

W I A C

1900 - 1975



JOAN EARDLEY CATTERLINE, APRIL 1960 PHOTOGRAPH AUDREY WALKER, FROM SCOTTISH ART REVIEW 1964

Camden Art Centre
Arkwright Road N.W.3
Womens International Art Club
January 14 - February 5 1975

Tuesday to Friday 11-8
Saturday 11-6
Sunday 2-6
Closed on Monday
Admission Free

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The Seventy-Fifth Anniversary Exhibition of The Women's International Art Club (1900-1975)

This quite singular exhibition of contemporary international artists is unique of its kind. Janus-like it manifestly serves different ends while also provoking a series of apparently equivocal questions.

On the one hand, it is a commemorative event which marks seventy-five years of ceaseless artistic endeavour in a particularly disruptive century. On the other - Janus' other aspect - it singularizes the work executed by a particular sector of artists of our time, whose creativity has been an integral part of every moment of the century to date.

Women artists of the twentieth century - their work, industry and lasting achievements are celebrated at this commemorative occasion, which is a reminder of an all too obvious if seldom appreciated fact, that art is as hard and demanding labour for women artists as for all artists. Although women's artistic achievements are not generally recognized, this cannot, logically, negate their indisputable existence, any more than this lack of recognition detracts from their considerable artistic excellence. What this neglect does reflect is a collective, social "forgetfulness" common to many critics, historians, recorders. It also reveals some of the major lacunae which beggar a good deal of art history. This continuing "forgetfulness" occasions this particular exhibition. It was, in fact, one of the main reasons which originally inspired a group of determined women artists at the turn of the century to found the W.I.A.C.

In a sense, the exhibition therefore commemorates society's constant, traditional disregard of its women's creative contributions. The whole subject of their achievements provokes a number of fundamental questions which some fine day may claim from us the attention they deserve, for they are questions about the nature of art and about the social values which our judgments of it reflect. This exhibition can only provide the visual raw material of an answer.

Women artists, though quickly "forgotten" by subsequent generations, are, and always have been, recognized by their peers. Artists themselves frequently abstain from discriminative blinkers (sexual or racial) since the pursuit of all that is "singular" is part and parcel of their work. The general neglect of women's art owes less to aesthetic cannons than to social values. This raises the wider issue of whether it is society which creates the artists in its own image or the converse.

This century, like the nineteenth, is particularly indebted to the immense creativity of women artists. To be provocative, I can ask, who were Margaret and Frances Macdonald? Who were their collaborating husbands? And what significance did their work have for the major art movements of this century? (The inimitable Glasgow four who fired the Secessionists and turned the Jungendstil into the Modern Movement) Why is it that we "forget" the overwhelming contribution of Jane and Elizabeth Burden, Kay Faulkner, Mrs. Wardle, Mrs. Crampfield, Mrs. Holiday, as well as Jane and May Morris, Lady Georgina Burne-Jones and Lizzie Siddal? Why do we consider the Pre-Raphaelite movement and the Morris & Co. workshops as primarily and fundamentally male achievements?

Our memories suffer a similar "collective repression mechanism" in regard to the Russian Constructivists, despite the fact that the movement benefitted greatly from the artistic drive, innovations, and originality of such women artists as Barbara Stepanova, Elizabeth Kruglikova, Olga Aleksayeva, Lamanova, Vera Mukhina, Natalia Danko, Kanayeva, etc. The list is endless. The Dadaists and the Surrealists existed as social-artistic-units splendidly endowed with major women artists such as Sophie Taeuber-Arp, Emmy Hennings, Sonia Delauney, Suzanne Duchamp, Nelly van Doesburg, the influential Marie Laurencin, Leonor Carrington, Dorothea Tanning, Meret Oppenheim. The Bauhaus was a veritable hive of women's artistic industry! Gunta Stözl, Anni Albers, Helene Nonne, Monica Bella Broner, Elizabeth Broner, Marianne Brandt, Ilse Fehling, Alma Buscher, Hannah Höch, etc.

Sculpture has been richly endowed with the enormous vitality and creative output of Barbara Hepworth, Louise Nevelson, Goncharova, Elizabeth Frink, Nicola Pisano, Renée Sintenis, Germaine Richier, Bourgeois, Mary Callery, Kathe Kollwitz. Contemporary American art owes much to the great Georgia O'Keefe and Mary Cassat, also to Grace Hartigan, Helen Frankenthaler, Ruth Gikow, Rice Pereira, Joan Mitchell, to mention (unfairly) but a few.

The British scene has been done proud by its women artists, Hepworth, Frink, Riley, Anne Redpath, Vanessa Bell, Gwen John, Eileen Agar, Sandra Blow, Sheila Fell, Elsa Fraenkl, Sue Fuller, Frances Richards, Wendy Pasmore, etc.

A great number of the above named participants in the major artistic movements of the twentieth century have been members of the W.I.A.C. and have contributed annually to the Club's exhibitions. Many artists have been greatly assisted by the facilities the Club has constantly extended to women artists.

It is a sad reflection that many of these artists, once they have gained their reputations, cease to take as active an interest in the club, and even fight shy of it. The reason for this again reverts to the very "forgetfulness" which inspired the creation of the W.I.A.C. and to the reason why it has continued to exist and be of service. For it is almost as hard now as in the past, if not harder in some ways, for women to break into the hallowed precincts of "the established" art world and be recognized as artists, rather than "women-artists"—which is almost synonymous, in some circles, with "housewife's crafts". It is almost a matter of self-preservation that female artists cut themselves away from any organization which emphasizes their womanhood. Paradoxically, it was a woman, Angelica Kauffman, who founded the Royal Academy, which later became a bastion of resistance against women artists.

This collective exhibition is an eclectic assemblage of contemporary women's art. It is, furthermore, but a sample and a sample which is dependant upon the willingness of individual artists to submit their work for selection and hanging. It is the more unusual because lacking the customary subject-cohesion of most exhibitions. The only common denominator between each exhibit is the gender of its creator. Until recognition is given to women's art as an automatic and integral part of our historical awareness of the arts, the need for such exhibitions, however anomalous, and for such organizations as the W.I.A.C. will continue. The W.I.A.C. deserves the unstinting support of public and private sponsors, patrons, contributors and especially of all professional women artists.

Heather Gordon-Cremonesi

Heather Gordon-Cremonesi, Historian, Artist and Film-maker, is currently writing Femina Sapiens, a cultural history of women, is a Cambridge graduate, and M.A. from Yale University.

Photographs of some distinguished women artists who have exhibited with the Society

In the Canteen:—

1. Vanessa Bell
2. Sonia Delaunay
3. Joan Eardley
4. Elizabeth Frink
5. Gertrude Hermes
6. Gwen John
7. Dame Laura Knight
8. Kathe Kollwitz
9. Marie Laurencin
10. Berthe Morisot
11. Winifred Nicholson
12. Ann Redpath

New WIAC Women Photographers

Corinne Courtenay-Bishop

Elizabeth Martin

Anna du Puget

E. Simson

Gwen Tilly

Elizabeth White

Janine Wiedel



WOMEN'S INTERNATIONAL ART CLUB

75th ANNIVERSARY (1900-1975)

CAMDEN ARTS CENTRE

12 January - 5 February 1975

1	Ambrose, Alma	The Lock, Evening	Gouache	£65
3	"	Deserted Tin Mine	Gouache & ink	NFS
4	Baranowska, Janina	Circus	Watercolour	40
5	Barnard, Gwen	Stone Shapes	Oil on paper	50
6	Bell, Kathleen	Evening, Biddestone	Watercolour	45
7	"	In Renoir's Garden	Conte	40
7a	"	Connemara Theme	Gouache	50
8	Bernstein, Hilda	Receding Tide	Etching	25
9	"	La Citta Vecchia	Etching	16
10	"	The Home	Etching	18
11	Bratman, Ingeborg	Jewellery	gold necklace	86
12	"		gold necklace	56
13	"		gold ring	78
14	"		gold rings (pair)	26
136	"		9-carat gold bracelet	110
137	"		brooch, turquoise & gold	160
138	"		9-carat gold ring & pendant	60
139	"		silver chain, agates	48
43	Bruce, Anne	Swiss Landscape	Watercolour	40
45	"	Troyes	Watercolour	40
15	Claeys, Nora	Baigneur	Bronze	75
16	"	Silhouette	Bronze	50
17	Clutterbuck, Jan	Waiting for the Tide	Watercolour	55
18	"	Winter Fishing	Watercolour	40
19	"	Under Bare Poles	Watercolour	40
20	Collet, Ruth	A Farmyard	Watercolour	25
22	"	A Cornfield in Spring	Watercolour	25
23	Ithell, Colquhoun	Study for Portrait of Mrs. Grey	Ink & charcoal	100
24	"	The Man in the Doorway	Ink & watercolour	100
25	"	Portrait study of Lucy Cornford	Conte	100
26	Cooke, Ida	Composition	Mixed media	18
27	"	Study	Gouache	20
28	"	Sketch	Charcoal	18
29	Cremonesi, Heather	Cunt I	Inks, oils, tempora & gold leaf	100
30	"	Persephone	Silver leaf suspension	90
32	Fogg, Mary	Neighbours	Inks	40
33	"	Waterfall	Inks	40
34	Fox, Mary	Charmian	Watercolour	45
35	"	Landscape	Watercolour	50
36	"	Landscape	Watercolour	50

37	Frankly, Lesley	Seascape	Oil on paper	£25
38	"	Landscape	Oil on paper	25
39	"	Seascape II	Oil on paper	25
40	Ginsburg, Nancy	River Scene at Greenwich	Silkscreen	30
41	"	Seated Nude	Watercolour	50
47	Harris, Rachel	White Ermine	Cryla	30
48	"	Bone and Stone	Drawing	10
50	Harvey, Dorothea	Fugue Form	Mixed media, ink & tempora	16
51	Hawke, Marjorie	Consultation	Pastel & wash	50
52	"	Space Lift	Mixed media	45
53	"	The Critics	Litho chalk	40
54	Heaketh, Diana	Sons and Flowers	Etching	framed 15 unframed 12.50
55	"	Two Ways (Sculpture)	Sandstone	85
56	"	Tanzing	Alabaster	75
57	Hodes, Joan	Farm	Watercolour	35
58	"	Orchard	Watercolour	35
59	"	Mountains - Cyprus	Watercolour	35
60	James, Bertha	French Landscape	Gouache & Chalk	25
61	"	Cows in a Fog	Gouache & Chalk	25
62	Jewson, Betty	Dancers	Bronze	40
63	"	Embrace	Bronze	40
64	"	Polar Bears	Brass	65
65	Juniper, Muriel	Pillars of Koroula	Pastel	52
66	"	Lions at Night	Pastel	52
67	Kemp, Peggy	Conosis	Mixed media	30
68	"	Coolie Gardener	Gouache & Pastel	20
69	"	Tuscany	Gouache & Pastel	15
70	Kubrick, Christiane	Star Trek	Etching	30
71	"	Tramoe Beach	Etching	25
73	Marlin, Brigid	New Born (Sculpture)	Gold cast brass	75
74	"	Isis and The New Life	Etching	framed 30 unframed 20
75	"	The Seer	Etching	framed 35 unframed 25
76	de Meric, Rosalie	Seated	Oil crayon	30
77	"	Nude	Pastel on paper	30
78	Merton, Christine	Clinging Forms	Ceramic	90
79	"	A Carriage of Mystery	Ceramic	180
80	"	Tribal Judgement	Ceramic	150
81	Michelis, Effie	Potter's Shop	Gouache	125
82	"	Square in Kardomyle	Gouache	125
83	Murphy, Diana	Bather Resting	Line and wash	60
84	Nalecz, Halima	Poem	Gouache	150

85	Nowak, Kryisia	Scenes from a Japanese Landscape	Mono print	NFS
86	"	Jungian Landscape	Mono print	28
88	Orrrom, Mary	Solstice	Metal Sculpture	75
89	"	Adam & Eve	Wood Sculpture	45
90	Petritzi, Alexandra	Composition I	Coloured lino	30
91	"	Composition II	Coloured lino	30
92	Pearcey, Eileen	Nude	Chalk	25
96	Pinion, Dilys	Nude	Pen and Ink	30
98	Priestland, Sylvia	Yellow and White Leaves	Silk Screen	25
99	"	Castle II	Woodcut	25
102	Rogenhagen, Peggy	Funny Football	Acrylic	30
103	Shrapnel, Myfrasy	Strange Landscape	Collage	35
105	Stafford, Carolyn	Still Life	Etching	25
107	"	Black and White	Etching	20
108	Stern, Deborah	Cube	Solid Bronze	150
109	"	Athens	Cold cast bronze	125
110	"	Sicily	Cold cast bronze	125
120	Steyn, Carole	Green Currant	Sculpture relief	100
122	Thomas, Mary F.	The Dream	Line print	framed 12 unframed 10
125	Thorndike, Janet	Fragmentation I	Acrylic	35
128	Wallace, Molly	Nativity	Ceramic Sculpture	35
129	Williams, Jolan	Laghet	Watercolour and collage	65
131	"	Nightfall	Monotype	48
132	Rose, Muriel	Planet	Silkscreen	25
133	"	Moonscape	Silkscreen	25
134	Guthrie, Kathleen	Grey and Brown	Silkscreen print	28
143	Bohm, Hansi	Amaryllis II	Collage	150
144	"	Woods	Drawing	120