

# RENWICK QUARTERLY

Sept., Oct., Nov. 1987

Published for the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, by the James Renwick Alliance.



## NEWS from the Alliance

### Alliance Announces Research Fellowship in Contemporary Craft at the Smithsonian

Roger Kuhn  
President

The Alliance is launching a major new initiative: the first research fellowship in the country designed specifically to encourage scholarly study of contemporary American craft. Entitled "The James Renwick Fellowship in American Crafts," the fellowship will be offered by the Smithsonian Institution with funding from the Alliance. Stipends will be available to support research into the historical, esthetic and intellectual aspects of the studio craft movement. A special \$25,000 drive to fund the initial phase of the program is now under way.

During the past half century, craft has emerged as one of the more significant facets of the visual arts. It has evolved far beyond its earlier roots and influences — the reaction against machine-made objects manifested in the Arts and Crafts Movement, the Bauhaus-bred belief in good design as the soul of useful things, and the search for a new lifestyle which led many into craft-making in the 1960's. In the past 30 years,

increasing numbers of university art departments and independent art schools have added craft-media courses or craft departments to their curricula. Today, most of the men and women in the forefront of craft are art-school trained, and the number is growing geometrically. Museums of painting and sculpture now occasionally show the work of "craft artists" executed in clay, fiber or glass; the much-debated distinction between "art" and "craft" may no longer be definable.

Yet there has been virtually no serious study of this dramatic evolution from the perspective of art history or esthetics — no scholarly analysis of its significance or of its relationship to developments in other art forms. There is no established body of scholars ready to undertake the task. We have heard of instances where doctoral candidates in art history have had craft-related dissertation topics rejected, presumably because no one on their faculties was qualified to supervise the research. If the "fine arts" community is only now awakening to the significance of work in the craft media, the academic community seems not to have done so.

There is a pressing need to develop a proper understanding and appreciation of contemporary craft through scholarly evaluation. Research is needed to trace the historical background and evolution of the craft movement, to establish a firm foundation for future study of studio craft, and to explore its relationship to the so-called fine and decorative arts. The James Renwick Fellowship Program will address these needs.

The Office of Fellowships and Grants of the Smithsonian Institution will administer the



program. The National Museum of American Art, which already hosts a number of fellows in American art history and related fields, will provide carrels, library and other support facilities. This arrangement will enable the new fellow in craft to interact on a daily basis with other scholars who are, in general, historians working in various areas of American painting, graphics and sculpture. Research guidance will be provided by the Renwick Gallery's Curator in Charge and other appropriate Smithsonian museum staff.

The fellowship is open to students and scholars at all educational levels, from BA to postdoctoral; the amount of the stipend will depend on the academic level of the recipient and the duration of the fellowship period, using the Smithsonian Institution's standard schedule of stipends. Selection among applicants will be based on the scholarly merit and significance of the proposed topic and research product and on the qualifications of the applicant.

Applications will be evaluated by a committee, and are now being solicited for fellowships to begin after June 1, 1988. (See the adjoining box for details). We hope our readers will spread the word and encourage men and women with a scholarly interest in contemporary craft to apply.

As this issue was being readied for publication, the Alliance was notified of the first contribution towards the cost of the Fellowship — and an especially significant one: a \$1,000 grant from our sister organization, the Associates of the American Craft Museum. This is the first time the American Craft Council or its Museum Associates has ever supported another organization. Its gift symbolizes our shared commitment to the fostering of public understanding and appreciation of the work of America's craft artists, and we are most grateful.

## **The James Renwick Fellowship Application Information**

Applications are invited for the "James Renwick Fellowship in American Crafts." Fellowships are available for up to twelve months in residence at the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C. Research proposals are sought from candidates knowledgeable in the history of American art, craft or design, including their non-American influences. Proposals focusing on the post-World War II studio craft movement or its historical antecedents are especially encouraged. They may be related to the Renwick's collections and/or topics that could initiate scholarly symposia, exhibitions, a publishable paper, a public lecture at the Renwick Gallery or some other appropriate project.

### **Schedule of stipends:**

**Graduate Fellowships:** for candidates working toward an advanced degree  
term: up to 12 months — stipend: \$1,000 per month plus allowances

**Senior Fellowships:** for postdoctoral scholars or candidates who possess a record of professional accomplishment  
term: up to 12 months — annual stipend: \$19,000 plus allowances

**Application deadline** is January 15, 1988, for appointments to begin on or after June 1, 1988. For more information and application forms, write or call:

Office of Fellowships and Grants  
Smithsonian Institution  
Suite 7300 L'Enfant Plaza  
Washington, D.C. 20560  
(202) 287-3271

Inquiries about the James Renwick Alliance should be sent to:

James Renwick Alliance  
5240 Nebraska Avenue, N.W., Washington, DC 20015

The Alliance gratefully acknowledges partial grant support for programs and this issue of the *Renwick Quarterly* from the National Endowment for the Arts in Washington, DC, a Federal Agency, and the D.C. Commission on the Arts and Humanities.



## **"Cynthia Schira: New Work" Will Open November 13**

Cynthia Schira speaks with her hands. She talks quietly of contemplative emotions evoked by everyday things — "the land, the morning, the light" — as she describes the visual sources for her large-scale weavings. Nine new weavings by Schira will be exhibited at the Renwick Gallery November 13, 1987 through February 14, 1988. As a member of the initial generation of fiber artists in the craft renaissance of the 1950's, Schira is one of the first to be represented in major museum collections.

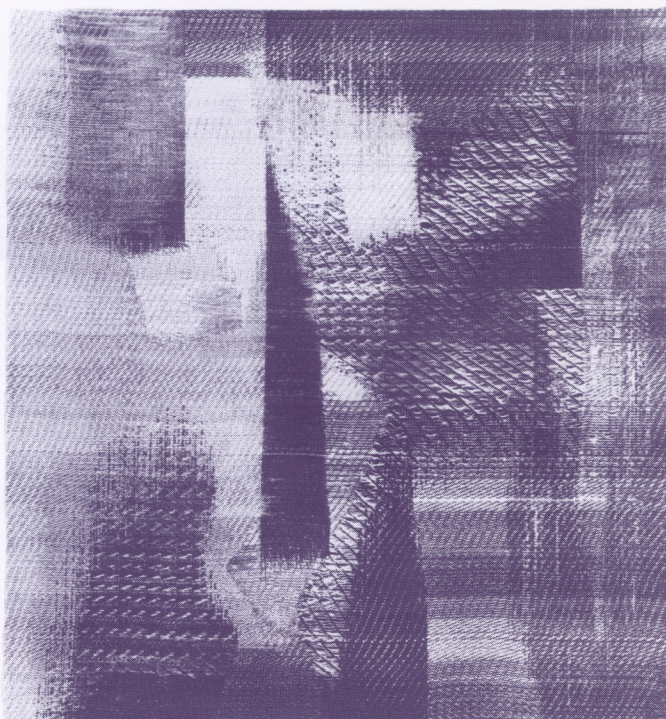
"It has become a language to me and I speak in this language," Schira says of her work. "The process of weaving, the physical reality of making cloth, echoes connections that are important to me. The commonality and accessibility of fabric with its direct connections to time and place, to history and daily life, symbolize for me things that I value."

This subtle environmental theme is captured in colors, textures and dimensions in weavings that have been described as painterly in style, as Schira echoes the elements around her eastern Kansas landscape, reflecting deep feelings about nature. Her work, as she describes it, is referential, "suggestive rather than definitive," appealing to the viewer's emotional, rather than analytical, response.

Schira achieves her imagery with the help of a computerized Macomber loom. The fast tracking keyboard frees her from the limitations of intricate treadling and hand tying. After a year and a half of trial works, she developed a unique triple cloth that allows her imagery to move beyond the horizontal and vertical shapes familiar to most fiber artists. Three layers of warp are woven into a myriad of patterns to produce a single plane. A level warp is no longer merely covered by the weft threads in the traditional tapestry manner. The warp and weft bind together, constructing imagery from their interaction.

Landscape patterns are actually immersed in the weaving, receding and advancing visually, rather than grazing decoratively on the surface.

Quick to point out that she is not generating images by computer, Schira humorously compares her computer to a food processor: "It doesn't do any of the creative work; it simply does routine tasks faster and more easily."



Cynthia Schira's *Dark Light*, 1985, 63" x 59",  
linen, rayon, cotton

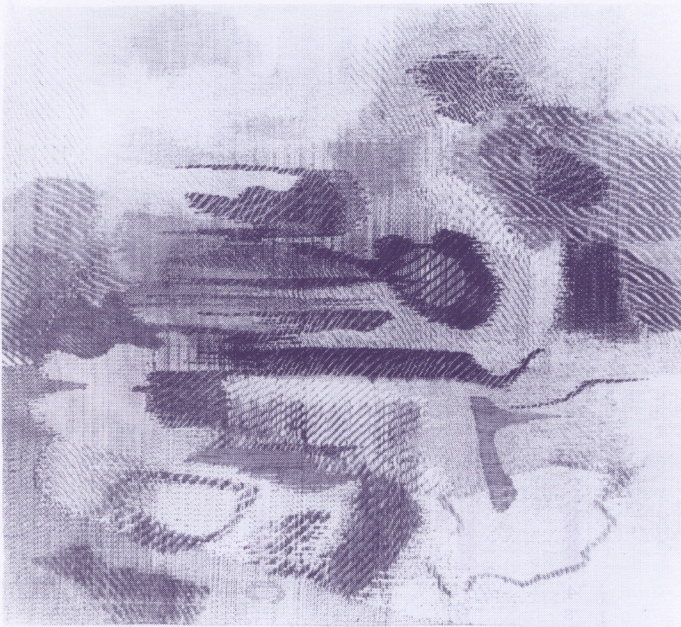
*American Craft Magazine*, in the October/November 1985 issue, cited the importance of Schira's breakthrough in weaving technique and design:

"Schira has indeed charted a new direction that will inevitably alter the established traditions of flat weave tapestry. (She) opens a rich vein of expression by pushing through the barriers of repetitive, architectonic, well-defined imagery characteristic of woven structures. The result is a fluid and evocative style which delivers subtle effects and emotional nuance."

A native of Massachusetts, Schira earned a BFA degree from the Rhode Island School of Design, and an MFA from the University of Kansas, where she has taught since 1976. In the past two decades she has explored weaving techniques with added wefts for non-structural surface patterning, and weft twining, a technique in which two or more strands continuously twist around warps to produce a fabric. Her sculptural weavings employing aluminum strips and mirror attracted international attention in the early 1970's when her work was selected the first of two times for inclusion in the prestigious Biennale Internationale de la Tapisserie in Lausanne, Switzerland.

"Reflections," a 1982 work, on view in the adjacent permanent collection galleries, was purchased with assistance from the James Ren-





Lake Crossing, Cynthia Schira, 1986, 59" x 65", cotton, rayon and mixed fibers

wick Alliance and is a part of the permanent collection of the Renwick Gallery. "Reflections" exemplifies the fusion of Schira's creative response to the flatness of the Kansas plains where she lives, with the inspiration she has gained from her study of ancient Peruvian textile techniques, Aubusson tapestry weaving, and printing and dyeing techniques from Asian cultures.

### Nancy Corwin Will Discuss Work by Cynthia Schira

Nancy Corwin, author of "Cynthia Schira: Image in Structure," in the catalogue *Cynthia Schira: New Work*, will speak at the Renwick on Thursday, November 19, at 8:00 PM. She will discuss Schira's work in relationship to the contemporary art movement in America today.

Corwin holds a Ph.D. in art history from the University of Washington in Seattle and is presently Assistant Professor of Art History at the Kansas City Art Institute. She is the author of many articles which have appeared in *American Craft*, *Fiberarts* and *New Art Examiner*, among other publications.

This program is supported by the James Renwick Alliance, with partial support from the National Endowment for the Arts and the D.C. Commission on Arts and Humanities.

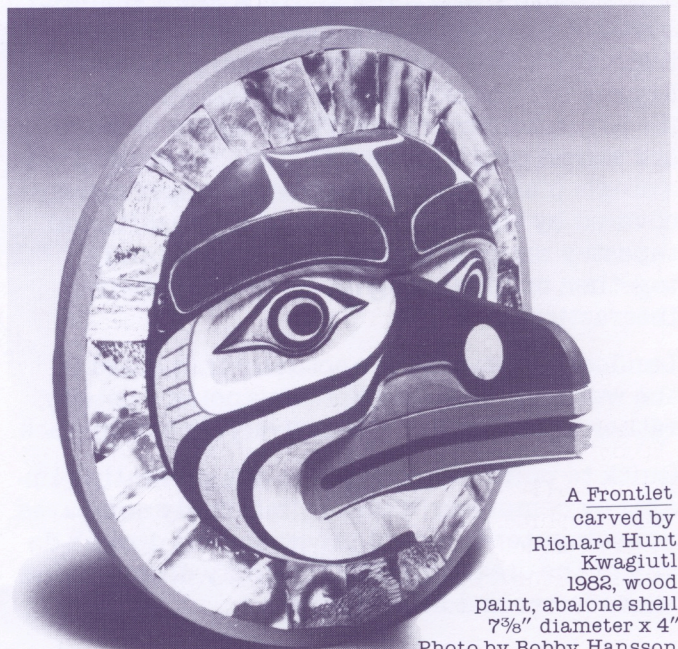
### "Lost and Found Traditions: Native American Art 1965-1985"

Nearly ten years of field work formed the foundation for "Lost and Found Traditions: Native American Art 1965-1985," a first-of-its-kind major exhibition of contemporary traditional American Indian art. The exhibition, which celebrates the continuum of Native Americans' rich cultural and artistic heritage, will be at the Renwick Gallery October 2, 1987 through March 6, 1988.

The 382 works by close to 300 artists from the United States and Canada were collected over the past decade by Ralph T. Coe, a scholar of Native American art. Mr. Coe curated the widely acclaimed bicentennial exhibition "Sacred Circles: Two Thousand Years of North American Indian Art."

Much of the Native American Indian past has regrettably been lost, but, as Mr. Coe discovered, much more has been passed on than is often realized. "Lost and Found Traditions" highlights the diversity and richness of American Indian traditional art forms during the last 20 years. Included are a wide variety of objects such as textiles, pottery, baskets, jewelry and carvings. Works employing beads, quills, hides, fur, birchbark, wood splints, bone and metal demonstrate the vital continuation and creative expansion of styles and techniques deeply rooted in the past.

Major exhibitions of historical Indian artworks have been mounted in a number of museums,



A Frontlet carved by Richard Hunt, Kwagiutl, 1982, wood, paint, abalone shell, 7 3/8" diameter x 4". Photo by Bobby Hansson.



but a comprehensive presentation stressing the survival of these arts into the present day has never before occurred. Mr. Coe commented, "Great American Indian art is being made today in both the 'old traditional' way and in the 'modern traditional' way. These arts are a vibrant testimony to a cultural resilience that has often gone unrecognized and unsung."

In 1977, Mr. Coe began a series of field trips visiting tribal groups across North America. His travels over the next nine years allowed time for lengthy talks with artists and tribal dignitaries, forming a comprehensive understanding of the works and their origins. "Lost and Found Traditions" includes works from such diversified tribes as the Montagnais/Naskapi of Labrador, the Sioux and Blackfeet of the Plains, the Miccosukee of Florida, the Pomo of California, the Makah of Washington state and the Haida and Gitksan of British Columbia. The art of well over 100 tribes is represented. Objects range from work by a twelve-year-old apprentice to artistry by some of the most celebrated octogenarian tribal elders.

The exhibition was organized by the American Federation of Arts, under the curatorial direction of Mr. Coe, and has been made possible through the generosity of Primerica (formerly American Can Company) with additional support from the Sacred Circles Fund, the National Endowment for the Arts, Primerica Foundation, and the Smithsonian Educational Outreach Fund.

Prior to coming to the Renwick, the tour included the American Museum of Natural History in New York, the Portland Art Museum in Portland, Oregon, the Minnesota Museum of Art in St. Paul, Minnesota and the Anchorage



Olla, 1984, clay, slip, paint, 10" x 13" diameter, by Gladys Paquin, Pueblo. Photo by Bobby Hansson.

Museum of History and Art in Anchorage, Alaska. When the exhibit leaves the Renwick next March, the tour will continue to the Albuquerque Museum of Art, History and Science in Albuquerque, New Mexico, the Los Angeles County Museum of Natural History in Los Angeles, California, the Laguna Gloria Art Museum in Austin, Texas and the Columbus Museum of Arts and Sciences in Columbus, Georgia.

A special ceremony to mark the Renwick's opening of "Lost and Found Traditions" will take place on October 17. Several lectures, films and demonstrations will be presented throughout the period of the exhibition. See the Calendar of Public Programs for details.



A Basket, woven by Lorena Langley, Koasati, circa 1975, river cane, natural dyes, 8" x 11" diameter. Photo by Bobby Hansson.

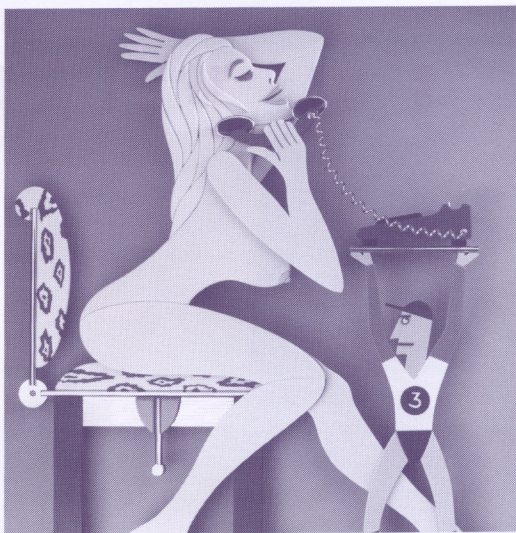


## Dan Dailey: Glass, 1972-1987

Dan Dailey lectures to guests attending the opening reception of his one-person exhibition  
Photo by Andrea Uravitch.



An innovative artist who works with both hardened glass and blown glass, Dailey is known for the diversity of his styles. This exhibition includes 42 vases, sculptures, lamps, wall reliefs, tripod assemblies and distorted vessels as well as nine related drawings. In Dailey's sculptures pierced with metal mounts, he contradicts the notion of the brittleness of the medium. His sculptural wall panels and three-dimensional tableaux humorously depict aspects of everyday life. In another series, his bowls and vases are mounted on tripods decorated with such disparate elements as bottle fragments and pencil stubs with eraser caps. Other objects contrast the strength of rigid plate glass with the softer, more fragile shapes of blown glass. Organized by the Philadelphia Colleges of the Arts, this exhibition is supported in part by Irwin J. Borowsky and Laurie Wagman, and a grant from the Pennsylvania Council on the Arts. Additional support for the Renwick Gallery showing has been generously provided by Anne and Ronald Abramson. The exhibition continues through October 25.



*Nude on the Phone* by Dan Dailey, 1985.  
This wall panel combines Vitrolite glass, chrome and zinc-plated brass with an aluminum frame. lent by Julius and Miriam Zewibel.

## Artists and Museum Professionals to Lecture on Glass in October

The Renwick Gallery will co-sponsor four lectures on glass, presented in the Grand Salon in October, ranging in subject from the work of individual artists to that produced by artist/designers both in America and abroad.

**October 7, 8:00 PM** — The series will begin Wednesday, October 7, when Thomas S. Buechner will discuss the role of the artist as designer for Steuben Glass. Steuben has been part of Corning Glass Works since 1918, and makes all its glass in Corning, New York.

Mr. Buechner was Chairman of Steuben Glass and has been actively involved with the Corning Museum of Glass for all of its 37 years. He was founding director (1950-1960), board member (since 1960), president (since 1971) and director a second time (1975-1981). His other major achievements include the founding of the *Journal of Glass Studies* and *New Glass Review*, key publications in the world of glass. He is author of the glass entry in the *ENCYCLOPEDIA BRITANNICA*, and his comprehensive book *NORMAN ROCKWELL — ARTIST AND ILLUSTRATOR*, was published in 1971.

Mr. Buechner is also notable as an artist whose portraits, landscapes and still lifes have been exhibited widely in one-man exhibitions and group shows throughout the United States. The Metropolitan Museum of Art recently acquired one of his portraits for its permanent collection. His appearance at the Renwick is co-sponsored by the Alliance, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities.

**October 11, 3:00 PM** — Vernon Brejcha will discuss his recent work on Sunday, October 11. An exhibition of his glass will be on view at the Glass Gallery in Bethesda, Maryland.

Mr. Brejcha has been an Associate Professor of Design and has headed the glass program at the University of Kansas since 1976. He has also taught at Haystack Mountain School of Crafts in Maine and Penland School of Crafts in North Carolina. His work is in numerous museum and public collections, including the Smithsonian's National Museum of American History and the Corning Museum of Glass. He is represented in corporate and private collections in the United States, Australia, Europe, New Zealand, Japan, South America and Asia.



**October 18, 3:00 PM** — On Sunday, October 18, Bonnie Biggs will discuss her work, which will be shown at the Anne O'Brien Gallery in Washington, D.C.

Ms. Biggs is an instructor at Tyler School of Art, Temple University in Philadelphia. She has been included in numerous solo and group exhibitions, including "World Glass Now 85," at the Hokkaido Museum of Modern Art in Sapporo, Japan. Ms. Biggs is also represented in the permanent collection of the Corning Museum of Glass and in many other public and private collections throughout the United States.

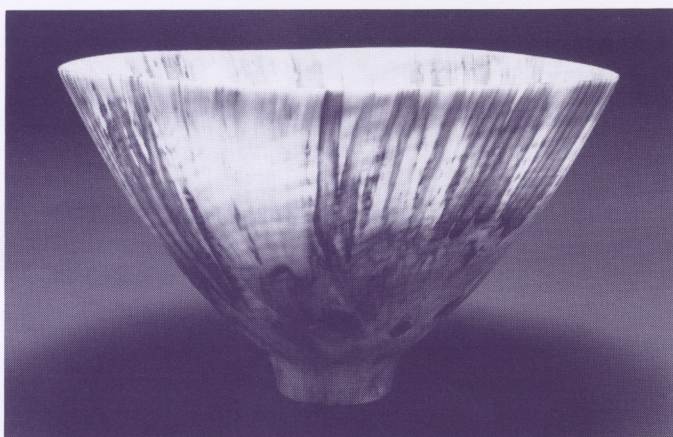
**October 21, 8:00 PM** — Susanne K. Frantz will lecture on international developments in studio glass over the past 25 years, on Wednesday, October 21. She will also discuss some of the work of earlier years and relate glass stylistically with contemporary art in other media.

Ms. Frantz is Associate Curator of Twentieth-Century Glass at the Corning Museum of Glass. She was previously Curator of Exhibitions at the Tucson Museum of Art, where she curated more than 50 contemporary and historic exhibitions, including the national survey "Sculptural Glass" in 1983. In 1985, she served as a juror for "World Glass Now 85" at the Hokkaido Museum of Modern Art in Sapporo, Japan. She is presently a member of the Glass Art Society Board of Directors.

Ms. Frantz is curator of the exhibition "Thirty Years of New Glass," and is currently writing a book on the post-1962 collection of the Corning Museum of Glass. The James Renwick Alliance will co-sponsor her lecture at the Gallery, with partial support from the National Endowment for the Arts and the D. C. Commission on the Arts and Humanities.

### **Bowl by Woodturner Ron Kent Donated to the Renwick Gallery**

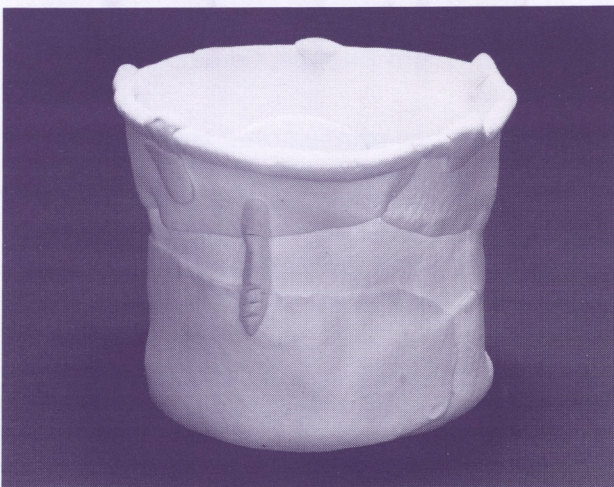
The James Renwick Alliance, together with Ron Kent, have donated an exquisite wood translucent bowl to the permanent collection of the Renwick Gallery. A Californian who moved to Honolulu 22 years ago, Kent's primary challenge is to expose the intrinsic natural beauty of wood. Most of his bowls are turned from Norfolk Island Pine, a tree that is common throughout Hawaii and other Pacific islands. The shapes of his bowls are determined by the natural characteristics of the log: size, grain and color are entirely natural; no stain, varnish, or lac-



Translucent Bowl, Ron Kent, 1986, Norfolk Island Pine, 13½ diameter x 8". Gift to the permanent collection by the artist and the James Renwick Alliance.

quer is used. Instead, Kent uses a finishing process that can take as many as twenty hours spread over more than six months, during which the bowl is repeatedly hand-rubbed with extremely fine sandpaper and colorless sealing oils. It is this repeated saturation that brings out the unique coloration and translucence of the eggshell thin wood, as illustrated in this superb example.

Kent's bowls have been included in numerous museum exhibitions and were seen at the Renwick Gallery during the showing of "The Art of Turned Wood Bowls," from the Edward Jacobson collection. His work is also in the collections of the Metropolitan Museum of Art, New York; the Museum of Fine Art, Boston; the American Academy of Art, Honolulu; and the Los Angeles Institute of Contemporary Art.

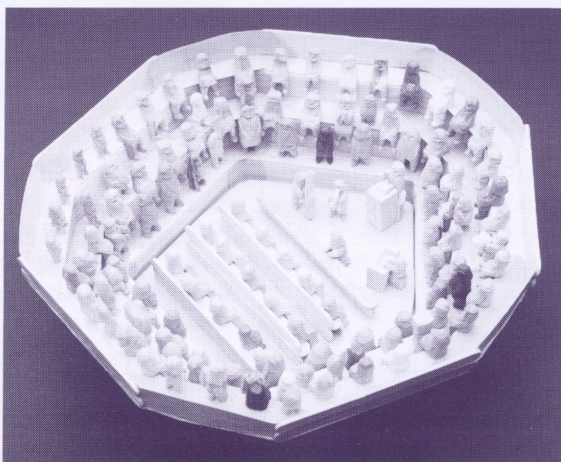


Light Gatherer, Rudolf Staffel, 1985, handbuilt translucent porcelain, 5½" x 6" diameter. Gift to the Renwick Gallery's permanent collection by the James Renwick Alliance.



## West Virginia Crafts August 21-September 22, 1987

The Renwick Gallery Museum Shop sales exhibition will feature works by some of West Virginia's leading craftsmen. While many of the pieces are strongly rooted in tradition, others reflect images and techniques that are clearly contemporary. Works included range from folk toys to furniture to butter trays, quilts, patchwork pillows, wall hangings, and baskets.



Having Church, carved wood sculpture by Rev. H. Hayes, 18" x 18" x 6", from the West Virginia Crafts Museum Shop sales exhibition.

## Renwick to Celebrate National Hispanic Week September 13-20

This year the Renwick Gallery will celebrate National Hispanic Week with two lively programs. On Sunday, September 13, from 3:00 to 4:00 PM, Esther Cerruto will enthrall visitors with her dramatic interpretations of traditional Spanish language poems from Europe, Central and South America.

Cerruto received her professional training in her native La Paz, Bolivia, where she has given many performances. Since coming to the Washington, D.C. area, she has given readings for the Bolivian Embassy and the Organization of American States, as well as several other institutions.

An English language synopsis of the poems will be provided for non-Spanish speaking visitors.

On September 19 and 20, Baltimore fibre artist Maria-Theresa Fernandez will show visitors how she prepares and manipulates large canvas fabrics which she uses to form site-specific, multi-media environments. She will demonstrate how she stains the loose canvas with

fabric dyes and folds the cloth to create the moods and feelings she wishes to convey in her installations.

Fernandez teaches in the Baltimore area and is a recent graduate of the Cranbrook Academy of Art in Bloomfield Hills, Michigan.

These events are co-sponsored by the James Renwick Alliance with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities.

## Master Woodworker Tage Frid Will Lecture on September 20

Tage Frid, called "the single greatest influence on American woodworking education today," will lecture in the Renwick's Grand Salon on Sunday, September 20, at 3:00 PM.

Frid was born and educated in Copenhagen, Denmark, where he was apprenticed from the ages of thirteen to eighteen to a master cabinet-maker before completing his degree at Vedins School and the School of Interior Design. In 1948, he was invited to come to the United States to teach in the wood program of the School for American Craftsmen in Rochester, New York. He accepted the offer and taught there until 1962, when he left to head the department of woodworking and furniture design at the Rhode Island School of Design. He held that position until his retirement in 1985.

Frid's furniture and wood accessories are of simple, straightforward design masterfully constructed with uncompromising craftsmanship. He has executed numerous public and private commissions including seating for a wing of the Boston Museum of Fine Arts and the 1951 Conference Room for the American Craft Council. Author of dozens of technical articles as well as three books, he serves on the editorial staff of *Fine Woodworking Magazine*. The lecture is co-sponsored by the James Renwick Alliance and the Mogul Gallery, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities.

## Recent Contributions to the James Renwick Alliance

The Alliance gratefully acknowledges contributions from the following members, whose gifts were received between April 1 and June 30, 1987:



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## To Join the Alliance

The James Renwick Alliance welcomes the support of all who share in its admiration for the creative vision of artists working today in the craft media. Members' contributions enable the Alliance to sponsor educational programs in contemporary crafts, to support the activities of the Smithsonian Institution's museum of 20th Century American craft, the Renwick Gallery, and to enlarge the national collection of American craft at the Renwick.

Membership in the Alliance, renewable annually, provides the following benefits:

- All members receive the Alliance's publication, The Renwick Quarterly.
- Donors (\$100+) receive The Renwick Quarterly plus — invitations to special receptions for artists, and exhibition tours conducted by artists or curators; a complimentary catalog of a major Renwick Gallery exhibition, and discounts on the Alliance's Spring Forum and all Craft Study Tours.
- Sponsors (\$250+) receive the above benefits plus — one complimentary ticket to the Spring Forum held each year to coincide with the Washington Craft Show; and the opportunity to attend training lectures and exhibition tours conducted for Renwick docents.

- Patrons (\$500+) receive the above benefits plus — an additional complimentary ticket to the Spring Forum; and two complimentary tickets to an Alliance Craft Study Tour.
- Benefactors (\$1,000+) receive the above benefits plus — membership in the Alliance's Acquisitions Committee, which allocates Alliance funds for the purchase of objects proposed for acquisition by the curator of the Renwick Gallery.

To join the Alliance, please complete the form below and mail it with your check to the James Renwick Alliance, 5240 Nebraska Avenue, N.W., Washington, DC 20015. Contributions are tax deductible.

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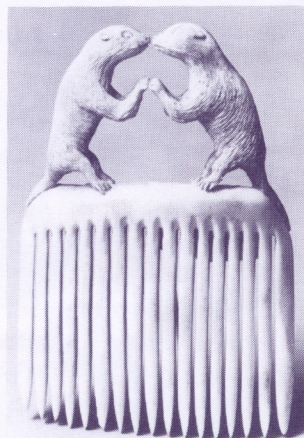
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## Renwick Gallery Public Programs and Exhibition Openings

- Sept. 10:** Creative Screen: Films on contemporary glass. Free. 11:00 AM; 12 noon; 1:00 PM.
- Sept. 13:** Esther Cerruto, a native of Bolivia, will present her interpretations of traditional Spanish poems from Europe, Central and South America. This program, in recognition of National Hispanic Week, is co-sponsored by the James Renwick Alliance, with support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities. Free. From 3:00 to 4:00 PM.
- Sept. 19:** Illustrated lecture: Stephen Sheard, British textile designer, will discuss his yarn designs. His lecture, "British Knitting Design Today," will also feature some of Britain's best knitting designers who use his yarns. Co-sponsored by the Jackie Chalkley Gallery. Free. At 4:00 PM.
- Sept. 19 & 20:** Craft demonstration: Maria-Theresa Fernandez will discuss and demonstrate her work in fiber. This program, in recognition of National Hispanic Week, is co-sponsored by the James Renwick Alliance, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities. Free. From 11:00 AM to 2:30 PM.
- Sept. 20:** Illustrated lecture: Master woodworker Tage Frid will discuss furniture design, focusing on his own work. This program is co-sponsored by the Mogul Gallery and the James Renwick Alliance, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities. Free. At 3:00 PM.
- Sept. 24:** Creative Screen. Repeat of Sept. 10.
- Oct. 4:** Illustrated lecture: Ralph T. Coe, organizing curator of "Lost and Found Traditions," will discuss the richness and variety of contemporary interpretations of traditional Native American arts. Free. At 3:00 PM.
- Oct. 7:** Illustrated lecture: Thomas S. Buechner will discuss the role of the artist as designer for Steuben Glass. This program is co-sponsored by the James Renwick Alliance, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities. Free. At 8:00 PM.
- Oct. 8:** Creative Screen: My Hands Are the Tools of My Soul: Native American music and poetry support the theme that the process of artistic creation is as important as the product with examples of making masks, reed baskets and dolls. (52 minutes) Free. At 11:30 AM and 12:30 PM.
- Oct. 11:** Illustrated lecture: Vernon Brejcha, Associate Professor of Design at the University of Kansas, will discuss his recent work in glass. This program is co-sponsored by the Glass Gallery, where Professor Brejcha's work will be on exhibit. Free. At 3:00 PM.
- Oct. 17:** A ceremonial opening for "Lost and Found Traditions" will feature a dedication with blessings, songs and dances by costumed Native American participants including the Kicking Woman Singers of the Blackfeet Tribe, accompanied by a local host drum. The ceremony will begin in Lafayette Park, across from the White House, and continue with a blessing of the exhibition in the Grand Salon of the Renwick Gallery. Light refreshments will follow. Free. At 3:00 PM in Lafayette Park.



Otters Comb, 1983, carved moose antler, 3" x 2", by Stanley Hill, Mohawk. Photo by Bobby Hansson.



- Oct. 18:** Illustrated lecture: Bonnie Biggs of the Tyler School of Art, will discuss her most recent glass work. This program is co-sponsored by the Anne O'Brien Gallery, where Ms. Biggs' work will be on exhibit. Free. At 3:00 PM.
- Oct. 21:** Illustrated lecture: Susanne K. Frantz of the Corning Museum of Glass, will review international developments in studio glass over the past 25 years, highlighting how some work in glass relates stylistically to contemporary work in other media. This program is co-sponsored by the James Renwick Alliance, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities. Free. At 8:00 PM.
- Oct. 22:** Creative Screen: Repeat of October 8.
- Oct. 23, 24 & 25:** Craft demonstration: Hemp bag-maker Ella Seketau, a Narragansett from Kenyon, Rhode Island, will show how she weaves the material and discuss how she makes the natural dyes used in her designs. Free. From 11:00 AM to 3:00 PM.
- Oct. 30-  
Nov. 1:** Craft demonstration: Dance outfit designing and beading. Jessie Clark, an Ojibwa from Milles Lacs Indian Reservation in Minnesota, will show how she places beaded flowers on velveteen in making outfits for powwow dances. Free. From 11:00 AM to 3:00 PM.
- Nov. 5:** Creative Screen: Native Arts: Noted contemporary and traditional artists document their techniques and uncover the personal and cultural forces that shape their work; included are such artists, who are featured in the exhibition, as painter Maria Martinez, painter Jaune Quick-to-See Smith and basket-maker Mary Adams. Free. At 11:00 AM and 12:45 PM.
- Nov. 6, 7 & 8:** Craft demonstration: Pueblo potter Juan Tafoya of San Ildefonso Pueblo in New Mexico, will show how he builds and decorates pots. Free. From 11:00 AM to 3:00 PM.
- Nov. 13:** "Cynthia Schira: New Work" opens.
- Nov. 13, 14 & 15:** Craft demonstration: Potters Nathan and Lolita Begay of the Hopi and Navajo tribes in Tuba City, New Mexico, will show how they fabricate and decorate works in clay. Free. From 11:00 AM to 3:00 PM.
- Nov. 19:** Illustrated lecture: Cynthia Schira's work will be discussed in the context of the contemporary American art movement, by Nancy Corwin of the Kansas City Art Institute. This program is co-sponsored by the James Renwick Alliance, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities. Free. At 8:00 PM.
- Nov. 19:** Creative Screen: Repeat of October 8.
- Nov. 22:** Illustrated lecture: Internationally known glass artist Collin Reid will discuss his recent works. This program is co-sponsored by Maurine Littleton Gallery, where his work will be on exhibit. Free. At 3:00 PM.
- Nov. 29:** Lecture and demonstration: Ed Wapp, a Kiowa/Mesquakie flute-maker and professor of ethnomusicology at Washington State University in Seattle, will explain the making, playing and significance of traditional flutes. Free. At 3:00 PM.
- Dec. 3:** Creative Screen: Hopi: The Songs of the Fourth World: This film is a sensitive and accurate portrayal of the essence of Hopi life and thought, and how these are expressed and lived on a daily basis. Hopi potter Dextra and jewelry-maker Loloma provide on-film commentary. (52 minutes) Free. At 11:00 AM and 12:15 PM.
- Dec. 11, 12 & 13:** Craft demonstration: Leather and beadworker Joyce Growing Thunder Fogarty, an Assiniboine/Sioux from Fort Peck Indian Reservation in Montana, will show how she works bead decorations into leather moccasins and garments. Free. From 11:00 AM to 3:00 PM.
- Dec. 17:** Creative Screen. Repeat of December 3.



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