so boringly alike. (smiling) They look like a plateful of bb shot. The fingerprint has that wonderful rhythm to it and it's very convincing as a wave... A fingerprint, but also the rush of a great wave."*

—June Wayne, from a video conversation in her Tamarind / Hollywood studio, 2009.



## Visa Sunday

June Wayne

30½ x 223/16 in. (76.5 x 57 cm)

Color lithograph printed by Edward Hamilton and published by Tamarind Institute on white Arches cover

Edition of 20; 1976

### SELECTED EXHIBITIONS

Grunwald Center, 1984 (illus.); Museum of North Orange County, 1980; Pomona College, 1978 (illus.); University of New Mexico Art Museum, 1977; Cypress College Fine Arts Gallery, 1977.

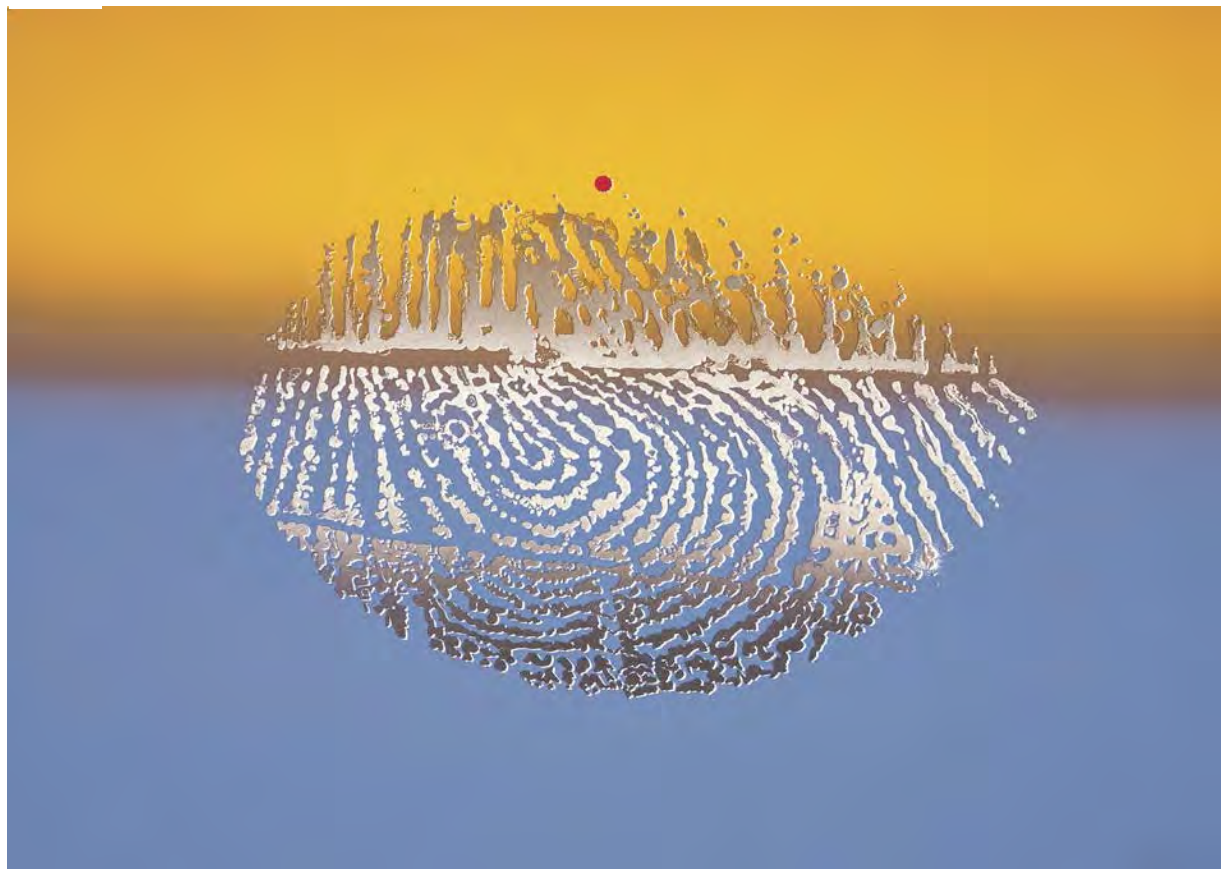
### SELECTED COLLECTIONS

Bibliothèque Nationale de France, Brodsky Center, Grunwald Center, Krannert Art Museum, University of New Mexico Art Museum.

### COMMENT

A fingerprint floats in space, but its fluid character makes us question its immutability.





# White Visa

June Wayne, Visa Series

54 x 72 in. (137.2 x 182.9 cm)

Color lithographs printed by John Maggio on Wayne's own Rives with mushroom watermark.

Edition of 20, 1973

## SELECTED EXHIBITIONS

Pasadena Museum of California Art, 2014; Pomona College, 1978; Franco-American Institute, 1978; Palm Springs Desert Museum, 1977; Cypress College Fine Arts Gallery, 1977; Artemisia Gallery, 1975; Van Doren Gallery, 1974; Galerie La Demeure, 1974; Muckenthaler Cultural Center, 1974; Los Angeles Municipal Art Gallery, 1973.

## SELECTED COLLECTIONS

Bibliothèque Nationale de France, Grunwald Center, Brodsky Center.

## COMMENTS

We live in a world of passports, visas, and now facial recognition, identifying us as we travel through international and even domestic borders. June Wayne was visionary in anticipating the broad implications of these markers.

*"The Visa idea is based on the fact that a fingerprint is unique to each of us, and therefore makes it easier to hunt us down. The fingerprint imprisons us a priori as far as the state is concerned. I thought that if you made the image very large, it would loom up like a planet or a mirage against the sky. They derive from my own fingerprints, but I changed them because I didn't want anyone to be able to catch me. I was aware of and frightened by the Hitler era."*

—June Wayne, from Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*.

# Tidal Waves



## Demented Tidal Wave (State I)

June Wayne

41 1/2 x 29 1/2 in. (105,4 x 74,9 cm)

Lithograph printed by William Law III and published by Tamstone on Rives with Tamarind watermark.

Edition of 10 and 15, 1972.

### SELECTED EXHIBITIONS

Pasadena Museum of California Art, 2014; Birmingham Museum and Art Gallery, UK, 2006; Rubicon Gallery, January 1977; Muckenthaler Cultural Center, 1974; Van Doren Gallery, 1974; Los Angeles Municipal Art Gallery, 1973; Gimpel and Weitzenhoffer, 1972; Phone Associates and Grunwald Foundation, 1970-1.

### SELECTED COLLECTIONS

Bibliothèque Nationale de France, Pomona College Museum of Art, Brodsky Center, Grunwald Center.

### COMMENTS

Haunted by the immensity and turbulence of Lake Michigan in her native Chicago, June Wayne dreamt about tidal waves as a young girl.

Wayne's lifelong fascination with tidal waves and the unpredictable power of water was remarkably prescient. Three of the most deadly earthquakes and subsequent tsunamis of the last hundred years occurred in 2004 (Indian Ocean), 2011 (Japan) and 2018 (Indonesia), well after Wayne created her Tidal Waves Series in the 1970's.

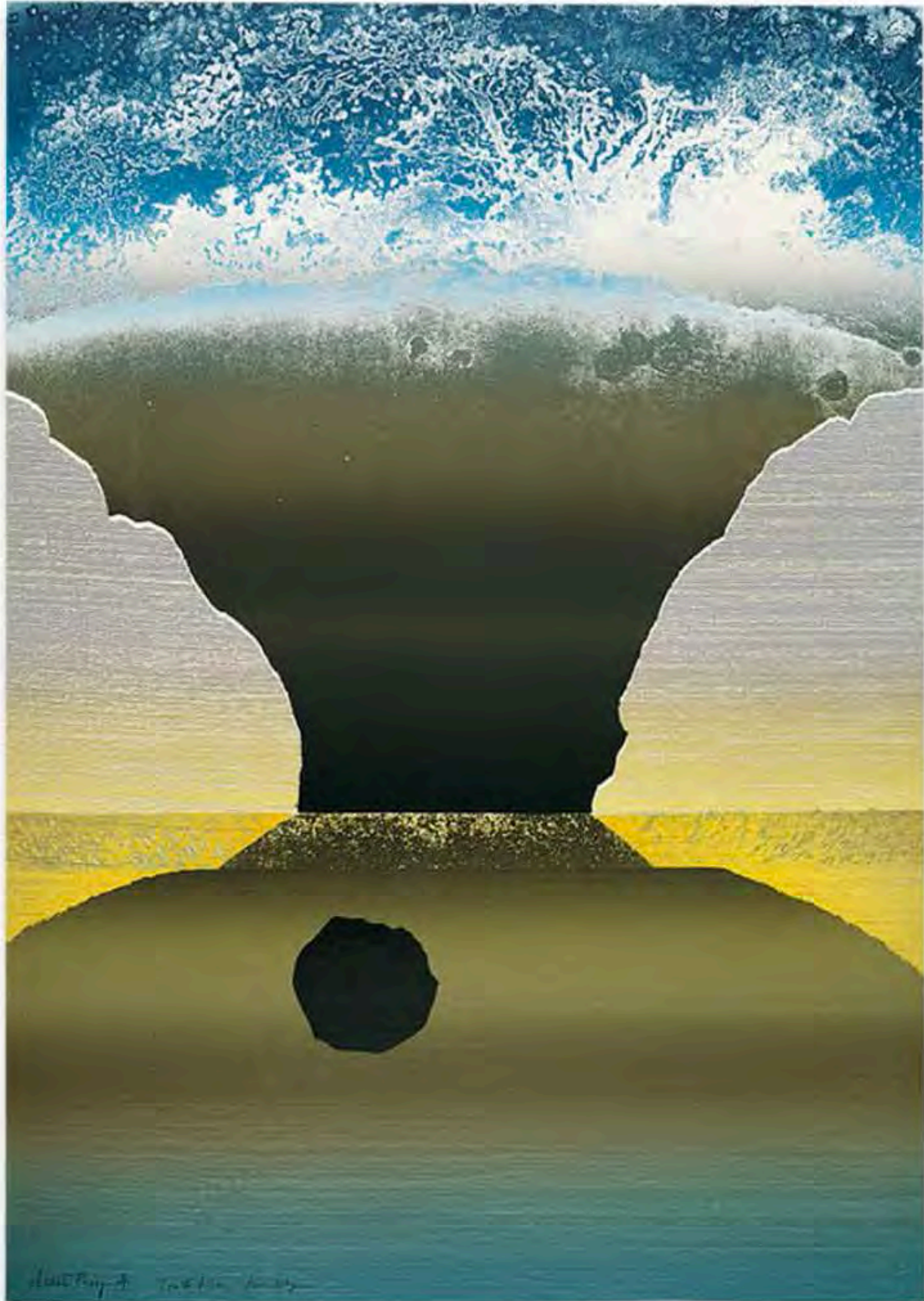
As to the lithograph "Demented Tidal Wave State II" Wayne said: *"Although it is rearing up like the other waves, this is not a curling wave like the others. It's not listening to your opinion. It's there. It's aggressive. It's tall. It is so wild I call it demented".*

—June Wayne in video conversation at her Tamarind studio in 2009.

### Triptych - Part 1







## Tenth Wave

June Wayne

41 1/2 x 29 1/2 in. (105,4 x 74,9 cm)

Color lithograph printed by William Law III and published by Tamstone on Wayne's own Rives with mushroom watermark.

Edition of 15, 1972.

### SELECTED EXHIBITIONS

Birmingham Museum and Art Gallery, 2006; Zimmerli Art Museum, 2003; Neuberger Museum of Art, 1997; Franco-American Institute, 1978; Palm Springs Desert Museum, 1977; Cypress College Fine Arts Gallery, 1977; Woman's Building, 1977; Artemisia Gallery, 1975; Galerie La Demeure, 1974; Los Angeles Municipal Art Gallery, 1973.

### SELECTED COLLECTIONS

Bibliothèque Nationale de France, Brodsky Center, Grunwald Center, National Gallery of Art, Zimmerli Art Museum.

### COMMENTS

*"Waves are such a great mystery, especially for an artist to draw. A wave has no edges. Whatever it does, it does far away from where you can really see it. We think the water is rushing towards us. Actually the action is quite different. Everything is rushing towards us and the water takes on the shape of that energy but actually any particular spot is mostly going up and down... It's paradoxical—it ain't what you see. You can't be sure what you're looking at. And yet it's also a force that has no respect whatsoever for your opinion. That's very interesting to me. It's the human dilemma."*

*"Tenth Wave is full of puns. You can read the image as though you're looking at a low hanging meteor between two light cliffs, or you can read it as a huge waterspout, or as the front of a wave, very close to you. Those spaces reverse themselves. The edge of the water is at the top, and the sides can be cliffs or air. Everything is unexpected."*

—June Wayne in video conversation at her Tamarind studio in 2009.

### Triptych - Part 2







# White Tidal Wave (State I)

June Wayne

41 1/2 x 29 1/2 in. (105,4 x 74,9 cm)

Color lithograph printed by William Law III and published by Tamstone on Wayne's own Rives with mushroom watermark.

Edition of 15, 1972.

## SELECTED EXHIBITIONS

Zimmerli Art Museum, 2003; Neuberger Museum of Art, 1997; Palm Springs Desert Museum, 1977; University of New Mexico Art Museum, 1975; Artemisia Gallery, 1975; Galerie La Demeure, 1974; Los Angeles Municipal Art Gallery, 1973.

## SELECTED COLLECTIONS

Bibliothèque Nationale de France, Brodsky Center, Grunwald Center, National Gallery of Art, Zimmerli Art Museum.

## COMMENTS

*"As an artist how do you make a wave look like its towering above? How do you get that verticality? How do you get that vividness? That is a real problem, a technical and aesthetic problem. I did it by literally making the waves stand up, which meant carving an edge on one side. Because if you think about waves, they go on forever. And you look at a wave which is very tall and it has diminished into the vanishing point. It vanishes. I had to go against that somehow. In this case I literally tore the piece of paper, tore it to give me the kind of energy, and the edge, but also to make it feel very physical. And this idea of having a wave come up like that, as though it were in a plume, is mostly contrary to reality, and yet I had to make it so convincing that you accept it even though you know it is absurd."*

*"The beautiful white is the paper itself. The paper is really doing the work in this image. It is a very large area to keep clean while printing."*

—June Wayne in video conversation at her Tamarind studio in 2009.

## Triptych - Part 3







## Grande Vague Bleue

June Wayne  
106 X 73 in. (269.2 x 185.4 cm)  
Tapestry. Cotton, wool, and wool with additional fibers  
EA 1 (two examples extant), 1974.

### NOTES

Woven by Giselle Glaudin-Brivet (born 1943) at Atelier Giselle Glaudin-Brivet, Aubusson. This tapestry revisits an image Wayne created in both painting and lithography in 1972.

### SELECTED EXHIBITIONS

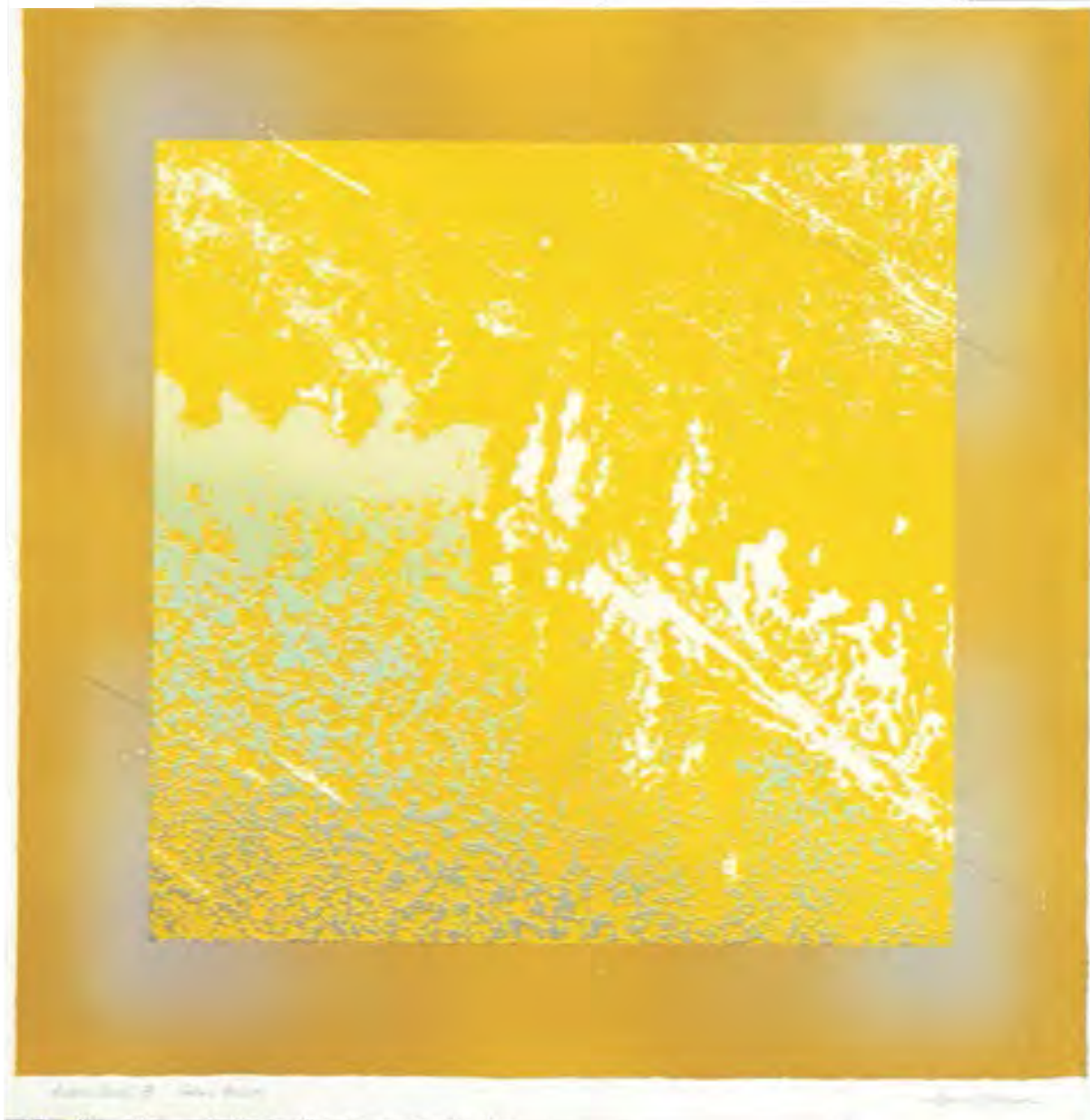
MB Abram Galleries, 2018; Art Institute of Chicago, 2010.

### COMMENTS

Wayne created the image of the blue tidal wave in three media and at three very different scales: a lithograph thirty inches high, a painting seventy—two inches high, and a tapestry eighty—six inches high. She was exploring the effect of scale on the impact of an image and concluded that the extremes of small and large scale held more power than life-size images. (Source: The Art of Everything, Robert Conway, 2007).

# Wind & Light





## Solar Burst, Solar Flares 2

June Wayne,  
March 1982

Color lithograph printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark

I: 16 x 16 in. (40.6 x 40.6 cm)

S: 17¼ x 17 in. (43.8 x 43.2 cm), deckle and torn Edition of 15; numbered and titled lower left, signed lower right, all in pencil below image; embossed with the artists and printer's chops

### SELECTED EXHIBITIONS

Birmingham Museums and Art Gallery, 2006; Norton Simon Museum, 2001; Neuberger Museum of Art, 1997; Pomona College, 1992; Fresno Art Museum, 1988; Macalester College, 1986; Print Club of Philadelphia, 1985

### SELECTED COLLECTIONS

Arizona State University Art Museum, Bibliotheque nationale de France, Brodsky Center, National Gallery of Art



## Solar Flame

June Wayne, Solar Flares Series

16¼ x 16 in. (41 x 40.6 cm)

Color lithograph printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark.

Edition of 15, 1981.

### SELECTED EXHIBITIONS

Arizona State University Art Museum, 2019; Zimmerli Art Museum, 2003; Norton Simon Museum, 2001; Neuberger Museum of Art, 1997; Pomona College, 1992; Macquarie Galleries, 1989; Fresno Art Museum, 1988 (illus.); Macalester College, 1986; Print Club of Philadelphia, 1985; Pasadena Museum of California Art, 2014.

### SELECTED COLLECTIONS

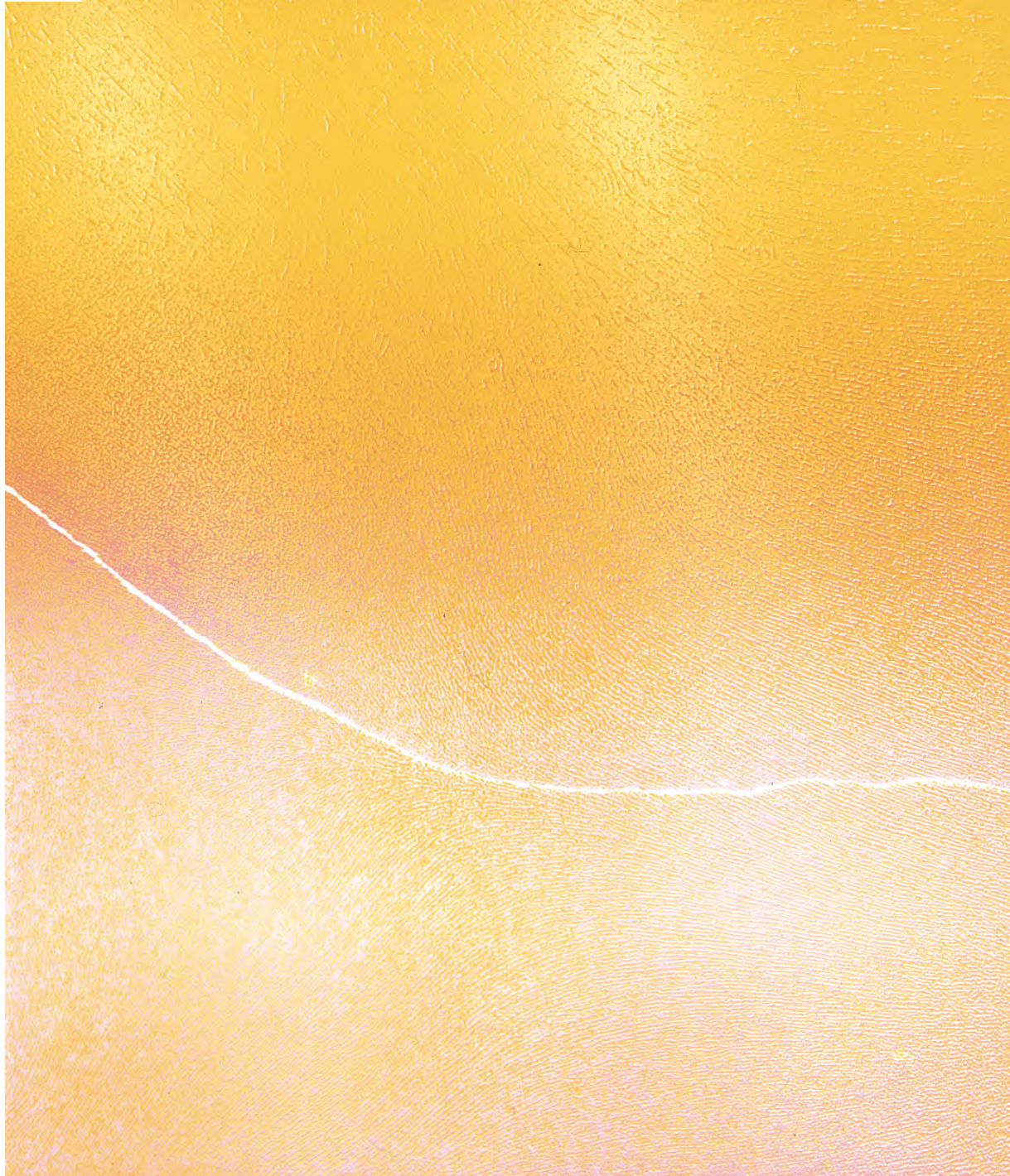
Arizona State University Art Museum, Bibliothèque Nationale de France, Brodsky Center, National Gallery of Art, Zimmerli Art Museum."

### COMMENT

*"In my work, I try to use what color in space might be like. My Solar Flares, for example, use intense yellow, white and pale complementaries that intensify yellow and white. We couldn't look at the sun's flares even if we could get close enough. It's a blinding sight. In the final print of the Solar Flares suite which I call Solar Refraction, I use violet, green, orange, yellow and red, avoiding blue as much as possible. I do not feel obliged to say, 'This is how it is.' I'm creating metaphors; I'm not illustrating science."*

— June Wayne in conversation with Robert Barrett, Director of the Fresno Art Museum, 1988.





## Capella Wind (State III)

June Wayne, Stellar Winds Series

11 3/16 x 9 3/16 in. (28.4 x 24.3 cm)

Color lithograph printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark.

Three editions of 10, 1978.

### SELECTED EXHIBITIONS

Birmingham Museums and Art Gallery, 2006 (state I); Neuberger Museum of Art, 1997; Pomona College, 1992; Macquarie Galleries, 1989; Fresno Art Museum, 1988; Associated American Artists, 1988; Macalester College, 1986; Associated American Artists, November 1985; Galerie des Femmes, 1985; Occidental College, 1980; Security Pacific Bank, 1980.

### SELECTED COLLECTIONS

Bibliothèque Nationale de France, Los Angeles County Museum of Art.

### COMMENTS

In "Stellar Edge" and "Capella Wind" June Wayne explored the outer limits of the Milky Way. Working with printer Edward Hamilton, Wayne invented new inking techniques to express her vision.

*"A stream of stars scattered across 15 degrees of sky was once part of a globular cluster torn apart by our galaxy's gravity. The stars represent some of the oldest in the Milky Way. This stellar stream orbits the Milky Way on a relatively close polar orbit that takes it in and out of the galactic plane in less than half a billion years".*

—Monica Young, from "Celestial Ruins on Our Galaxy's Edge", 2022.





## Stellar Edge (State I)

June Wayne, Stellar Winds Series

11 3/16 x 9 3/16 in. (28.4 x 24.3 cm)

Color lithographs printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark.

Three editions of 10, 1978.

### SELECTED EXHIBITIONS

State III unless otherwise noted: Birmingham Museums and Art Gallery, 2006 (state I); Neuberger Museum of Art, 1997; Pomona College, 1992; Macquarie Galleries, 1989; Fresno Art Museum, 1988; Associated American Artists, 1988; Macalester College, 1986; Print Club of Philadelphia, 1985 (states I, 111); Associated American Artists, November 1985; Galerie des Femmes, 1985; Occidental College, 1980; Security Pacific Bank, 1980.

### SELECTED COLLECTIONS

All states: Bibliotheque Nationale de France, Los Angeles County Museum of Art. State I: Brodsky Center.

State II: Grunwald Center, National Gallery of Art, Neuberger Museum of Art.

### COMMENTS

"A stream of stars scattered across 15 degrees of sky was once part of a globular cluster torn apart by our galaxy's gravity. The stars represent some of the oldest in the Milky Way. This stellar stream orbits the Milky Way on a relatively close polar orbit that takes it in and out of the galactic plane in less than half a billion years". (Monica Young, from "Celestial Ruins on Our Galaxy's Edge", 2022)

In "Stellar Edge" and "Capella Wind" June Wayne (1918-2011) explored the outer limits of the Milky Way. Working with printer Edward Hamilton, Wayne invented new inking techniques to express her vision.





## Stellar Edge (State II)

June Wayne, Stellar Winds Series

11 3/16 x 9 3/16 in. (28.4 x 24.3 cm)

Color lithographs printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark.

Three editions of 10, 1978.

### SELECTED EXHIBITIONS

State III unless otherwise noted: Birmingham Museums and Art Gallery, 2006 (state I); Neuberger Museum of Art, 1997; Pomona College, 1992; Macquarie Galleries, 1989; Fresno Art Museum, 1988; Associated American Artists, 1988; Macalester College, 1986; Print Club of Philadelphia, 1985 (states I, 111); Associated American Artists, November 1985; Galerie des Femmes, 1985; Occidental College, 1980; Security Pacific Bank, 1980.

### SELECTED COLLECTIONS

All states: Bibliotheque Nationale de France, Los Angeles County Museum of Art. State I: Brodsky Center.

State II: Grunwald Center, National Gallery of Art, Neuberger Museum of Art.

### COMMENTS

"A stream of stars scattered across 15 degrees of sky was once part of a globular cluster torn apart by our galaxy's gravity. The stars represent some of the oldest in the Milky Way. This stellar stream orbits the Milky Way on a relatively close polar orbit that takes it in and out of the galactic plane in less than half a billion years". (Monica Young, from "Celestial Ruins on Our Galaxy's Edge", 2022)

In "Stellar Edge" and "Capella Wind" June Wayne (1918-2011) explored the outer limits of the Milky Way. Working with printer Edward Hamilton, Wayne invented new inking techniques to express her vision.





# Sea Change

June Wayne

21 x 26½ in. (53.3 x 67.3 cm)

Lithograph, Edition of 20

Color lithograph printed, by Edward T. Hamilton on Wayne's own Rives with Tamstone watermark

Year: 1976

## SELECTED EXHIBITIONS

Norton Simon Museum, 2001; Fresno Art Museum, 1988 (illus.); Macalester College, 1986; Print Club of Philadelphia, 1985; Armstrong Gallery, 1984; Los Angeles County Museum of Art, 1982; Suzanne Brown Gallery, 1981; Occidental College, 1980; Pomona College, 1978 (illus.); Franco-American Institute, 1978 (illus.); Palm Springs Desert Museum, 1977; Rubicon Gallery, January 1977; Cypress College Fine Arts Gallery, 1977; Van Doren Gallery, 1976.

## SELECTED COLLECTIONS

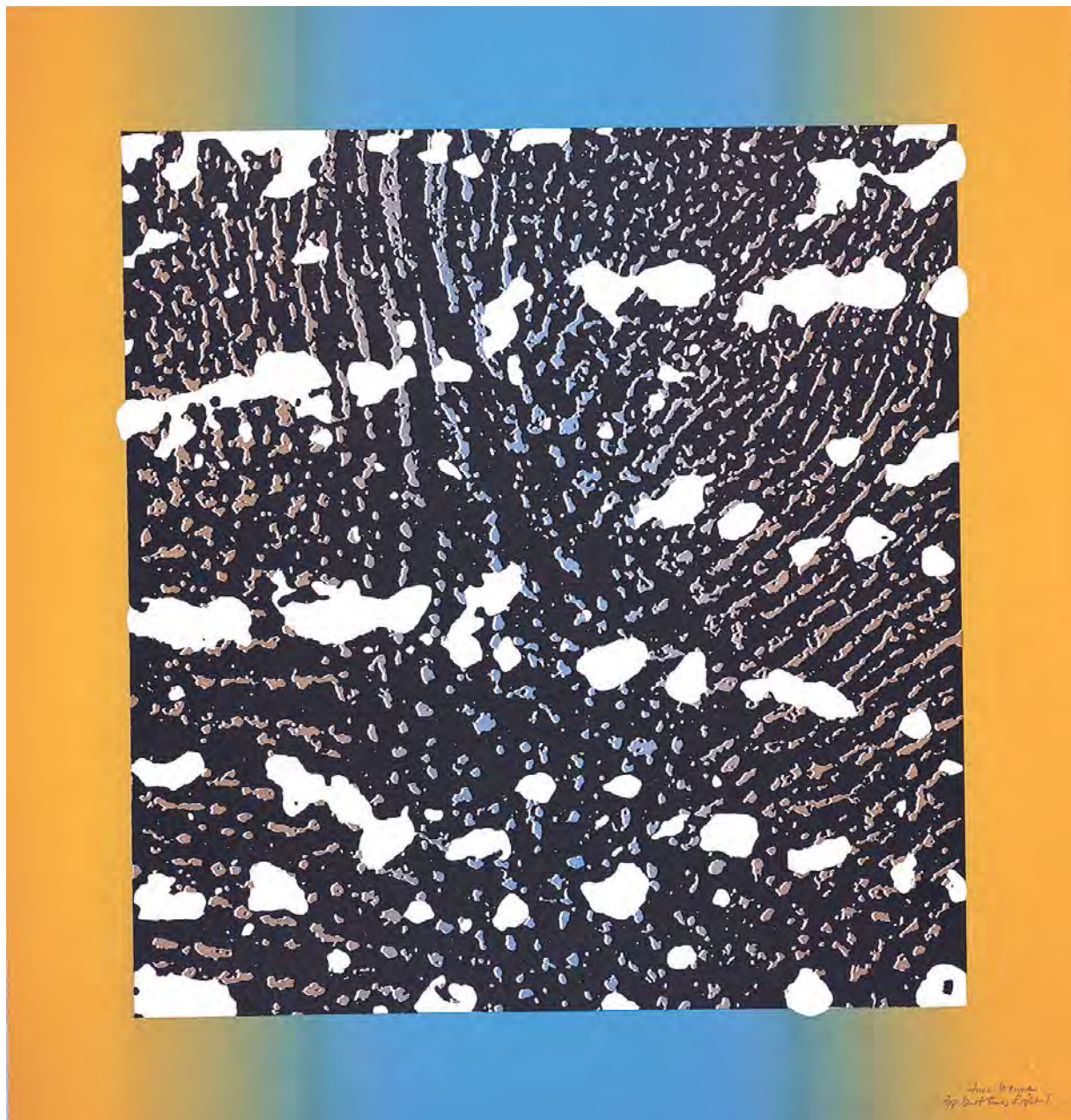
Bibliothèque Nationale de France, Brodsky Center, Los Angeles County Museum of Art, National Gallery of Art.

## COMMENTS

*"The color in Sea Change is, I think, more realized than that of Chinook or Breeze intellectually and aesthetically, though maybe not emotionally. Sea Change is closely calibrated, which really pleases me, it's almost ecstatic."*

—June Wayne, from Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*, 2007.





## Gust Times Eight (State I)

June Wayne

23½ x 22¾ in. (59.7 x 56.8 cm)

Edition of 15; 1978

Color lithographs printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark.

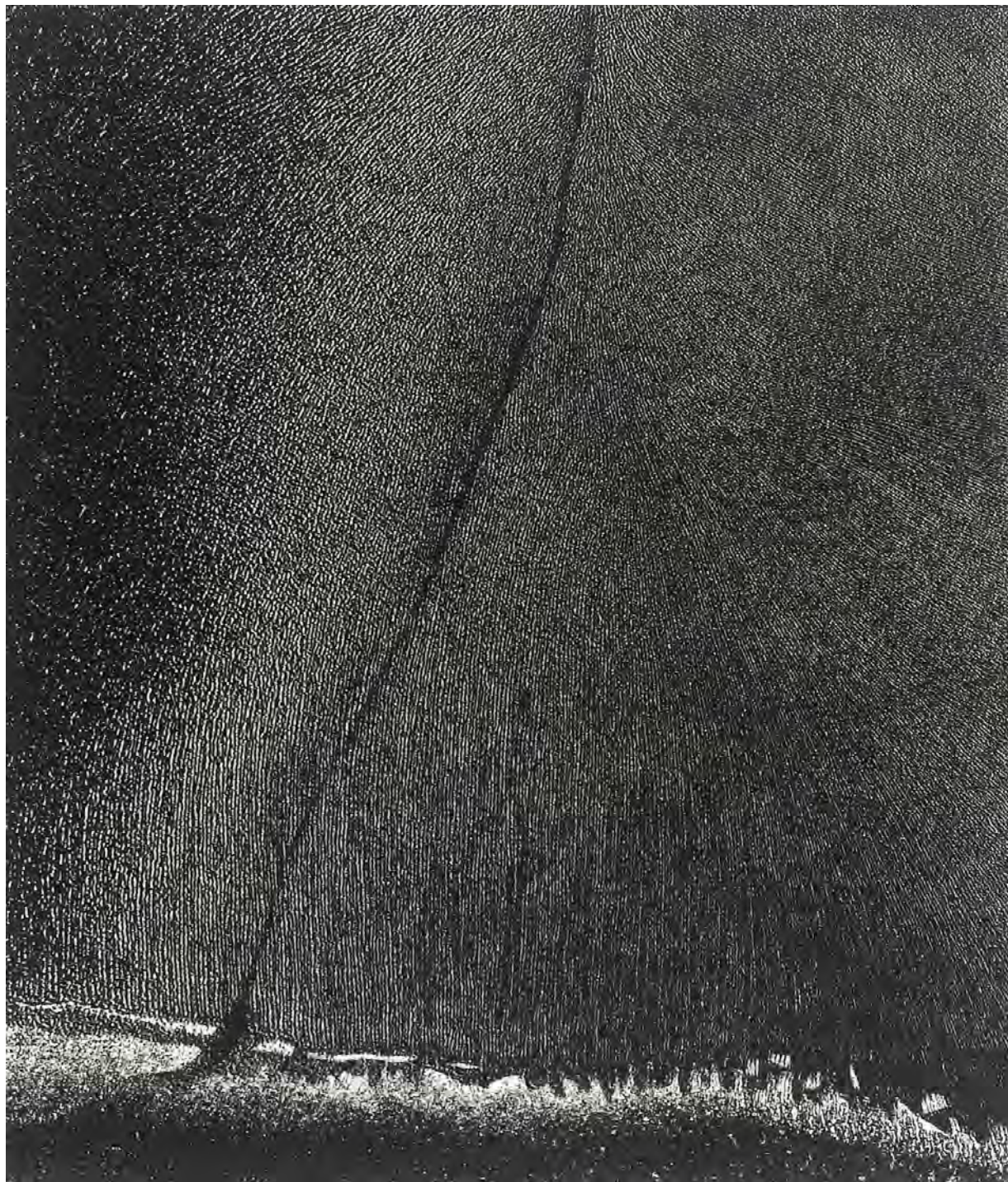
### SELECTED EXHIBITIONS

Pomona College, 1992; Occidental College, 1980; Security Pacific Bank, 1980; Pomona College, 1978 (illus.); Bibliothèque Nationale de France; Brodsky Center.

### COMMENT

Here Wayne inquires as to the nature of wind, and how stellar winds differ from those of our planet.





# Wind Veil

June Wayne, Stellar Winds Series  
18.75 x 14.75 in. (47.6 x 37.5 cm)  
Lithograph, Edition of 15

Deckled and torn edges. Titled, numbered, and signed in pencil below image lower right; embossed with the artist's and printer's chops. Lithograph printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark.  
Year: 1978

## SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997 (illus.); Pomona College, 1992; Macquarie Galleries, 1989; Fresno Art Museum, 1988 (illus.); Associated American Artists, 1988 (illus.); Macalester College, 1986; Print Club of Philadelphia, 1985; Associated American Artists, November 1985; Galerie des Femmes, 1985; Northern Illinois University, 1982; Occidental College, 1980; Security Pacific Bank, 1980.

## SELECTED COLLECTIONS

Arizona State University Art Museum, Bibliothèque National de France , Brodsky Center, Grunwald Center, Los Angeles County Museum of Art, Museum of Modern Art, National Gallery of Art, Neuberger Museum of Art, New York Public Library, Williams College Museum of Art.

## COMMENTS

June Wayne dropped out of high school in Chicago at age 15, and into a world of impassioned art and learning. She was by her own description an autodidact, and her curiosity and intellect propelled her into a circle of brilliant minds, where she operated as an equal. In the 1950's, at a time when New York artists were exploring an almost required abstract expressionism, Wayne was developing relations at the Jet Propulsion Laboratory in Pasadena, later a part of NASA. She became close friends with Cal Tech Professor Harrison Brown, the eminent nuclear physicist, also known for his political activism, including arms limitation, natural resources, and world hunger. When Wayne's focus turned to the extraterrestrial world of the outer cosmos in her Stellar Wind and other series, she drew on the researches of JPL, and its library, headed by Theresa Bailey, who as a young student years before had asked Wayne if she might write her thesis on her.





## Silent Wind (State I)

June Wayne

25 x 37 1/8 in. (63.5 x 94.3 cm)

Lithographs printed by Edward Hamilton on Wayne's own Rives with mushroom watermark.

Edition of 13, 1975

### SELECTED EXHIBITIONS

Pomona College, 1978; Franco-American Institute, 1978; Palm Springs Desert Museum, 1977; Cypress College Fine Arts Gallery, 1977; Artemisia Gallery, 1975; Van Doren Gallery, 1974; Galerie La Demeure, 1974; Muckenthaler Cultural Center, 1974; Los Angeles Municipal Art Gallery, 1973.

### SELECTED COLLECTIONS

Bibliothèque Nationale de France, British Museum, McNay Art Museum, National Gallery of Art, National Gallery of Australia, Brodsky Center.

### COMMENTS

"Time, touch, and memory are important because the zinc is dark and the tusche is dark, so what I can see is not exactly what is there. One has to be in touch the way a pianist is in touch, remembering kinetically as well as aurally how the previous notes and phrases were played."

—June Wayne, from *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"* by Robert P. Conway).



# Night Wind

June Wayne

20 5/16 x 15 9/16 in. (51.6 x 39.6 cm)

Color lithograph printed by Edward Hamilton on Wayne's own Rives with mushroom watermark.

Edition of 25, 1975.

## SELECTED EXHIBITIONS

Associated American Artists, 1988; Cypress College Fine Arts Gallery, 1977.

## SELECTED COLLECTIONS

Bibliothèque Nationale de France, National Gallery of Art, Pomona College Museum of Art, Brodsky Center.

## COMMENTS

*"There are no two alike of Night Wind. After it was inked, I would drop little puddles of sugar onto the plate; the press would smash them, and they would act as a stop-out going through the press."*

—June Wayne, from Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*, 2007.





## Dead Center (State I)

30 x 22 in. (76.2 x 55.9 cm)

Lithograph, Edition of 20

Bleed edges. Numbered, signed, and dated in pencil within image lower left; embossed with the artist's, printer's, and publisher's chops. Lithographs printed by Irwin Hollander and published by Tamarind Lithography Workshop on Rives BFK.

Year: 1963

### SELECTED EXHIBITIONS

University of Iowa Museum of Art, 1970; Far Gallery, 1969

### SELECTED COLLECTIONS

Amon Carter Museum, Brodsky Center, Grunwald Center, Los Angeles County Museum of Art, Museum of Contemporary Art (San Diego) (Tamarind impression), Museum of Modern Art, National Gallery of Art, Smithsonian American Art Museum, University of New Mexico Art Museum

### SELECTED LITERATURE

Gilmour, 1992; Tamarind Lithography Workshop, 1989 (illus.); Museum of Modern Art, 1986; Baskett, 1969

### COMMENTS

The figure perched on the shaft of light is a reference to the klieg lights at Grauman's Chinese Theater in Hollywood, not far from Wayne's Tamarind Avenue studio. Wayne uses the shaft of light as if it were a solid platform on which a seated figure, shading its eyes, is trying to see where it is. Her penchant for paradox comes through: festivity, isolation, solid-seeming nothingness, a Kafkaesque plotline similar to *The Hero* or *The Ladder*. — *The Art of Everything*, Robert Conway, 2007)

# Astrophysics & Space Exploration





# Propellar

June Wayne  
72 x 72 x 2 in. (183 x 183 cm.)  
Painting / Mixed Media  
Acrylic and styrene on panel  
Year: 2006-2011

## SELECTED EXHIBITIONS

Pasadena Museum of California Art, 2014; MB Abram Galleries, 2018.

## COMMENTS

June Wayne worked on the masterpiece *Propellar* for a number of years. It stood on a large easel in her Tamarind studio, and greeted visitors in its evolving form for the last decade of her life. Its dimensional and converging surfaces suggest a movement of air and matter, and reflect perhaps better than any of Wayne's works her intense exploration of the forces of nature and the cosmos.





## Distant White Action

June Wayne

36 x 36 x 2¾ in. (91.4 x 91.4 x 7 cm)

Acrylic, silver leaf, styrene, and litho collage on mahogany panel.

1989

### SELECTED EXHIBITIONS

Fresno Art Museum, 1995; MB Abram Galleries, 2018.

### COMMENTS

While most of us understandably are fixated on planetary events, June Wayne's mind often wandered to her celestial researches and the outer cosmos. In "Distant White Action" and its companion "Distant Black Action" Wayne plays in the sandbox of forces far outside our own galaxy. With the explosion of a supernova, powerful luminosity is released, followed by a collapse to a black hole. The peak of brightness can be compared to that of an entire galaxy before fading. Wayne uses the whole collage, including its frame, to manifest these almost unimaginable forces. Behind the acrylic, crossbars, silver leaf and styrene chips, there are lithographic panels from a medium the artist knew so well.





## Distant Black Action

June Wayne

36 x 36 x 2¾ in. (91.4 x 91.4 x 7 cm)

Acrylic, styrene, and lithograph on mahogany panel.

1989

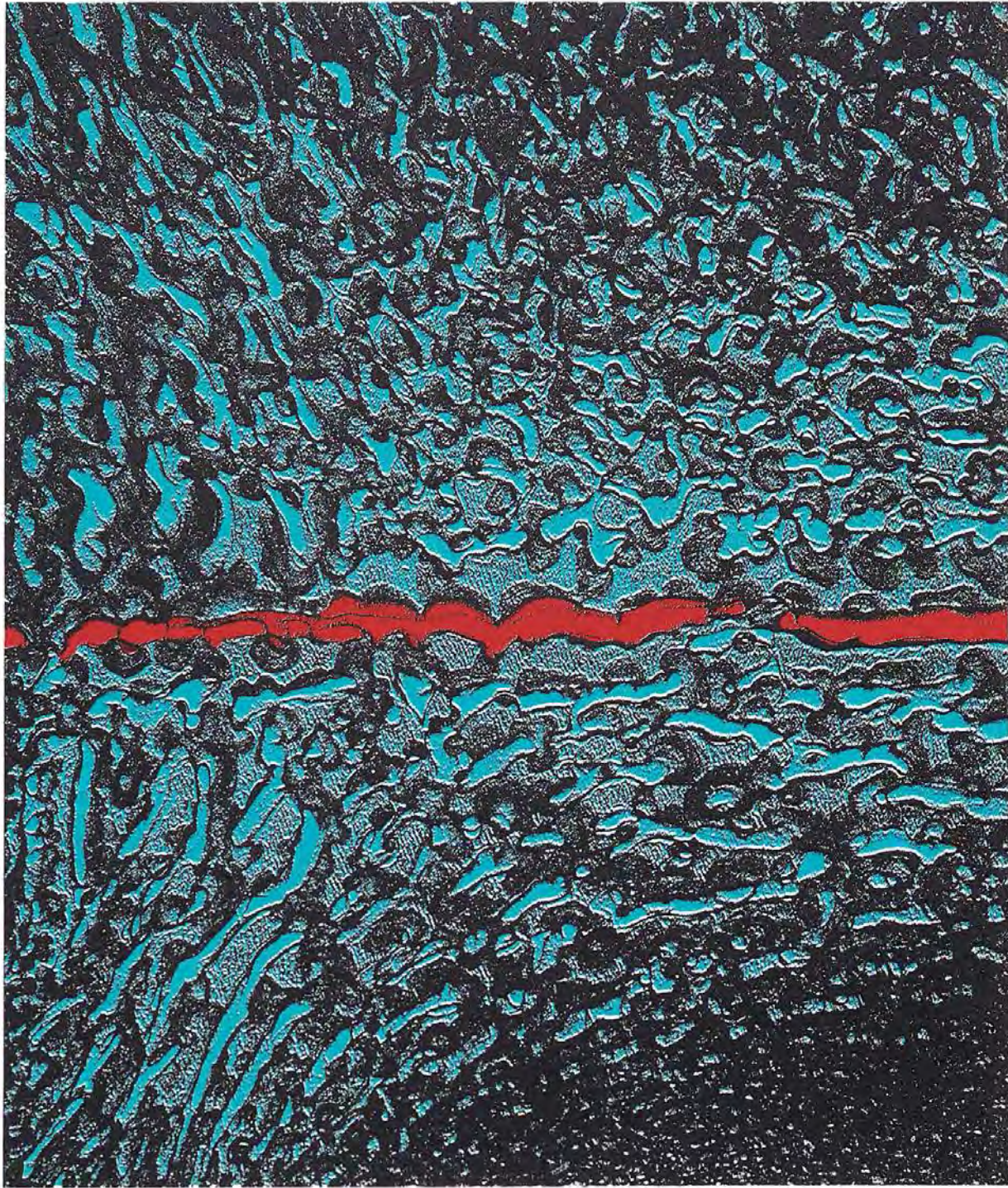
### SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997; Fresno Art Museum, 1995; MB Abram Galleries, 2018.

### COMMENTS

June Wayne, who was preoccupied by the relationship of art to science for the last 45 years of her life, chose "Distant Black Action" for the cover of the Catalogue Raisonné "*June Wayne – The Art Of Everything*" by Robert Conway. Reflecting on the forces and origins of the universe, Wayne cinematically places a pitch black mass in the center and surrounds it with panels depicting cosmic action and reaction. Experimental in subject matter, it also takes mixed-media to a new level, deploying acrylic, styrene chips and multiple lithographs to create a hallucinogenic collage.





## Double Current

June Wayne, Stellar Winds Series

11 x 9¾ in. (27.9 x 23.8 cm)

Color lithograph printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark.

Edition of 15, 1978.

### SELECTED EXHIBITIONS

Arizona State University Art Museum, 2019; Pomona College, 1992; Macquarie Galleries, 1989; Fresno Art Museum, 1988 (illus.); Macalester College, 1986; Associated American Artists, February 1986; Print Club of Philadelphia, 1985; Associated American Artists, November 1985; Galerie des Femmes, 1985; Occidental College, 1980; Security Pacific Bank, 1980.

### SELECTED COLLECTIONS

Arizona State University Art Museum, Bibliothèque Nationale de France, Grunwald Center, Los Angeles County Museum of Art, Museum of Modern Art, National Gallery of Art, Neuberger Museum of Art, New York Public Library, Pomona College Museum of Art, Williams College Museum of Art.

### COMMENTS

Even before most astrophysicists drilled down on electrical and wind currents in outer space, June Wayne was exploring these forces.

*"It is now understood that outer space is fundamentally electrical in nature. In our homes and in cities, electric currents are guided along thin wires, but this is far from the case in outer space. Electric currents are spread out over a few hundreds of meters to tens of thousands of kilometers, and their cumulative magnitudes are much bigger than any currents on Earth. Electric currents in outer space run the show."*

—*"Electric Currents in Outer Space Run the Show"*, by A. Keiling, O. Marghitu, and M. Wheatland, Eos 2018.)





## String Wave

June Wayne

36 x 36 x 2 3/4 in. (91.4 x 91.4 x 7 cm)

Acrylic and styrene on mahogany panel.

Panel constructed by Lucio Hudson, 1994

### EXHIBITIONS

Pasadena Museum of California Art, 2014; MB Abram Galleries, 2017.

### COMMENTS

It was not surprising that June Wayne, whose curiosity reached deeply, that she gave thought to string theory, the idea that reality is made of infinitesimal vibrating strings, smaller than atoms, electrons or quarks. Her close association with physicists Harrison Brown, and Richard Feynman of California Institute of Technology, Pasadena, placed experimentation and theoretical thinking squarely on her plate. While this theory remains unproven, it has inspired more ideas in theoretical particle physics than perhaps any other in the last many years.

As always Wayne approached her subject poetically rather than literally, providing ample room for our imagination. The work is meant to be hung "in any direction".





## Star Dust (State I)

June Wayne, Stellar Winds Series

11½ x 9¾ in. (28.3 x 23.8 cm)

Lithographs printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark. Editions of 15 and 10, 1978.

### SELECTED EXHIBITIONS

State I: Neuberger Museum of Art, 1997; Pomona College, 1992; Macquarie Galleries, 1989; Fresno Art Museum, 1988; Print Club of Philadelphia, 1985; Associated American Artists, November 1985; Galerie des Femmes, 1985; Espace Pierre Cardin, 1983; Port of History Museum, 1983 (illus.); Northern Illinois University, 1982 (illus.); Occidental College, 1980; Security Pacific Bank, 1980; Pomona College, 1978 (illus.)

State II: Arizona State University Art Museum, 2019.

### SELECTED COLLECTIONS

Both states: Brodsky Center, Los Angeles County Museum of Art .

State I: Bibliotheque nationale de France, Museum of Modern Art, National Gallery of Art, New York Public Library, Williams College Museum of Art.

State II: Arizona State University Art Museum, Grunwald Center, Neuberger Museum of Art.

### COMMENT

Outside of the sun, our nearest neighbor star is Alpha Centauri, a triple star system bound together by gravity, lying 4.37 light years away. We can see two of these stars as a single one, this amongst the brightest in the night sky.

In her Stellar Wind series, June Wayne (1918-2011) transports us to the titanic forces churning in and around immensely distant thermonuclear furnaces. Paradoxically, the suite of lithographs on which they are based are some of the smallest Wayne created, the edition fitting in a small box.

In her relentless experimentation, Wayne's method for accomplishing these unusual meditations could be said to be scientific. But there is also a magical kinship to the ancient alchemists, mixing chemicals, colors, and metals to transform the ordinary into gold. An unsurpassed mastery of lithography can be seen in these lithographs, mixing water and ink on an oxidized aluminum plate using a *peau de crapaud* technique.





## Star Dust (State II)

June Wayne, Stellar Winds Series

11½ x 9¾ in. (28.3 x 23.8 cm)

Lithographs printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark. Editions of 15 and 10, 1978.

### SELECTED EXHIBITIONS

State I: Neuberger Museum of Art, 1997; Pomona College, 1992; Macquarie Galleries, 1989; Fresno Art Museum, 1988; Print Club of Philadelphia, 1985; Associated American Artists, November 1985; Galerie des Femmes, 1985; Espace Pierre Cardin, 1983; Port of History Museum, 1983 (illus.); Northern Illinois University, 1982 (illus.); Occidental College, 1980; Security Pacific Bank, 1980; Pomona College, 1978 (illus.)

State II: Arizona State University Art Museum, 2019.

### SELECTED COLLECTIONS

Both states: Brodsky Center, Los Angeles County Museum of Art .

State I: Bibliotheque nationale de France, Museum of Modern Art, National Gallery of Art, New York Public Library, Williams College Museum of Art.

State II: Arizona State University Art Museum, Grunwald Center, Neuberger Museum of Art.

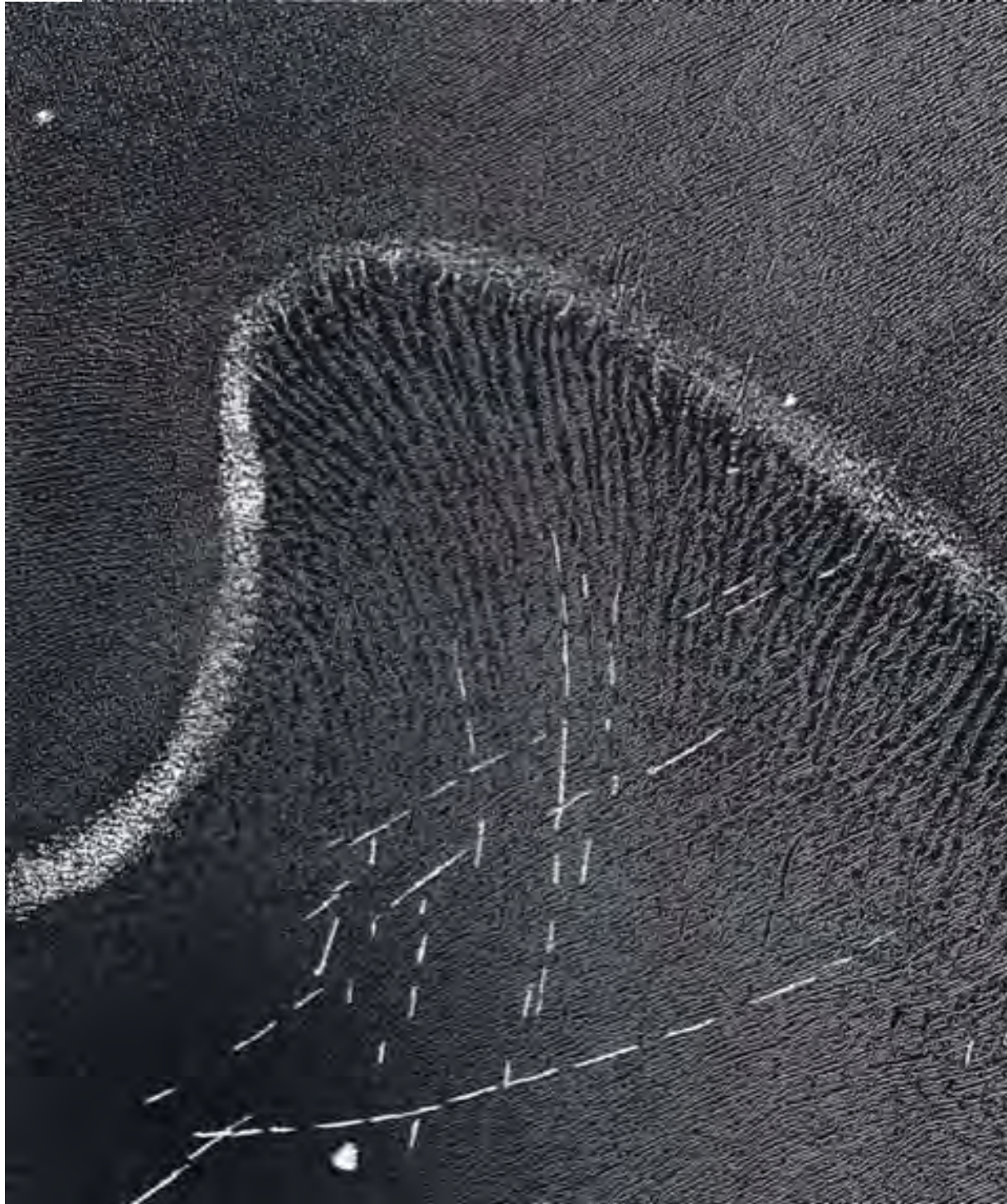
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## Astral Wave (State I)

June Wayne, Stellar Winds Series

11¼ x 9½ in. (28.3 x 24.1 cm)

Color lithograph printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark.

Two editions of 15, 1978.

### SELECTED EXHIBITIONS

Pasadena Armory for the Arts, 1997; Macquarie Galleries, 1989; Fresno Art Museum, 1988 (illus.); Associated American Artists, November 1985; Galerie des Femmes, 1985; Security Pacific Bank, 1980

### SELECTED COLLECTIONS

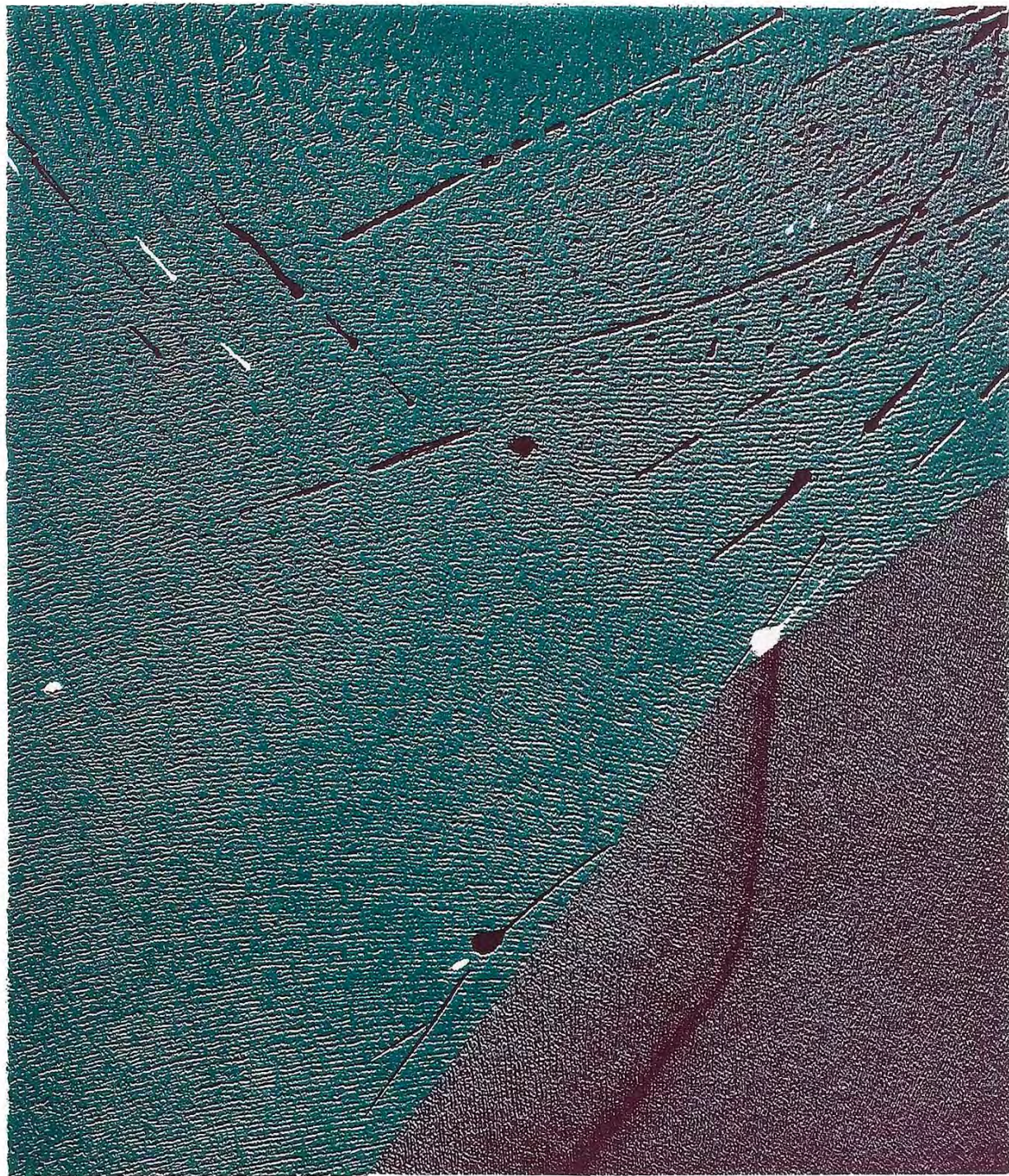
Both states: Arizona State University Art Museum, Bibliotheque Nationale de France, Brodsky Center, Grunwald Center, Los Angeles County Museum of Art, Museum of Modern Art, National Gallery of Art, Neuberger Museum of Art, New York Public Library, Williams College Museum of Art.

### COMMENTS

*"Wayne believes her rendezvous with outer space was implicit in her early tunnel images from the late 1940s and became conscious on her return from Paris with the John Donne Series, which was concurrent with the launchings of the Sputnik, Vanguard, and Explorer satellites in 1957-58. She realized that the cosmic imagery that had inspired generations of poets had been superseded by a new vision of the cosmos that scientists were now discovering."*

—Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*.





# Scintillae

June Wayne, Stellar Winds Series

11 x 9¼ in. (27.9 x 23.5 cm)

Color lithograph printed by Edward Hamilton on Wayne's own Rives with Tamstone watermark.

Edition of 15, 1979.

## SELECTED EXHIBITIONS

Pomona College, 1992; Macquarie Galleries, 1989; Fresno Art Museum, 1988, (illus.); Macalester College, 1986; Associated American Artists, February 1986; Print Club of Philadelphia, 1985; Associated American Artists, November 1985; Galerie des Femmes, 1985; Suzanne Brown Gallery, 1981; Occidental College, 1980; Security Pacific Bank, 1980.

## SELECTED COLLECTIONS

Arizona State University Art Museum, Bibliotheque Nationale de France, Grunwald Center, Los Angeles County Museum of Art, Museum of Modern Art, National Gallery of Art, Neuberger Museum of Art, New York Public Library, Williams College Museum of Art.

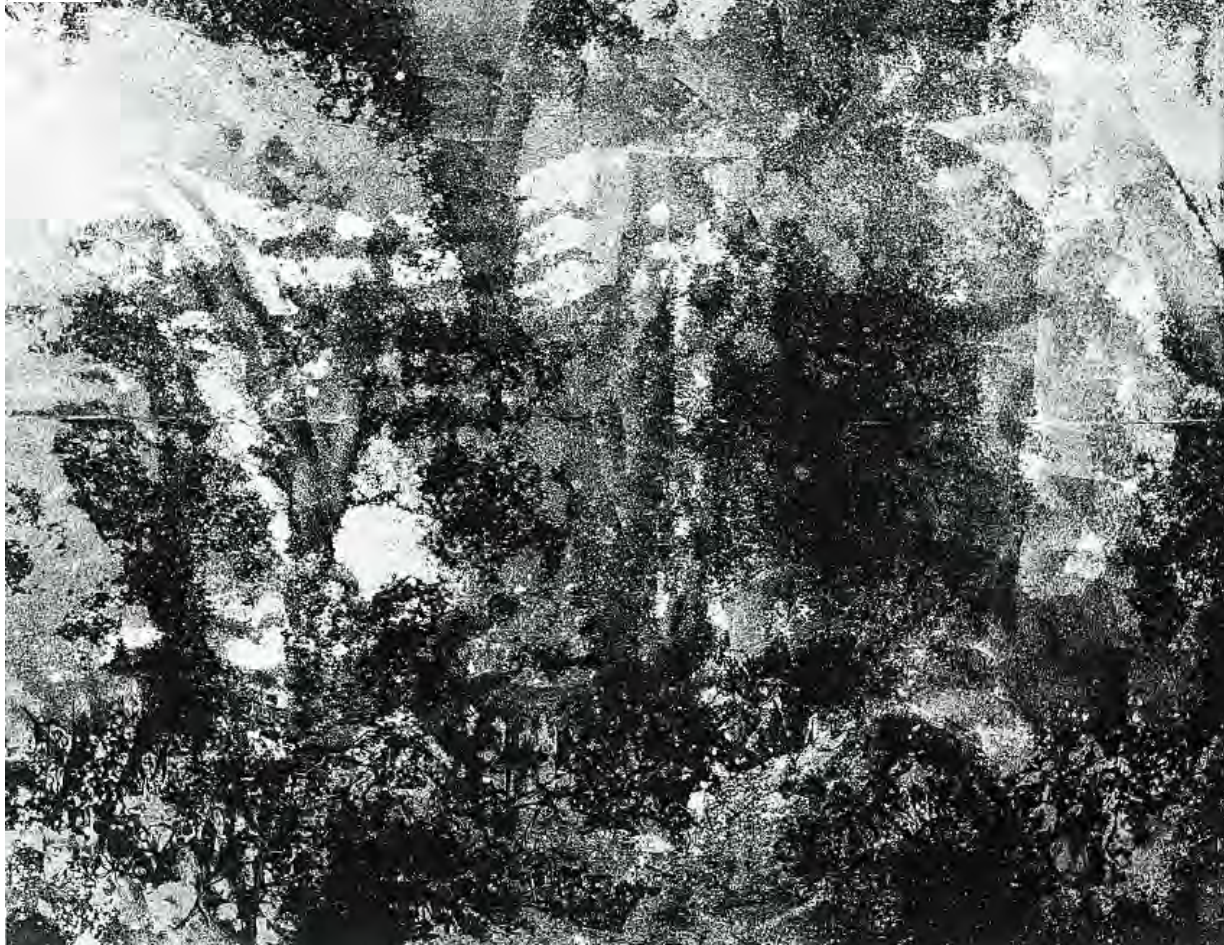
## COMMENTS

Here June Wayne looks at the sparks and flashes of light and energy twinkling in the sky. A friend of some of the most eminent scientists of her day, Wayne kept up to date on cutting edge research. These studies provided fertile ground for her visionary speculations, she always going beyond any literal or illustrative approach and expressing her awe for the beauty of the universe. In nuclear physics, a phosphor fluoresces momentarily when struck by a charged particle or high energy photon. In Wayne's artwork, sparks seem to stare back at us through holes in the cosmic fabric.



# Environment, Climate Change & Nuclear Reactions





# Lemming's Twenty One (State I)

June Wayne

Lithograph printed by Maurice Sanchez and published by Tamarind Lithography Workshop on various papers.

State I: 22¼ x 28 in. {56.5 x 71.1 cm}; bleed; deckle and torn.

Four trial proofs of state I, two editions of 20.

## SELECTED EXHIBITIONS

Cincinnati Art Museum, 1969; Muckenthaler Cultural Center, 1974 (illus., incorrectly titled);

Los Angeles Municipal Art Gallery, 1973

## SELECTED COLLECTIONS

Brotsky Center, University of New Mexico Art Museum.

## COMMENT

The humanoid lemmings continue their march through an unforgiving wilderness.

Wayne tracks our extreme environmental predicament.





# Lemming's Night

June Wayne

21 3/4 x 28 1/8 in. (55,2 x 71,4 cm)

Color lithograph printed by Serge Lozingot,  
and published by Tamarind lithography Workshop  
on Rives with Tamarind watermark.

Edition of 20, 1968.

## SELECTED EXHIBITIONS

Pasadena Museum of California Art, 2014; Neuberger Museum of Art, 1997; Knoxville Museum of Art, 1995; Associated American Artists, 1988; Los Angeles Municipal Art Gallery, 1973; University of Iowa Museum of Art, 1971; Cincinnati Art Museum, 1969; Downey Museum of Art, 1969; Far Gallery, 1969; Mostra Biennale Internazionale della Grafica, 1968.

## SELECTED COLLECTIONS

Amon Carter Museum, Bibliothèque Nationale de France, Brodsky Center, Grunwald Center, Los Angeles County Museum of Art, Museum of Contemporary Art (San Diego), Museum of Modern Art, National Gallery of Art, Norton Simon Museum, University of Arizona Museum of Art, University of New Mexico Art Museum.

## COMMENTS

Despite the difference in methodology between artists and scientists, June Wayne (1918-2011) always regarded scientists as colleagues. She followed attentively studies of population growth, environmental changes, and a broad range of scientific discoveries.

In Wayne's "Lemming's Day" and "La Journée Des Lemmings", 1968-71, human-like figures tumbled upon one another in their rush to the sea. In the lithograph "Lemming's Night", 1968, their activity in darkness took on an even more foreboding character. Against a backdrop of desert sand, twisted creatures pile up as they try to save themselves.





## Lemming's Day

June Wayne

20 1/2 x 28 in. (52.1 x 71.1 cm)

Lithograph printed by David Folkman  
and published by Tamarind Lithography Workshop  
on various papers.

No edition, seven proofs only, 1968.

### SELECTED EXHIBITIONS

Associated American Artists, 1988; Franco-American Institute, 1978; Muckenthaler Cultural Center, 1974; Los Angeles Municipal Art Gallery, 1973; University of Iowa Museum of Art, 1971; Cincinnati Art Museum, 1969; Far Gallery, 1969; Mostra Biennale Internazionale della Grafica, 1968.

### SELECTED COLLECTIONS

Brodsky Center, University of New Mexico Art Museum.

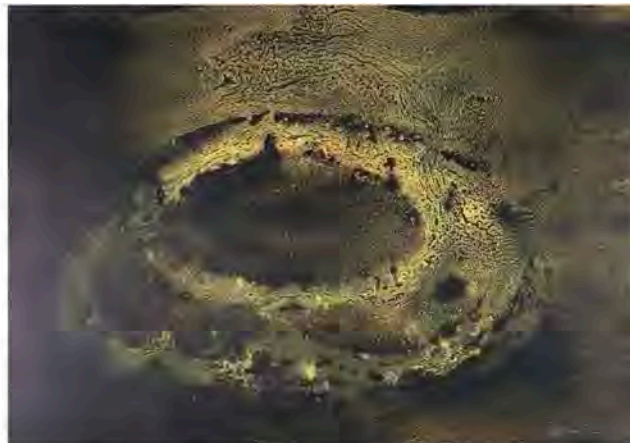
### COMMENTS

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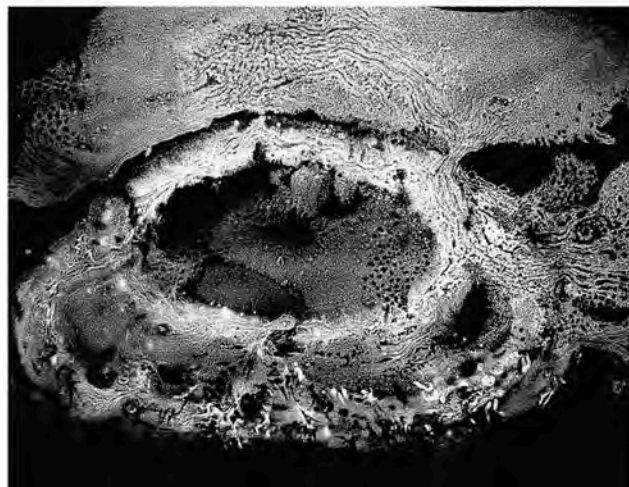




At Last A Thousand - State I



At Last A Thousand - State II



## At Last A Thousand (State I-IV)

June Wayne

24 x 34 in. (61 x 86.4 cm)

Lithographs printed by Jurgen Fischer, assisted by Walter Gabrielson, and published by Tamarind Lithography Workshop on Rives BFK

Edition of 10, 1965

### SELECTED EXHIBITIONS

Pasadena Museum of California Art, 2014; San Diego Museum of Art, 2003; Norton Simon Museum, 2001; Neuberger Museum of Art, 1997 (illus.); National Museum of Women in the Arts, 1994; Associated American Artists, 1988 (illus.); Franco-American Institute, 1978 (illus.); Muckenthaler Cultural Center, 1974 (illus.); Los Angeles Municipal Art Gallery, 1973 (cover illus.); University of Iowa Museum of Art, 1973; University of Iowa Museum of Art, 1970; Cincinnati Art Museum, 1969; Far Gallery, 1969 (illus.); Mostra Biennale Internazionale della Grafica, 1968; Pasadena Museum of California Art, 2014

### SELECTED COLLECTIONS

Amon Carter Museum, Brodsky Center, Grunwald Center, Los Angeles County Museum of Art, Museum of Contemporary Art (San Diego) (Tamarind impressions), Museum of Modern Art, National Gallery of Art, University of Arizona Museum of Art, University of New Mexico Art Museum, Smithsonian American Art Museum, Victoria and Albert Museum.

### NOTES

At Last a Thousand marks several milestones in Wayne's career: professional, technical, and philosophical. The title celebrates the fact that by this date the Tamarind Lithography Workshop had pulled well over a thousand editions. The staff had set number one thousand aside in Wayne's honor, which she had been too busy to draw. When she finally got around to it, they and she exclaimed, "*At last! A thousand!*"

The four versions of this landmark image suggest the instantaneous transitions in the flash of an atomic explosion, with the final image recording the last blinding moment. At the same time, they introduce the distinctive cosmic imagery that would occupy Wayne's attention for almost two decades later in her career.

The print is also a culmination of her water— tusche and salt experiments and her inventive use of sand, twigs, wood, paper, glass, and other materials as stop—outs on a scale and complexity that exceeded any previous work. The second state takes the first run from state I and adds three new plates in colored inks. In the third state, the original plate is redrawn, the upper corners and bottom filled in, and figures added to the lower ring of the explosion. The fourth state is a positive/negative reversal of the original plate, with about five inches of the background on the two sides eliminated.

—Robert P. Conway, A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything, 2007.

### COMMENTS

*"The textures of these images were generated by peau de crapaud, quickened by salt. I cooked them very slowly, taking maybe a month, maybe three months for a plate to become ripe for use. And I may have had to bathe the air above the plate with an air—rain of tusche, which would settle during the night. Sometimes it would have to settle for several days. And then I'd examine it, and if I didn't have enough of whatever it is I wanted, I'd add another spray and let it settle. If I had drawn directly, my motions would move the particles, and I wanted the tusche to become an outline of the physical sand or other debris that I had placed there."*

—Robert P. Conway, A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything, 2007.





## Near Miss

June Wayne

24 1/4 x 31 1/2 in. (61.6 x 80 cm)

Lithograph printed by Judy Solodkin, assisted by Saba Daraee, and published by Solo Press on Wayne's own Rives with Tamarind watermark.

Editions of 15, 1996.

### SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997.

### SELECTED COLLECTION

Bibliothèque Nationale de France, Brodsky Center, Los Angeles County Museum of Art.

### COMMENTS

*"Near Miss features two spheric forms—halves of an atom bomb—drawn in litho crayon within an ovoid atmospheric field under which lemming-like creatures—"knockout" mice—emerge and recede. She begins with one isometric vanishing point and finishes with multiple views and horizons."*

—Arlene Raven, Curator "June Wayne, A Retrospective", Neuberger Museum of Art, 1997.

The sketch for the bomb *"came from what I saw in the L.A. Times at the time the atom bomb was dropped on Hiroshima, early August 1945. Atom bomb? Of course nobody knew what that was, so I bought the newspaper. I kept the clipping and the drawing in an envelope, pinned to the wall, and didn't use it until 1950."*

—June Wayne, from Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne: The Art of Everything"* Rutgers University Press, 2007)





# Nacelle

June Wayne

22/33 x 29/43 in. (56.8 x 75.6 cm)

Lithograph. Edition of 15

Lithograph printed by Judith Solodkin, assisted by Saba Daraee, and published by Solo Press on Wayne's own Rives with Tamstone watermark. Bleed; deckle and torn; Titled, signed, dated, and numbered in ink within image lower right, - embossed with the artist's and publisher's chops

Year: 1996

## SELECTED EXHIBITIONS

Zimmerli Art Museum, 2003; Neuberger Museum of Art, 1997 (illus.); Pasadena Museum of California Art, 2014.

## SELECTED COLLECTIONS

Brodsky Center, Los Angeles County Museum of Art, Victoria and Albert Museum, Zimmerli Art Museum

## COMMENTS

During World War II June Wayne moved from New York to California, and was certified by Cal Tech Art School Center in Pasadena as an aircraft production illustrator. She was simultaneously offered a job at WGN Radio in her native Chicago, writing music continuity and war bond interview programs, causing her to briefly return there.

— from Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne: The Art of Everything"* Rutgers University Press, 2007)

Before departing Los Angeles Wayne completed an illustration of a Douglas DC 4. Five decades later, Wayne revisited her war time drawing in her lithograph 'Nacelle', "the forward struts of an airplane as a dramatic theme and central image. The reference is not only to her job-for-money during the forties as a production illustrator but also to her fascination with flight. For Wayne, the age of aviation was... an earnest yearning for space age travel to distant galaxies. Wayne also accepted the meaning of flight now and in centuries to come as an a priori context for her work."

*"June Wayne - A Retrospective"*, catalogue essay by Arlene Raven, Neuberger Museum of Art, 1997.



# Celestial Bodies





# Dor

June Wayne, Cognitos Series

30 x 20 in. (76.2 x 50.8 cm)

Acrylic and gold leaf on paper marouflaged onto canvas with gesso and gelatin.

1984

## SELECTED COLLECTIONS

Private collection.

## SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997 (illus.); Pomona College, 1992; Armstrong Gallery, 1984.

## COMMENTS

The thirteen paintings in the "Cognitos" series were created by June Wayne on canvases prepared years earlier by Douglass Howell, the accomplished papermaker. Each of the paintings is both a biographical reference to a friend or family member, and an allusion to planetary atmospheres and topographies, continuing Wayne's exploration of the outer cosmos. The title "Dor" refers to the Artist's mother, Dorothy, the subject of Wayne's celebrated Dorothy Series.

Source: Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*, Rutgers University Press, 2007.





## Zhule

June Wayne, Cognitos Series

36 x 25¼ in. (91.4 x 64.1 cm)

Acrylic with sand and stone additives on paper marouflaged onto canvas with gesso and gelatin.

1984

### SELECTED EXHIBITIONS

Neuberger Museum of Art, 1997 (illus.); Fresno Art Museum, 1988; Armstrong Gallery, 1984.

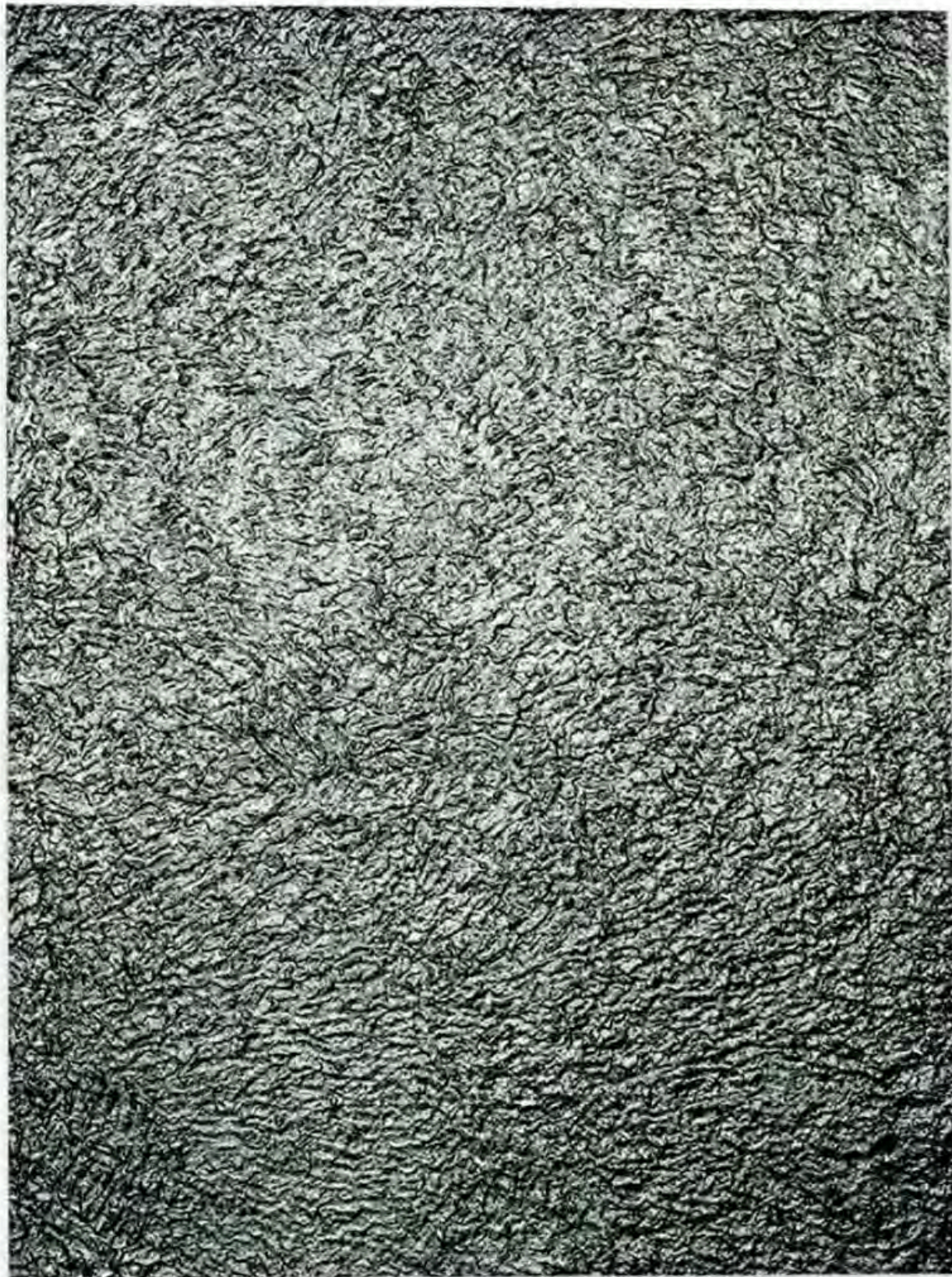
### COMMENTS

Continuing imagining in her Cognitos series the atmospheres of the planets, Wayne uses black and white to draw us in. Like other Cognitos works exploring planetary surfaces, the painting is heavily layered, acrylic mixed with sand and stone additives marouflaged onto canvas with gesso and gelatin. The title refers to Jules Langsner, a prominent art writer and friend of Wayne. The dimensionality injects an enigmatic character, reminiscent somehow of early Tibetan thangkas.

"To me, black is the most noble color. Black allows anything to happen, and imaginatively. It doesn't partake of those earthly clichés about what color means: red is blood, blue is sky, green is earth. Such assumptions skew how we look at art. Let's say it stands for night. The night focuses my attention. There are fewer visual intrusions. Imagination really travels at night, and I feel free-freer than in the daytime. Black has the total tonal range. By comparison, other colors are very limited in expressive range. You have to do all kinds of things to make them "work." However, when I work with color, I rarely use black, as well."

— June Wayne in conversation with Robert Barrett, Director of the Fresno Art Museum, 1988.





## Anki

June Wayne, Cognitos Series

72 x 54 in. (182.9 x 137.2 cm)

Acrylic and silver leaf on paper marouflaged onto canvas with gesso and gelatin, 1984

Wayne noted that the metallic leaf made each painting in the Cognitos series *"a reflective source; it would change as you walked around it... I thought of these pictures as pieces of planets, the way they might look if you could go from one planet to another."*

—Jay Belloli, Art and Science, quoting June Wayne - The Art of Everything by Robert P. Conway, page 329.

*"I made a couple of little sample pieces, leafed in silver, and saw that this painting would be absolutely perfect with silver on it so that it would be reflective-as when you are in a plane and look down at a body of water that looks metallic, like molten lead. The silver would make it a reflective source; it would change as you walked around it, depending on the time of day. And I felt that both the theme of the planets I was working with and the solution I found in the leaf was the way to go for this picture."*

—June Wayne, from "A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything" by Robert P. Conway





## Flor

June Wayne, Cognitos Series

30 x 20 in. (76.2 x 50.8 cm)

Acrylic and silver leaf on paper marouflaged onto canvas with gesso and gelatin.  
1984

### SELECTED COLLECTIONS

Private collection.

### SELECTED EXHIBITIONS

Neuberger Museum of Art, -1997 (illus.); Pomona College, 1992; Fresno Art Museum, 1988; Armstrong Gallery, 1984.

### COMMENTS

June Wayne's grandmother Florence fled to the US with Wayne's mother Dorothy from the violent waves of antisemitism and pogroms that swept their native Minsk, Belarus, and much of the Russian Empire in the early 20th Century. This memory and the subsequent Holocaust of the 1940's profoundly affected June Wayne's outlook and perspective on the connection between emerging technologies and science and art. The Cognitos' series is intended both as a study of the atmospheres and surfaces of imagined planets, and biographical portraits of friends or family members, here June Wayne's grandmother Florence.





# Makh

June Wayne, Cognitos Series

24¼ x 30 in. (61.6 x 76.2 cm)

Acrylic and silver leaf on paper marouflaged onto canvas with gesso and gelatin.  
1984

## SELECTED EXHIBITIONS

Armstrong Gallery, 1984.

## COMMENTS

The “Cognitos” series of paintings have thick, built-up surfaces. Some of this character can be attributed to Wayne’s habit of overpainting earlier works with which she was dissatisfied. That was the case here. The paintings are imbued with the personality of the friend or family member giving it the title. “Makh” refers to W. MacNeil Lowry, visionary program officer at the Ford Foundation, New York, which underwrote the Tamarind Lithography Workshop and other experimental art projects throughout the country. We are left to imagine what planetary atmosphere or topography is depicted.

—Robert P. Conway, *“A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything”*, Rutgers University Press, 2007.



# Earthquakes





# Am

June Wayne, Quake Series

30 x 30 x 2 in. (76.2 x 76.2 x 5.1 cm)

Acrylic, styrene and silver leaf on mahogany panel, 1989

## SELECTED EXHIBITIONS

MB Abram Galleries, 2018; Benton Gallery, 1989.

## COMMENT

Here June Wayne moves two side portions of the mixed media work to a raised spine. The shifting seismic plates of an earthquake, reminiscent of her earlier Quake Series, are unmistakable.





## Bei

30 x 30 in. (76.2 x 76.2 cm.)

Painting / Mixed Media

Acrylic, styrene and silver leaf on mahogany panel

May be hung in any direction. Titled, dated, and signed in ink on the reverse: ©1989

Year: 1989

### SELECTED EXHIBITIONS

Pasadena Museum of California Art, 2014; MB Abram Galleries, 2018

### NOTES

Panel constructed by Lucius Hudson

### COMMENTS

Bei is one of eight black, silver, and gold styrene paintings that can be hung together with three of its mates in a diagonal orientation as a tessellation of four diamonds creating a large square. With Am and Ente, it forms the word "Ambeiente."

*"The eight modular works—they are composed of styrene modules individually shaped by the artist and act as modules themselves within a larger configuration—represent the further evolution of Wayne's career—long involvement with ambiguity of scale, changes in perception through time and space, and the transfer of energy. We cannot determine exactly how large a space these images represent. As we change our position in front of them, the light reflecting off the irregular styrene surfaces changes. As one painting bumps up against its neighbor, the frequency of the signal, the "bustle" of particles in constant movement, changes."*

—Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*, Rutgers University Press, 2007





# Sneaking Up On Red

June Wayne  
25 x 36 ½ in. (63.5 x 91.4 cm)  
Acrylic and styrene on mahogany panel  
1993

SELECTED EXHIBITIONS  
MB Abram Galleries, 2018

## COMMENTS

June Wayne combines her irrepressible sense of humor with geological observation. The fiery underpinnings of tectonic plates peek through the surface. Below the calm, there is a sense of danger and the unpredictable lurking.

The title evidences Wayne's playful sense of humor, referring to the patches of red color that peak out from the silver surfaces. There is a sense of movement in the undulating silver surface of plates, with sparks of molten heat or lava bubbling, seeming to want to force itself out from below.





# Shiver

June Wayne

36 x 36 x 2/43 in. (91.4 x 91.4 x 7 cm)

Painting / Mixed Media

Acrylic on styrene on mahogany panel

Titled, dated, and signed in ink on the reverse: Shiver © / 1993 June Wayne / all rights reserved; annotated in pencil: hang in any direction.

## SELECTED EXHIBITIONS

MB Abram Galleries, 2018; Pasadena Museum of Art, 2014; Neuberger Museum of Art, 1997 (illus.); National Museum of Women in the Arts, 1994; Pasadena Museum of California Art, 2014

## NOTES

Panel constructed by Lucius Hudson

## COMMENTS

The earth shivers.

*"Shiver is one of a loose group of works sometimes classified as part of The Djuna Set. Never a formal suite or even informal series, the set is an extended spoof on the Mandelbrot set."*

—Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*, Rutgers University Press, 2007





## Small Shock

June Wayne, Quake Series  
24 x 24 in. (60.96 x 60.96 cm)  
Acrylic and styrene on canvas  
1993

SELECTED EXHIBITIONS  
MB Abram Galleries, 2018

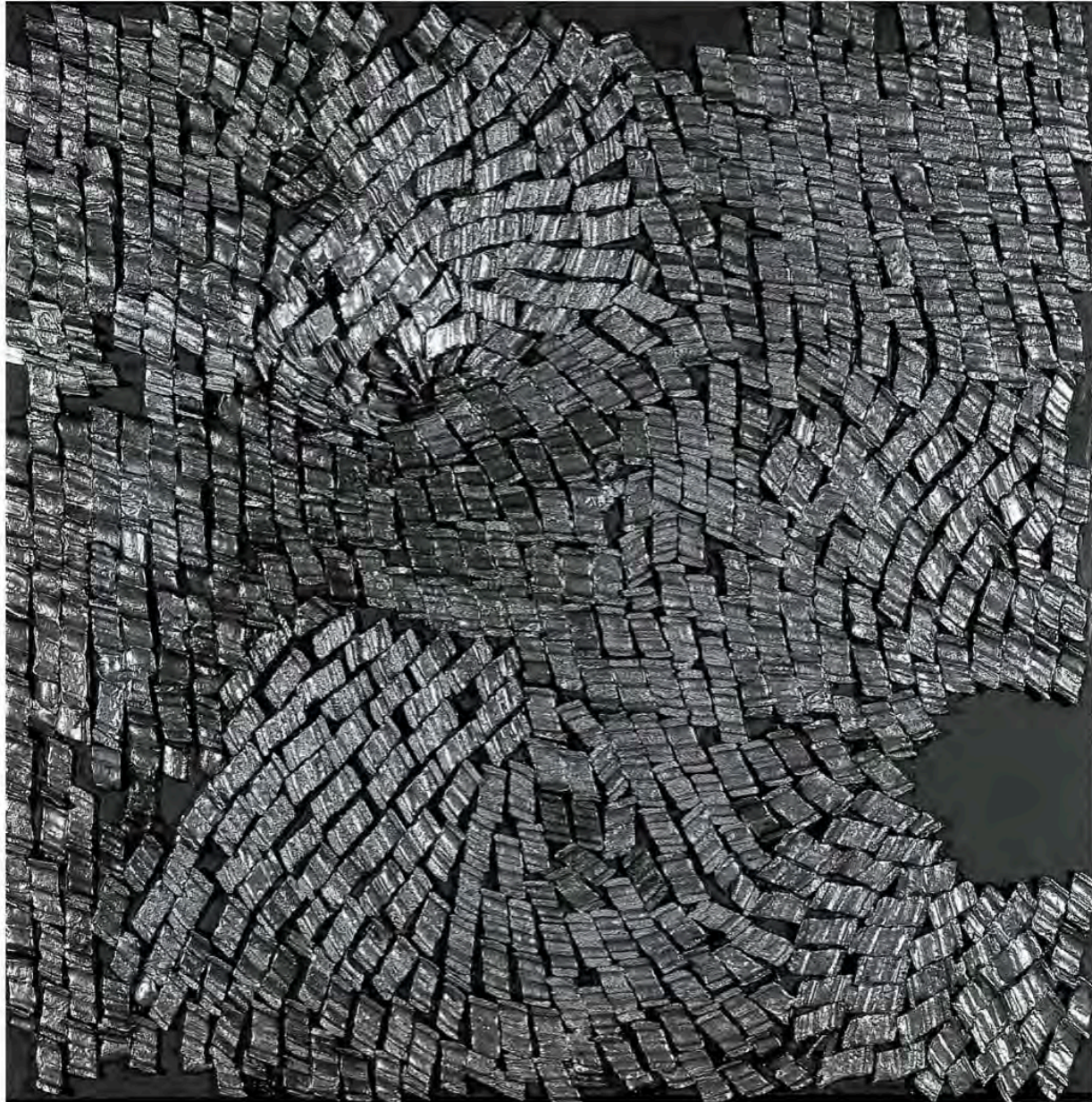
### COMMENTS

The Quake Series, like Wayne's many images of the cosmos, is rooted in particular experiences that one could only come in contact with in Southern California, in this case, frequent seismic activity.

—Robert P. Conway, *"A Catalogue Raisonné 1936-2006, June Wayne - The Art of Everything"*, Rutgers University Press, 2007

Here June Wayne infuses the moving plates of the earth with a dark, charred color. An unsettling feeling of heat and kinetic displacement draws us involuntarily closer to the seismic activity.





## Olivero

June Wayne, Quake Series  
30 x 30 x 2 in. (76.2 x 76.2 x 5.1 cm)  
Acrylic and styrene on mahogany panel  
1995

### SELECTED EXHIBITIONS

Pasadena Museum of California Art, 2014; Neuberger Museum of Art, 1997.

### COMMENTS

The Northridge earthquake of 1994 with its 6.7 magnitude shook Los Angeles bringing widespread destruction and deaths. It reminded Wayne of her earlier studies of the earth and cosmos. *"Wayne's 'Earthquake' series brings the rupture of solid ground closest to home. Acrylic and styrene crusts on mahogany panels suggest a scattering and an ad hoc rearrangement of elements."*

—*"June Wayne - A Retrospective"* by Arlene Raven, Neuberger Museum of Art, 1997.)