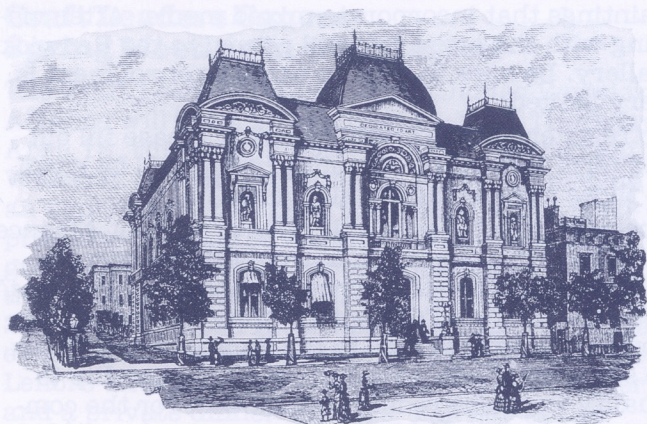

RENWICK QUARTERLY

March, April, May, 1991

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



Craft Weekend Features Spring Symposium and Tours April 20-21

by Nancy Trimble Carter

Come join us for a weekend of activities that will appeal to artists and collectors alike. The Craft Weekend in Washington is sponsored each year by the James Renwick Alliance. Highlights of the events are:

Saturday, April 20
9:00 AM - 12:30 PM

Annual Spring Symposium, "Uncommon Attitudes: Flexing Media Boundaries." Speakers will discuss the diversity of materials used in their work, the movement of many artists toward mixed media in the craft field, and future trends. Coffee break included. Renwick Gallery, Pennsylvania Avenue and 17th Street, NW.

Speakers:

Michael W. Monroe, Curator-in-Charge, Renwick Gallery, will introduce our speakers and the Symposium topic.

John Perrault, Senior Curator, American Craft Museum, will present an overview of artists who choose to use mixed media in their work. His focus will be exploring the motivations, the reasons and the phenomena of mixed media as evidenced by recent trends in contemporary craft.

Garry Knox Bennett, furniture artist living in

Susan Stinsmuehlen-Amend at work on one of her mixed media forms.



Alameda, California, has contributed significantly to the revival of art furniture and object making for the past 25 years. Using a painterly approach, his work challenges convention and traditional woodworking, with unexpected combinations of metal, wood, synthetics and glass. Bennett's work was included in the "New American Furniture: The Second Generation of Studio Furniture-makers" exhibition, recently shown at the Renwick Gallery.

Susan Stinsmuehlen-Amend, of Hollywood, California, is a glass and mixed media artist whose current work features biomorphic forms embracing sculptural concerns that seem to grow off the wall. She combines materials, both disguising and revealing, to create surfaces with multiple levels and associative meanings. A mixture of blown and cast glass with paint, her pieces are often provocative and surreal. A former president of the Glass Art Society, Ms. Stinsmuehlen-Amend has lectured recently at the Pilchuck Glass School in Stanwood, Washington, and at the California College of Arts in Oakland, California. She is an artist trustee of the American Craft Council.

Tony Hepburn, ceramic artist and Professor of Ceramic Art at New York State College of Ceramics, Alfred University, mixes clay, wood and other media to create his art. Mr. Hepburn's work often begins with a common object that has the mark of the owner, but is anonymous. These objects are seen by the artist as representative symbols of our culture. Using them as a starting point for a still

(continued, next page)

life, Mr. Hepburn creates formal sculptural compositions. Ranging from the monumental to the intimate in size, these unusual sculptures challenge our notion of contemporary ceramics. A graduate of the University of London, Mr. Hepburn has received a major award from the National Endowment for the Arts, in addition to two fellowships from the New York State Council on the Arts.

Gaza Bowen, mixed media artist living in Santa Cruz, California, is, in her own words, "obsessed" with everything having to do with shoes. She builds both sculptural and wearable shoes, juxtaposing unusual materials with traditional techniques. Ms. Bowen states, "On one level, my comments are about shoes themselves - their appearance, construction, history and function. On another level, I am exploring the social connotations and cultural symbolism with which they are imbued - status, power, masculinity, femininity, mortality and spirituality." Her work has been exhibited recently in "Craft Today: USA" at the American Craft Museum and "Fashion and Surrealism" at the Victoria and Albert Museum in London.

Saturday afternoon

Free time is provided on Saturday afternoon so that you may visit The Washington Craft Show at the Departmental Auditorium, 1301 Constitution Avenue, NW. This is a once-a-year event featuring a group of very select craft artists. Tickets are \$5.00 in advance, and \$6.00 at the door. Advance tickets must be purchased by April 10. For further information, call (202) 357-2700.

7:00 PM

Saturday's events peak with a private viewing of "Lenore Tawney: A Retrospective," at the Renwick Gallery. Cocktails and a gala dinner will follow in the Renwick's elegant Grand Salon. This will be a wonderful opportunity to speak informally with fellow craft enthusiasts as well as speakers from the Spring Symposium.

Sunday, April 21

9:30 AM - 1:00 PM

The weekend's events culminate with this special chartered bus tour led by Alliance board members Dalene Barry and Barbara Berlin. After boarding the bus at the Renwick Gallery, participants will visit the home of Jackie Chalkley, a craft gallery owner who has invited us to visit her diverse and exceptional collection of contemporary crafts. The group will then move on to the newly opened Farrell Collection for a private viewing of the Tony Hepburn show. Mr. Hepburn, one of our Spring Symposium speakers, is known for his unusual sculptural combinations of clay and other materials. Before leaving, we will enjoy a light breakfast at Joan Farrell's gallery. Our final destination will be the studio of William Christenberry, a Washington, DC artist. Mr. Christenberry creates small architectural sculptures, photographs and

paintings that incorporate mixed media. After visiting with the artist, we will return to the Renwick Gallery. Be sure to sign up early as enrollment is very limited.

To register for the Craft Weekend, please fill out the form below. Enrollment priority will be given to those registering for all events.

Special pricing is available only to current Alliance members. "Sponsors" may request one complementary ticket to the Spring Symposium. "Patrons," "Benefactors" and "Collectors" may request two complementary tickets to the Symposium. Check to see if you have renewed your membership to qualify for these reduced rates. Cost for the complete weekend: \$185 for Alliance members/\$210 for non-members. Tickets may be purchased separately for each event on a space-available basis: Forum, \$65/\$75; Preview, Reception and Dinner, \$85/\$95; Private Tours, \$45/\$50. Alliance members who register before March 1, will have priority enrollment.

Registration Form

James Renwick Alliance
The Craft Weekend in Washington
April 20-21, 1991

I/we would like to register for the Craft Weekend in Washington. (Space for some events is limited. Priority will be given to those registering for all events).

Name _____

Address _____

City _____ State _____ Zip _____

Day Phone _____ Evening Phone _____

Number of Tickets	Event	Cost (per person)	
		Alliance Members	Non-Members
_____	Craft Weekend (all events)	\$185.00	\$210.00
_____	Spring Symposium,	65.00	75.00
_____	Preview, Reception, and Dinner	85.00	95.00
_____	Private Tours	45.00	50.00
_____	I would like to make a tax-deductible contribution to the James Renwick Alliance. (Amount \$ _____)		
Total amount enclose		\$ _____	\$ _____

We urge you to register as soon as possible since enrollment is limited. Space cannot be reserved without payment. Make check payable to the James Renwick Alliance, and mail to:

Craft Weekend in Washington
6801 Winterberry Lane
Bethesda, MD 20817
(301) 229-2148

Craft Leaders Caucus Spring Meeting in Washington

The Craft Leaders Caucus of the James Renwick Alliance will meet in Washington, D.C., Thursday, April 18, through Sunday, April 21, of the Craft Weekend. Special activities on Thursday include an opportunity to attend the House Arts Appropriations Committee meeting, chaired by Congressman Sid Yates. (If you would like to attend this session, please call Shelley Gollust, at (301) 229-2148, by April 12, to assure a seat). Thursday evening, the Caucus will attend a preview of the Lenore Tawney exhibition at the Renwick Gallery and a private dinner with Ms. Tawney at the home of Sherley and Bernard Koteen.

On Friday morning, April 19, Craft Leaders will visit the Conservation Laboratory of the Smithsonian Institution, featuring a discussion of art installations in museum spaces by Michael Monroe. Luncheon will follow at New Heights restaurant, where Livingston L. Biddle, the first director of the National Endowment for the Arts, will speak about the positive impact of federal funding for the arts. Friday afternoon, the group will visit the crafts and antique collection of Caucus members Eleanor and Sam Rosenfeld. At the Rosenfeld's, Michael Monroe will talk about art installation in private collections. The evening will feature a cocktail reception and acquisitions meeting at the Renwick Gallery, and later, a special dinner.

Saturday and Sunday, the Caucus will join members of the James Renwick Alliance and other guests for the Spring Symposium and a variety of activities during the Craft Weekend. Immediately after the Symposium, Caucus members will adjourn to the Occidental restaurant for a business meeting and lunch.

Craft Leaders Caucus members may use the Craft Weekend registration form in this issue of the Quarterly to reserve spaces for the Spring Symposium and general Alliance Craft Weekend activities. For further information on Craft Leaders Caucus activities, please contact Rebecca Stevens at (202) 362-5341 or Shelley Gollust at (301) 229-2148.

"Lenore Tawney: A Retrospective" Will Open April 13

More than one hundred works by Lenore Tawney will be on view at the Renwick Gallery this spring in "Lenore Tawney: A Retrospective," a composite group representing forty years of work by one of the twentieth century's major fiber artists. The exhibition, organized by the American Craft Museum, will be at the Renwick Gallery, April 13 through July 21, 1991.

Lenore Tawney is considered one of the most significant pioneers of the postwar craft movement; her innovations have done much to alter the course of contemporary fiber art. She is best

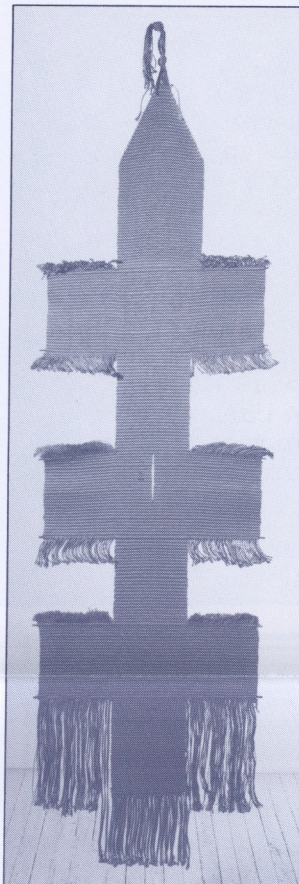
known for her ground-breaking contributions to the field of fiber art. The exhibition traces the artist's development from her earliest weavings of the 1950's through her architectural "cloud sculptures" of the 1980's.

Kathleen Nugent Mangan, guest curator for the exhibition, recently described the artist's approach:

"Tawney was always an independent spirit who continuously expanded the expressive potential of fiber and broke the traditional rules of weaving when she found them restrictive." Tawney is known for her early "open-warp" weavings, for her original incorporation of feathers, shells and paper, and for her mastery of grand scale. She is recognized for freeing weaving from the wall and leading it into the realm of sculpture -- an important revolution in fiber art.

Ms. Tawney's early training was in sculpture. This exhibition includes examples of abstract and figurative works in clay which she created during her studies with Alexander Archipenko in the 1940's.

Lenore Tawney, "The Path", 1962, linen, 24k gold, 90 1/2" x 24 1/2", photo by George Erml.



Since the mid 1960's, her work has also included collage and assemblage. In contrast to the monumental weavings, these pieces are small in scale, revealing glimpses of an intensely personal world. They are also among the exhibited works.

A remarkable unity characterizes the body of Tawney's work. Images occur and recur, and Tawney's passionate attention to detail and consummate craftsmanship are felt throughout. This exhibition is made possible through generous grants from The Henry Luce Foundation, Inc., The First National Bank of Chicago, the National Endowment for the Arts and the New York State Council on the Arts.

Lenore Tawney, "Medecins Anciens", 1966, assemblage, 2 1/2" x 8 1/2" x 5 1/4", photo by George Erml.

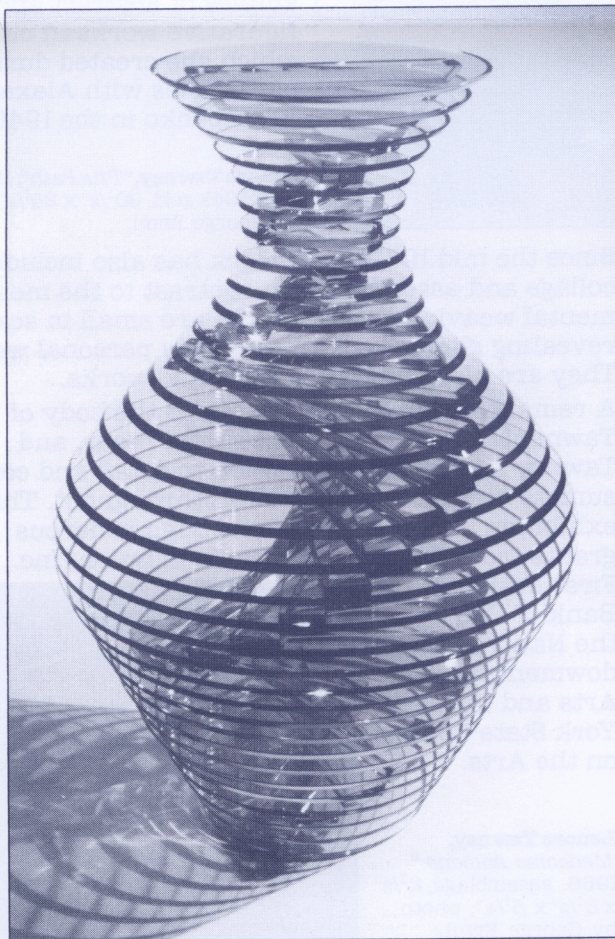
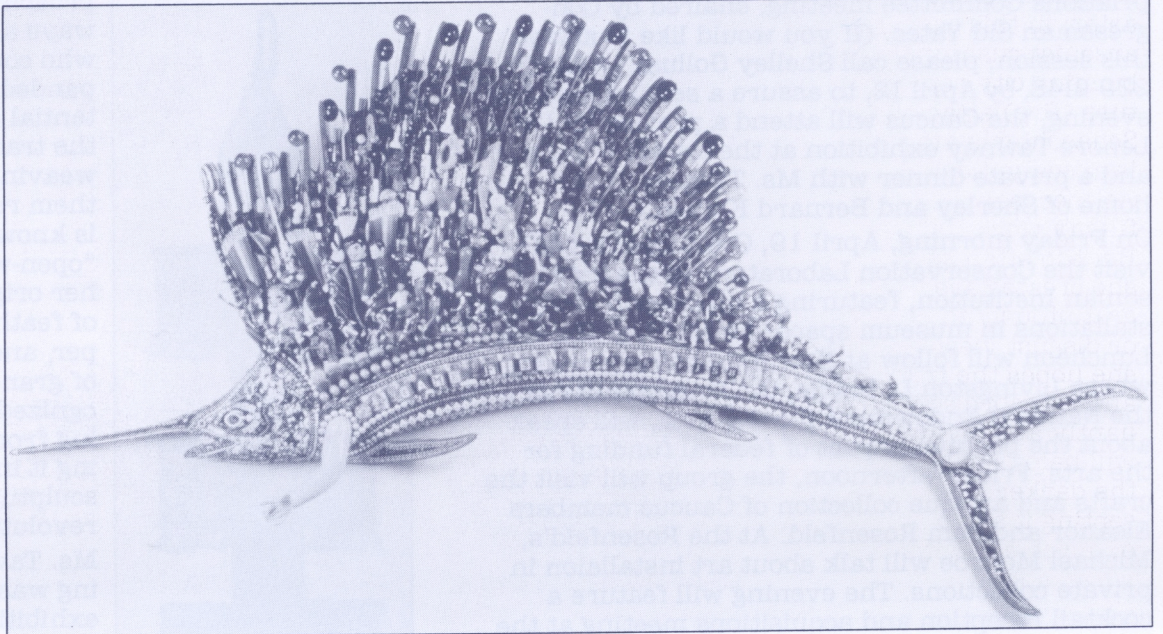


Acquisitions Committee Approves Funding for Four Works

The Permanent Collection of the Renwick Gallery will soon be richer by the recent works of four artists which were approved for funding by the Alliance's Acquisitions Committee at a meeting in the Grand Salon on January 31. Works by Larry

Fuente, Sid Hutter, Don Reitz and Judith Schaechter were presented by Renwick Curator-in-Charge Michael Monroe and Curator Jeremy Adamson. Alliance support is matched dollar for dollar by the Smithsonian Institution.

Larry Fuente is a California artist who transforms banal, commercial products into objects of wonder and mystery. Using a seemingly unlimited palette of brightly colored plastic beads, buttons, costume jewelry gemstones and other mass-produced artifacts, he adorns the surfaces of automobiles, mannequins and lawn ornaments. "Game Fish," Mr. Fuente's work



that will join the Permanent Collection, was one of the star attractions of the recent Renwick exhibition, "Structure and Surface: Beads in Contemporary American Art." "Beads," the artist writes, "provide me with a rich and infinitely varied source of color, size and shape." Using a mounted sailfish trophy, he created a flamboyant work that is itself a punning play on words since the actual "game fish" is covered with a wide variety of commercial game-related artifacts - dice, miniature pinball games, poker chips, ping pong balls, yo-yo's, domino and Scrabble tiles - even badminton birdies.

Inspired by the silhouettes of classical vases, Sid Hutter's "Plate Glass Vase #65-90" is a superb example of his remarkable glass constructions. This crisply-defined non-functional vase reveals the infinite possibilities that working with cold glass offers. Sandwiched between horizontal planes of exquisitely-polished plate glass are alternating bars of thicker glass arranged in a spiral form. Asymmetrical in structure, Hutter's spiral has neither beginning nor end, suggesting a continuous cycle of life caught within the formal symmetrical silhouette of his classic bottle form. Hutter says of his work: "Most of my work is very geometric and mechanical looking. I'm not much of a naturalist. My life influences are the calculated, geometric art-work of Cubism, Art Deco and the Bauhaus School."

Judith Schaechter's colored glass window, "A Little Torcher" was one of four figurative glass panels created especially for the Renwick's recent exhibition, "Glassworks." Like the others, it depicted a category of disaster; in this case, the young arsonist rushing through the burning city represents nature (fire) attacking man. Schaechter's artistic vision is apocalyptic: "Death, violence, sex... and emotion fill my work," she states. But the often searing images she creates are not meant gratuitously to repel, shock or disgust viewers. Rather, she hopes the frightening and macabre scenes so brilliantly and lovingly depicted will help people to confront the darker side of life, accepting it as an integral part of a rich and vital humanity we all share.



Also approved for funding by the Alliance was a 1978 stoneware work by Don Reitz. It was Reitz who explored and discovered the possibilities for contemporary expression in the centuries-old tradition of salt glaze, and through his teaching he greatly promoted it as a medium during the 1960's and 70's. Mr. Reitz says of his work: "I use the salt process because my work demands it. The process itself is a very physical and theatrical one, which is part of me. My involvement is with the pottery, the containing form. It must establish a presence commanding attention, but be humble enough not to confuse the issue with self-adoration: a celebration of form, a critique of the artist." The "Tall Jar" is an example of his mature work, combining a bold strength of form with a surface of delicate sgraffito lines and dashing brush strokes.



"Wood Be Art" in the Museum Shop

by Gary Wright

The Renwick Gallery's museum shop welcomes the work of the "Wood Be Art" artists, beginning March 1. At least thirty artists are showcased in a dazzling array of wooden works, ranging from the functional to the purely aesthetic. There are unique "double-decker" boxes that could be used to hold such jewels as the wood-inlaid and laminated earrings, pins and hair ornaments also being offered. Springtime means it's time to "spring forward," and what better way to capture that lost hour than with unusual "found object" clocks, or with stylish, architecturally-inspired clocks! The show brings to the Renwick innovative wooden scent bottles, along with a selection of carved architectural boxes. The needs of the kitchen are well-represented by a wide array of kitchen tools, trays, cutting boards and rolling pins. Not to be missed is the choice offering of traditional turned vessels. The works of three Native American artists are featured. One artist presents his carved flutes, while another specializes in wooden masks. "Wood Be Art" will remain on view for your shopping pleasure until May 26.

"Glassworks II" Will Continue Through September 29

"Glassworks II" is the second generation of the exhibition which opened on the first floor galleries of the Renwick on November 9, 1990. William Morris and Ginny Ruffner, the two artists featured in this part of "Glassworks," have constructed their works on site, in the second floor galleries.

The use of glass in this exhibition marks a fundamental departure from recent traditions in the studio glass movement. Since the early 1960's, mainstream glass art has been dominated by small-scale objects that are aesthetically self-referential. Generally unique vessel forms, these traditional works showcase not only the inherent beauties of the medium, but also the technical prowess of the contemporary glass artist. The two participants in "Glassworks II" reject this conventional craft orientation. They have pushed glass firmly into the realm of the fine arts; it has become another medium for the creation of large-scale sculptural installations. Especially created for this exhibition, the works are site-specific. The artists have designed their individual installations to fit the dimensions and character of each space in the Renwick Gallery



Ginny Ruffner hanging glass droplets on her piece during its installation.



William Morris at work installing his piece entitled "Garnering".

Ginny Ruffner's work, entitled "The Possession of Creativity," combines both paintings and glass and metal sculptures to address intellectual issues - morality, censorship and the stereotyping of women in western art and culture. The "tornado" in the center of the room represents the forces of creativity and activates the otherwise quiescent architectural space, enlivening our affective experience of the entire installation.

William Morris' dramatically litged assemblage of blown and sculpted

figurative glass shapes, entitled "Garnering," evokes deep-seated ideas of death, decay, hunting and natural environment. The hotworked glass appears like ivory, bones, skulls and antlers. Suddenly confronting the mysterious work, the viewer feels like an archeologist who has stumbled upon prehistoric human and animal remains.

Both "Glassworks" exhibitions were made possible, in part, by the James Renwick Alliance and Jon A. and E. Mary Shirley. The first section of "Glassworks," exhibited on the first floor galleries, closed February 9. "Glassworks II" continues through September 29, 1991



News from the Alliance

by Jerome Paulson
President

How many people do you know who enjoy crafts as much as you do? Probably only a few. Come to the Craft Weekend. You can spend the whole weekend with a whole lot of people who love crafts!

This is one of the benefits of membership in the Alliance. Another is the chance to expand your own craft horizons. If you know wood, learn about glass. Interested in fiber, learn about metal. At

this Craft Weekend, we'll all learn about mixed media in the crafts.

Nancy Carter, Mandy Hoffman and their committee have worked very hard to organize a fascinating weekend. The details are listed in an article in the Quarterly. You will receive additional information in the mail in the very near future.

The third week in April will also mark the third meeting of the Craft Leaders Caucus. The Caucus continues to grow. At this meeting, Caucus members are going to discuss federal support for art and learn about the conservation of craft objects. The Caucus has become a very important component of the Alliance. I look forward to its growth and the input of its members.

At the end of January, the Alliance had a highly successful acquisitions meeting. The Acquisitions Committee voted to support the purchase of the works by four artists: Don Reitz, ceramics; Sid Hutter, glass; Judith Schaechter, stained glass; and Larry Fuente, beads. The pieces by Fuente and Schaechter appeared in the recent Renwick

Gallery "Structure and Surface: Beads in Contemporary American Art" and "Glassworks" exhibition. The Alliance was an underwriter of the "Glassworks" exhibition. It is particularly gratifying now to support the purchase of a piece from that wonderful show.

There will be another exciting and enjoyable acquisitions meeting in April. Again, we will have the opportunity to support the growth of the permanent collection of the Renwick Gallery, the craft collection for the United States.

This is the time of year when we ask each of you to renew and increase your support of the James Renwick Alliance. I want to thank each of you who has done so. If you have not renewed yet, please do so as soon as possible. If there are others you think are interested in our work, let me know. I will contact them.

It is only with your backing that we can sponsor the educational programs and support the acquisitions which make the Renwick Gallery one of the nation's treasures.

Renwick Gallery Public Programs

March 3:

Illustrated Lecture: Val Cushing, a functional potter, will discuss the making of his wheel-thrown, utilitarian vessels. He prefers functional pieces over purely sculptural forms and works in a traditional format—bowls, casseroles, pitchers and storage jars. While respecting traditional material and technique, his work is artistically adventurous and fresh with a fusion of the visual and tactile in his sensuous container forms. The Renwick Gallery recently acquired for its permanent collection an example of Mr. Cushing's work in glazed stoneware, entitled "Stoneware (Columnar Series)." Free. At 3:00 PM.

March 7:

Creative Screen: "Glassmakers of Herat" is an extraordinary documentary about two glassmakers in Afghanistan who use techniques described in ancient Assyrian tablets. (30 minutes). In "Palettes of Glass," artist Marc Chagall creates an intricate set of stained glass windows for the Art Institute of Chicago. (25 minutes). These films are shown in conjunction with the current exhibition "Glassworks." Free. At 11:30 AM and 12:30 PM.

March 21:

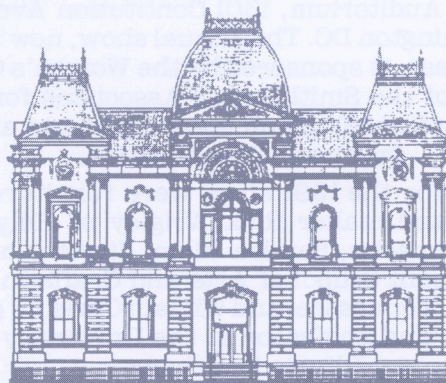
Creative Screen: Repeat of March 7. Free. At 11:30 AM and 12:30 PM.

March 22:

Illustrated Lecture: In conjunction with Women's History Month, Allen Bassing, Renwick Gallery Public Programs Coordinator, will talk on "The Social Graces: Women and Decorum in Late 19th Century America." Dr. Bassing will use actual garments of Victorian America to illustrate the mores and etiquette of the period. Free. At noon.

April 18:

Creative Screen: In "The World and Work of Dorothy Young," the artist discusses the role weaving has played in her life and that of her husband Dr. Lloyd Young. (30 minutes). "Gerhardt Knodel: An Artist and His Work" is an award-winning film on this internationally-acclaimed fiber artist who creates massive woven architectural sculptures. (13 minutes).



March, April, May 1991

These films are shown in conjunction with the current exhibition "Lenore Tawney: A Retrospective." Free. At 11:00 AM and 12:30 PM.

April 25:

Creative Screen: Repeat of April 18. Free. At 11:00 AM and 12:30 PM.

April 26:

Illustrated Lecture: Renwick Gallery Public Programs Coordinator Allen Bassing will talk on American industrial design, both planned and unplanned, from the mid-19th century to the present. Raymond Loewy, a prominent designer whose work has been exhibited at the Renwick, will be discussed in detail. Free. At noon.

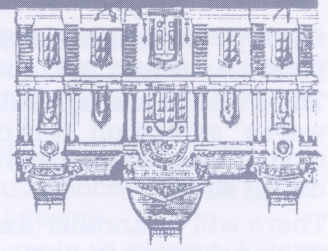
May 9:

Creative Screen: "Seneca Glass" recaptures the production of early hand-blown glassware on a tour of the glassworks in Morgantown, West Virginia. (24 minutes). "Glass" is an award-winning film showing the unique creative skills of glass blowing craftsmen in contrast to the techniques of machine processing. Original jazz musical background. (11 minutes). These films are shown in conjunction with the current exhibition "Glassworks." Free. At 11:30 AM and 12:15 PM.

May 23:

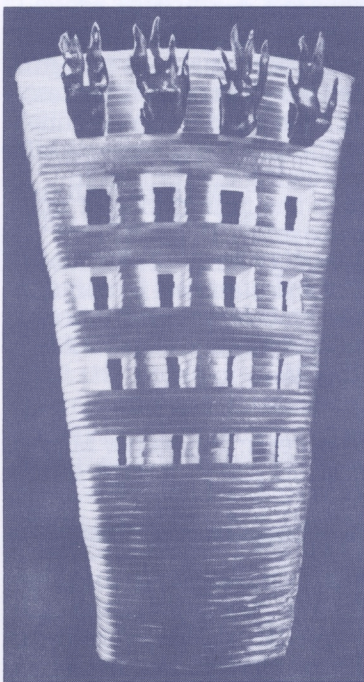
Creative Screen: Repeat of May 9. Free. At 11:30 AM and 12:15 PM.

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



James Renwick Alliance
6801 Winterberry Lane
Bethesda, MD 20817

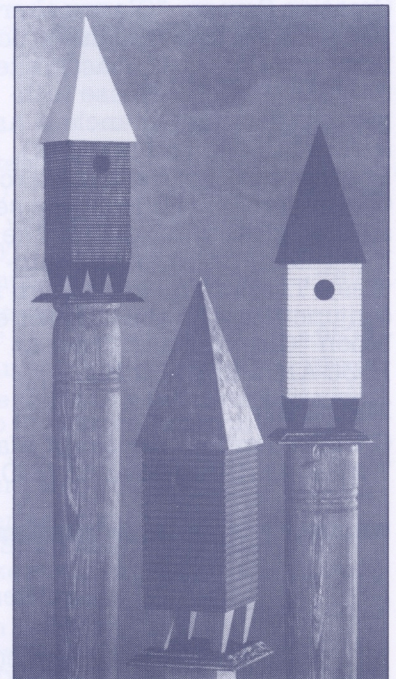
The Washington Craft Show Will Run April 18-21



One of each dozen artists who applied was selected to exhibit and sell work at The Washington Craft Show, April 18-21, 1991, at the Departmental Auditorium, 1301 Constitution Avenue, in Washington DC. The annual show, now in its ninth year, is sponsored by the Women's Committee of the Smithsonian Associates for the benefit of ongoing and special projects at the Smithsonian Institution.

Jurors for the 1991 show were furniture designer and maker Rick Wrigley of Holyoke, Massachusetts; Sandra Blain, director of the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee; and William Carlson, glass artist and professor at the University of Illinois in Urbana.

Mary Kay Simoni,
"No Mo," laminated plate
glass, plexiglass, 22" tall.



Paul and Linda Sumner,
"Bluebird Houses,"