

RENWICK QUARTERLY

Sept., Oct., Nov. 1989

Published by the James Renwick Alliance, an independent, national non-profit organization.

Rare Designs in Leaded Glass Coming in "Masterworks of Louis Comfort Tiffany"

Sixty-five of the rarest and most technically brilliant creations of Louis Comfort Tiffany, most of which have never before been seen in a museum exhibition, are featured in "Masterworks of Louis Comfort Tiffany," the most significant presentation of the artist's work in nearly 100 years.

The collection will be on view at the Renwick Gallery September 29, 1989 through March 4, 1990. Guest consultant Alastair Duncan, author of many books on Louis Comfort Tiffany, art glass and related subjects, and a consultant to Christie's for Nineteenth and Twentieth Century art, selected the works in the exhibition, along with Jeremy Adamson, Renwick Gallery curator.

The exhibit focuses on Tiffany's extraordinary talents as a colorist and naturalist, his unique innovations as a glassmaker and his lifelong quest for beauty. Nearly all the works assembled for the show were included in the artist's own displays at international expositions or have been illustrated in literature published by Tiffany Studios as representative of the company's finest work.

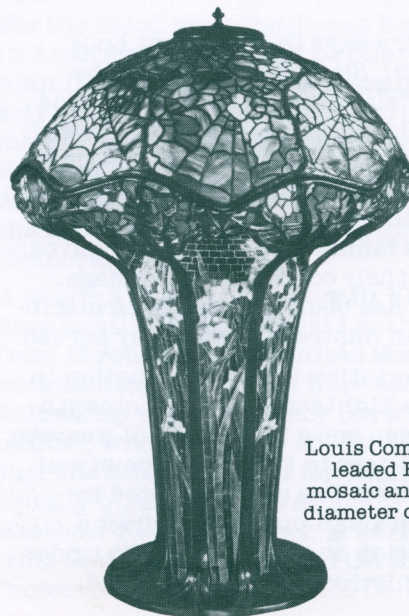
Eleven leaded-glass windows, originally designed for private mansions and memorials, are included. None of these windows has ever before been exhibited. Another highlight is an arresting "Wisteria and Magnolia" window, a four-panel work in which Tiffany combined clear glass and lush, naturalistic blooms to fuse an indoor setting with a series of gardens just beyond the glass, as it was placed in its original installation.

Other floral, landscape and figural windows, including a triptych measuring eleven feet by nine feet, demonstrate how Louis Comfort Tiffany infused new life and color into the 2,000-year-old art of glassmaking through extensive experimentation

with materials and techniques. In the process, he endowed his designs with unsurpassed fidelity to nature, employing favorite motifs such as peacocks, cockatoos, birch trees, sailboats afloat on rippled blue water and flowers everywhere — magnolia, peony, hydrangea, wisteria — blossoming in profusion.

Rare and technically outstanding table lamps, floor lamps and chandeliers are also featured. Ironically, Tiffany never spoke publicly or wrote about the lamps, which began as a way of using up shards of glass left over from window commissions. Yet his perfection of the technique of combining pieces of flat glass within a delicate web of copper foil to create a curved surface is a measure of his ingenuity.

The collection will move to the National Academy of Design in New York following its exhibition at the Renwick. It has been funded through the support of Tiffany and Company, where Louis Comfort Tiffany was Director of Design from 1902 through 1918.



"Cobweb" Table Lamp, by Louis Comfort Tiffany, ca. 1900-1910, leaded Favrite glass, Favrite glass mosaic and bronze, 25½" high, 17½" diameter of shade. Lent by Jack and Harriet Stievelman.

"Slave Quilts from the Ante-Bellum South" Exhibition will Open October 6

Thirty pieced and appliqued quilts, handwoven coverlets, embroidered counterpanes and dresses will be on view at the Renwick Gallery, October 6, 1989 through January 1, 1990. Most of these very personal and unique works, all of them handmade by slaves on plantations in the South before the Civil War, have never before been publicly displayed.

Curated by Dr. Gladys-Marie Fry, Associate Professor of Folklore at the University of Maryland and a Bunting Fellow at Radcliffe College, the exhibit illustrates the influence of African culture on African-American quilting styles. Dr. Fry has analyzed the roles of slave women on plantations and re-evaluated their contribution to a creative tradition.



"Flower Basket" Appliqued Quilt, unidentified slave from North Carolina, ca. 1820, cotton, 79 1/4" x 80 1/4". Collection of the State Historical Museum/ Mississippi Department of Archives and History.

"Without doubt," Dr. Fry says in her recent book *Stitched from the Soul: Slave Textiles from the Ante-Bellum South*, "slave-made quilts were products of a private world, so concealed that its very existence has long been denied. Not that the slaves quilted in secret; on the contrary, they sewed and knitted and quilted to provide for the entire plantation — the master's family as well as themselves. But in keeping with their condition of bondage, their craftsmanship has been ignored, even attributed to the plantation mistress whom they served."

Slaves dominated plantation textile production in the South during the Eighteenth and Nineteenth Centuries. Black women were the principal weavers, seamstresses and quilters in Southern society, although men also quilted. The quilts created by black women for utilitarian purposes reflect a Euro-American tradition as they were made under the direction of the mistress of the household.

"Slave Quilts from the Ante-Bellum South" debuted at the Museum of American Folk Art/Eva and Morris Feld Gallery at Lincoln Square in New York City. After a turn at the Renwick Gallery, the show will travel to the Huntsville Museum of Art in Huntsville, Alabama. The exhibition is supported with public funds by the New York State Council on the Arts and the National Endowment for the Arts.

Alliance Funds New Purchases for Renwick Gallery Permanent Collection

Outstanding works by five artists were selected by members of the James Renwick Alliance board and Acquisitions Committee, at a meeting in the Grand Salon on May 24, for purchase for the Renwick Gallery's permanent collection. The artists, whose newly-arrived works are in the collection include Dale Chihuly, Wayne Higby, Edward Moulthrop, Toshiko Takaezu and John Prip.

"Emerald Green Blanket Cylinder with Cerulean Blue Drawing," a blown glass work completed by Dale Chihuly in 1984, is among the new additions. In his work, Chihuly explains that he tries "to freeze the motion of hot liquid glass as it appears during the blowing process." Inspired by Southwestern Indian textiles, he frequently incorporates calligraphic line and textile-like patterns in his cylindrical vases. Threads of molten glass are woven and draped across the hot cylinder to create layers of shifting, gestural patterns within its translucent skin.



"Emerald Green Blanket Cylinder with Cerulean Blue Drawing," by Dale Chihuly, 1984; blown glass, 12 1/2" x 8" x 8 1/2". A gift of the James Renwick Alliance and museum purchase.

A raku-fired earthenware piece entitled "White Table Canyon Bowl," is the new purchase from Wayne Higby's studio. A principle figure in contemporary American ceramics, Higby's contribution lies in his ability to translate landscape imagery into surface decoration without resorting to sentimentality. Like an ancient Chinese landscape painter, he often seeks out the empty space. This is particularly evi-

dent in his choice of the large open bowl as the vehicle for his imagination. Using both the interior and exterior surfaces, "White Table Canyon Bowl" is the result of the artist's urge to integrate experience, environment and fantasy into a single form.



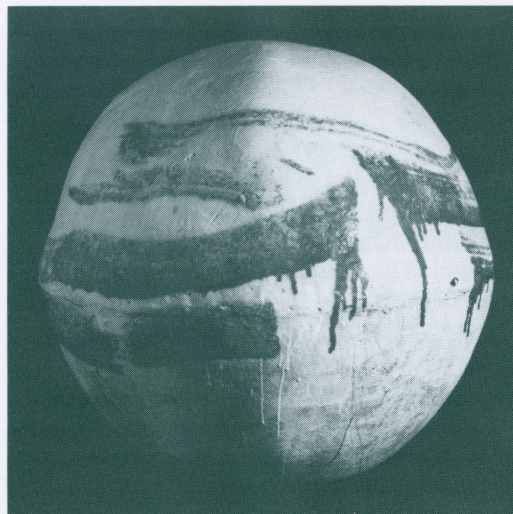
"White Table Canyon Bowl," by Wayne Higby, 1981, raku-fired earthenware, 10 $\frac{1}{2}$ " x 15 $\frac{5}{8}$ " x 16". A gift of the James Renwick Alliance and museum purchase.

A "Rolled Edge Bowl" in figured tulipwood is Edward Moulthrop's addition to the permanent collection. Moulthrop approaches his work with the understanding that "each bowl already exists in the tree trunk and my job is simply to uncover it and take it out." In striving to reveal the intricate patterns and subtle colors within his favorite southeastern timber, Moulthrop produces simple, strong shapes in massive proportions, reminiscent of his experience as an architect, that enhance the wood's native beauty.



"Rolled Edge Bowl," by Edward Moulthrop, 1989, figured tulipwood, 36" x 13". A gift of the James Renwick Alliance and museum purchase.

"Full Moon," a glazed hand-built sculptural work in stoneware, is Toshiko Takaezu's piece selected by the Alliance. For thirty years, this artist has worked within the issues of simplicity of form and purity of vision, encompassed by a sense of tranquility not often found in a world of overt expressionism. Takaezu's works in stoneware and porcelain reflect the traditions of her Oriental heritage while overturning them. A major sculptural form, "Full Moon" measures nearly three feet in diameter,



"Full Moon," by Toshiko Takaezu, 1978, glazed handbuilt stoneware bowl, 30" diameter. A gift of the James Renwick Alliance and museum purchase.

and challenges our notions of scale usually associated with Japanese ceramic tea bowls.

Six functional works in metal by John Prip have joined the permanent collection. A coffee pot in sterling silver, a box in gold and another in pewter, and three additional containers represent this artist's full range of expression in the hard-edged discipline of metal. A master metalsmith, an educator and industrial designer, Prip is considered one of the world's most significant post World War II silversmiths. His work harmonizes the formal and technical traditions of Denmark with the dissonance and whimsical references of the American desire for innovation.

Application Deadlines Set for 1990 James Renwick Fellowships

by Elmerina Parkman

For the third year, the James Renwick Fellowships in American Crafts will be offered by the Smithsonian Institution and the Renwick Gallery, for scholarly study of the modern American craft movement. These research fellowships, funded by the Renwick's parent museum, the National Museum of American Art and the James Renwick Alliance, are the first in the United States for the study of contemporary crafts.

A major Alliance initiative in 1987, the fellowships have continued to generate enthusiastic responses from throughout the United States and abroad. Two outstanding applicants were selected for the first fellowship year: Dr. Nancy Corwin and Patricia Malarcher, whose reports appear elsewhere in this issue. The second year of fellowships will bring two equally qualified craft scholars to the Renwick. Matthew Kangas, author, art critic and curator from Seattle, and Winifred Owens-Hart, Associate Professor of Ceramics in the College of Fine Arts at

(continued next page)

Howard University in Washington, D.C., will be in residence at the Renwick Gallery and NMAA later this fall.

Research proposals for next year's fellowships are sought from candidates knowledgeable in the history of Twentieth Century American art, craft or design. Proposals concentrating on post-1930 craft developments or their historical antecedents are especially encouraged. The deadline for applications is January 15, 1990. For more information and application forms, write: Office of Fellowships and Grants, Smithsonian Institution, Suite 7300, L'Enfant Plaza, Washington, D.C. 20560.

Climbing the Periodical Mountains with Ease

by Patricia Malarcher

My research has been directed toward an analytical assessment of critical writings on American crafts from 1969 to the present. As a James Renwick Fellow in residence at the Smithsonian, I have been able to pursue this by plumbing the resources of seven museum libraries. Since much of my research material appears in periodicals, it requires access to a broad spectrum of publications on art, craft and design. In addition to finding a vast store of such publications, I also have had access to exhibition catalogs where much of the best critical writing appears.

I also have sought and found helpful works in the areas of critical theory and aesthetics.

The hospitality and cooperation of the staff, as well as the inexhaustible facilities, have enabled me to follow through with a project that would have been almost impossible in a different setting.

Fellowship Offered Scholarship, Contact and Comraderie

by Nancy Corwin

The time and facilities available to me through the Renwick Fellowship have been wonderful, and indeed crucial, for writing my book. That book, which will also result in several exhibitions, deals with the history of fiber art since 1945, concentrating on recent developments in the 1980's and on historical reasons for the craft revival. Since the National Endowment for the Arts and the Renwick Gallery were important to that development, access to materials and archives in Washington has been extremely valuable. Also, because I spent most of the 60's and 70's on the west coast, and the 80's in the midwest, being located now on the east coast for a year gives me a new perspective and an access to artists, galleries and sources I was not able to use before. In short, I've been able to examine a whole different set of ideas and developments in the craft field peculiar to the east coast.

The best part of my Renwick year has been the people: Michael Monroe, especially, and others on the Renwick and NMAA staffs have been exceptionally kind and helpful. Access to craftspersons who visit the Renwick, and to the whole range of curators in the Smithsonian, plus a desk at the National Museum of American Art where we can discuss ideas with other Smithsonian art history Fellows, make the resources very rich for a Renwick Fellow. It has been difficult up to now to fund crafts research; I am sure the impetus this forward-looking Renwick Alliance program has given scholarship in crafts history will be felt far into the future, and acknowledged more immediately as our work is published in the next few years.

A final note: living at Barney Studio House was icing on the cake for me this year, even though the much-anticipated ghost of Alice Pike Barney never did appear.

Penland Craft Study Tour October 6-8

North Carolina in October, the Penland School of Craft and private tours of studios and galleries await participants in the Renwick Alliance Craft Study Tour, October 6-8. Guests will visit the school, resident artists at Penland and nationally known craftspeople working in ceramics, fiber, metal and glass who live in the area.

Details of this exciting three-day tour are in the June, July, August issue of the *Quarterly*. If that is no longer available, call Shelley Gollust for further information at (301) 229-0928.

To reserve your place on this study tour, complete the form below and return with your check, payable to the James Renwick Alliance.

Reservation Form James Renwick Alliance Craft Study Tour Penland — October 6-8, 1989

Please reserve _____ places for me on the Penland tour. I enclose _____ to cover the cost (\$185 for Alliance members, \$210 for non-members).

Name _____

Address _____

City _____ State _____ Zip _____

Day Telephone _____ Evening _____

Mail this form to: James Renwick Alliance
Penland Craft Study Tour
6801 Winterberry Lane
Bethesda, Maryland 20817

A Tribute to Roger Kuhn

by Jerome A. Paulson and Elmerina Parkman

The motto on his desk should read, "He served three years of a two-year term." Roger Kuhn was elected President of the James Renwick Alliance in spring of 1986, to serve a two-year term. In the spring of 1988, when no one stepped forward to take his place (an indication of shoes too big to fill), Roger went above and beyond the call of duty and agreed to continue to serve as Alliance President. "Only for one more year," he said. And who could argue when the one more year was the third year of a two-year term.

Roger's dedication and commitment to crafts has its origins in the collaboration between him as a metal worker and his lovely wife Belle as an enamelist. Together they have created beautiful jewelry. Belle and Roger joined the Board as a couple in 1984. They organized the first craft study tour, which toured private and public collections in Richmond, as well as a second trip to Richmond and another to Philadelphia.

Roger began to work in fund raising for the Alliance and drafted the first annual appeal letter. Soon he was the first chairperson of the Membership Committee. Aside from bringing in several outstanding new Board members, a major bonus of this work was Roger's computerization of the rapidly growing membership roster.

The first major challenge Roger lead the Alliance through was the prospect, a few years ago, of having all the founding Board members complete their terms of office at the same time. He devised a system for staggering Board terms, thereby providing continuity at a pivotal point in the organization's development.

He went on to become chairperson of the Nominating Committee, and then Secretary and later Treasurer of the Alliance.

The time of Roger's assumption to the Presidency in June 1986, was another pivotal point in the history of the Alliance, as well as the Renwick Gallery. At that time, discussions were underway within the Smithsonian Institution regarding the basic function of the Renwick Gallery. Roger galvanized Alliance members and others in the crafts field from across the country, and lead a letter-writing campaign to preserve the Renwick Gallery as the site within the Smithsonian of the collection, display and study of American crafts. The Renwick was preserved as a national resource.

Not satisfied to rest there, Roger lead the organization still further. A successful direct mail fund raising and membership campaign was developed. Membership now stands at over 500. The Smithsonian, partly in response to the vigorous presence of the Alliance, has allocated \$750,000 to the Renwick Gallery for acquisition purposes. Educational activities such as the very popular 1989 Spring Forum, have continued to grow. The research and cur-

atorial fellowships were also initiated during his tenure.

The Renwick Alliance is indebted to each of its Presidents: Charlie Gailis, founding President; Elmerina Parkman, second President; and Roger Kuhn, the third President, who provided vision and perspective at particularly critical points in our history, and who "served three years of a two-year term."

Roger, we thank you.

November 2 Craft Study Tour will Feature Philadelphia Craft Show

Select from the works of 150 artists on a one-day luxury cruise of Interstate highways and the Philadelphia Craft Show when the Renwick Alliance sponsors a Craft Study Tour on Thursday, November 2. Participants will leave Washington by bus at 9:00 AM, enjoy a lavishly catered Continental breakfast, while discussing the artists and range of works to be seen with a guest speaker who specializes in American craft. The bus will arrive in Philadelphia by noon, offering Alliance members and friends a full afternoon at the Craft Show, considered a major exhibition and marketing event in the world of studio craft.

The return trip to Washington will feature a sumptuous dinner accompanied by further discussion of the Craft Show. Participants will be back in town by 9:00 PM.

Limited seating is available for this tour. For further details, contact Shelley Gollust at (301) 229-0928.

To reserve your place on this study tour, complete the form below and return with your check, payable to the James Renwick Alliance.

Reservation Form

James Renwick Alliance Craft Study Tour Philadelphia — November 2, 1989

Please reserve _____ places for me on the Philadelphia tour. I enclose _____ to cover the cost (\$90 for Alliance members, \$105 for non-members).

Name _____

Address _____

City _____ State _____ Zip _____

Day Telephone _____ Evening _____

Mail this form to: James Renwick Alliance
Penland Craft Study Tour
6801 Winterberry Lane
Bethesda, Maryland 20817

NEWS from the Alliance

Jerome A. Paulson
President

The James Renwick Alliance is a vigorous, growing national organization, and I am very happy and honored to have been elected President. Andrea Uravitch, Grace Taylor and Gary Stevens will be an excellent group of officers to help lead the organization. I am very excited about the expansion of the Board and the individuals who have joined the Board. They will provide the nucleus of an organization which will increase the support it already offers to the Renwick Gallery, expand the activities for its own members and participate in the national crafts movement and the community at large.

For the next two years, the Board, the officers and I will focus on several goals as we strive to move the Alliance forward. I will discuss these tasks in a moment, but first let me review briefly the purpose of the Alliance and its relationship with the Renwick Gallery.

The purpose of the James Renwick Alliance, to quote from the newly revised by-laws, "is to advance scholarship about, education in the history of, and appreciation for American crafts by supporting activities directed toward this purpose and by encouraging connoisseurship and collecting. In furtherance of this purpose, the Alliance shall assist the Renwick Gallery of the National Museum of American Art to expand its permanent collection . . . support scholarly research in the field of American craft since 1900, . . . [and] organize and sponsor educational activities"

The Renwick Gallery is the national gallery dedicated to the education about and the collection, preservation and study of American crafts.

The James Renwick Alliance supports the Renwick Gallery, but does not determine policies of the Gallery. The Alliance and the Gallery operate independently, along parallel lines, in pursuit of common goals.

In an effort to improve the functioning of the Alliance so that it will fulfill the purposes stated above, the by-laws were re-written and were approved at the May Board of Directors meeting. The primary goal for the organization for the short term is implementation of the by-laws.

The new by-laws establish eight standing committees: a Membership Committee, a Development Committee, an Education Committee, a Planning and Nominating Committee, a Fellowship Committee, a Finance Committee, a Publicity Committee and an Acquisitions Committee. Board members will serve as the nucleus of individuals who work on the committees. However, the Alliance is now so large that the Board cannot do everything necessary to support our growing program.

Our second goal is to maintain and expand the programs which have been so beneficial to our members and to the Gallery. Andrea Uravitch and Nancy Trimble Carter are hard at work on the planning for

a very exciting Spring Forum and Craft Weekend for 1990. Lillian Burwell will revitalize our lecture program. Eleanor Rosenfeld, B.J. Adams and Andrea Uravitch are working on two excellent craft study tours.

The Acquisitions Committee decides whether the Alliance will provide funds toward the purchase of objects which the Renwick Gallery has selected for addition to the permanent collection. We hope to increase the pace of this activity. In the coming year, there will be four acquisitions meetings.

The Alliance was founded by people living in the Washington, D.C. area; however, about sixty percent of our members reside outside that area. We have truly become a national organization. We would like to increase the contact with members outside of the immediate area. Rebecca Stevens is working on a project to build links between Alliance members throughout the country. You'll see more about this in upcoming editions of the *Quarterly*. In the long run, the hope is that individuals around the country may want to establish local chapters of the James Renwick Alliance.

The next two years will be both exciting and challenging. I invite each and every one of you to become personally involved in the Alliance and share in the excitement and challenge.

Recent Contributors to the James Renwick Alliance

The Alliance welcomes the gifts of the following contributing members, received between May 1 and July 15, 1989:

Benefactors:

Robert P. and Arlene R. Kogod
Sydney and Frances Lewis

Patrons:

A. James and Mary P. Hartzler

Sponsors:

Dr. Abraham W. Danish
Mr. and Mrs. Carl Gewirz
Jane Korman
Mr. and Mrs. Harvey Littleton
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Ann Hurley and David Lange
Laurence Korwin
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Dr. and Mrs. Edward Okun
Esther Saks Gallery
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David Woodin

Others:

Mrs. Iris Hartman
Blanche Levenberg
John M. McLean
Mrs. William B. Rosskam II
Arturo Alonzo Saldoval
Linda Skare
Brier and John Turner

In addition, the Alliance is most grateful for the following recent contribution to the James Renwick Fellowship Program:

Friends:

Mr. and Mrs. Morton Funger

Renwick Gallery Public Programs September, October, November 1989

September 7:

Creative Screen: "Behind the Fence — Albert Paley, Metal-smith." Albert Paley, internationally-known artist working in forged iron, discusses his ornamental gates, commissioned for the Renwick Gallery, and his jewelry designs. The film also depicts the construction of his 80-foot iron fence executed for the Hunter Museum of Art in Chattanooga, Tennessee. A thought-provoking documentary on contemporary art, produced by David Darby. (30 minutes)

In "The Music Rack," Wendell Castle, known internationally for his elegant hand-made furniture, is shown creating a complex laminated music rack. Works by Albert Paley and Wendell Castle are in the Renwick Gallery permanent collection, and are currently exhibited in the second floor galleries. Free. At 11:00 AM, 12:15 and 1:30 PM

September 13:

Illustrated Lecture: Allen Basing, Renwick Gallery public program coordinator, will discuss textiles of Eighteenth and Nineteenth Century America. Examples of women's handwork in a wide variety of fabrics and various types of needlework will be compared with articles made by professional weavers in the mills during the early years of industrialization. Free. At noon.

September 21:

Creative Screen: Repeat of September 7 Free. At 11:00 AM, 12:15 PM and 1:30 PM.

October 1:

Illustrated Lecture: Alastair Duncan, guest curator for the "Masterworks of Louis Comfort Tiffany" exhibition and consult-

ant for Christie's, New York, will discuss the objects selected for the exhibit. Free. At 3:00 PM.

October 12:

Creative Screen: "Hearts and Hands: A Social History of Nineteenth Century Women and Their Quilts." This film by Pat Ferrero shows how women made quilts of beauty far outshining their utilitarian function, and how women used the needle to find their own voices. Free. At 11:00 AM, 12:15 PM and 1:30 PM.

October 19:

Creative Screen: Repeat of October 12. Free. At 11:00 AM, 12:15 PM and 1:30 PM.

October 20, 21, 22:

Craft Demonstrations: In conjunction with a sales exhibit of Native American crafts from North Dakota and South Dakota, four craftspeople will demonstrate their work. Among them will be Cecelia Fire-Thunder, an Oglala Sioux doll maker and Reed Haskell, a Cheyenne River Sioux silver jewelry maker. This demonstration is sponsored by the North Dakota Council on the Arts. Free. From 10:00 AM to 2:00 PM on Friday, October 20; from 11:00 AM to 3:00 PM on Saturday and Sunday, October 21 and 22.

October 26:

Illustrated Lecture: Patricia Malarcher, one of the first James Renwick Fellows, will present "Words and Works: An Appraisal of Craft Criticism," a survey of the kaleidoscopic viewpoints of critics writing on crafts from "Objects USA" in 1969 through "Poetry of the Physical" in 1986. A writer and critic, Ms. Malarcher's articles have appeared in *The New York Times*, *Fiberarts*, *American Craft* and many other publications. Free. At 8:00 PM.

October 29:

Lecture/Demonstration: Nan Keenan, a researcher in the symbolism of flowers during the Victorian period, will discuss how flowers have been used to communicate, particularly messages of emotion. She will illustrate her talk with floral emblems. Free. At 3:00 PM.

November 4:

Identification Workshop: Bring in your Tiffany lamp to discuss it with an authority. Alastair Duncan, guest curator for "Masterworks of Louis Comfort Tiffany," will look at Tiffany works brought in by the general public who wish to know more about the objects they own. He will evaluate items on authenticity, age, materials and techniques — but not value. At noon, Mr. Duncan will show selected fake Tiffany work as the basis for comparison to genuine work. Free. From 11:00 AM to 3:00 PM.

Please note that there will be other Tiffany programs on Sunday afternoons at 3:00 PM. Noted Tiffany scholars will discuss the wide range of work done by the Tiffany firm. Consult the Renwick's monthly calendar for further information.

November 9:

Creative Screen: Selected films will be shown in conjunction with the "Slave Quilts from the Ante-Bellum South" exhibition. Free.

November 16:

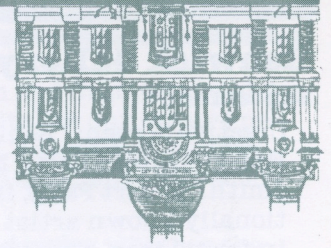
Creative Screen: Repeat of November 9. Free.

Dalene Barry, Editor

Charles Gailis, Designer

Inquiries about the James Renwick Alliance should be sent to:

James Renwick Alliance
6801 Winterberry Lane, Bethesda, MD 20817



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Renwick Permanent Collection Installation

by Michael Monroe

The Renwick Gallery continues to build its permanent collection of works encompassing a wide range of styles and disciplines, and exhibits a representative selection of these craft objects.

During the month of July, fourteen new objects were added to the permanent collection galleries on the second floor. Five of these objects were pieces that were made possible by contributions from the James Renwick Alliance. These included five major pieces of ceramics by five leading American artists working in clay: Rudy Autio, William Daley, Toshiko Takaezu, Frans Wildenhain and Wayne Higby.

Vicki Halper, the Renwick Gallery's first Curatorial Fellow, has been responsible for writing provocative wall text and label copy for this new installation. Vicki's residency at the Renwick was made possible by contributions from the James Renwick Alliance.

Also included in this installation are jewelry, teapots, fiber pieces, earthenware and wooden bowls. Some of these objects have a clear heritage of functionalism while others, made primarily for aesthetic reasons, are purely expressive. Contempo-

rary handcrafted objects are admired for their beauty and originality but they also serve to enliven and humanize today's manufactured environment. American artists working with craft techniques and materials are not constrained by tradition. They borrow freely from the past, choosing processes and materials — sometimes unorthodox ones — that suit their own ideas. These ideas may relate as clearly to styles in contemporary art as they do to historical traditions.



Margret Craver,
Brooch, 1969, gold
and enamel, 3/8" h x
2 1/16" diameter, gift
to the Renwick Gallery
permanent collection by
Josephine Withers.