

RENWICK QUARTERLY

Dec. 1991, Jan., Feb. 1992

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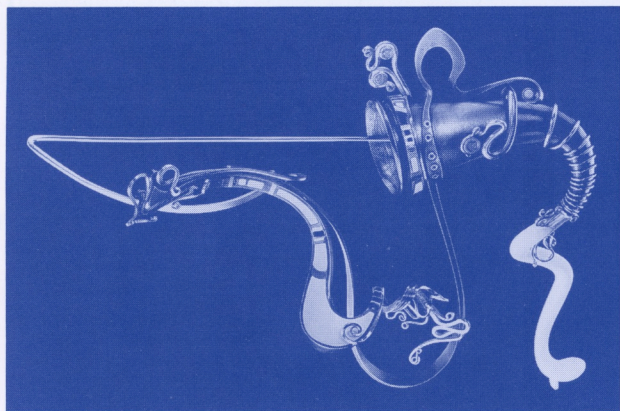
"Albert Paley: Sculptural Adornment" Opens November 22

Whether we are struck by the massive elegance of his wrought iron gates and home furnishings or the curvilinear sweep of gold and silver in his jewelry, Albert Paley's work is always a treat to the senses. On November 22, "Albert Paley: Sculptural Adornment" will offer visitors to the Renwick Gallery a rare opportunity to enjoy a collection of the artist's jewelry. The exhibition will continue through March 22, 1992.

Many of these 52 brooches and neckpieces are multi-part "body sculptures" fabricated from gold, silver, copper and gemstones. Paley's unconven-

tional pieces had established him as an award-winning jewelry maker even before he graduated from Temple University's Tyler School of Art in Philadelphia. Working directly with metals, usually without drawings, he combined geometric and organic forms in a way considered revolutionary in jewelry design.

Until the mid-1960's, modern jewelry was an ornamental accent to the ensemble, essentially decorative in effect. In Paley's works of the 1960's and 1970's which are in the show, the artist transformed fashion accessories into powerful ceremonial art objects. These are personal sculptures whose formal complexity, sensual lines and bold shapes are designed for self-assertive wearers. Every aspect of the traditional pendant, necklace

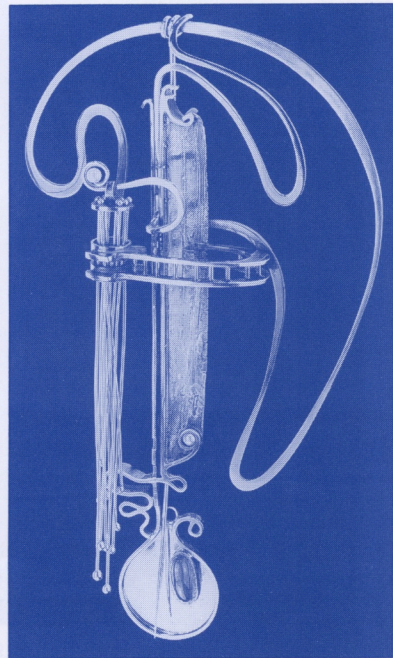
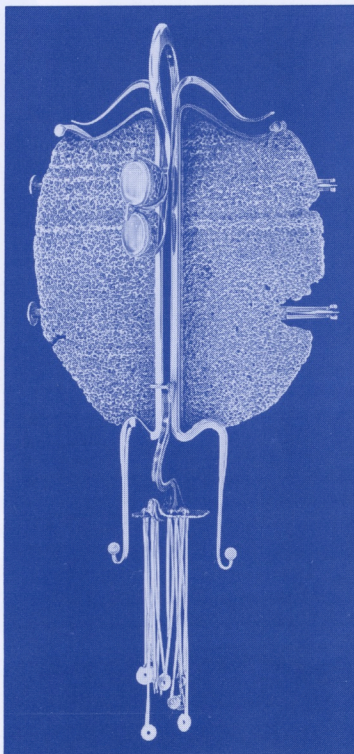


Left to right:

"Pin," 1970. Forged, fabricated and oxidized sterling silver and 14-carat gold, with ivory, delrin, opals and mother-of-pearl; 8" x 6 1/2". A gift from Daniel and Jacquelyne Schuman. Photo by Bruce Miller.

"Sectional Brooch," 1969. Forged, fabricated, cast and oxidized sterling silver and 14-carat gold, with moonstones and pearls; 7" x 3 1/4". A gift from Isabel and William Berley. Photo by Bruce Miller.

"Pendant," 1973. Forged and fabricated sterling silver with gold inlay, 14-carat gold and copper, with gold inlay, glass, opal and delrin; 9" x 5". Photo by Bruce Miller.

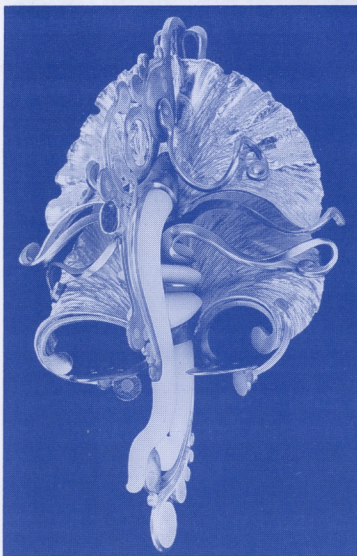
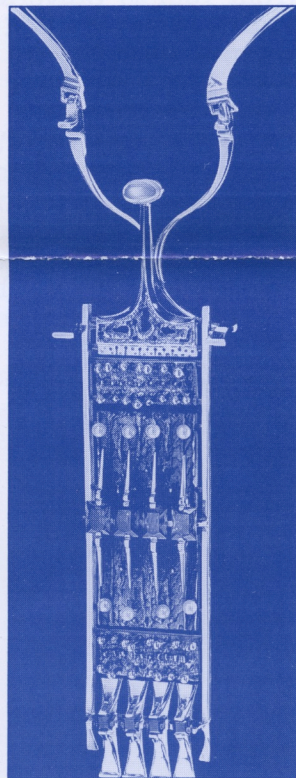
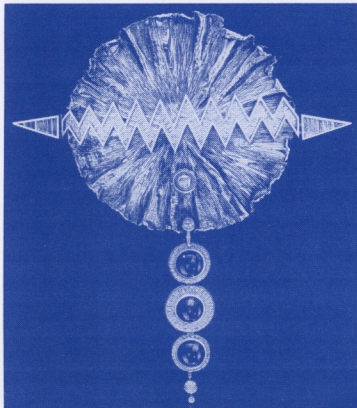


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and brooch was reinvented in order to highlight the relationship of the piece to the body; the most advanced of these "wearable sculptures" recapitulate and reinforce bodily structure and movement. Paley's works accentuate the human form — nestling between the collarbones, cresting on the chest, and descending to the waist through articulated elements that respond to the slightest gesture. The proportions, scale and complexity of Paley's articulated pieces are related to the entire skeletal structure.

"My jewelry," Paley says, "was meant to be worn by women who have the psychological and political bearing to deal with their sexuality and self image." These works are major pieces not only because their scale overwhelms that of other modern jewelry, but

because they claim a role for jewelry that moves beyond decoration into the realm of ceremony and public presentation.



Top left, "Brooch," 1972. Forged, fabricated and oxidized sterling silver, 14-carat gold and copper, with moonstones and glass; 6 1/2" x 4 1/2". A gift from Judith Kassover. Photo by Bruce Miller.

Bottom left, "Pendant," 1973. Forged and fabricated sterling silver with gold inlay, 14-carat gold and copper, with gold inlay, glass, opal and delrin; 9" x 5". Photo by Bruce Miller.

Right, "Pendant," 1966. Forged, fabricated and chased sterling silver and 14-carat gold with moonstone, pearls, garnets, synthetic alexandrites; forged silver neckpiece; 13" x 7". A gift from Mrs. Leo Kaplan. Photo by Bruce Miller.

Plan Now for Renwick Alliance 1992 Craft Weekend in Washington

Book yourself and your friends for the Alliance's Craft Weekend, April 25-26, 1992. In celebration of the Renwick Gallery's 20th birthday and the 10th birthday of the James Renwick Alliance, several extra special activities are in the planning. In addition to the annual Spring Symposium and private tours of studios and collections, participants will be invited to dinner in the homes of Alliance board members, a gala champagne and dessert auction in the Renwick's Grand Salon and a brunch preceding the Symposium. Details and a registration form will be in the spring issue of the Renwick Quarterly.

"Special Delivery" to the Museum Shop November 8, 1991 - February, 1992

by Gary Wright

One and all rejoice at recall
Of the wondrous days of yester-Yule
When "Special Delivery" did all enthrall.
Well, fear not this year, that seasonal chore,
Shopping's easier no doubt, to be sure,
When'cross the threshold, through the door'
Of the Renwick Shop we see once more:
'Tis the return of "Special Delivery!"
On November Eight it reappears,
In time for Christmas merry.
It runs right through the brand New Year,
And changes in February!
For gifts galore, pre-Christmas and aft,
Who could want more than a multitude of craft?
I hear you already, you ask me fair,
"What will we find when we get there?"
Well, listen up closely, I do pray tell,
For you'll be amazed at what they won't sell,
For the art is numerous, the bargains abound,
Come to the Renwick and just look around,
At the puzzles and purses and rockers,
The coasters, cork pulls and clock-ers!
See the wooden tops-es and boxes,
And both plain and "cheater" chopsticks!
There are hats and scarves to tie on,
Pillows and quilts to lie on,
And don't forget the neckties!
Functional ceramics and utensils of brass,
Candlesticks and sushi plates,
And things made of glass!
There's so much to see and so much to buy,
You'll love it, I tell you,
You needn't ask why!

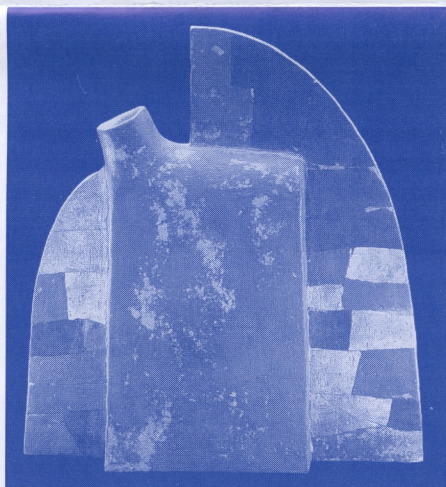
Recent Gifts to the Permanent Collection

by Michael Monroe

The Renwick Gallery has recently acquired through gifts three ceramic vessels by Rick Dillingham, three jewelry works by J. Fred Woell and a pair of earrings by Miye Matsukata. The Gallery is grateful to the donors Eleanor and Sam Rosenfeld, Rose Mary Wadman, Mr. and Mrs. Joseph Luria, Trudy Luria Fleisher and Mr. Harold Rubenstein for contributing to the nation's collection of outstanding American craft.

Rick Dillingham's ceramic vessels are highly distinctive; each reveals a unique process of destruction and re-creation. The artist begins by personally selecting and mixing clays native to New Mexico. He then hand builds his primal forms using the coiling method. After an initial low temperature bisque firing to harden the clay, Dillingham carefully shatters the finished vessel. Although spontaneity and accident remain essential to the process, he often helps control the breakage by incising fracture lines into the surface of the damp pot before firing.

The resulting shards are then randomly decorated with glazes of different designs and colors. These shards are refired separately, often several times using different means to achieve further variance in color and tone. Once the applied surface decoration has been fixed, the artist carefully glues the pieces together. The reassembled pot now has the accidental, patchwork quality which is the artist's signature style.



"Gas Can," by Rick Dillingham, 1981. Glazed earthenware; 17" x 5 3/4" x 5 3/4". Gift of Mr. and Mrs. Joseph Luria and Trudy Luria Fleischer from the collection of and in memory of Michael Stephen Luria. Photo by Bruce Miller.

J. Fred Woell is the creator of objects best described as sardonic "antijewelry." Since the mid-1960's, he has consistently rejected the hierarchical values of the art world. Like the Pop artists of that decade, Woell discovered an ironical expressiveness in the cast-off artifacts of modern, consumer society. Instead of gemstones or other precious materials, Woell has incorporated bottle caps, bullet shells, religious medals, parts of toy airplanes, beer cans

and plastic figurines into his brooches and pendants. Instead of gold, the traditional jewelry maker's metal, he has cast or fabricated his works in brass, bronze, silver and steel. But if his materials

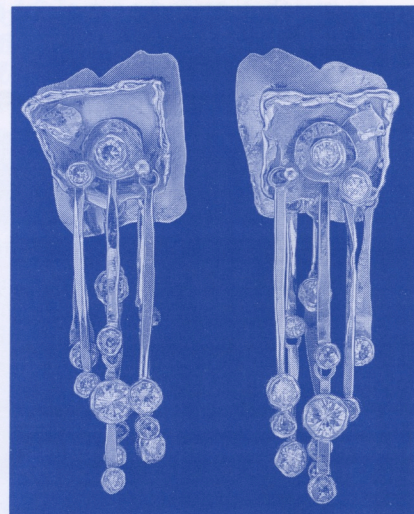
are deliberately crude and his subjects often iconoclastic, his compositions are always elegantly balanced and symmetrical.



"November 22, 1963, 12:30 PM," by J. Fred Woell, 1967. Copper, silver, brass, glass, gold leaf, photo and wood; 6 1/4" x 5" x 3/4". Gift of Rose Mary Wadman. Photo by Bruce Miller.

Miye Matsukata was born in Tokyo into a prominent family who had helped open Japan to the West. The cross currents of both East and West flow throughout her life and work. After studies in traditional Japanese watercolor painting, flower arranging and formal sewing, Matsukata studied fine arts at Principia College in Elmhurst, Illinois, and the School of the Museum of Fine Arts in Boston. She later apprenticed to the renowned Swedish goldsmith Erik Flemming. She began to try to reduce the inherited influence of the Oriental flowing line by adapting the taut shapes of Scandinavian design into her own work.

"I would like to maintain a spirit of design," says Matsukata, "that is quiet and free. I feel metal can have a life if it has motion and less rigid confines." She instills a strong feeling of natural action into irregular, fluid jewelry designs. The material rigidity of gold and silver seems to vanish in her work.

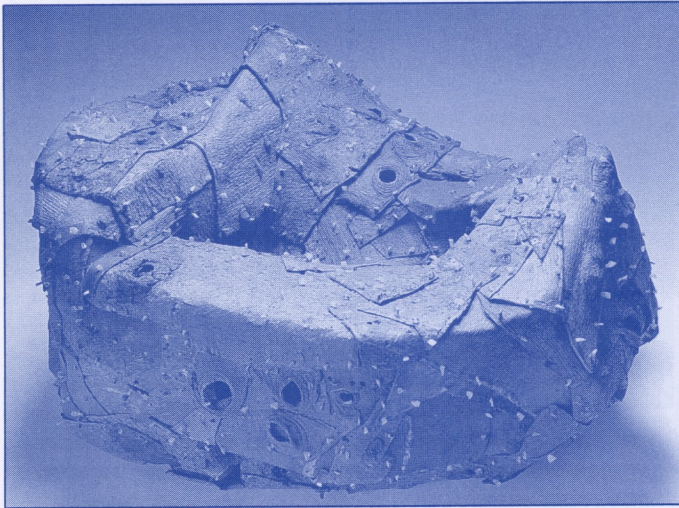


"Gold and Diamond Earrings," by Miye Matsukata, 1973. Gold and diamonds; 2" x 3/4" x 1/4". Gift of Harold Rubenstein, in memory of his wife, Irma Simms Rubenstein. Photo by Bruce Miller.

"John McQueen: The Language of Containment" Will Open March 20, 1992

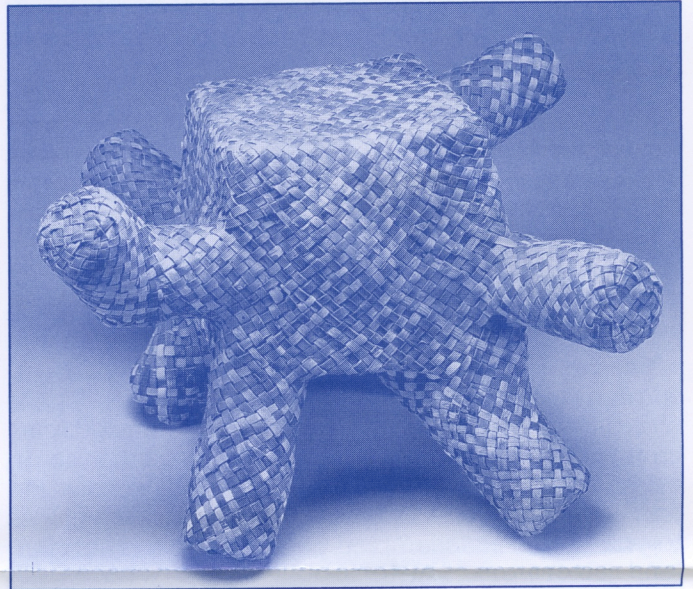
These are baskets as you may never before have seen them. The 31 works in "John McQueen: The Language of Containment," are far removed from the familiar family picnic basket or the magazine receptacle in the den. Modest in scale and made of natural materials — although frequently not those associated with traditional basketmaking — John

McQueen's works are shaped as much by his response to linguistics and contemporary philosophy as they are by his response to the media he uses. His baskets often have written texts woven or plaited into their forms, becoming, quite literally, containers of language and thought that challenge the viewer to give new consideration to the concept of "containment" — McQueen's primary concern. The exhibition opens March 20 and will continue through July 26, 1992.



Above, "Ourb Our Os #214," 1990. Spruce bark, pine bark, poplar bark and plastic rivets; 16" x 24" x 23".
Courtesy of the Nina Freudenheim Gallery.

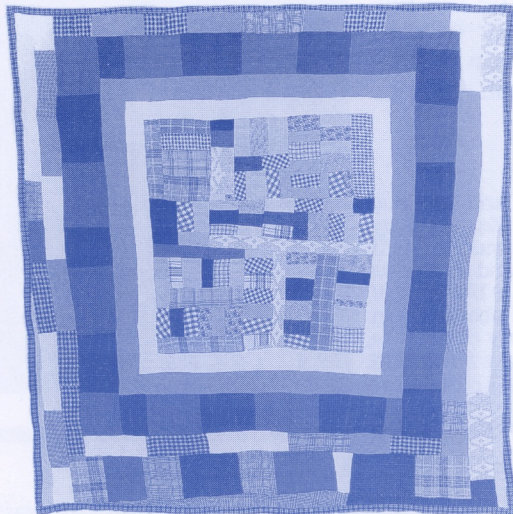
Right, "Untitled #215," 1990. Elm bark; 17" x 25" x 23".
Courtesy of the Garth Clark Gallery, Los Angeles.
Photo by Larry Cunha.



"Improvisation in African-American Quilt-making" Continues through January 5

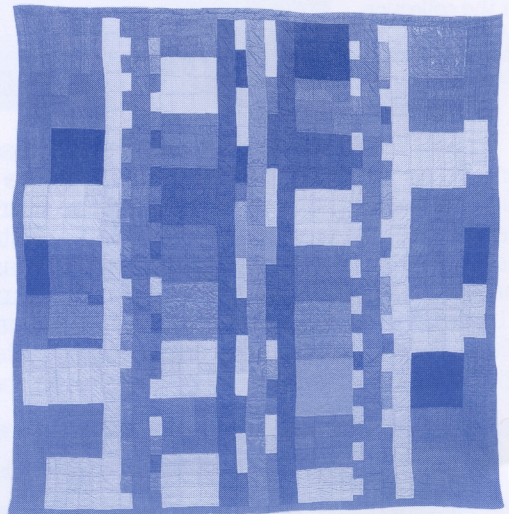
"This is no exhibit to stroll through. Go heel-and-toe, sway to and fro, clap your hands. Wing it, and sing it, laugh out loud. This is as much a sound as a sight show, a musicale in muslin. So wrote Hank Burchard of The Washington Post after visiting "Improvisations in African-American Quiltmaking."

celebrates the striking improvisational qualities of African - American quilting styles and techniques. These quiltmakers produce highly individual works with strong aesthetic ties to the textiles of the Congo and West Africa. The exhibit was organized by the San Francisco Craft and Folk Craft Museum.



Left,
"Medallion," by **Willia Ette Graham**, Oakland, CA, 1987. Photo by Geoffrey Johnson.

Right,
"Compound Strip," pieced by **Gussie Wells**, Oakland, CA, 1984 - quilted by **Willia Ette Graham**, Oakland, CA, 1984. Photo by Geoffrey Johnson.





News from the Alliance

by Melvin B. Eagle
President

A key part of our recent Craft Leaders Caucus meeting in San Francisco was an Alliance-sponsored reception for Bay Area collectors, artists and others involved in the crafts. In addition to our visiting Caucus contingent, we had 75 guests for brunch at the City Club.

My impression was that we had struck a responsive chord with a large number of the San Franciscans. They were completely rapt when I spoke about the Alliance, its history and programs. Michael Monroe talked about the Renwick Gallery, with particular emphasis on the building of the permanent collection. Individual conversations were full of encouragement for us to network with them on a continuing basis.

The City Club is an example of why preservation and restoration of historic buildings and spaces is so vital to our country. For much of its existence, this dramatically high-ceilinged, two-story space, which occupies the tenth and eleventh floors of the Pacific Stock Exchange Building, was the dining room for members of the Exchange. Several years ago, after a complete restoration, it became a private dining club. We were all taken with the Art Deco lamps, metalwork and period furniture, carved reliefs in the walls and silver- and gold-leaf ceilings, copper, gold and silver elevator doors, and the Diego Rivera wall and ceiling mural in the interior stairwell. The combination of surroundings and enthusiastic guests made this one of the most memorable Alliance events.

We expect that this landmark occasion will help the Alliance build a larger contributor group in Northern California. We are also hopeful that our first step in Chicago will have the same result. Our reception, held in conjunction with the

New Art Forms Exhibition, attracted 20 Chicago-area craft lovers, in addition to a like number of Alliance members. We are grateful to Mark Lyman, Director of the New Art Forum, for providing the Alliance with a special booth during the exhibition at the Navy Pier.

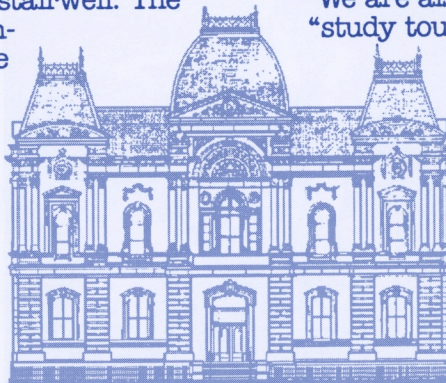
We are exploring the formation of local steering committees in each of the areas to provide a more formal link between Alliance members in Chicago and San Francisco and the Alliance Board. By encouraging local action we hope to foment the growth of Alliance contributions and spread the impact of Alliance education programs. As time goes on, we will continue to talk with Alliance members in other cities about similar activities.

At the heart of our growth has been the power of word-of-mouth either transmitted from friend to friend or through an Alliance letter, written at the suggestion of an Alliance member. If you think that you have friends or acquaintances who might enjoy involvement in the Alliance, talk to them about the Alliance and give their names to Shelley Gollust by telephone or mail. We will follow up with a letter, mentioning your name.

When you talk to your friends, be sure to mention the 1992 anniversary events that will make next year a special one. In particular, the Spring Craft Weekend on April 25-26, highlighted by the gala dinner and auction, and the Master Crafts lecture and workshop series should offer something for everyone to enjoy.

About the time this issue of the Renwick Quarterly appears in your mail, the Alliance-sponsored Craft Study Tour will be taking place in Boston. On the weekend of December 6-8, we will visit artists' studios and collectors' homes as well as touring the traveling exhibit, "Art that Works: Decorative Arts of the Eighties Crafted in America," guided by exhibition curator Lloyd E. Herman. Lloyd is, of course, a friend of long standing, having been the founding Director of the Renwick Gallery and currently a member of the Alliance's Craft Leaders Caucus.

We are also attempting to create a year-round "study tour" in Washington. Visits to Washington-area homes and studios of special interest to admirers of the craft arts are being organized by our Education Committee. If you are interested in attending one or more of these stimulating afternoon trips and would like to have a voice in selecting the venues, please contact Jane Mason at her office, (202) 986-2100.



Inquiries about the James Renwick Alliance should be sent to:
James Renwick Alliance
6801 Winterberry Lane, Bethesda, Maryland 20817

December 1:

Gospel Concert: Constance Qualls & Company will perform works composed by Qualls and her husband Frank. The group has performed widely on the East Coast and locally at the Kennedy Center. Free. At 3:00 PM.

December 5:

Creative Screen: "Two Centuries of Black American Art" is a survey of crafts, painting and sculpture that shows the African influence on the first generations of work in this country. It also illustrates Black artists' struggle for serious recognition in the 19th century and the cosmopolitan backgrounds of today's artists. (26 minutes).

"American Music: From Folk to Jazz and Pop" traces the history of jazz from its New Orleans' beginnings, looking at rock and roll and the influence of gospel and blues. (31 minutes). Free. At 11:00 AM and 12:15 PM.

December 6:

Illustrated Lecture: A survey of Frank Lloyd Wright's interior furnishings will be given by Allen Bassing, Renwick Gallery Public Programs Coordinator. In pursuit of organic and unified architecture, Wright designed furniture, and occasionally fabrics and tableware, to create a harmonious atmosphere. Free. At noon.

December 8:

Illustrated Lecture: Roland Freeman, a Washington, DC-based documentary photographer, will discuss collecting and documenting traditional and contemporary African-American quilts. Free. At 3:00 PM.

December 14 and 15:

Craft Demonstration and Workshop: The Daughters of Dorcas, the local chapter of the National Quilting Association, will explain a wide range of quilting techniques. The public is invited to bring in quilts and to ask for advice on quilting. Free. From 11:00 AM to 3:00 PM each day.

December 15:

Illustrated Lecture: Glass artist William Morris will discuss how he combines blown and sculptured glass to create figurative works he calls "artifacts." His recent installation for the Renwick exhibition "Glassworks" was a site-specific project that combined Indian burial grounds, hunting myth and the natural environment. This program is held in cooperation with the Maurine Littleton Gallery. Free. At 3:30 PM.

December 19:

Creative Screen: Repeat of December 5. Free. At 11:00 AM and 12:15 PM.

January 12:

Panel Discussion: Four women who work in ceramics — Christine Bertoni, Andrea Gill, Paula Winokur and Mary Roehm as moderator — will talk about the contributions of women to ceramic art in the contemporary craft movement. This program is held in cooperation with The Farrell Collection. Free. From 1:00 to 3:00 PM.

The Renwick Gallery's Grand Salon will be closed for most of the month of January in order to replace carpets and other furnishings.

**February 6:**

Creative Screen: "Albert Paley's Albany Gates" documents the year-long fabrication of monumental gates commissioned by the New York State Senate Chamber in Albany, New York. This challenging film has no narration, only the raw noises of the gritty studio environment. The audience will see the entire process from design through construction to installation in great technical detail. Free. At 11:00 AM and 12:15 PM.

February 14:

Slide Lecture: In conjunction with Black History Month, Allen Bassing will discuss the background of the African-American aesthetic by surveying the traditional art and craft of sub-Saharan Africa. Free. At noon.

February 20:

Creative Screen: Repeat of February 6. Free. At 11:00 AM and 12:15 PM.

February 21:

Slide Lecture: To commemorate the Renwick Gallery's 20th anniversary, Allen Bassing will discuss the history of the building from its beginnings to the present. Free. At noon.

February 28:

Walking Tour: To commemorate the Renwick Gallery's 20th anniversary, Dr. Bassing will conduct a walking tour of the Renwick with

Members of the Daughters of Dorcas, the Washington, DC-based chapter of the National Quilting Association, explain to the public a wide range of quilting techniques. These workshops are part of a series held in conjunction with the exhibition, "Improvisation in African-American Quiltmaking."

Recent Contributions to the Alliance

The Alliance welcomes the gifts of the following contributing members, received between May 15 and October 15, 1991.

Craft Leaders Caucus:

Ronald D. Abramson
Susan W. Agger
Dr. & Mrs. Robert Aptekar
Anne Mehringer & Terry Beaty
Edna S. Beron
Joan Borinstein
Simona & Jerry Chazen
Joan A. Farrell /
The Farrell Collection
Shirley & Marshall Jacobs
Wendy & Mike Kirst
Sydney & Frances Lewis
Maurine B. Littleton &
R. Ford Singletary
Mr. & Mrs. Walter F. Mondale

Sandra & Gilbert Oken
Gwen & Jerry Paulson
Veena Singh / Sansar
Lenel Srochi-Meyerhoff &
John Meyerhoff

Patrons:

Mr. & Mrs. Robert Judelson
Kay Sekimachi &
Bob Stockdale

Sponsors:

Mr. & Mrs. Harvey K. Littleton
James & Marsha Mateyka

Ann M. Milne

Donors:

Barbara & Stanley Adler

Ann & Irwin Bear
Penny Bonda
Mrs. Albert Brodsky
Jackie Chalkley
Patrick & Judy Coady
William P. Daley
Barbara & Sidney Dickstein
Frances M. Duncan
Ruth Neubauer &
Fred Fenster
Patricia McFate &
Sidney Graybeal
Rosalyn E. Jonas
Susan Kakesako
Ethel Kessler
Ann Hurley &
David Lange
Mark & Elizabeth Levine
Lillian Mones
Beverly & Robert Moor
Frances J. Pickens
Gary Malakoff &

Susan Rattner
Renee Ross
Steven Weinberg &
Lisa Sandperl
Mary Shaffer
Barbara Shawcroft
Ruth Snyderman /
The Works Gallery
Mr. & Mrs. Louis A. Wells
Linda A. Wells
Mr. & Mrs. Leslie A. Wiberg

Friends:

Elizabeth Lewis Cabot
Mrs. A. Douglas Oliver
Lanese Stover
Bren Walden

Others:

Jane M. Farmer
Linda Skare
Barbara A. Wolanin

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 a 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 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 a complimentary catalog of a major Renwick Gallery exhibition and the opportunity to attend training lectures and exhibition tours conducted for Renwick docents.
- **Patrons** (\$500+) receive the above benefits plus- an additional complementary 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 Acquisition 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:

James Renwick Alliance
6801 Winterberry Lane
Bethesda, MD 20817

Contributions are tax deductible.

- Donor(\$100+) Patron (\$500+)
 Sponsor(\$250+) Benefactor(\$1,000+)
 Other

Please print your name as you wish us to list it:

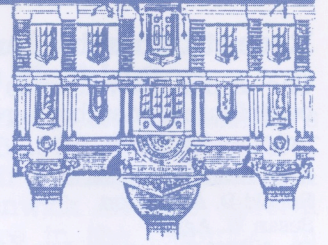
Address:

City

State

ZIP

Telephone



The following information is provided for your information only. It is not intended to be a substitute for professional advice. Please consult your attorney for more information.

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