

An abstract oil painting featuring three overlapping faces. The faces are rendered with soft, blended colors and visible brushstrokes. The top face has dark hair and a red headband. The middle face has dark hair and a red headband. The bottom face has dark hair and a red headband. The background is a mix of dark and light colors. The text "JUNE WAYNE" is written in white, sans-serif capital letters across the top of the painting.

JUNE
WAYNE

The Art and Science

J. WAYNE

JUNE WAYNE

The Art and Science

The Fullerton Museum Center

Fullerton, CA

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Essays by Gabrielle Selz, Mikaela Sardo Lamarche,
and Cecilia Najar.

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Front Cover

Self Portrait

20 x 16 in.

Oil on canvas, 1947.

Back Cover

Tenth Wave

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.

“My work method is the scientific method”, June Wayne asserted. The extraordinary advances in space exploration and genetics made during the mid-twentieth century were essential to Wayne's artistic process and art, and her exploration of these new discoveries was unique. Her scientific knowledge came both from her reading and through her personal connections with scientists. In the 1950s she became friends with Harrison Brown, a nuclear physicist who taught at the California Institute of Technology. Friendships or associations with other scientists followed, including a number of contacts at the Jet Propulsion Laboratory, which became the world center for space exploration in the 1960s. Even the Southern California environment contributed to Wayne's interest in space science. “The quality of light we have here... The vast expanses of sky... I think that took me off the earth and got me interested in space.”

— Jay Belloli, Curator: “Author of The Universe: a Convergence of Art, Music, and Science”

The Art of Everything: The Art & Science of June Wayne presents the seminal art of acclaimed artist June Wayne (1918-2011). Wayne is known for her lifelong exploration of the relationship between Art and Science. In doing so she also revolutionized print making and the textile medium, while fighting fearlessly for freedom of expression and the rightful inclusion of women and minorities in the art world.

This new exhibition, featuring works from the June Wayne Estate and private collections, includes essays by curator Jay Belloli, noted author Gabrielle Selz, writer Cecilia Najar, and curator Mikaela Sardo Lamarche. Coinciding with the Getty Institute's Pacific Standard Time Initiative, the exhibition highlights Wayne's interdisciplinary contributions and the global intersections of art and science.

The exhibition presents works from the many series Wayne created based on scientific themes including the Terrestrial: Genetics, Optics and Perception, Surveillance and Technology, Physics, Tidal Waves, Winds, Earthquakes, and the earthly Environment; the Celestial: Astrophysics, Stellar Light, Stellar Winds, Space Exploration, Space and Time, Celestial Bodies; and the precursor works: the Kafka and Justice Series.

For the first time, Wayne's monumental tapestry *On Verra*, commissioned by KCET and generously loaned by PBS SoCal, is making its premiere. Further enhancing the exhibition are three additional textile works by Wayne, *Lame De Choc*, *Grande Vague Bleue* and *Lemmings' Day*.

As the founder of the renowned Tamarind Lithography Workshop (1960-1970), Wayne brought lithography masters to the United States to collaborate with experimental artists in residence at her Tamarind, Hollywood, studio, including Anni Albers, Ruth Asawa, Bruce Conner, Claire Falkenstein, Sam Francis, Françoise Gilot, David Hockney, Richard Hunt, Louise Nevelson, Ed Ruscha, Rufino Tamayo, Charles White, and many others.

The Los Angeles City Council recognized her cultural and artistic contributions on the centenary of her birth March 7, 2018, as it had done in 1999 at the time of a major retrospective at the Los Angeles County Museum of Art. In 2011 she was named Chevalier de L'Ordre des Arts et des Lettres by the French Minister of Culture.

June Wayne: Art and Space

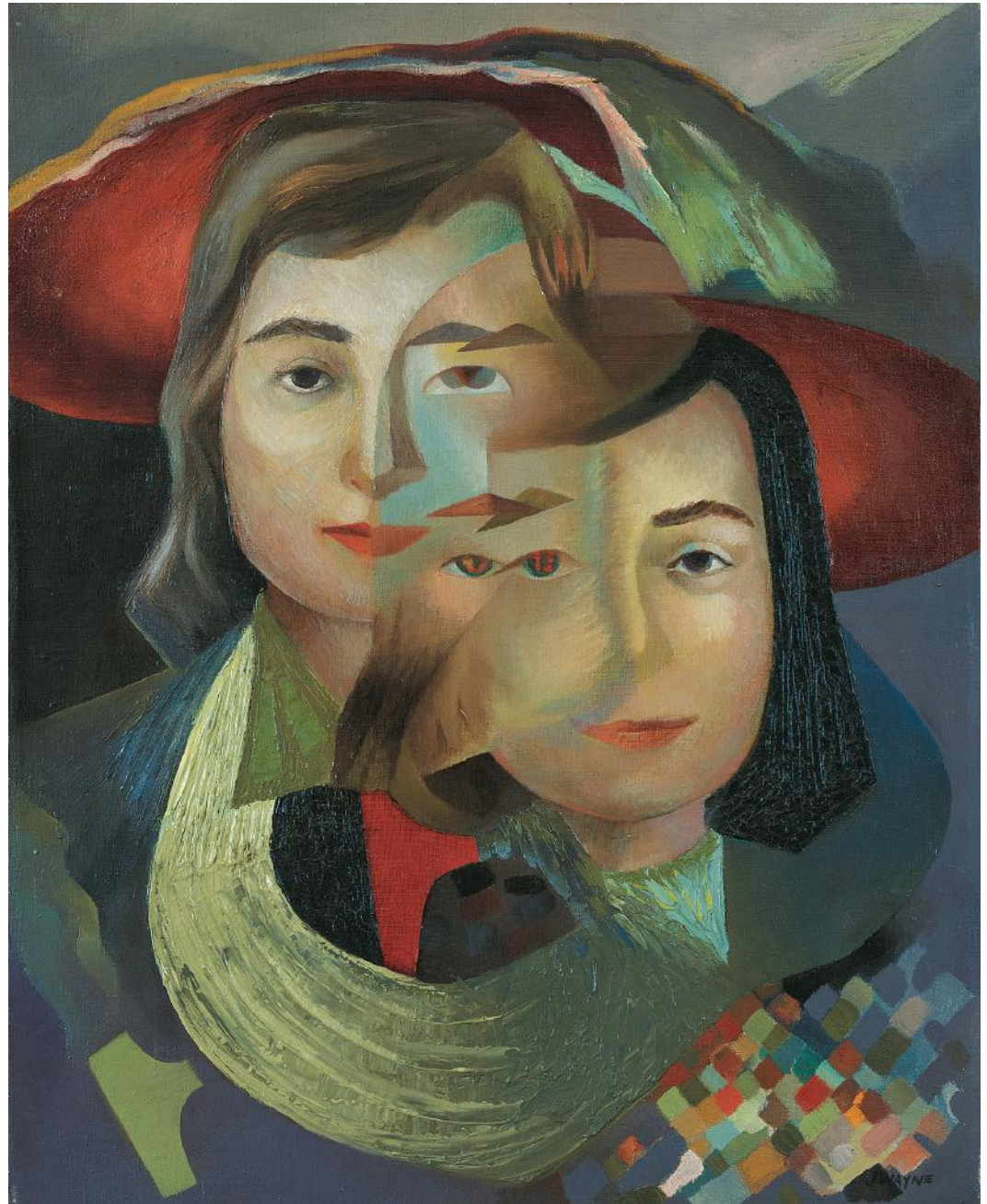
GABRIELLE SELZ

In 1947, while driving through the Second Street Tunnel in Los Angeles, the artist June Wayne experienced a dazzling visual shock. Up ahead, she saw the sharp, clear light at the end of the tunnel: a stationary focal point. At the same time, out of the corners of her eyes, cars, people, and even the tunnel walls whirled and appeared to dematerialize. While the center line of her vision remained steady, her peripheral vision revealed a breakdown of the pictorial laws of perspective. This simultaneous occurrence electrified Wayne and profoundly influenced her future work. Was it possible, she wondered, to "make a painting that could be read sequentially as well as in its 'frozen' condition?" ¹

Although only 29 at the time, Wayne had painted since childhood and already possessed a wealth of life experiences. At 17, she'd exhibited her paintings in her native Chicago. A year later, she showed her work at the Palacio des Belles Artes in Mexico City, then worked in the easel painting department at the DPA, lying about her age to get the job. During the Depression, she toiled on an assembly line in a liquor factory, pasting labels on whisky bottles, and then designed costume jewelry in New York's garment district. After she married an army doctor, she moved to Los Angeles and studied to be an illustrator at CalTech, converting blueprints for the aircraft industry into three-dimensional drawings.

Wayne was myopic and captivated by details. Without her glasses, objects blurred into tiny, blurry dots, like a Pointillist painting. As a little girl, she remembered being mesmerized by the characters in the funny pages as they broke apart into bits and patterns, and by the waves pounding into shore and dispersing into particles. Even though she couldn't articulate it at the time, Wayne realized that little dots, spinning molecules, made up the world. ² She knew she wanted to capture in art the phenomena of matter unfolding over time, the boundaries of her vision where perspective broke down, what she called "the changingness of things while they remain the same." ³ Yet, it wasn't until her experience in the Second Street Tunnel in Los Angeles that her artistic vision crystallized. "Everything I did before then was intuitive, inchoate, uninformed." ⁴

The body of work that Wayne produced over the next year evolved from a series of optical experiments on canvas in which she tried to depict the motion of the long swirling tunnel fixed in the center by a pair of bright orbs—headlights. She destroyed many of these paintings. Finally, the tunnel imagery coalesced into her face, the headlights into her eyes. *Self-Portrait*, 1947, is a double image. June Wayne in motion. She portrays two versions of herself, one above appearing slightly older than the image below, signaling different moments in time. Both faces stare out at the viewer while merging in the center of the picture plane to reveal the hint of yet another face.



Self Portrait
20 x 16 in.

Oil on canvas, 1947.

¹ Paul Cummings Oral History Interview with June Wayne, 1970, Aug 4-6. Smithsonian Archives of American Art

² In Carolyn Stuart Oral History interview with June Wayne, February 1, 2011. UCLA Library, Wayne discusses the discovery of Ben-Day Dots in the comics. As early as 1951, she was incorporating optics in works like *Strange Moon*, 1951

³ Paul Cummings Oral History Interview with June Wayne, 1970, Aug 4-6. Smithsonian Archives of American Art

⁴ Beatty Hoag Oral History Interview with June Wayne, June 14, 1965 Smithsonian Archives of American Art

Wayne was a self-described autodidactic, and like the accumulation of her knowledge, the arc of her artistic output did not progress in a linear direction. Born into a golden age of scientific discoveries—relativity, the splitting of the atom, the structure of DNA—she was also a woman of her era. She had a habit, she said, "of living underground. I was female, and a lot of things were not accessible or were accessible as spectator to what the guys were doing." Despite her gender and lack of a formal education (she'd left school at 15 to work), she was driven to gather the information she needed wherever she found it, whether it was books on optics or tracking down a lithographer in Europe to teach her eighteenth-century techniques not available in America. Though she loved science and philosophical ideas, her artistic practice was not illustrative or explanatory. It was organic; her works propagated and mutated over time as she sought to visually embody the intertwining of science, art, and culture on the picture plane. Often working in series, concepts animated one another, and ideas are enacted in stages and states like prints, each successive version invested with new meanings. Lithographs are reinvented as tapestries; paintings are worked on for 20 years. One thing, another thing, the space between them, and the next evolution. Wayne called it "a population of works that move in a certain progression and which, taken together make a fabric."⁵



The Messenger, Justice Series
60 x 50 in.
Oil and sand on canvas, 1955.

Seven years after *Self-Portrait*, when Wayne painted *The Messenger* in 1955, the multiple points of view of the earlier painting is now represented as figures inside separate prisms trapped by their own viewpoints. Wayne had been developing a series of works related to Kafka and the arbitrary, oppressive nature of justice. A deep admirer, Wayne called Kafka's *The Trial* "a book full of words as sharp as diamonds." *The Messenger* depicts a sequence during a trial when one of the jury members has broken free. In an incandescent section that centers the painting, the protagonist's outstretched hand breaches the space between the jury and the defendant. Originally in colors, Wayne repainted *The Messenger* over in monochrome, applying bits of sand to texturize and unify the surface. The similarity of the figures and their granular background recall Wayne's interest in social democracy (while in the WPA, she was elected to the Artist's Union Group to lobby Congress in Washington). It presages her fascination with astrophysics in the 1960s and the inkling that humans and the space they occupy are made of the same particles. The only section of the painting where Wayne allowed color to appear is the electrifying moment of touch between messenger and encapsulated defendant.

⁵ Paul Cummings Oral History Interview with June Wayne, 1970, Aug 4-6. Smithsonian Archives of American Art

⁶ Ibid

⁷ Ibid

⁸ In 1958, Bruce Conner's made *A Movie* a 12-minute experimental avant-garde collaged film that includes a few seconds of newsreel footage of the test Baker Day. It wasn't until 1976, twelve years after Wayne's lithograph, that Conner focused exclusively on the mushroom cloud in his film, *Crossroads*. In *Retroactive 1*, 1963, Robert Rauschenberg depicts a mushroom like cloud above President Kennedy's head in the top right corner of the silkscreen. Between 1982 – 1986, Robert Arneson created a series of grim nuclear war drawings.

The Messenger was painted in the mid-1950s when Wayne was facing “the terrible constraints of being—of being a woman.” She resisted the conventional demands of marriage and what she called “the bourgeois version of a woman that all of us were expected to fulfill.” ⁶ For many years during her first marriage, her art was a concurrent yet private existence. Time spent away that she then had to pay for in household duties. Now, like her messenger, she broke free. She divorced her husband, and, the same week, opened Tamarind Lithography Workshop in Los Angeles, a project that instigated the American renaissance in lithography.

Wayne liked to say that she could return to an idea or image and “move into a slot of time as if it were yesterday...because if the problem is valid, it maintains itself for years.” ⁷ In 1945, the United States dropped the atomic bomb on Hiroshima. That day, Wayne picked up a newspaper showing the bomb and mushroom cloud. She didn’t understand the image—it was unfathomable—but knew it was important. Later at home, she sketched the bomb in a drawing titled the Dark One, 1945, then put it away in an envelope for twenty years.

This was two years before she painted Self-Portrait, and by her own admission, her work was still unformed. While the theme of atomization and the splintering of substances into particles continued to emerge in her art—it’s there in the shattering forms circling the faces in Self-Portrait and in the gritty bits of matter that contextualize The Messenger—it wasn’t until 1965 that Wayne circled back and embraced the beauty and terror of the atom bomb head-on. The day the 1,000th edition was pulled at Tamarind Lithography Workshop, Wayne created the four-stage print, At Last A Thousand, in honor of the occasion. For this landmark image, she depicted the instantaneous flash of the atomic explosion in granular texture. Up until this point, while there were photojournalist images, newsreel clips of the nuclear explosion, even comic book illustrations, there was not much representation in fine art. ⁸ Wayne was the first artist to depict the mushrooming blast image as a single, thematic iconograph. The artist who had a problem with the instant image had found the vehicle that allowed her to portray the instant everything changed.

From the moment of the nuclear blast, Wayne turned her attention inward to DNA molecules. Shown a slide of bacterial DNA in 1969, the structure appeared to Wayne at once familiar—like a necklace—and revolutionary. Our genes, she realized, are a combination of the programmed and the random. To Wayne, the DNA molecules under the microscope related to her Justice Series. She saw in the DNA her jurors and defendants, figures constrained by codes, laws and rules, and gender that limited and determined their points of view. ⁹

In her lithograph Choker, 1970, Wayne depicts distorted human forms linked to the beads of their DNA molecules, bearing the weight of their genetic code. Threaded together, the twisted strand echoes a double helix, with each molecule a ‘lemming,’ ¹⁰ successively, mindlessly, hurling itself off a cliff. It’s a dark and yet luminous narrative presentation. The chain of orbs in Choker weave and hover, almost floating across the page like a train of lights in the night. While DNA must have appeared to Wayne, especially back in 1970, as impossibly fixed and preset, it also encapsulates change and possibility—when two organisms come together and create another unique incarnation.



Choker, Burning Helix Series

23 1/2 x 39 in.

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

Edition of 50, 1970.

⁹ Today we have a clearer understanding of the process of epigenetic modification than when Wayne was working on her justice series in 1970.

¹⁰ Lemmings is Wayne’s word for her DNA figures

By 1970, ten years after she opened Tamarind, Wayne found a permanent home for the Lithography Workshop at the University of New Mexico and turned the reins over. At her studio, she hosted a workshop titled “Business Professional Problems of Women Artists,” aka Joan of Art. She invited twenty women artists to participate in a salon where she addressed gender bias in the arts, imparted practical advice, and taught women how to approach galleries, negotiate contracts, and deal with art critics. It was a one-time event, a play-it-forward model. Each woman who attended became a messenger, required to offer the seminar to another group of ten and pass on what they’d learned. Like the generative images in Wayne’s artwork, the model was designed to propagate.¹¹

With Tamarind under new leadership, and Joan of Art ceded, Wayne was finally free to dedicate herself to artmaking again. Art historian Robert P. Conway credits her subsequent work, *The Visa Series*, as blending her micro and macro visions, describing it as “a simultaneous attention to forces shaping the individual (often herself) and the universe.”¹²

The central image of many of these works is a thumbprint floating over vast universes of space. In some, a furrowed, ridged thumbprint rises like a planet over a distant horizon. In others, the dactylogram drifts below sea level or embodies the shape of a tidal wave. Wayne printed the works first and then had many of them woven into majestic tapestries. Like each dot of ink in a print, each thread in the tapestry represents a separate particle, and the weave a record of the progress of time. The near and far are converging in works that are both figurative and abstract, capturing the impression of a life against the cosmos of space. Certainly, the works are narrative. They imagine how one human mark, one indelible print, plays out in time.

After completing a pictorial, lithographic biography of her mother’s life in the mid-1980s, Wayne, now in her 60s, created a series of extraordinary monochromatic, highly textured paintings: the *Cognito Series*. While these works still allude to individuals, each is titled with the nickname of family, friends or loved ones, all specific representation and identifying markers have been subsumed by galactic topography. Built up with as many as twenty layers of gesso, acrylic, paper, sand, and sometimes even shell or stone, each work is imbued with a particular color and hue. *Flor Cognito* is a portrait of the artist’s grandmother, Florence, merged into a shimmering silver cosmos. *Dor Cognition* is a final tribute to her mother Dorothy, embodied in a dense, gold leaf geographical surface. Bearing the monikers of loved ones, these paintings are vessels, like spaceships, they bridge the immensity of space.



White Visa, Visa Series

54 x 72 in.

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

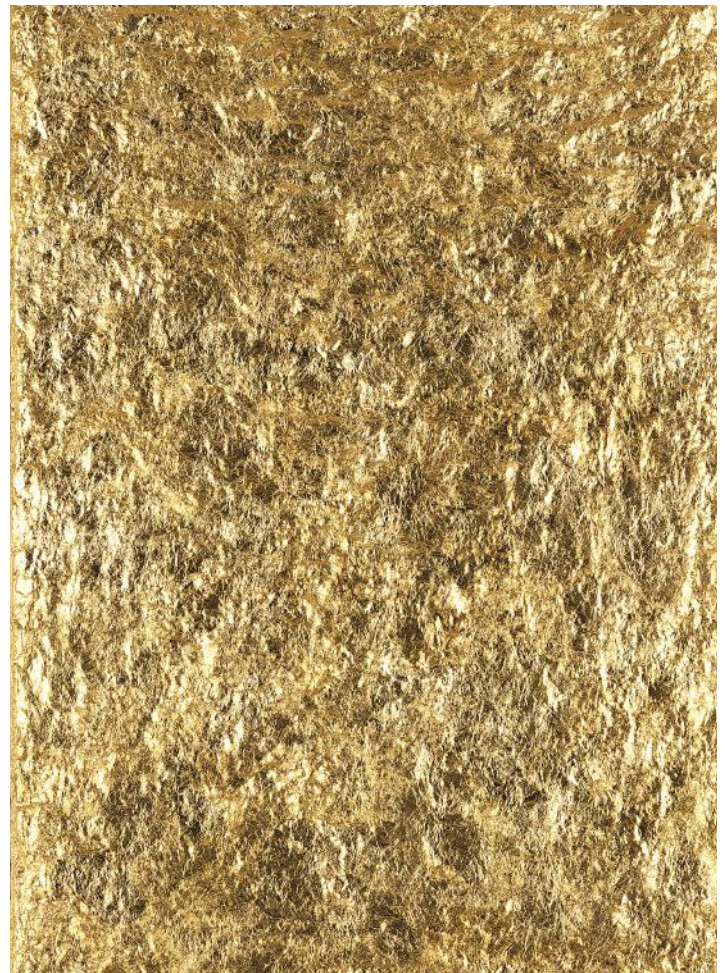
Edition of 20, 1973

¹¹ Betty Ann Brown, *Suffragette City: Los Angeles As Feminist Art Center*. Michael Rosenfeld Art Gallery. 2001

¹² Robert P. Conway, *June Wayne: The Art of Everything: A Catalogue Raisonné, 1936-2006* (New Brunswick, NJ: Rutgers University Press, 2007), 221

For the next three decades, Wayne continued to work at the intersection of aesthetics and science, her art dynamically explored celestial space, her images expanding and contracting as she portrayed the macro and micro universes of an “ineffably beautiful but hostile wilderness.”¹³ In some works, she abandoned the concept of a gradational field entirely, creating spaces so variable that the paintings could be hung in any direction. In the portfolio of eleven lithographs, *Stellar Winds*, she arrested, in different print stages, graphic patterns of streaming particles. These were followed by *Solar Flares*, a series of predominately yellow images, the title taken from the sun’s eruptions of electromagnetic radiation. In each composition, Wayne placed a color field, usually a square, within the frame of another field, then breached and disrupted the boundaries between them with brilliant currents and bursts of gaseous, light auras. The two fields, the square within the square, one containing and focusing the other like a lens, recall her early experiments in perception. “Everything has echoes.” The artist said.¹⁴ Indeed, Wayne believed that the contemporary scientific lexicon she embraced throughout her oeuvre was no different from the cosmic imagery that had inspired previous generations of poets. Implicit in her early tunnel images from the late 1950s was a rendezvous with outer space.¹⁵

Gabrielle Selz is the author of “*Light on Fire, The Art and Life of Sam Francis*”, UC Press, 2021; and “*Unstill Life, A Daughter’s Memoir of Art and Love in the Age of Abstraction*”, W.W. Norton & Company, 2014.



Dor, Cognitos Series
30 x 20 in.
Acrylic and gold leaf on paper marouflaged
onto canvas with gesso and gelatin.
1984

¹³ Arlene Rave. *June Wayne: A Retrospective*. Neuberger Museum of Art. Purchase College, State University of New York, 1997.P.87

¹⁴ Paul Cummings Oral History Interview with June Wayne, 1970, Aug 4-6. Smithsonian Archives of American Art

¹⁵ Robert P. Conway, *June Wayne: The Art of Everything: A Catalogue Raisonné, 1936-2006* (New Brunswick, NJ: Rutgers University Press, 2007), 179

June Wayne: Art Should Kiss the Eye

**Mikaela Sardo
Lamarche**

According to those that knew her, June Wayne often remarked “art should kiss the eye.”¹ At first it may seem like an airy poetic notion but the statement cuts to the heart of Wayne’s primary concerns over her more than seven decades career: aesthetics and visual perception. The intersections and vicissitudes between the actual and appearance; the struggle to illustrate the intangible and temporal; the optics and science of seeing, all find their way into her work. And, oh my, did she work. She engaged in a dizzying array of media and subject. Her vast oeuvre included painting, lithography, Aubusson tapestry, mixed media assemblages, polystyrene constructions, film and video. Through her art she addressed a daunting multiplicity of subjects, from literature (Franz Kafka and John Donne); visual perception (binocular and stereoscopic); natural phenomenon (waves, wind, the universe, astrophysics and space); genetics (double helix and fingerprints), to autobiography and beyond.

Along with her incredible creative drive and output she was also a teacher, author, arts advocate and in 1960 the founder of the hugely influential Tamarind Lithography Workshop in Los Angeles. An ambitious endeavor from its conception, Tamarind sought to bring about an American printmaking revolution. By introducing the European atelier model of producing experimental prints in collaboration with established artists, the workshop pushed the boundaries of the media and technique to its very edges, creating new exciting innovative lithography effects. Through the workshop she met the most important artists of the period but the Southern California locale and its proximity to NASA’s famed Jet Propulsion Lab offered the chance to engage with the finest thinkers and scientists of the time which served as continual points of inspiration. Wayne, like Tamarind, was never content to stay in the same place creatively nor intellectually and challenged convention at every turn. She was driven and unrelenting until she achieved her ideal – this could mean destroying what she deemed failed attempts, or switching media, scale and collaborators along the way. Her uncompromising aesthetic and inquisitive nature drove her to develop new forms, techniques and subjects far ahead of her time.

Born in Chicago in 1918, Wayne recalled seeing the Ben Day dot patterned Sunday comics for the first time and the powerful realization (at age 5) that the eye identifies pink by the juxtaposition of white and red dots or green by blue and yellow.² This early experience was foundational and began her lifelong investigation of the optics of color and visual perception. She was also an avid and precocious reader devouring Kafka and Omar Khayyam; whose poems inspired her at age 10 to begin painting illuminated a manuscript of his poetry. In 1928, she briefly enrolled at the Art Institute of Chicago where, by her own admission, she spent more time wandering the museum than attending art class.³ At some point she must have seen, even fleetingly or somewhat through osmosis, Georges Seurat's monumental painting *A Sunday Afternoon on La Grande Jatte*, 1884, a cornerstone of the museum's collection and on permanent view since 1924. Seurat's Pointillist technique utilized scientific hypothesis to create a systematic process where dots of color are placed next to each other to mix together and create the illusion of a new color. Derived from the color theories of Michel Eugene Chevreul and his 1839 publication the *Law of Simultaneous Color Contrast*, which demonstrated that when two colors are juxtaposed each shift in hue and value and in effect each loses its original color and takes on the illusion of a new color. In essence, the eye mixes colors and creates a more vibrant and luminous hue than if the pigments were blended together on a palette.

Both these encounters certainly could have given Wayne an opportunity to consider the vast aesthetic possibilities within the science of seeing but also the chance to explore the deconstruction of form into its most reduced points or modules or dots of color. In both instances nothing is fixed; colors transform and shapes shift. This provides an aesthetic, scientific/chromatic and philosophical lens, through which to view her art to come, while setting the stage for the guiding concerns which governed her practice. Two of her earliest artworks establish the rigorously investigative course Wayne's art went on to follow, and demonstrate her early interest in the overlap between science and art.



Bathers at Asnières
Georges Seurat
The National Gallery
Oil paint
1884

¹ Brown, Belloli, Weisberg,: June Wayne: Paintings, Prints and Tapestries, Pasadena Museum of Art, 2014, p. 9

² Brown, Belloli, Weisberg, p.11

³ June Wayne, Oral History Interview, Archives of American Art, Smithsonian Institution, June 14, 1965

Her 1947 Self Portrait completed after moving to Los Angeles by way of New York demonstrates her early association with Surrealism. Wayne depicts of herself in a dreamlike scene where mysterious mushroom forms sprout from behind and the landscape dematerializes into flat interlocking shapes of color which then seemingly morph into the multiple bodies of the sitter. The artist gazes directly at the viewer as two portraits overlap to create a third ethereal face in between. The eye was often utilized in Surrealism as a symbol for the conduit between the internal and external worlds and here Wayne illustrates three sets of eyes to depict the exploration of the unconscious. Perhaps, coincidentally, this depiction presages her interest in binocular vision, the ability of eyes to perceive three-dimensional space. This is also one of Wayne's first efforts to illustrate multiple views of the same subject simultaneously which becomes a key pictorial device she would continue to employ throughout her oeuvre. Here, it is as if the figure were rotating or turning in space. Wayne utilizes the Renaissance convention of continuous narrative, where the central figure is reproduced several times throughout the picture to convey physical transformation and the passage of time by collapsing multiple moments into one scene. In the lower left corner is a colorful abstract design composed of square daubs of color which could reference the optics of color she discovered in Ben Day and Seurat. Here she examines the ways color combinations change perception and feeling but also explores the dissolving of form or matter into particles. A deconstructive approach which allows the artist to rebuild from the most basic, essential elements. Pure color in this instance, but later followed by the pores of a lithography stone, stitches in a tapestry and mixed media poly styrene assemblages which all utilize basic units. This would become a basic tenet employed throughout her practice.



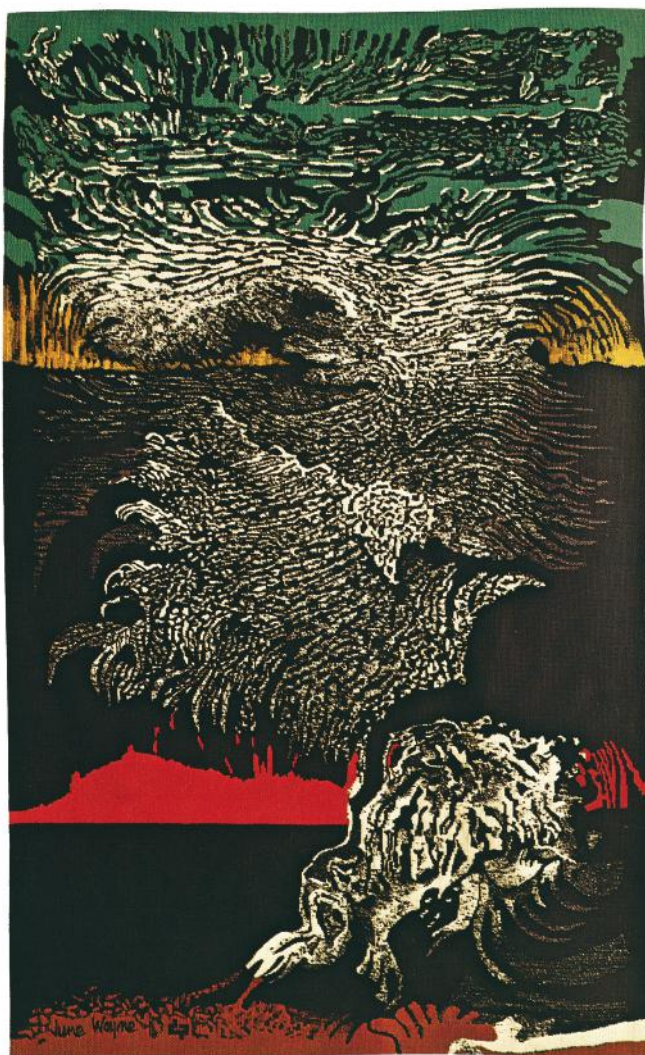
The Target
 14¼ x 17¼ in.
 Lithograph printed by Lynton R. Kistler
 on Strathmore Fiesta.
 Edition of 35, 1951

The Target, completed in 1951 was the first new series initiated and completed in Los Angeles and started as a drawing, several attempts on canvas which were destroyed and then lithograph and two decades later a tapestry. Two ovals overlap to evoke the shape of an eye with its spiral iris pictured at the center. Inspired by driving through a tunnel where the end remained fixed while the sides flashed past, this lithograph demonstrates her continued interest in binocular, 3-dimensional vision and multiple views collapsing into one frame simultaneously to convey dynamic movement through time and space. The artwork also represents another early translation of Ben Day dots, Pointillist dabs and her own square tiles used in Self Portrait, to a new media where the individual pores of the limestone become the building blocks of form much like atoms. Like the interaction with a printer, the fissures, textures and characteristics of the stone also play a vital role in the final outcome of the lithograph. This collaborative dialogue also comes into play in the 1970s with the execution of her large-scale fiber tapestries in concert with the textiles' weavers.

After 10 years of running Tamarind in LA and producing a plethora of her own experimental prints along the way, Wayne, never content with the status quo, organized the transfer of the workshop to the University of New Mexico in 1970 where it continues to operate today.

Again, bucking the dominant contemporary art of the time, Wayne began a new chapter in her oeuvre; monumental fiber works woven in the best workshops of France. Long an admirer of the great historic tapestries of Europe, Wayne was attracted to their large scale and their materiality which allowed for a softer tactility, a stark contrast to the roughness of paper or hard litho stone which had occupied her practice for the last 20 years. With her innate understanding of the science of color theory she selected fibers which when juxtaposed and woven together took on luminous, more vibrant hues. Through tapestry she was able to reimagine some of the same subjects realized in lithography like the *Wave Series* in a wholly different scale while charting new territory.

Lame de Choc, a tapestry based on the lithograph *Shock Wave*, 1972 depicts three horizon lines to suggest different points in time and space, a pictorial motif Wayne employed in her earliest work. The weaving process itself with each stitch built upon the next, approximates atoms which are building blocks of matter, in this case seemingly detonated with the energy dramatically converted into a shockwave.



Lame De Choc

120 x 78 in.

Tapestry. Cotton, wool, and wool with
additional fibers

Edition No. 2/5 (two examples extant), 1972

Distant Black Action and its companion *Distant White Action*, 1989 brings this concept further by responding to the mysterious origins of the universe. Radical in their combination of materials, these multimedia assemblages portray a balanced cosmic order. The styrene pieces act as individual particles swirling in space both as fixed and dynamic forces. The inherent three-dimensional quality of the material allows for them to be viewed from multiple sides or perspectives simultaneously. As always, adventurous with her bold choice of unconventional materials and challenging subject, Wayne sought to understand and make visible the invisible and give visual expression to complicated scientific concepts.

Throughout her long career Wayne remained true to her original creative impulses. She unconditionally embraced a wide variety of subject matter, employed numerous techniques and engaged a multiplicity of media. Incredibly, she was able to synthesize it all into a singular body of work dedicated to exploring the multi-faceted intersections between art and science. Her art is always challenging and continues to enrich our understanding of nature and how we interpret the world around us both seen and unseen.

Mikaela Sardo Lamarche, Curator and Director of ACA Galleries, New York is responsible for organizing all thematic and historical exhibitions as well as traveling shows and art fairs for the gallery. ACA was established in 1932 and specializes in 19th and 20th century American Art, Modern and Contemporary paintings, drawings and sculpture.



Distant Black Action
36 x 36 x 2¾ in.
Acrylic, styrene, and lithograph
on mahogany panel.
1989



Distant White Action
36 x 36 x 2¾ in.
Acrylic, silver leaf, styrene, and litho
collage on mahogany panel.
1989

Everything Has Echoes

Cecilia Najar

June Wayne was irritated. In 1958, as she prepared to leave Los Angeles for Paris, she found a letter from the Ford Foundation on her desk asking her to nominate two fellow artists for a \$10,000 grant. The request was an affront to her scientific orientation to problem-solving. They were thinking too small.

Indignation gave Wayne fuel to face obstacles and there were many. Her marriage to George Wayne had reached its expiration date. She felt suffocated by the confines of their relationship. At the same time, another man brought her consternation. Marcel Durassier, her French lithography printer, had a crush on her, a fact she found annoying but manageable since she couldn't replace him. She'd spent years hunting down the reclusive master after seeing his brilliant work for Parisian artist, Mario Avati. Durassier was a genius but also, an odd, difficult man who admired her figure and breathed down her neck. She hated being pursued by a man but the importance of finishing her book, "Songs and Sonnets," a series of lithographs inspired by John Donne's poetry exceeded her discomfort. Durassier was her only choice. There were no master printers in Los Angeles or anywhere else in the United States that met her standards. Her larger goal brought small matters into perspective.

It had been 10 years since art critic and USC teacher Jules Langsner suggested Wayne explore lithography to delve into her ideas about the cosmos, optics, color, and time. Science had fascinated Wayne since childhood. Observing the tides and waves on Lake Michigan and witnessing the Chicago World's Fair illuminated by a star-powered photocell were seminal memories. Her interests sharpened after she studied optics and perspective while pursuing production illustration at the California Institute of Technology. There, she also forged lifelong friendships with scientists, including physicist Richard Feynman, geochemist Harrison Brown, and others whose work informed hers.

At the time she received the letter from the Ford Foundation, Wayne was a well-known artist but she was not aligned with the expressionist movement or the group emerging from Chouinard Art Institute. The physical world captivated her too much to be constrained by the “isms” of the art world.

Like Leonardo da Vinci, Wayne used her art studio as a laboratory for exploring science. No other artist of her time sought to address the challenge of translating a one-dimensional focal point into three-dimensional space as she did in her “Tunnel” series of paintings and lithographs (1949-1951). No other artist focused on the transition from peripheral to focal vision with the same intensity. She was unique in her approach, combining writing, drawing, painting, and printing to tackle complex conceptual problems. She posed open questions about human experience and the material world, with one idea flowing into the next.

Wayne referred to her artistic philosophy as “quantum aesthetics,” suggesting that she intended her work to be both singular and encompassing. In an interview with Paul Cummings for the Smithsonian’s Archives of American Art, she said, “The art of anything is the art of everything. Only the visible manifestations or the specific manifestations are different.”

The letter from the Ford Foundation confounded her multi-dimensional thought process. Why give a small amount of money to a few struggling artists? The intention was noble but she could see a more powerful manifestation of the Ford Foundation’s grant.

Wayne replied, recommending two deserving artists then adding a “snotty” comment about the program, according to a transcript of her August 4, 1970, interview with Cummings in Los Angeles.

To her surprise, McNeil Lowry, the kingmaker of the foundation, telegraphed Wayne asking her to come to his New York office before her Paris departure to discuss her letter.

She didn’t mince words.

“You’ve got to change things fundamentally so that many people can benefit,” she said to Lowry. She continued, “For example, here I am, the last competent lithographer in this country. I have to travel six thousand miles to find a printer to work with because the whole art is dying away under your nose and American artists have no collaborators to work with.”

Wayne submitted a plan to revive American lithography. The Ford Foundation funded her ambitious idea, but another obstacle arose. Wayne was an artist not an arts administrator. She pitched the Pratt Institute and UCLA to take on the project. Both declined so she took on the leadership role of the new arts organization herself.



June Wayne at Tamarind, 1960s.
Photograph by Helen Miljakovich.
Courtesy of Tamarind Institute Pictorial Collection,
Center for Southwest Research,
University of New Mexico Libraries

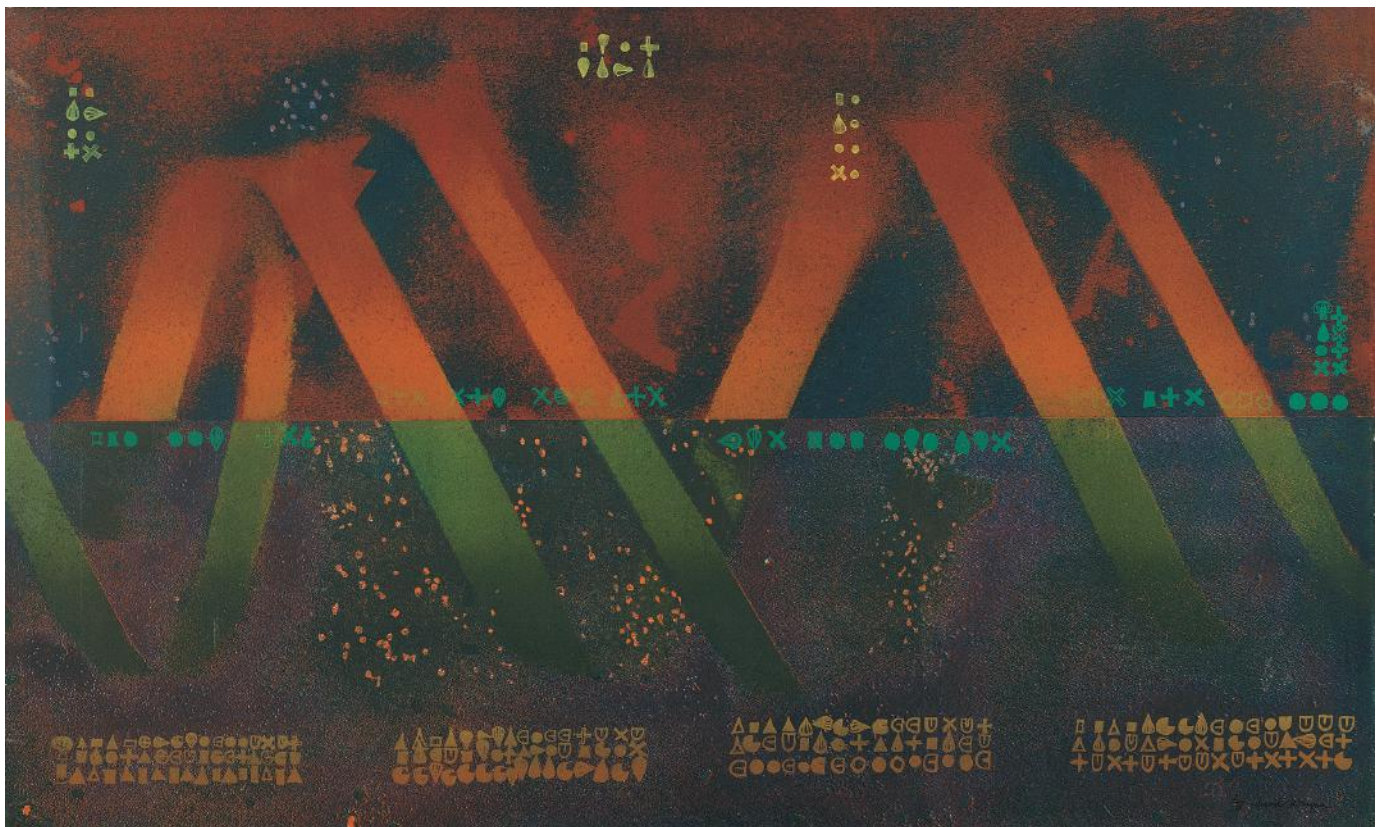
June Wayne's scientific perspective and her refusal to be limited by constraints helped usher in a new era of lithography. From 1960 to 1970, the Tamarind Lithography Workshop became the most visible manifestation of Wayne's art. She devoted much of her time to securing funding and nurturing visiting artists such as Ruth Asawa, Richard Diebenkorn, David Hockney, Louise Nevelson, Ed Ruscha, Rufino Tamayo, and Charles White.

She printed one notable piece, "At Last A Thousand." Wayne's lithograph depicting an atomic explosion in interstellar space, was pulled in 1964 and marked the 1,000th print produced at the Tamarind Lithography Workshop. The piece used no drawing, only a complex application of materials, and stands as a testament to her skill and her return to science as the foundation of her art practice.

Her theory of quantum aesthetics allowed her to embrace the creation of Tamarind Lithography Workshop as both a singular accomplishment and as part of her larger impact as an artist. As she had before, Wayne translated a one singular focal point into a multi-dimensional space that encompassed a universe of ideas.

In 1970, Wayne transferred management of the Tamarind Institute, as it is now known, to the University of New Mexico, where it continues today.

Having birthed an art movement, June Wayne quickly returned to her personal practice and renewed her connections in France. There, she embraced tapestry and explored new subjects such as DNA, identity and genetics. Later she added styrofoam to her art practice and delved into the earth and environment.



Diktat, Burning Helix Series

23 1/2 x 39 in.

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

Edition of 50, 1970.

“Everything has echoes,” she said. “It’s impossible for me to relate to my art or to anyone else’s, or life, or any moment in life apart from its larger context. And the more you know the more you see and the more you can relate.”

So too, her life and her work continue to echo as humanity grapples with questions about surveillance, identity, artificial intelligence and climate change. Within each of her individual works lives the totality of the Tamarind Lithography Workshop. One holds the totality of all. All hold the totality of one, the righteous, indignant and endlessly curious, June Wayne.

All quotes are taken from the transcript of a tape-recorded interview with June Wayne on August 4, 1970. The interview took place in Los Angeles, CA, and was conducted by Paul Cummings for the Archives of American Art, Smithsonian Institution.

Cecilia Najar is a writer and art collector based in Los Angeles. She studied art history at Brown University. She first came to know June Wayne through the exhibit, “Ink, Paper, Stone: Six Women Artists and the Language of Lithography” at the Norton Simon Museum.



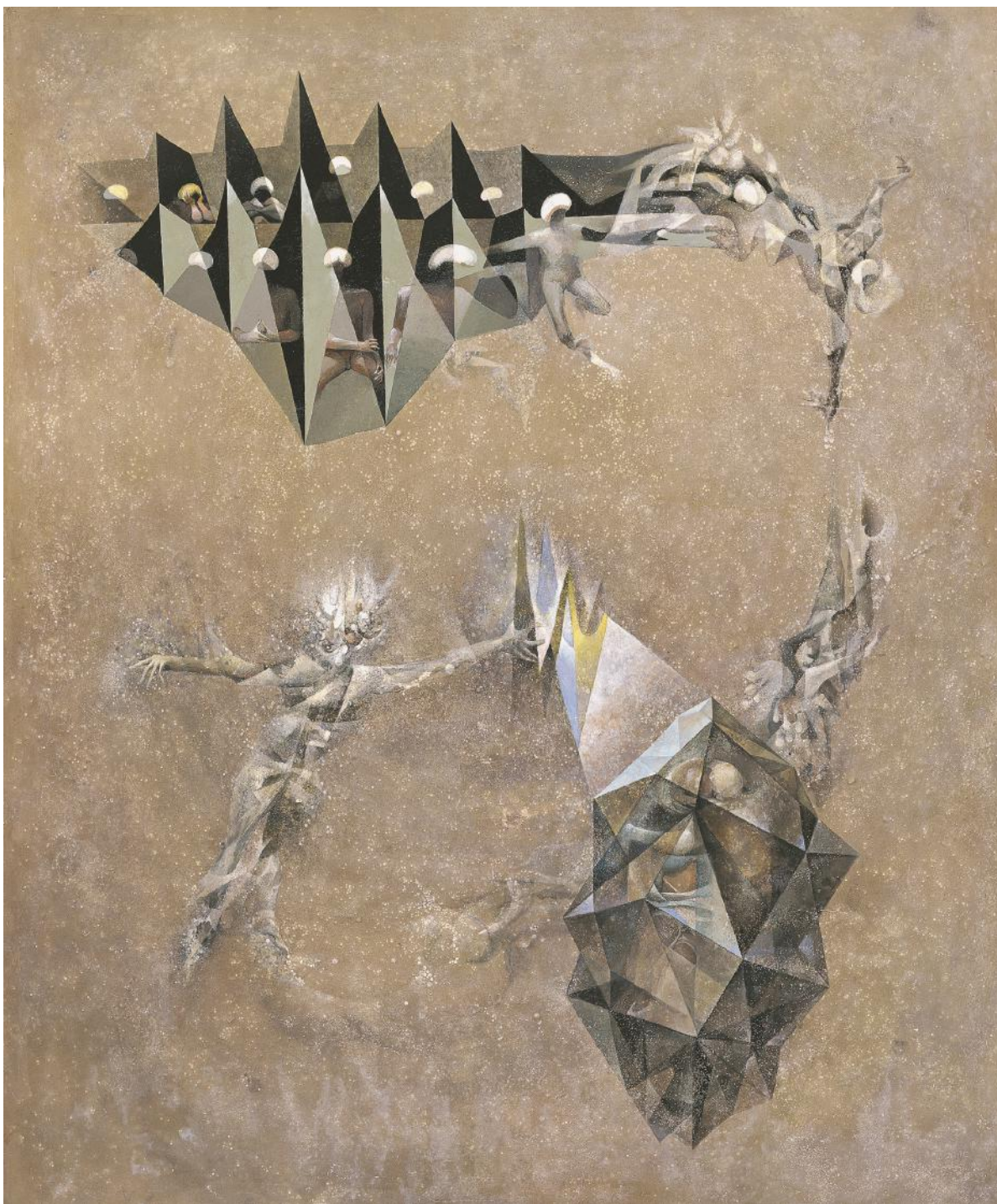
Zhule, Cognitos Series

36 x 25¼ in.

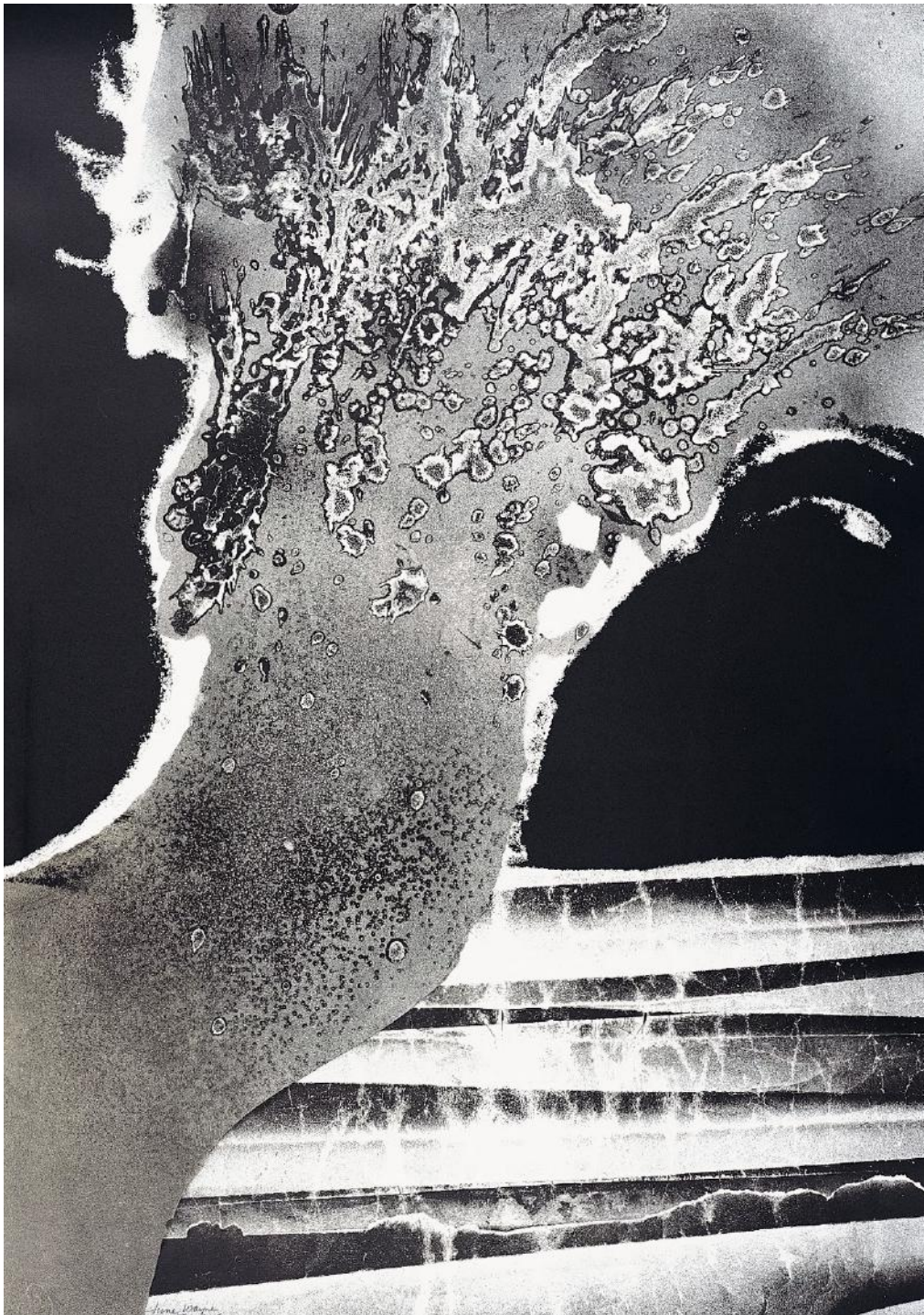
Acrylic with sand and stone additives on paper
marouflaged onto canvas with gesso and gelatin.

1984

Artwork



The Messenger, Justice Series
60 x 50 in.
Oil and sand on canvas, 1955.



Demented Tidal Wave (State I),

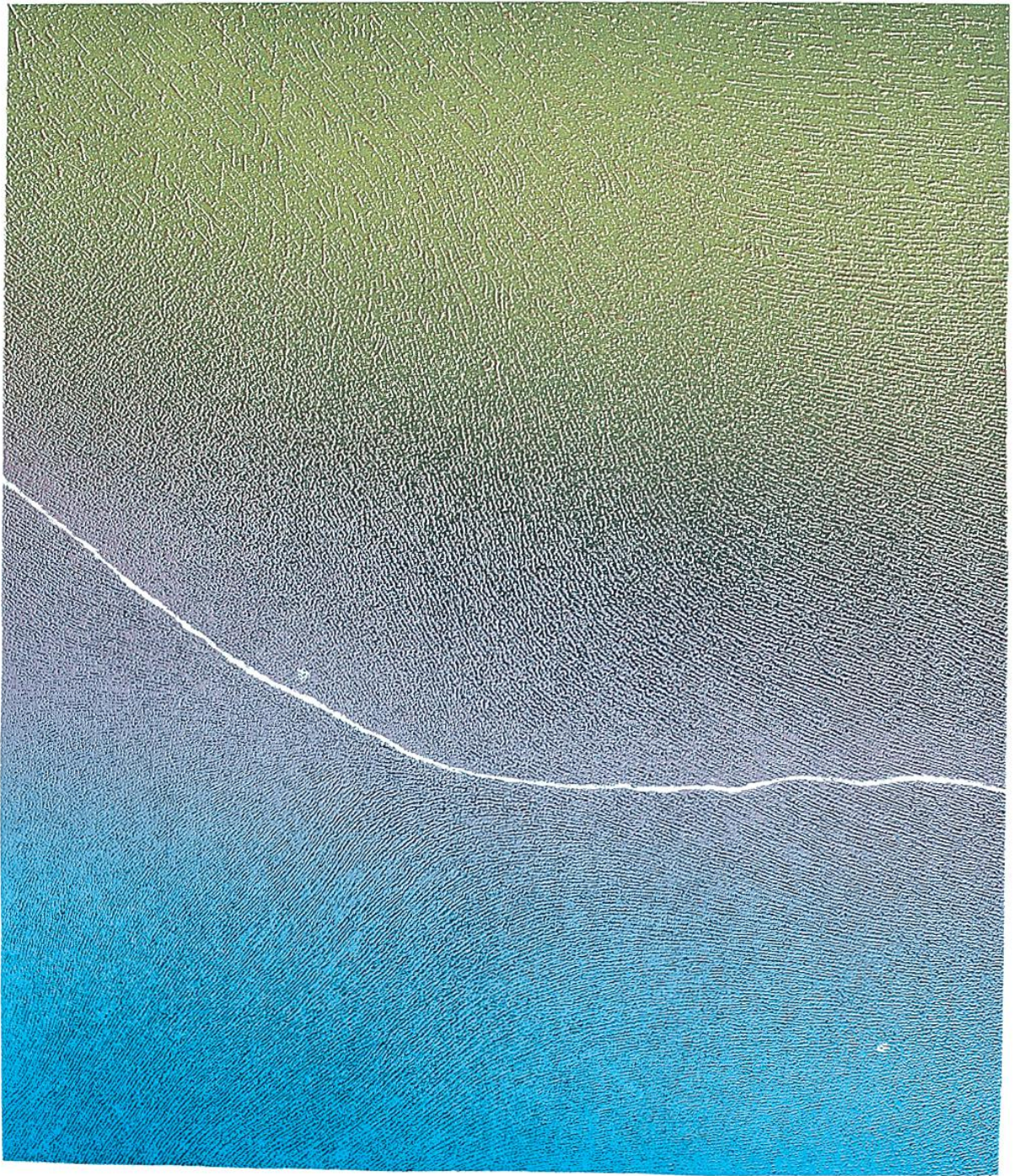
41 1/2 x 29 1/2 in.

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

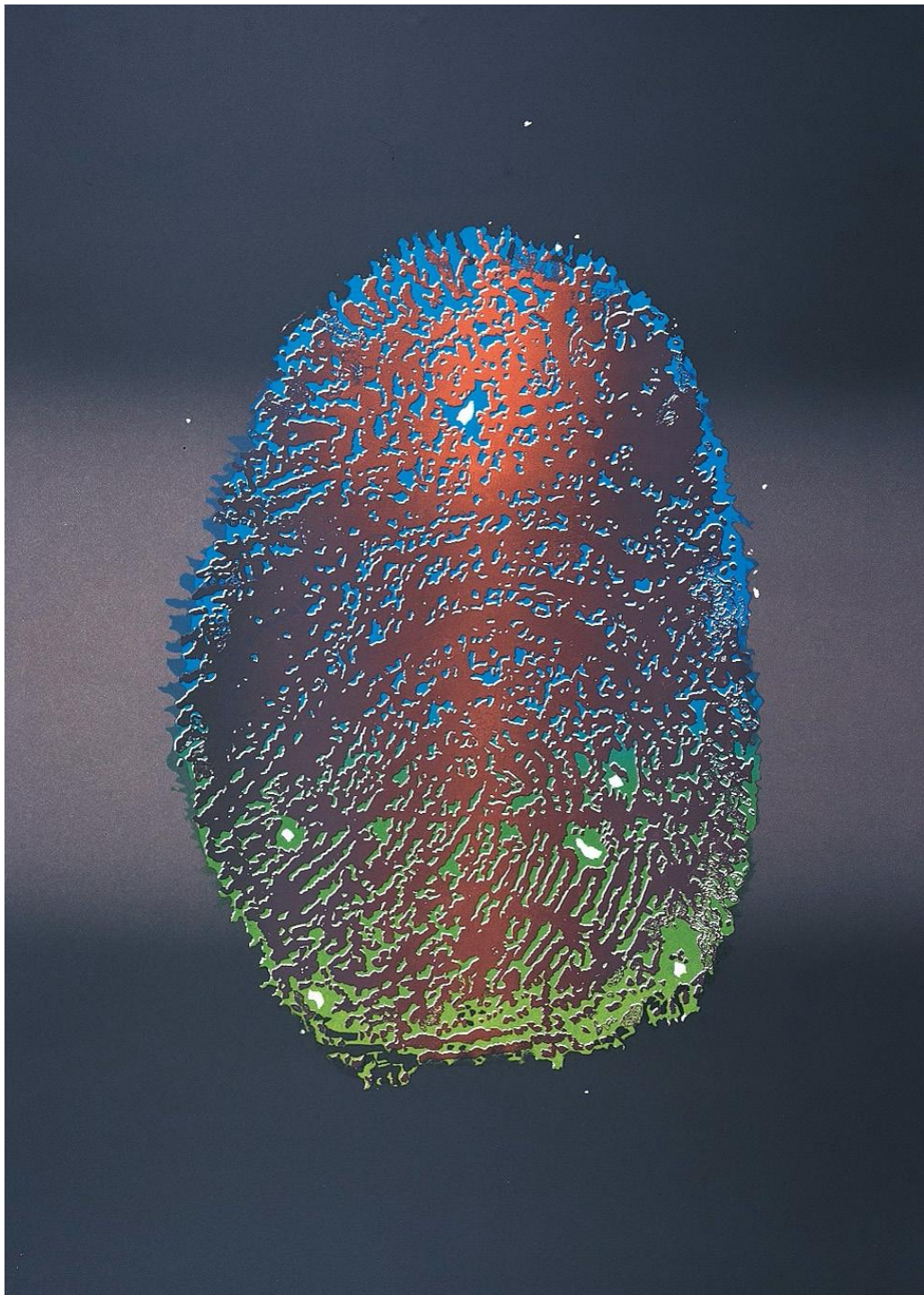
Edition of 10 and 15, 1972.



Stellar Edge (State I), Solar Flares Series
11 3/16 x 9 3/16 in.
Color lithographs printed by Edward Hamilton
on Wayne's own Rives with Tamstone watermark.
Three editions of 10, 1978.



Stellar Edge State II, Stellar Winds Series
11 3/16 x 9 3/16 in.
Color lithograph printed by Edward Hamilton
on Wayne's own Rives with Tamstone watermark.
Three editions of 10, 1978.



Time Visa,
35 x 25 in.
Color lithograph printed by John Maggio on
Wayne's own Rives with mushroom
watermark.
Edition of 14, 1973

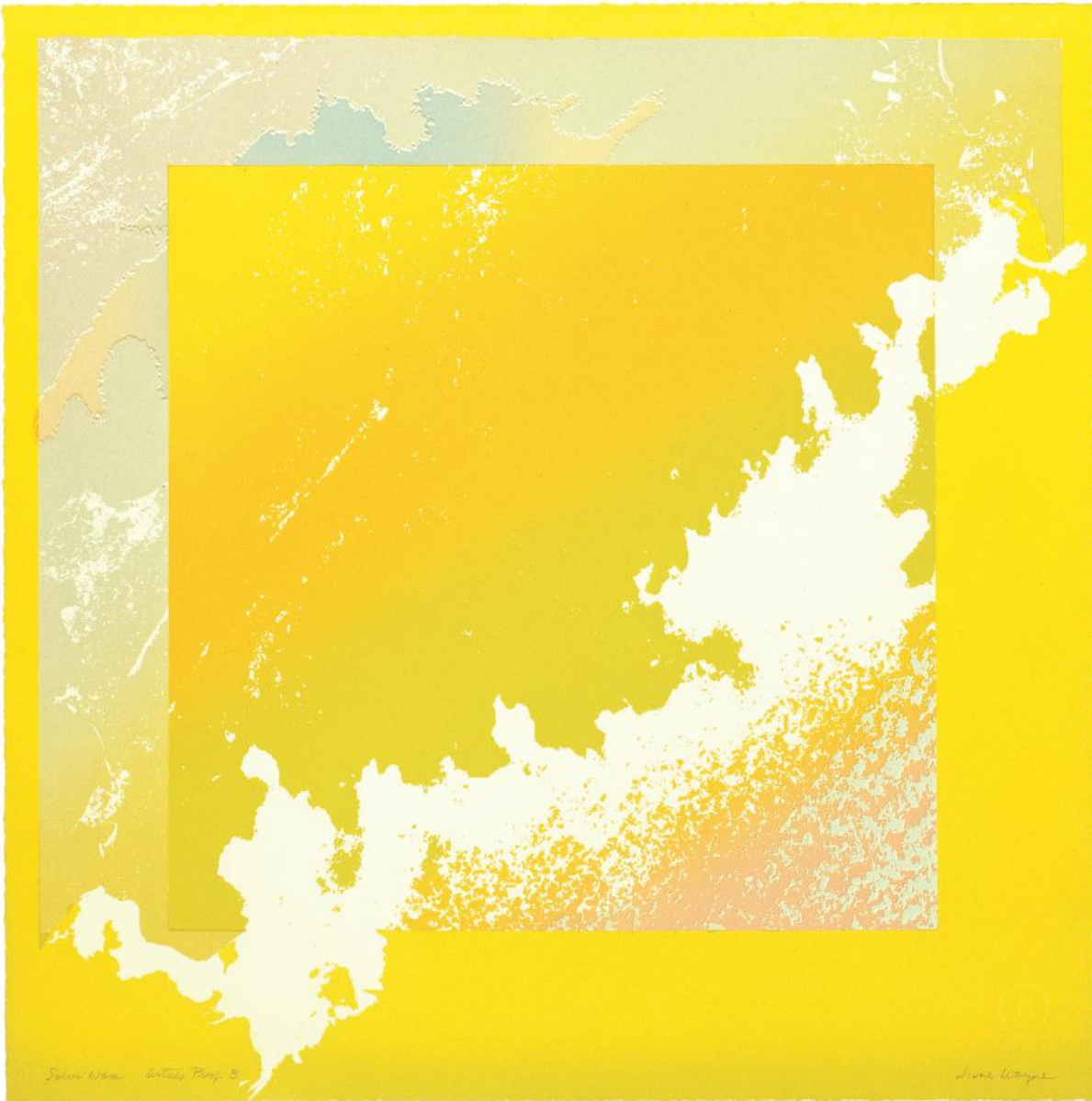


Solar Refraction State II, Solar Flares Series

17¼ x 17 in.

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

Editions of 15 and 5, 1982.



Solar Flame, Solar Flares Series

16¼ x 16 in.

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

Edition of 15, 1981.



Propellar

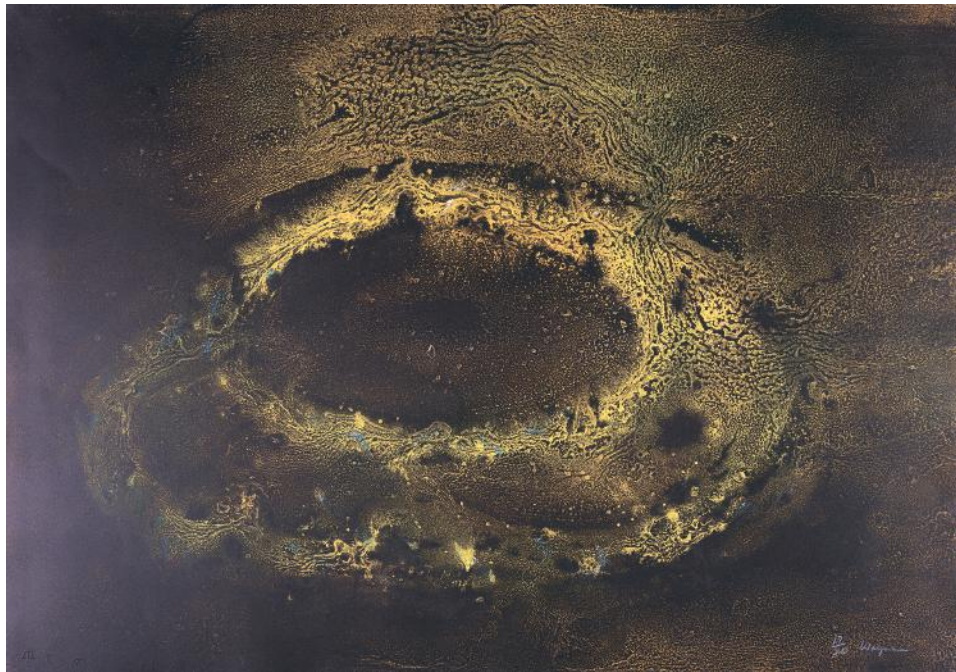
June Wayne

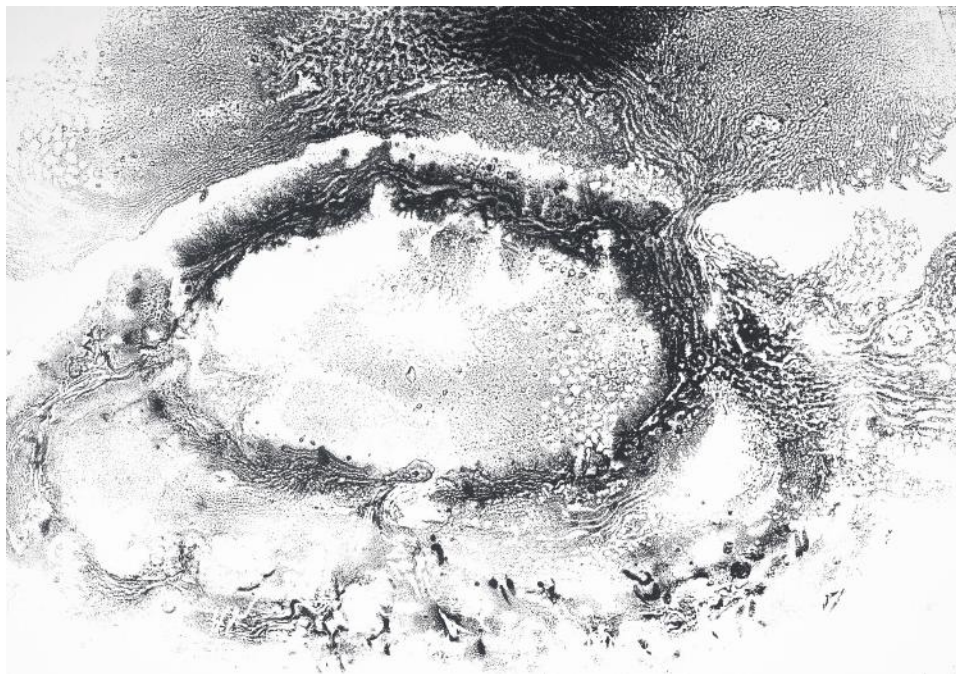
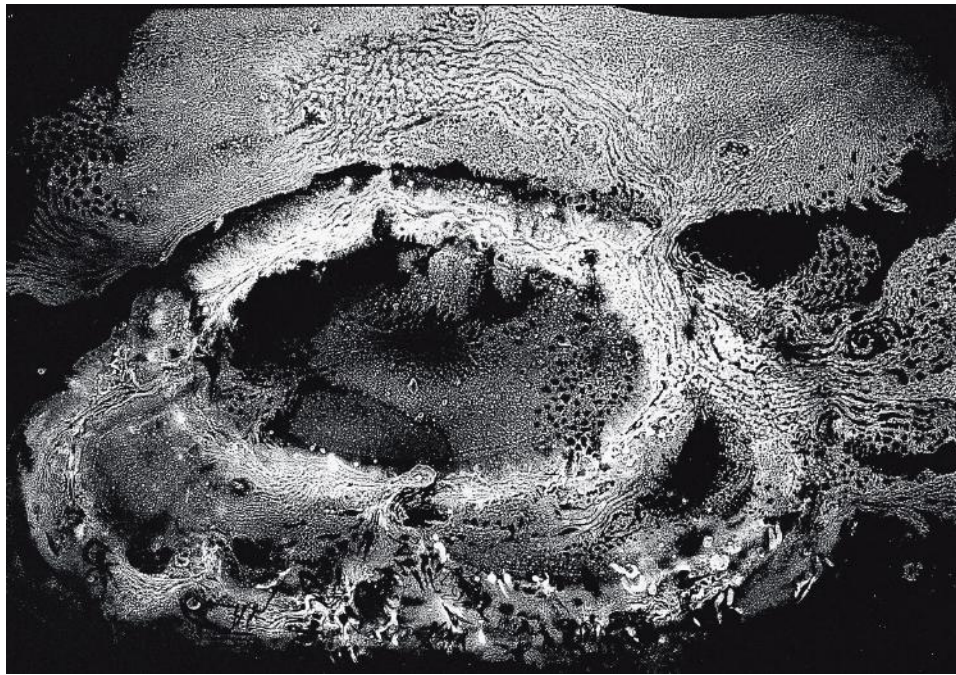
72 x 72 x 2 in.

Painting / Mixed Media

Acrylic and styrene on panel

Year: 2006-2011





At Last A Thousand (State I-IV)

24 x 34 in.

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

Edition of 10, 1965



Flor, Cognitos Series

30 x 20 in.

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

1984



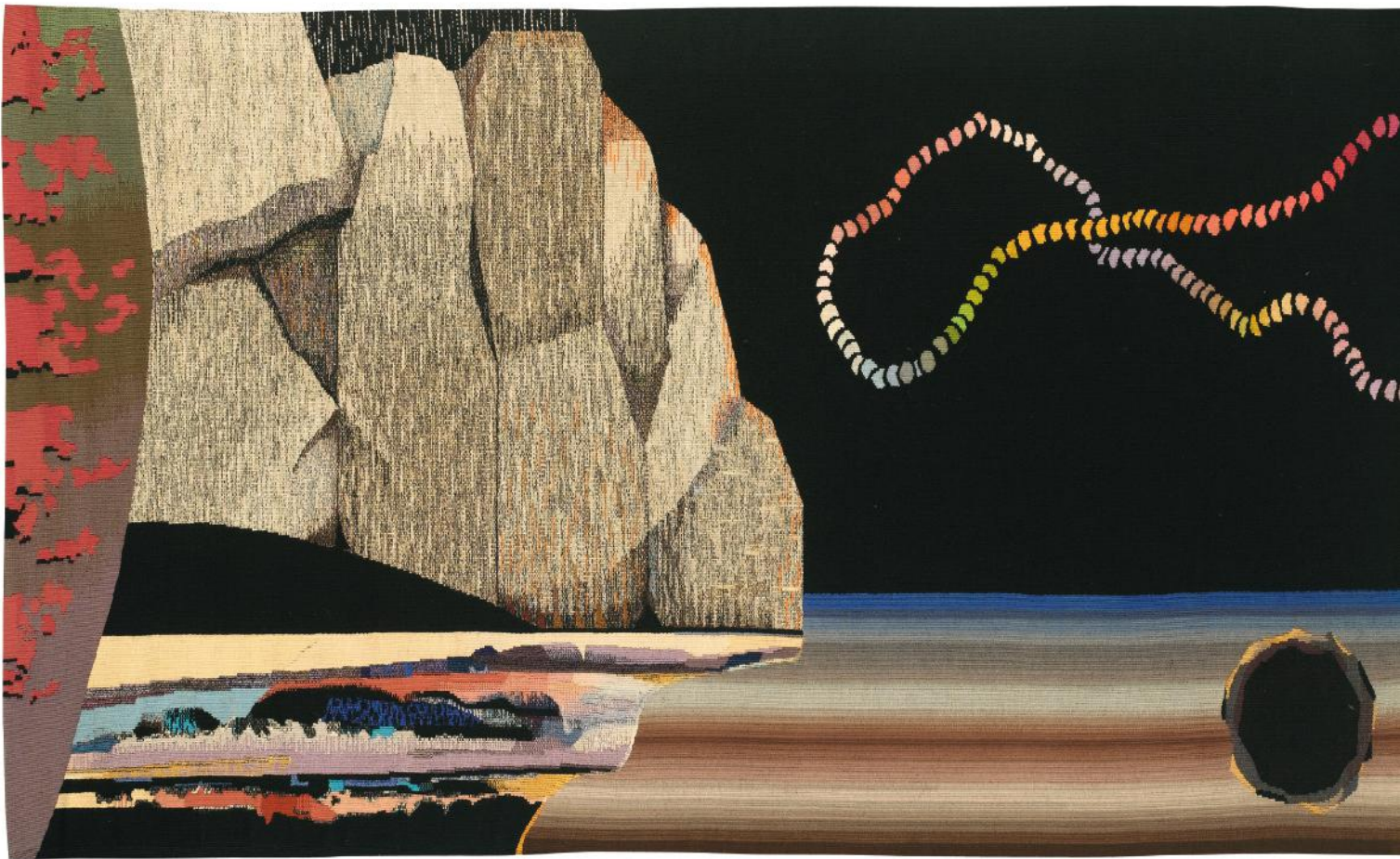
Makh, Cognitos Series
24¼ x 30 in.
Acrylic and silver leaf on paper marouflaged onto
canvas with gesso and gelatin.
1984



Am, Quake Series
30 x 30 x 2 in.
Acrylic, styrene and silver leaf on mahogany panel,
1989



Sneaking Up On Red,
25 x 36 ½ in.
Acrylic and styrene on mahogany panel
1993

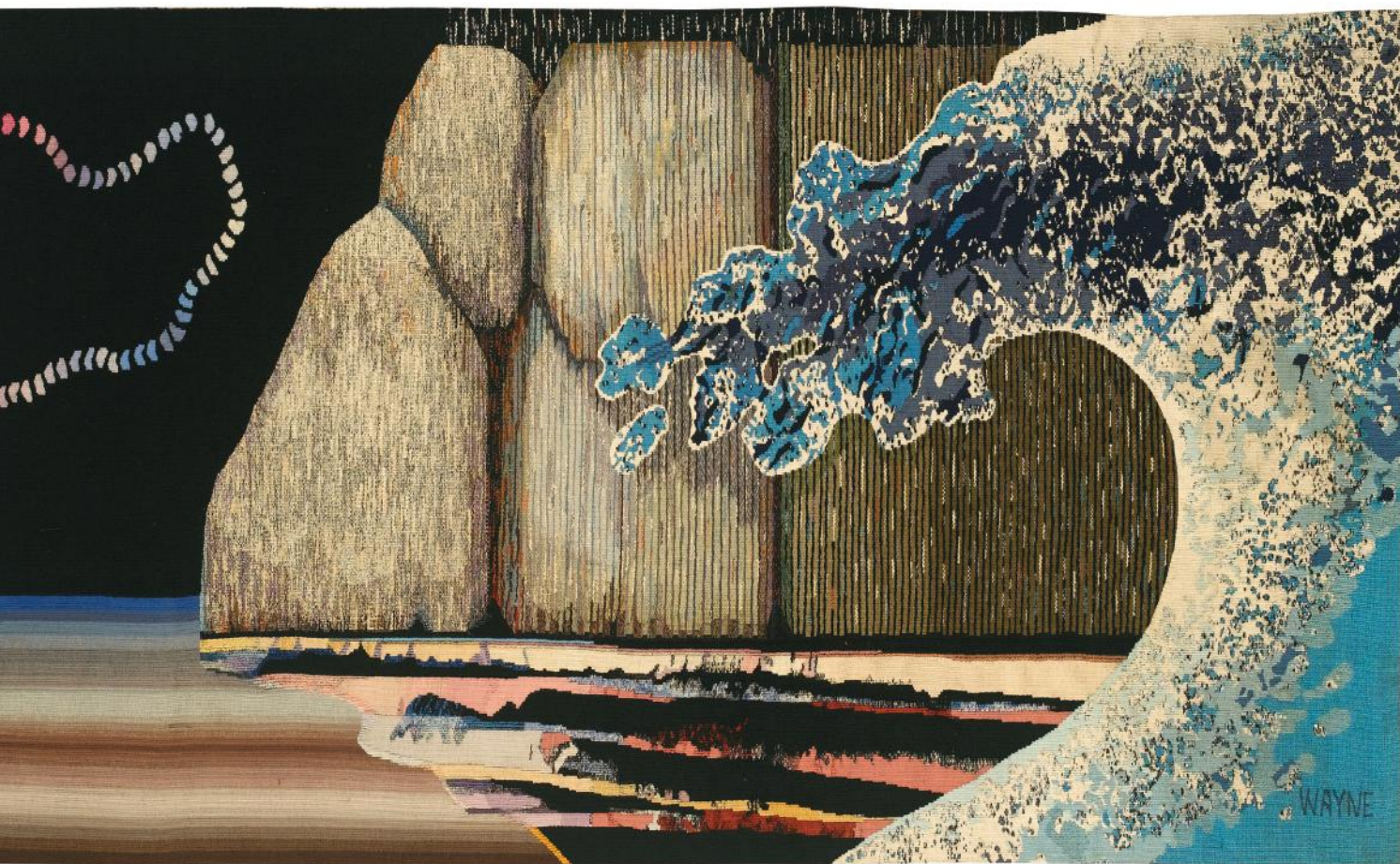


On Verra (We Will See)

48 x 192 in.

Tapestry, unique example woven by Pierre Daquin,
Atelier de Saint Cyr, 1972.

Acquired by KCET, loaned by PBS SoCal,
Los Angeles, and exhibited for the first time.



Acknowledgements

The exhibition, which will tour the United States over the following years, was organized by Landau Traveling Exhibitions, Los Angeles, CA, in association with the June Wayne Estate & MB Abram.

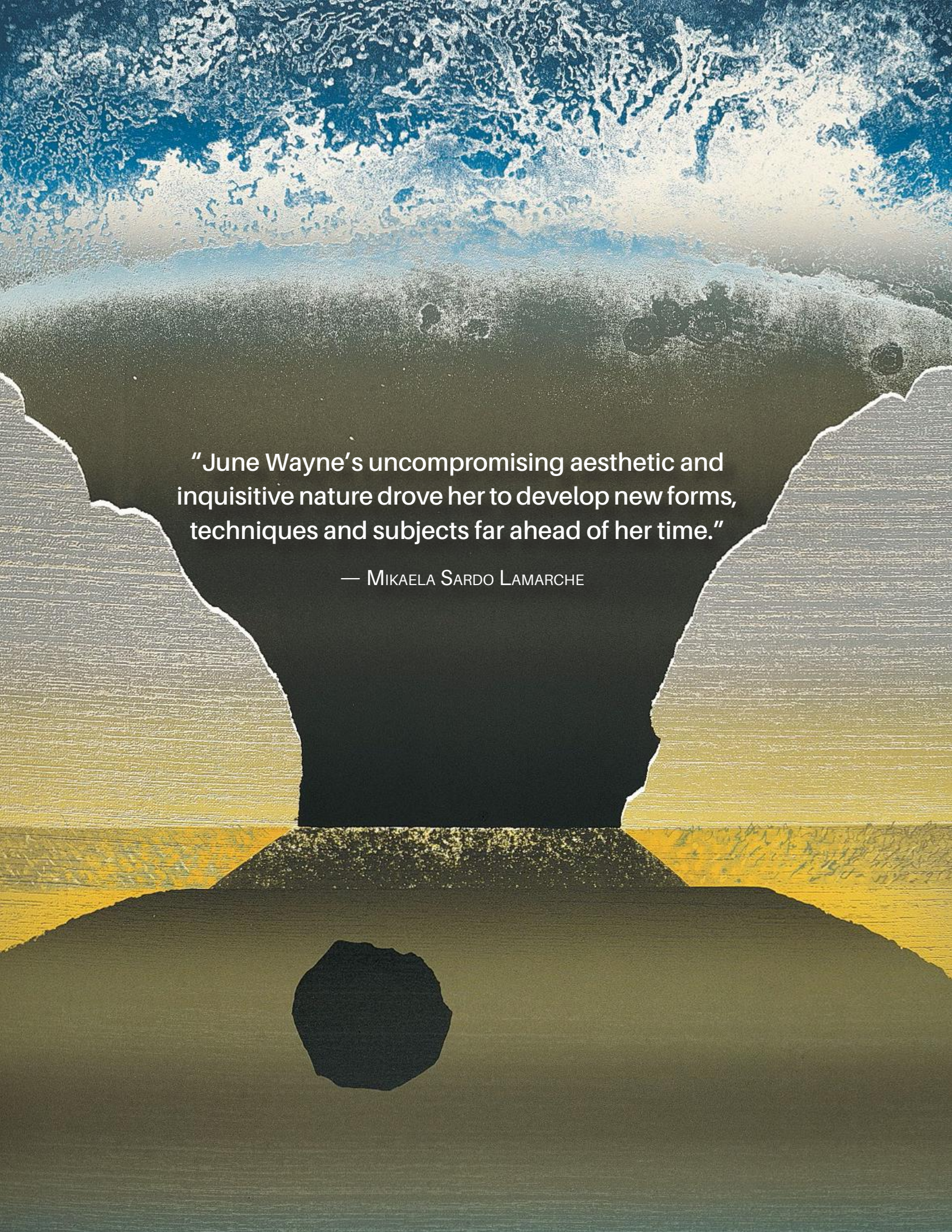
Special thanks to Ariane J. Claire, PBS SoCal, Robert P. Conway, R. Lance Belsome, Alitash Kebede, J. Adam Abram, and Roberta Zaetta.

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The background is an abstract composition of layered, torn-paper-like textures. At the top, there's a dark blue and white marbled pattern. Below this is a large, dark, almost black, irregular shape that frames the central text. The sides of this central shape are jagged, revealing a lighter, yellowish-tan textured layer underneath. At the bottom, there's a dark, solid-colored area with a small, dark, irregular shape in the center.

"June Wayne's uncompromising aesthetic and inquisitive nature drove her to develop new forms, techniques and subjects far ahead of her time."

— MIKAELA SARDO LAMARCHE