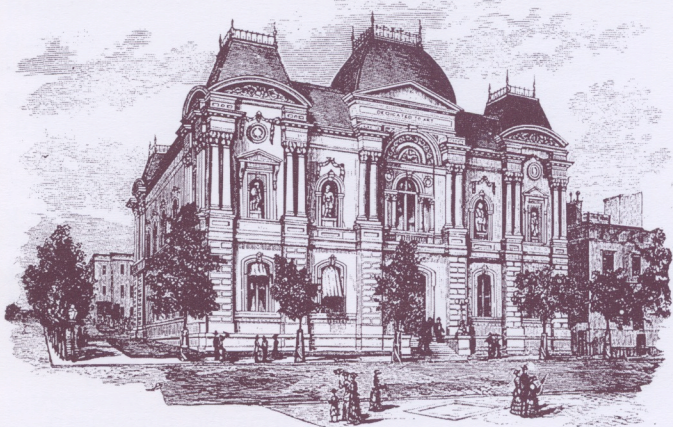

RENWICK QUARTERLY

Dec., 1994, Jan., Feb., 1995

Published by the James Renwick Alliance, a national nonprofit organization created to support the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, DC.



“End of a Renwick Era”

by Jura Koncius

Washington Home, Sept. 15, 1994

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A change of command is in progress behind the majestic steel and brass gates that mark the entrance to the Renwick Gallery. Michael Monroe, a 20-year veteran of this department of the Smithsonian's National Museum of American Art, which features the work of American craft artists, has announced his retirement at age 54 from the post of curator-in-charge, effective next May.

“Michael Monroe envisioned an ambitious new role for the Renwick in establishing a place for American crafts among the fine arts,” said Elizabeth Broun, director of the National Museum of American Art. “He has distinguished the museum through exhibitions, acquisitions, public programs, research, corporate gifts and unprecedented growth in support. We'll sorely miss him.”

Monroe, who joined the Renwick in 1974 as a curator and became its chief officer when Lloyd Herman left in 1986, has made his career nurturing and developing awareness of the country's best craft artists.

Under Monroe's careful guidance, the Renwick, which opened in 1972, has steadily built its permanent collection from what he called a “handful” of items to more than 450

objects such as raku pottery, turned wood bowls and fine quilts. Last year, Monroe served as an adviser to the White House during the Year of American Craft, helping to assemble 70 pieces for its first craft collection, unveiled last Christmas. “He was invaluable in his guidance to Mrs. Clinton,” said Neel Lattimore, deputy press secretary to the First Lady. “He helped pull together a collection that is superb and many of the pieces are on display in both the private and the public areas of the White House.”

So why is he leaving? “I would love to get out from behind the desk and work more closely with the artists and the objects they make,” said Monroe. “...If I am going to try some other things in my life, now is the time to do it.”

Monroe said that he had no announcements about what he plans to do next, saying he intends to remain active in national and local craft endeavors. “The end of the Year of American Craft and the presentation at the White House was a wonderful way to end with a high and important note of support for the visibility of the field. With this being the twentieth year of my career here, I felt that it was time for fresh leadership to take us to the next plateau.”



Saxe Collection on View at Renwick Through February 5th

by Jeremy Adamson

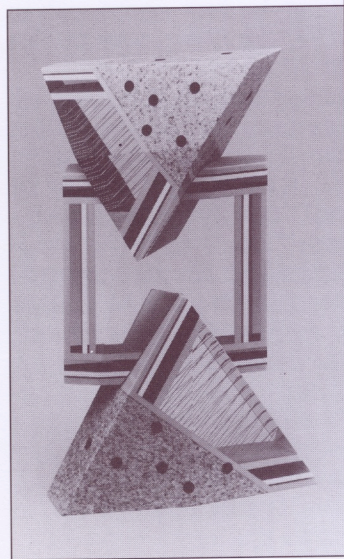
On the evening of Friday, October 28, 1994, a large and enthusiastic crowd of invited guests attended the festive opening of the exhibition *Contemporary Crafts and the Saxe Collection*. Organized by the Toledo Museum of Art, the show and its national tour are sponsored by Philip Morris Companies, Inc. Guests were greeted by Viola Frey's towering, painted whiteware figure, *Man Observing Series II (1984)*. Like a fearsome guardian, looking down with arms akimbo



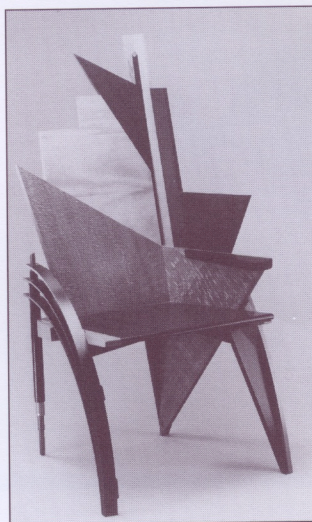
at the mere mortals passing below, it is stationed in the foyer just outside the entrance to the exhibition.

George & Dorothy Saxe viewing their exhibition installation at the Renwick Gallery. Photo by Paul Parkman.

The show is drawn from over 600 acquisitions made by Dorothy and George Saxe of San Francisco and Menlo Park, Calif., during the 1980s as premier collectors of studio crafts. The exhibition celebrates not only the Saxes' perspicacity, commitment, and passion—and the creative achievements of craft artists during the vital decade of the 1980s—but also a major gift of 63 pieces they made in 1990 to the Toledo Museum of Art.



Above: Melvin Lindquist: *Buckeye Root Burl Vase* (from the *Geometric series*); 1983: Buckeye root burl; 20 3/4" x 12 1/4". Collection of Dorothy and George Saxe, Menlo Park, CA. **Left: William Carlson:** *Pragnanz Series II*; 1986: Glass, vitrolite, granite and wire; 20" x 11 1/2" x 4". The Toledo Museum of Art, Gift of Dorothy and George Saxe, 1991.114.



Of the 123 works by 98 artists on view, 57 were selected from that donation. The remainder come from the Saxes' own collection. After closing in Toledo in November, 1993, *Contemporary Crafts and the Saxe Collection* toured to Saint Louis, Mo., and Newport

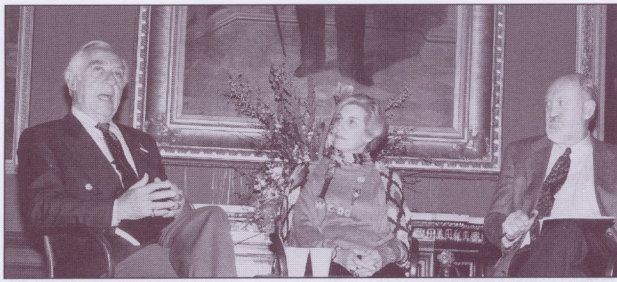
Jay Stanger: *Side Chair*; 1986: Bloodwood, curly maple, pearwood, lacewood, pau armarillo, purpleheart, wenge, ebony, and aluminum; 50 3/8" x 24 7/8" x 23 1/2". Collection of Dorothy and George Saxe, Menlo Park, CA.

Beach, Calif. The show is accompanied by an excellent illustrated catalogue detailing developments in various craft media since 1945 through a series of essays by leading experts.

Arranged throughout the Renwick's ground floor galleries, the installation was designed by Robyn Kennedy of the National Museum of American Art's Design and Production department and was professionally lighted by Farah Pourbabai of S.C.D. Architects and Interiors, Alexandria, Va. The varied works in glass, clay, wood, fiber, and metal are grouped sequentially, according to the period during the 1980s in which they were acquired. With the temporary exhibition on the ground floor and the Renwick's permanent collection on display upstairs, the building is filled with contemporary craft art—just as it was in 1992 during the celebratory installation, *American Crafts: The Nation's Collection*. Visitors to the Renwick Gallery will find an array of outstanding objects in the contemporary crafts field. At the same time, the two parallel displays underscore some of the differences between a private collection and a public one.

Viola Frey's monumental piece notwithstanding, works acquired for display in a home tend to be scaled to a domestic environment, while those considered for a museum collection generally are not restricted by size or weight—or proposed for a specific architectural location. Moreover, while the private collection typically is formed with passion, and reflects strong personal interests, the public one tends to develop more slowly and dispassionately. Yet, a museum's craft collection—like the one at the Toledo Museum of Art—may suddenly expand in size, and extend in dramatic new directions when private collections are generously donated.

Since many artists are included in both the exhibition and the Renwick's permanent collection, visitors often compare and contrast their separate works in each. It's never a question of who has the better piece. Rather, since they often represent different series or periods in the art-

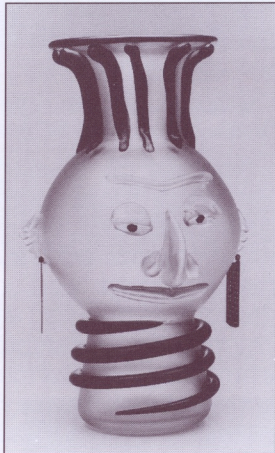


George and Dorothy Saxe talking with **Michael Monroe** in the Renwick Gallery's Grand Salon on Sunday afternoon, Oct. 30, 1994, following the Friday evening opening of their exhibition. Photo by Paul Parkman.

ist's work, it is a matter of new insights gained about creative goals and achievements. Where there is little overlap between artists and types of works, the contrast between the two collections points up possible new areas for growth and development in each. Since the exhibition opened, it has been an exciting period at the Renwick, and the traffic up and down and back up the stairway has increased markedly.

Many visitors also are attracted to the series of public lectures organized for *Contemporary Crafts and the Saxe Collection*. These include: a lecture by Susanne Frantz from The Corning Museum of Glass (Sunday, Dec. 4 at 3 PM); a discussion of the Saxe collection and the contemporary craft movement with the exhibition curator Davira Taragin of The Toledo Museum of Art (Sunday, Dec. 11 at 3 PM); a lecture by Yale University Prof. Edward Cooke on the use of wood in contemporary crafts (Thursday, Jan. 5 at 7 PM); a lecture by artist Michael Lucero on his sculptural ceramics (Sunday, Jan. 15 at 3 PM); a lecture by artist Michael Glancy on his work in blown and plate glass and metal (Sunday, Jan. 22 at 3 PM); and a lecture by pioneer gallery owner, craft patron, and collector Helen W. Drutt English on her wide experience in collecting contemporary crafts (Sunday, Jan. 29 at 3 PM).

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Mark Your Calendars for Craft Weekend, April 27-30, 1995

by Barbara Berlin

Plans are in the works for an exciting spring Craft Weekend in Washington. The weekend will kickoff Thursday evening with an acquisitions meeting for Board and Caucus members, chaired by John Kotelly, with a light buffet arranged by Sandra

Oken. The meeting will be followed by a surprise opening at the National Museum of American Art. Barbara Berlin is the overall weekend chair.

Friday will be the official Caucus Day chaired by Barbara Dickstein and Rebecca Stevens. The day will include many visual and educational opportunities, lunch, a business meeting and some special surprises. On Friday evening, Deena and Jerry Kaplan will host a pre-auction fundraising dinner at their home.

A Saturday morning symposium at the Renwick Gallery will feature several modern craft masters. Andrea Uravitch is in charge of the symposium.

The dinner gala on Saturday evening, chaired by Toni Gordon, will be held in the Great Hall of the Portrait Gallery, adjoining the Lincoln Gallery at the National Museum of American Art. A highlight of the evening will be the exciting craft auction.

On Sunday, Arnold Berlin and Norman Mitchell will lead a tour that will explore varied craft treats and treasures in Washington.

Craft weekend will coincide with the Smithsonian Craft show, sponsored by the Smithsonian's Women's Committee. The April 27-30, 1995 craft show will be moved to a new and larger location at the National Building Museum.

Watch for more details!

Spring Trip

In early May, 1995, the Renwick Alliance is planning a day trip to the Lancaster, Pa., area which will feature a visit to one of the more comprehensive collections of contemporary crafts, along with studio visits and demonstrations. The trip will begin with a tour of Bob Pfannebecker's exceptional craft collection, and then visit the studios of Holly and Cliff Lee. Holly is a goldsmith and Cliff works in porcelain. We hope to be able to have lunch at a traditional Amish ox roast and to wind up our tour with a visit to another craft studio and dinner on the way back to Washington.

"Marriage in Form: Kay Sekimachi and Bob Stacksdale," Opens March 31

Kay Sekimachi and Bob Stacksdale are two of the twentieth century's preeminent artists in their respective media of fiber and wood. The exhibition *Marriage in Form: Kay Sekimachi and Bob Stacksdale*, is a 30 year retrospective of the work of these two pioneers of American craft. The exhibition brings together outstanding examples of their work from private collections and museums around the country.

Marriage in Form reflects the artists' shared aesthetic and reverence for the integrity of materials. Their tactile pieces evoke a similar eloquence and serenity. In recent years, Sekimachi has formed exquisite paper vessels around

Stocksdale's bowls, as seen in her *Hornet's Nest Paper Bowl, 1992* and his *Black Walnut Bowl, 1992* patterned by mistletoe roots. Although these elegant vessels are married in form, their aesthetic impact is strikingly different. Sekimachi's bowl is airy, highly textured, delicate, featherweight, and tempered by the passage of light. Stocksdale's bowl is strong, architectonic, and smoothly finished. These works have granted new life to their materials from nature, while augmenting their sensuous textures.



Left: **Bob Stocksdale:** *Black Walnut (California) bowl*; 1992: Wood patterned by mistletoe roots; 5" x 5 1/2".
 Right: **Kay Sekimachi:** *Paper Bowl*; 1992: hornets nest paper laminated with wallpaper paste; 5" x 5 1/2".
 Collection of the artists.

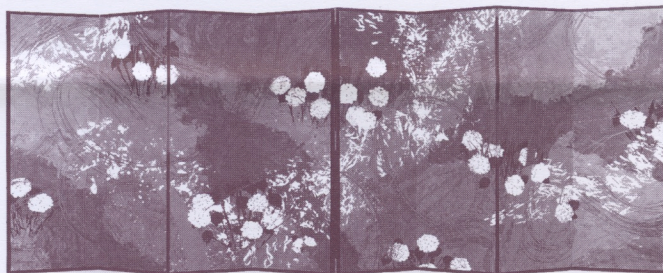
The context of time has changed the value of these hand wrought objects. In this post-industrial, mechanized society, mass-produced objects have lost the trace of the human hand and spirit. Thus, the containers of Sekimachi and Stocksdale have become contemporary artifacts, affirming the human element in our history. The work of Kay Sekimachi and Bob Stocksdale continues to inspire generations of contemporary craft artists.

The exhibition was organized by the Palo Alto Cultural Center, Division of Arts and Culture, City of Palo Alto, Palo Alto, Calif. It closes on June 18, 1995.

to a specific, articulated dilemma: how to dissolve the picture plane so that viewers might "step through" into an environment of nature's visible and invisible energies. Eventually West produced a series of screen paintings which, when exhibited in 1990, led to a revival of interest among young Japanese artists in this ancient form.

West insists that the "American" qualities of his work are immediately recognizable to the Japanese. His colors come from a palette "too gaudy" for the canons of landscape. His overall patterning, without regard for horizon line or framing edge, owes more to Jackson Pollock than to the schools of Momoyama and Edo which he admires. Certainly his desire for personal expression sets him apart from traditional Eastern painters with their dispassionate self-effacement.

Like a painter from the Middle Ages, West mixes a bond from rabbitskin glue. Yet, because his finished work needs to "breathe" with changing humidity, he concocts a primer of deer glue and alum to lay between paper and gold leaf. Because he must expose silver foil and himself to mercury vapors and sulfurous oxide gas in order to quick-tarnish silver pigment, West rigged for his protection a deep-water diving suit complete with breathing tube.



Allan West: *Grove*; 1992: Mineral pigments, gold leaf on washi, cloisonné fittings; 65" x 71" x 1". Lent by the artist.

Relying on ancient chemistry, he selects his pigments from bags of powdered azurite, lapis, cochineal, and peacock stone. Thanks to earlier experiments with stained glass, he can gauge the translucence and reflective properties of the various minerals, and his work in ceramics and woodblock contributes practical lore. Even a knowledge of physics and optics serves his interest in how the eye "reads" the layers of a painting's irrational deep space.

West seems to enjoy the labor-intensiveness of kneading pigment into boiled glue (sometimes hours of work) as well as the intuitive sweeps of color he makes with his man-sized brush of yard-long horse hair. In order to apply gold leaf, he crouches on a suspended two-by-four above a work-in-progress on the studio floor. He holds his breath and, with a shaker, sifts a flurry of the thin flakes, "pounded almost to molecular level," onto an invisible trail of glue.

As an American artist in a foreign culture,

"Allan West Meets East: Four Folding Screens," Opened November 10, 1994

by Jean Lawlor Cohen

American painter Allan West now lives in Tokyo. One day while walking in an old city neighborhood, he passed a screenmaker's shop, a business that still flourishes thanks to contemporary brides and grooms who like to stand before a gold-leafed screen. He stopped to study the works-in-progress, sheets of raw but luminous paper stretched across the angled planes of latticed frames.

His decision soon after to paint a screen came not from a desire to follow Japanese tradition or to pay homage to those who used the format before him. Instead he seized on it as the answer

Allan West operates under difficult yet intriguing circumstances. He must honor his impulses: an affinity for grand and intimate scale, a love of intensive handwork, the pull between concreteness and abstraction. Yet he must be wary of the drama inherent in juxtaposed sensibilities, the virtuosity of his brushwork, and the exotic power of copper, gold and silver leaf.

A devout Mormon, West believes that nature's disorder implies a deeper order and that, consequently, his own art derives from both randomness and control. He pushes the screen format beyond contemplative vista and historical narrative to visions, in his words, "below the threshold of sight." In the works exhibited here, ancient botanic art and calligraphy meet twentieth century action painting head on. The exhibition continues through Feb. 5, 1995.

"Uncommon Beauty in Common Objects: The Legacy of African American Craft Art," Opens on March 31, 1995

The exhibition *Uncommon Beauty in Common Objects: The Legacy of African American Craft Art* brings to the Renwick Gallery the largest collection ever assembled of contemporary African American craft. Including ceramics, furniture, quilts, metalwork, glasswork, jewelry, leather, and a host of other disciplines, the exhibition is designed to introduce audiences to a rich artistic tradition with roots in Africa. Over 80 artists are represented, from well-known to emerging figures, and their work shows enormous variety.

Mary Jackson continues a basketmaking tradition brought by slaves from Africa to the South Carolina Low-Country. Michael Cummings combines African American themes with appliqué techniques to create visually stunning quilts. Cheryl Riley's Bakuba Griffin Table is a massive work, with rust patterning on a sheet steel top surface and heavily carved animal legs. Drama, color, and texture are the keynotes of this large and sumptuous exhibit.

Organized by the National Afro-American Museum in Wilberforce, Ohio, the exhibition has been guest-curated by Willis "Bing" Davis of Central State University, a nationally recognized craft artist, scholar and educator.

The exhibition's national tour was made possible by the Lila Wallace-Reader's Digest Fund. It closes on June 18, 1995.



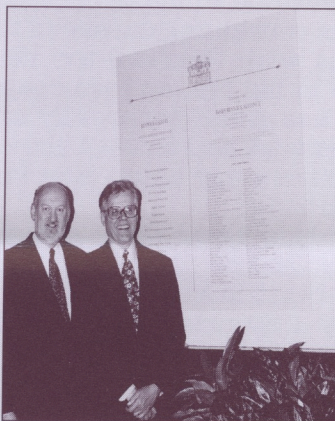
David MacDonald with his *Ceremonial Bowl*; 1990: Stoneware; 34" x 20". Lent by the artist.

New Sign in Renwick Foyer Acknowledges Major James Renwick Alliance Contributions for 1993

On October 28, 1994, the Foyer of the Renwick Gallery was graced with a new sign. Beneath an architectural rendering of the building set off by a line decorated with a wheat motif, there is a listing of the 72 couples and individuals who have made contributions to the Alliance in the Craft Leaders Caucus (\$1,000) and Benefactor (\$2,500) membership categories in 1993. This initiative was originally suggested by the Alliance's Development Committee as a way for the Renwick to formally acknowledge its gratitude to our organization. The last line notes that "While space does not permit a listing of all James Renwick Alliance donors, each contribution is deeply appreciated." Through the support of Michael Monroe, the Renwick's Curator-in-Charge, and Betsy Broun, Director of the Renwick's parent museum, the

Smithsonian's National Museum of American Art, this initiative has become a reality.

Paul Parkman, President of the James Renwick Alliance, and **Michael Monroe**, Curator-in-Charge of the Renwick, in the foyer before the newly installed sign listing the major donors in 1993 to the James Renwick Alliance and the Renwick Gallery. Photo by Elmerina Parkman.



Applications Invited for 1995-96 James Renwick Fellowship in American Crafts

The Smithsonian Institution and the Renwick Gallery announce the eighth annual fellowship program for scholarly research in the modern American craft movement. The James Renwick Fellowships in American Crafts, initiated by the Alliance in 1987, are funded primarily by the Renwick's parent museum, the National Museum of American Art, with additional support from the Alliance.

Research proposals are sought from candidates knowledgeable in the history of twentieth century design. Proposals focussing on post-1930 studio crafts or their historical antecedents are especially encouraged. Fellowships are available from three to 12 months in residence at the Renwick and NMAA. The deadline for applications is Jan. 15, 1995.

For more information and application forms, write: Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, D.C., 20560, or call (202) 357-2531.



President's Column

by Paul Parkman

The biggest recent Alliance news is Michael Monroe's decision to make a career change and leave the Renwick Gallery. We are very sad about this turn of events because Michael has been a great friend to our organization and he has played an important role for the Smithsonian in American crafts. Our unhappiness is leavened only by knowing that he will continue to make contributions to the crafts in his continuing career in the private sector. All of us wish Michael the very best in this next phase in his life, and we deeply appreciate all that he has given personally and professionally to the Renwick and to the Alliance. We plan a more extensive story about him in a future issue of the Quarterly.

Soon after learning this news, the Alliance Board met with Betsy Broun, Director of the Renwick's parent museum, the National Museum of American Art. She reassured the Board about her "full commitment" to the Renwick and that she regards crafts as a "crucially important aspect of American art." We all agreed upon the need to mount an aggressive campaign to select the strongest possible candidate to assume Michael's position. Betsy said she would immediately begin the process of finding a successor. She looks forward to hearing from any Alliance member with ideas about a potential successor. She promised to work closely

with the Alliance and to keep us involved at all stages of the process. I have asked members of the Board for their recommendations that will be passed on to her.

Our organization continues to "mature" as evidenced by progress involving several new initiatives:

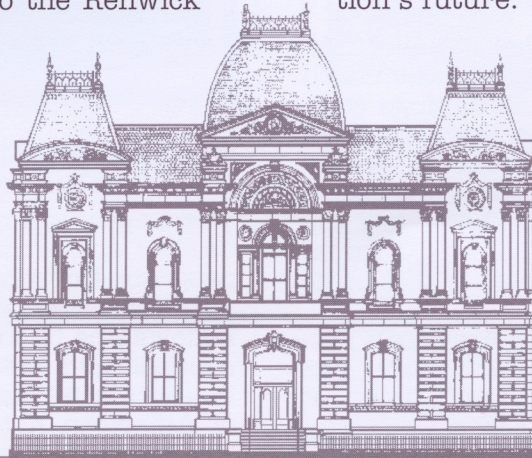
The days of green eye shades, sleeve garters and the tall stool are gone! Through the efforts of Ginny Friend, our Treasurer, we now have our financial records computerized. She has selected and worked with Mary Boyle Armstrong, CPA, to accomplish this. For the first time, we can perform detailed analysis of our financial records to help us in planning events and assessing our various fundraising projects.

Sherley Koteen and her Planning and Nominating Committee are working with the other Alliance Committee chairs and the Board to develop a long-term strategic plan for the Alliance's future.

We recently commenced working on the development of a new Alliance membership group focusing on people 25 to 40 years old. Board member Ruth Conant extensively researched the matter and presented a plan that was unanimously and enthusiastically endorsed by the Board. The mission of this group, as yet unnamed, reflects that of our organization generally... fundraising and educational activities centered on crafts and especially activities associated with the Renwick Gallery and the Alliance. Our goals are to increase our membership base, introduce a new generation to contemporary American crafts, and by so doing, further insure our organization's future.

I urge you to mark your calendars now for some very special events next year — our annual spring Craft Weekend, April 27-30, 1995, held in conjunction with the Smithsonian Craft Show. Plans for the Craft Weekend and other special events are reported upon elsewhere in this issue.

I wish you all a happy and healthy holiday season and hope to see you at our upcoming events.



Recent Contributions to the Alliance

The Alliance welcomes the gifts of the following contributing members, received between July 15 and October 15, 1994.

Craft Leaders:

Dale & Doug Anderson
Susan Haas Bralove
Ann D. Cousins

Daphne & Peter Farago
Shirley & Marshall
Jacobs
Wendy Kirst

Maurine B. Littleton
Anne Mehringer and
Terry Beaty
Jerry & Gwen Paulson
Rhea Schwartz &
Paul Wolff
Lenel Srochi-Meyerhoff
& John Meyerhoff

Donors:

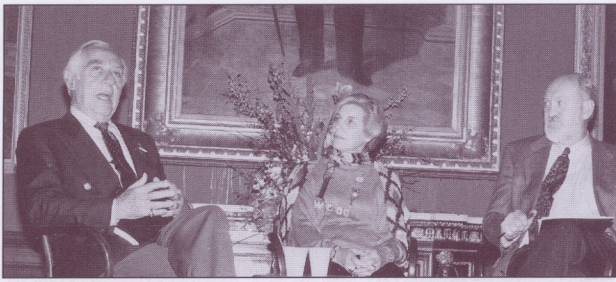
John & Cissy Anderson
Deborah G.C. Appler

Mrs. Cissel Gott Collins
Beverly B. Denbo
Kent & Dorothy
Dominey
Estes-Winn-Blomberg
Foundation, Inc.
Lillian & Marvin Mones
Leslie Ochroch
Dr. John & Patricia
Aiken O'Neill
Rose Mary Wadman

Arthur Joseph Williams

Others:

Ann Citron
Susana M. Garten
Miriam Harris
Micki Lippe
Jan Maddox
Lee Nordness
Flora Regnier
Elke Seefeldt

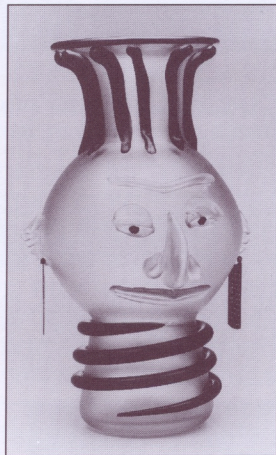


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Renwick Programs—December, 1994, January, February, 1995

All programs will take place in the Grand Salon, and are free to the public.

December 3 and 4

Craft Demonstration: Ceramicist Laney Oxman will show the materials and techniques she uses to paint on her ceramic work. Support for this program comes from the Pearl Rappaport Kaplan Fund. From 11 AM to 3 PM.

December 4

Lecture: Susanne Frantz, Curator of 20th Century Glass, The Corning Museum of Glass, Corning, New York, will discuss aspects of contemporary glass. Program support comes from the Philip Morris Companies Inc. At 3 PM.

December 8 and 15

Video Program: "Cut Loose" presents four furniture makers who are injecting liveliness and spirit into contemporary American design by using such materials as bent plywood, industrial castoffs, plated metals, plastics, and the concepts of elegantly crafted work. Program support comes from Agnes Bourne, Inc., San Francisco, Calif. Continuous showings from 11 AM to 3 PM.

December 9

Lecture: Renwick Program Coordinator Allen Bassing, will examine the methods involved in protecting valued objects in a home or museum setting. At noon.

December 11

Lecture: Davira Taragin, Curator of 19th and 20th Century Glass, Toledo Museum of Art, Toledo, Ohio, will discuss the Saxe Collection of crafts in the context of the post-World War II craft movement. Program support comes from the Philip Morris Companies Inc. At 3 PM.

January 5

Lecture: Dr. Edward S. Cooke, Associate Professor of American Decorative Arts, Yale University, New Haven, Conn., will discuss wood as a medium in contemporary American crafts. Program support comes from the Philip Morris Companies Inc. At 7 PM.

January 12 and 19

Video Program: "The State Hermitage, Part I," an overview of this internationally renowned fine art museum located in St. Petersburg, Russia. From 11 AM to 3 PM.

January 15

Lecture: Michael Lucero, ceramic artist from New York City, will discuss his work in sculptural ceramics. Program support comes from the Philip Morris Companies Inc. At 3 PM.

January 22

Lecture: Michael Glancy, glass artist

from Rehoboth, Mass., will discuss his work in blown and plate glass and metal. Support for the program comes from the Philip Morris Companies Inc. At 3 PM.

January 29

Lecture: Helen W. Drutt English, contemporary craft curator, gallery owner, historian and collector from Philadelphia, Pa., will give an overview of public and private craft collecting over the past 30 years. Program support comes from the Philip Morris Companies Inc. At 3 PM.

February 9 and 23

Video Program: "The State Hermitage, Part II," the second of a three part series on this fine art museum located in St. Petersburg, Russia. From 11 AM to 3 PM.

February 10

Lecture: Allen Bassing will discuss the manners and mores of the late 19th century, using clothing of the Victorian period as illustrations. At noon.

February 12

Lecture: Dr. Courtney Shaw, University of Maryland, College Park, will discuss contemporary American tapestries. At 3 PM.

James Renwick Alliance Donation Levels

Donors* (\$100 or more) receive:

- the Renwick Quarterly, containing articles of general interest about Renwick exhibits and acquisitions, as well as information about programs and events.
- invitations to special receptions for artists and to exhibition tours conducted by artists or curators.
- discounts on the Alliance's Spring Weekend and Craft Study Tours.

Sponsors# (\$250 or more) receive:

- above benefits.
- complimentary catalog of a major Renwick Gallery exhibit.
- one complimentary ticket to the annual Spring Symposium.

Patrons# (\$500 or more) receive:

- above benefits.
- two complimentary tickets to the annual Spring Symposium.

Craft Leaders Caucus# (\$1,000 or more) receive:

- above benefits plus those delineated under "Craft Leaders Caucus."

Benefactors# (\$2,500 or more) receive:

- above benefits.
- acknowledgement as a donor of an object in the permanent collection of the Renwick Gallery.

* entire contribution is tax deductible.

all but \$10 is a tax deductible contribution.

all but \$110 is a tax deductible contribution.

Silver Benefactors## (\$5,000 or more) receive:

- above benefits.
- a special evening with the Renwick's Curator-in-Charge (dinner for two) and a private tour of the collection.

To join the Alliance, please complete the form below and mail it with your check, payable to the James Renwick Alliance, 6801 Winterberry Lane, Bethesda, MD 20817. All or most of your contribution is tax deductible.

-
- Donor* (\$100+) Leader# (\$1,000+)
- Sponsor# (\$250+) Benefactor# (\$2,500+)
- Patron# (\$500+) Silver Benefactor## (\$5,000+)
- Other* (\$ _____)

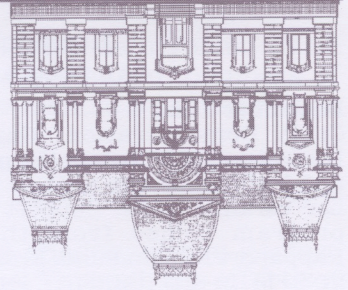
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James Renwick Alliance
6801 Winterberry Lane
Bethesda, MD 20817

RENWICK QUARTERLY

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