



# RENWICK QUARTERLY

March, April, May 1994

Published by the James Renwick Alliance, a private non-profit organization created to support The Renwick Gallery of the National Museum of American Art, Smithsonian Institution.

## **“A Glass Act:” Chihuly’s Art Will Transform Renwick Gallery April 16 Hillary Rodham Clinton to be Honorary Chair**

*by Joan Wessel and Jean Lawlor Cohen*

With a gala benefit April 16, the James Renwick Alliance will celebrate the unprecedented collaboration of glass artist Dale Chihuly and an American opera company. In the history of artists as designers for the stage, Chihuly becomes the first to envision theatre sets from fine craft materials. Several of his large-scale, translucent stage pieces for the Seattle Opera’s acclaimed 1993 production of Debussy’s “Pelleas and Melisande” will illuminate the Alliance’s black tie gala, “A Glass Act,” and will remain on view in the Renwick Gallery’s Grand Salon through April 24th.

First Lady Hillary Rodham Clinton will serve as Honorary Chair of the gala. Mrs. Clinton and the President share a long time interest in fine crafts, as evidenced by their establishment of the permanent White House Craft Collection.

Dale Chihuly, founder of the famed Pilchuck Glass School and a pioneer in his field, credits the Seattle Opera commission with inspiring his experimentation on an even grander scale. He recalls the visit of Speight Jenkins, the company’s general director, to his studio in 1991. Jenkins saw the color and abstraction of Chihuly’s work as antidotes to the dreamy sets and superficial readings of the opera’s past productions.

Sheri Greenawald as Melisande and Malcolm Walker as Pelleas in the Seattle Opera’s production of Debussy’s “Pelleas and Melisande,” with stage sets designed by **Dale Chihuly**.  
Photo by Matthew McVay.



As Jenkins played a recording of the sensuous Debussy score and spun Maeterlinck’s tale of jealousy and misplaced love, Chihuly admits to becoming intrigued. “The story allowed my imagination to go in many directions, and the ambiguity of the opera gave me great freedom. I wanted to suggest the essence of each scene in a way that was visceral, intuitive.” Sketching on black paper, he created a series of magical objects including monstrous flowers, iridescent rock forms, a garden “carpet” and twisted strands of golden “hair.”

Next Chihuly directed his glass hotshop to create the sculptures in blown glass and to place the models, done to one-half-inch scale, in miniature sets of the opera house. By studying these maquettes, Chihuly, Jenkins, technical director Robert Schaub, and award-winning set and lighting director Neil Peter Jampolis determined which works to use and how to light each scene. Due to the weight and fragility of glass, fabricators set about making the large scale pieces in transparent vinyl, mylar and plexiglass.

Now by arrangement with the Seattle Opera, the Renwick Gallery will install a selection of Chihuly’s evocative forms: large scale “boulders” of iridescent hues, a brilliant crimson “chandelier,” and a “forest” of 35-foot high glowing green-blue “trees,” all dramatically lit by Robert Schaub.

*(continued next page)*



As part of the benefit evening, guests will dine in private homes of Washington area craft and art collectors, and then attend a reception at the Renwick Gallery. Guests will enter a foyer of Chihuly's transparent "leaves" and ascend red-carpeted stairs to the Grand Salon. There they will enjoy wine and dessert, a chamber music group, dancing to the Alex Powers Swing Band, and a Debussy aria by mezzo-soprano Tara Venditti.

### Alliance Craft Weekend Schedule

As we all look toward spring with particular favor after a discomfoting winter, a preview of the highlights of the James Renwick Alliance Craft Weekend in Washington offers welcome encouragement.

#### Saturday, April 16

The 1994 Spring Symposium "Tell Us a Tale — The Craft Artist as Storyteller," will be held Saturday morning at the Smithsonian's Dillon Ripley Center. Panelists, all of whom use narrative in their craft, will include Judith Schaechter, stained glass artist; D.R. Wagner, fiber artist; and Patti Warashina, ceramic sculptor. Michael Monroe, Curator-in-Charge of the Renwick Gallery, will follow the speakers with informal interviews with glass artist Dale Chihuly and Robert Schaub, Technical Director of the Seattle Opera.

Saturday afternoon is unscheduled, leaving guests time to visit the Smithsonian Craft Show.

Saturday evening's festivities will begin with dinner in private homes of Washington-area collectors. Dale Chihuly will join us at the Renwick for dessert, dancing and musical interludes — all in the enchanted realm of the Chihuly settings for the Seattle Opera's production of "Pelleas and Melisande."

#### Sunday, April 17

The always popular private collection art tour will begin Sunday morning at the Washington headquarters of the American Association of Retired Persons, which houses a contemporary craft collection as well as several commissioned stained glass installations. Two private home collections will be the next stops. First, the home of Deena and Jerry Kaplan to enjoy their 20th century realist paintings, craft furniture and a variety of craft works. Craft Leaders Caucus members Barbara and Arnold Berlin will welcome us to their extensive collections of canes, English Staffordshire figurines, craft objects and contemporary paintings. The last stop before returning to the AARP will be the Maurine Littleton Gallery in Georgetown where glass artist Ginny Ruffner will discuss her work with tour participants. We will be guests of the gallery for a light luncheon. To register for the Alliance's Craft Weekend, please complete the form below. For further

information, call Shelley Gollust at (301) 229-2148.

### Registration Form

James Renwick Alliance  
The Craft Weekend in Washington  
April 16-17, 1994

Please register me 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 Reservations	Event	Cost (per person)	
		Alliance Members	Non-Members
_____	Craft Weekend (April 16-17) (All events)	\$220.00	\$240.00

If space is available, please register me for the following event(s) only:

_____	<i>Saturday, April 16</i>		
_____	Spring Symposium: "Tell Us a Tale — The Craft Artist as Storyteller"	25.00	35.00
_____	Dinner in private homes and "A Glass Act" in the Renwick's Grand Salon	135.00	135.00
_____	<i>Sunday, April 17</i>		
_____	Tour of private collections	60.00	70.00
_____	I cannot attend but wish to make a tax-deductible contribution to the James Renwick Alliance: (Amount \$ _____)		
	Total amount enclosed	\$ _____	\$ _____

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  
James Renwick Alliance  
6801 Winterberry Lane  
Bethesda, MD 20817

### KPMG Peat Marwick Collection of American Craft: A Gift to the Renwick Gallery

by Gary Wright

Eighteen master artists are represented in the 22 works comprising the "KPMG Peat Marwick Collection of American Craft: A Gift to the Renwick Gallery," marks the first time a corporate art collection has been donated in its entirety to the Renwick Gallery. The exhibit, evidence of a

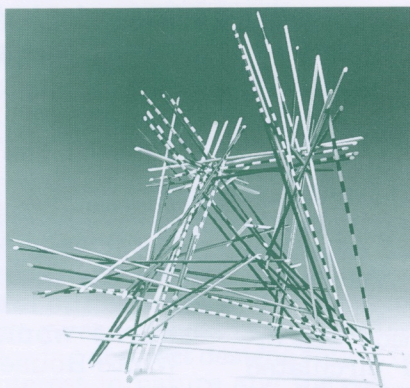


generous contribution to the nation's craft collection, welcomes to the Renwick's permanent collection the works of several newcomers long on the museum's "wish list," and also unveils new objects by established artists such as Lenore Tawney, Peter Voulkos and Wayne Higby, that complements their works already among the collection's prize possessions. Ranging from large works in porcelain and stoneware to fiber wall hangings to delicate paper collages, these objects add new depth and dimension to the museum's permanent collection.

Lizbeth Stewart's larger-than-life *Monkey and Lizard* adds to the Renwick collection another enigmatic grouping of tromp l'oeil ceramic objects, joining the works of William Wilhelmi and Frank Fleming. Stewart's work features a hand-built ceramic composition that presents the viewer with a blending of realism and surrealism, with two nearly animate figures joined in a mysterious relationship, poised, perhaps, on the edge of a moment of action, and juxtaposed between straightforward representation and the mysterious surrealism of the imagination.

Marjorie Schick's painted wood jewelry offers an unusual variation on a traditional necklace. Created using thin wooden dowels, her *Neckpiece* draws inspiration from the abstract art of the constructivists. The artist describes the four main aspects of her work as construction, form, space and scale. She designs her work by thinking of the human body as a sculptural work of art, and, indeed, her jewelry itself blurs the line between functional, wearable art and sculpture that stands apart from its intended use.

Pamela Studstill's *Quilt #17* brings to the Renwick Gallery one of the few quilts in the permanent collection. Reminiscent of a traditional patchwork quilt, her work seems at once a blending of randomness and strict geometry. Many of the bright colors have been painted onto the fabric, a technique that belies her training as a painter and her interest in



**Marjorie Schick**, *Neckpiece*, 1986. Wood, paint; 27" x 26" x 15"; gift of KPMG Peat Marwick. Photo by Katherine Wetzzel.



**Jack Earl**, *Dear Fay...*, 1984. Clay and paint; 20" x 16" x 20"; gift of KPMG Peat Marwick. Photo by Katherine Wetzzel.



**Robert Turner**, *Akan*, 1984. Stoneware; 18" x 12"; gift of KPMG Peat Marwick. Photo by Katherine Wetzzel.

modern scientific theories of color and design.

Andrea Gill's *Vase* draws inspiration from the Italian majolica and from the artist's original training as a painter. Creating clay vessels primarily for the purpose of providing painted surface decoration, her work crosses the line between craft and sculpture.

This exhibition is accompanied by a catalogue which features descriptive texts and full color images, biographical notes and a scholarly essay on corporate art collecting by Renwick Gallery curator Jeremy Adamson. "KPMG Peat Marwick Collection of American Craft: A Gift to the Renwick Gallery" will be on view through April 17.

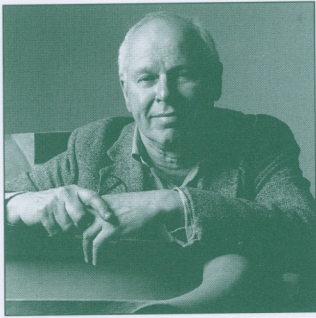
### "William Daley: Ceramic Works and Drawings"

An internationally known ceramic artist, William Daley is also noted for the elaborate preparatory drawings executed in ballpoint or felt pen that he uses to guide him in the creative process. "William Daley: Ceramic Works and Drawings" is a retrospective exhibition covering the artist's work from 1954 through 1993, demonstrating the inherent link between his drawings and ceramics. It will continue on view at the Renwick Gallery until April 17.

Daley's pots reveal his interest in geometry, space, balance and the basic constructive properties of clay. Many of his works contain abstract references to the human form. The artist views clay as a reflection of human existence and growth, and the firing process as an extension of these ideas. He sees not only the forms themselves as human, but the very reaction of the clay to the construction and firing processes as reflections of human response: the growth, the shrinking, the sagging and the surprising results.

Space and form are clearly defined in Daley's vessels. These same elements appear in his drawings; though created within two-dimensional space, the sense of volume is no less obvious. His





**William Daley**

Photo by John Carlano.

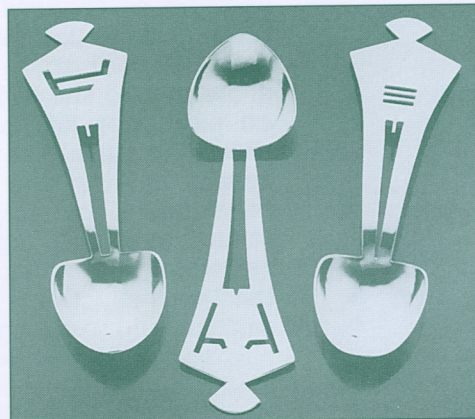
careful and detailed drawings, revealing plan, elevation, section and projection, inform his ceramic vessels. The outlines of the drawn volumetric shapes create the same sense of inclusion and the same balanced symmetry that Daley achieves in clay.

The exhibition was organized and circulated

by the Levy Gallery for the Arts in Philadelphia at Moore College of Art and Design, and funded by grants from the National Endowment for the Arts, the Pennsylvania Council on the Arts, the Pew Charitable Trusts and the William Penn Foundation.

### **“Borne with a Silver Spoon” in the Museum Shop**

A sterling collection celebrating the spoon, entitled “Borne with a Silver Spoon: A Salute to the American Metalsmith,” has scooped out a niche inside the Renwick Museum Shop. Featured in this touring sales exhibit of functional and sculptural spoon designs are the works of artists Arline Fisch, Ronald Hayes Pearson, Douglas Steakley and J. Fred Woell, all of whom are represented in the Renwick permanent collection. Among the other artists featured is David Bacharach, who has created spoon variations inspired by such variant sources as Japanese culture, fences and the sculpture of Barbara Hepworth. ROY presents a pair of “Traffic” spoons, created from recycled street signs. Randy Long’s demitasse spoons feature “Adam” and “Eve,” and Mardi-Jo Cohen offers a colorful “Rattle” spoon. There are 120 different spoons in this dazzling exhibition, which will be available for your viewing and buying pleasure until March 15.



**Nancy Slagle,**  
*Figure*, 1992,  
spoons,  
sterling silver;  
5.5" x 1.5".

In addition, the “Crafts America: The West” sales exhibition in the Renwick Shop foyer has been extended through May 22.

### **Renwick Aids in Starting White House Craft Collection**

1993 was declared The Year of American Craft, intended as a celebration of the handcrafted object in the Western Hemisphere. The festivities were crowned by a presidential decision to establish the first permanent collection of contemporary American craft in the White House. Renwick Gallery Curator-in-Charge Michael Monroe made the initial list of American artists whose works would start the collection and guided White House staff through the acquisition process.

At the same time, the Renwick was instrumental in making the White House Christmas a haven for artists: Gallery staff provided the names of 6,000 craft artists who were invited to create special ornaments for the Christmas tree in the Blue Room and throughout the executive mansion; quilters from each of the 50 states and other U.S. territories were asked to design and produce sections for the unique skirt for the White House Christmas tree. Former Alliance board member B.J. Adams was the artist asked to create the Washington, DC square. Thousands of Christmas ornaments, presented to the White House by artists from all over the country, adorned the spacious hallways and formal rooms. A December press conference presided over by Mrs. Clinton unveiled the decorations to the nation.

The President and Mrs. Clinton asked 70 of America's leading craft artists to contribute an outstanding example of their work to the first permanent White House Craft Collection. The objects were on display at the White House during the holiday season. The combination of period furnishings and contemporary crafts blended beautifully. For example, in the Vermeil Room, filled with official portraits of First Ladies Eleanor Roosevelt, Jacqueline Kennedy Onassis and Lady Bird Johnson, were displayed a turned wood bowl with an intricately carved leaf motif by Ron Fleming, and a pair of bright yellow glass vases by Dante Marioni. Across the First Ladies Hallway in the Library was an exquisite turned wood bowl in a mosaic pattern by Philip Moulthrop. Antique tables in the elegant Red Room were graced by handwoven baskets by Dona Look and Kari Lonning. A Wendell Castle clock, candelabra by Albert Paley and an elaborate wooden box by Po Shun Leong were featured in the grand Entrance Hall overlooking Lafayette Square and the neighboring Renwick Gallery.

Many thousands of visitors who came to see the White House decorations had an additional treat in the form of a wonderful cross-section of the work of American craftsmen. This beautiful installation in the White House was a fitting conclusion to 1993 and the Year of American Craft!



## James Renwick Alliance 1994 Spring Craft Workshop Series

Four artists will offer unique one-day workshops in craft media this spring. Now in its fourth season, this series of craft workshops offer area residents the opportunity to interact with highly creative artists and to explore with them aspects of their media which are of personal interest to individual participants. Sponsored by the James Renwick Alliance in conjunction with the Smithsonian Institution's Renwick Gallery, the 1994 spring series will include work in clay, paper, glass and metal. Each of the artists will present a lecture at the Renwick Gallery on the day following the workshop. An exhibition at a local gallery will coincide with each workshop and lecture. To register for a workshop, please complete the form below. For further information, call Mary George Kronstadt at (202) 966-7757.

### James Tanner Clay Workshop — March 12:

A professor of ceramics at Mankato State University in Minnesota, James Tanner creates richly textured bas-relief sculptures. His basic form, a mask-like wall piece incorporates large slabs of clay layered with colored slips, reflecting his interest in the human face as landscape with topographic references. Tanner's works evolve over a lengthy period of time and represent a highly sophisticated technical achievement. This workshop will concentrate on double wall construction. The artist will demonstrate how he inserts ceramic struts into the nylon fiber-reinforced stoneware slabs to give pieces strength, surface depth and texture. He will also demonstrate decorative techniques using colored slip. Descriptive technical slides will be shown.

### JoAnne Schiavone Paper Workshop — March 19:

A former book arts instructor at Philadelphia's University of the Arts, JoAnne Schiavone currently maintains a full-time studio for the creation of large folding screens and a line of sculptural books. Her works are distinguished by her vibrant use of color and the textures she gives to wheat paste. Her free-flowing abstract designs reflect her interest in nature and the sea. In her workshop, JoAnne Schiavone will demonstrate a 16th century method of creating decorative papers using paste and color. These paste papers will then be used as decorative elements on a hand-bound book. She will explore Coptic style binding, a method that produces an open, flexible spine. Slides will illustrate various binding styles and other bookbinding artists' works. Each workshop participant will create a hand-bound book.

### Therman Statom Glass Workshop — May 14:

Therman Statom is known for his large scale brightly colored plate glass sculptures and installations. These exuberant, unconventional works are made from sheets of plate glass siliconed together, painted with vibrant colors and embellished with various glass and graphic materials. Statom's pieces evoke feelings of danger and fragility, interspersed with surprising moments of humor. The artist will describe how he makes his work during the workshop, demonstrating his technique on pieces in progress. Mr. Statom plans to invite workshop participants' collaboration in the creative process. He will also explore "bad" pieces, using some of his own works as examples. Expect, as he advises, the unexpected.

### Lisa Gralnick Jewelry Workshop — May 28:

Coordinator of the Metals Program at the Parsons School of Design, Lisa Gralnick is an independent studio jeweler whose work has been exhibited at leading galleries and museums throughout the United States and Europe. Her lightweight hollow constructions of silver, gold and acrylic are simplified, scaled-down, re-imagined versions of common mechanical objects. By engaging the viewer in interaction with her pieces, she helps us to experience our environment in a new and more intimate way. The workshop will focus on the construction of hollow, closed forms from flat sheet metal: a perfect sphere, a cone and a cube. These lightweight forms are appropriate for both jewelry and small sculptural objects. Flat pattern making, forming and soldering of forms will also be covered.

### Workshop Registration Form

Name _____		
Address _____		
City _____	State _____	Zip _____
Day Phone _____		Evening Phone _____

#### Please enroll me for the following workshops:

- Full Series (Four Workshops) at \$160 per person (\$140 for Alliance members)
- Individual Workshops at \$50 each, per person (\$45 for Alliance members)
- James Tanner, clay, March 12
- JoAnne Schiavone, paper, March 19
- Therman Statom, glass, May 14
- Lisa Gralnick, jewelry, May 28

Priority will be given to full series subscribers. Workshop participants will provide their own lunches and beverages. No refunds can be made on workshop fees. Please make your check payable to the James Renwick Alliance, and send it with this registration form and a stamped, self-addressed envelope to:

Mary George Kronstadt  
4414 Klingle Street, NW  
Washington, DC 20016

#### Artists in the series are:

Artist	Workshop	Lecture	Exhibition Preview
<b>James Tanner</b> clay	March 12 10:00 AM - 3:00 PM Hinckley Pottery	March 13 3:00 PM Renwick Gallery	March 13 5:00 - 7:00 PM Maurine Littleton Gallery
<b>JoAnne Schiavone</b> paper	March 19 10:00 AM - 3:00 PM Fillmore Arts Center	March 20 3:00 PM Renwick Gallery	March 20 4:30 - 8:30 PM Sansar Gallery
<b>Therman Statom</b> glass	May 14 10:00 AM - 3:00 PM Fillmore Arts Center	May 15 3:00 PM Renwick Gallery Gallery	May 15 5:00 - 7:00 PM Maurine Littleton Gallery
<b>Lisa Gralnick</b> jewelry	May 28 10:00 AM - 3:00 PM Hinckley Pottery	May 29 3:00 PM Renwick Gallery Gallery	May 29 4:30 - 6:30 PM Jewelerswerk Gallerie

The James Renwick Alliance 1994 spring craft workshop and lecture series has been funded in part by the D.C. Commission on the Arts and the National Endowment for the Arts.





## President's Column

by Paul Parkman

As I write this the three-inch thick coating of ice and snow and the bitter cold have restricted the free movement of everyone involved in the Alliance's activities. From this juncture it seems hard to believe that in just a few weeks it will be spring and time for the Alliance's Craft Weekend and spring gala. And, as you can tell from the articles elsewhere in this issue, these events are bound to be wonderful! The recognition of Dale Chihuly, implicit in his selection by the Seattle Opera to design sets for its major production of *Pelleas and Melisande*, speaks well for his renown as an artist and the present status of craft art. The presentation of the sets at the Renwick Gallery will display a rare confluence of art, music, and literary legend and will honor both Dale and the Seattle Opera.

Last time I talked about those on the Board who are involved in our Craft Weekend effort. For this issue's column I would like to tell you about some other initiatives that are in progress.

Membership is a highly important issue for volunteer organizations like the Alliance. The support of a large, dedicated membership is the key to the Alliance's abilities to mount such popular programs as the workshop series, craft study tours, lectures, and provide the base upon which major fund raising events can be structured which make major acquisitions possible. Board member Ruth Conant is Chair of the Membership Committee and

is working on enlarging our membership. In the first of the initiatives that Ruth is taking, letters went out to the Board and Caucus members asking that they take a moment to send us the names of people they know who might be interested in Alliance activities. In the past such listings have been the richest source for new members of the Alliance. Many people interested in the crafts have found a new dimension to this interest by becoming involved with Alliance activities — coming to lectures, participating in workshops, going on craft study tours, and getting involved in volunteering on some of our major projects like the Spring Gala. I hope all Alliance members and friends will take the little bit of time needed to help us find new members; we all win from your efforts! Please call or mail these names to Shelley Gollust, 6801 Winterberry Lane, Bethesda, MD 20817; telephone number 301-229-2148, FAX 301-229-8407.

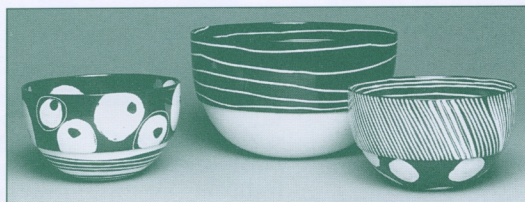
A few weeks ago, following up a recommendation made at an earlier meeting I had with the Renwick's docents, I spoke to the docents at the Renwick's parent Museum, the National Museum of American Art. I did a little slide show using photographs of the objects which had been purchased with Alliance funds. The docents were very enthusiastic about seeing these wonderful objects. This talk generated a good deal of interest in the Alliance and its programs, of which many in the audience were not fully aware. I was so pleased with the outcome that either I or Board member Ellen Berlow are willing to do this show for other groups that might be stimulated to be interested in our activities. Ellen is working on outreach activities to organizations and guilds concerned with the crafts and other areas of the arts. Have slides, will travel! If you know of groups who might be interested, we would be happy to talk with them. Just drop us a line or contact Shelley Gollust at the address and telephone listed above.

Be on the lookout for your invitation to the spring events and do plan to attend. I believe that the gala evening will be a memorable celebration marking a new high-water mark for the American craft movement. I look forward to seeing you then.

## Smithsonian Craft Show April 14-17

For the twelfth year, nearly one hundred American artists will present their works in the Smithsonian Craft Show, April 14-17, in the Andrew W. Mellon Auditorium, 1301 Constitution Avenue, NW. This sales exhibition features one-of-a-kind and limited-edition works in basketry, ceramics, fiber, furniture, glass, leather,

**Kathy Erteman**, *Three Carved Bowls*; 8" x 12" wide, 6" x 10" tall. From the 1994 Smithsonian Craft Show. Photo by Walter Jebe III.



metal, paper, wood, wearables and mixed media. The 1994 show will focus on a more contemporary look according to Craft Show Director Joan Noto. Jurors for this year were Jackie Chalkley, director and owner of the Jackie Chalkley Gallery in Washington, DC; Hunter Kariher, executive director of the American Craft Council in New York City; and Mark Leach, curator of contemporary art at the Mint Museum of Art in Charlotte, North Carolina.



## Renwick Gallery Public Programs - March, April May, 1994

All programs are free and will be held in the Renwick's Grand Salon unless otherwise noted.

Group guided tours of the Renwick Gallery are given Monday through Thursday, at 10:00 AM, 11:00 AM and 1:00 PM, arranged three weeks in advance. For further information, please call the Renwick at (202) 357-2531.

### March 6:

Illustrated Lecture and Conversation: In conjunction with the exhibition "William Daley: Ceramic Works and Drawings," artist William Daley will discuss his work, and guest curator Matthew Drutt will place the artist's work in a wider context. Following the lectures, the speakers will engage in a conversational discussion. At 3:00 PM.

### March 11:

Gallery Talk: Renwick Gallery Curator Jeremy Adamson will discuss the 22 ceramic, textile and metal works on view in the exhibition "KPMG Peat Marwick Collection of American Craft: A Gift to the Renwick Gallery." Participants in this gallery tour will meet in the Renwick lobby at noon.

### March 13:

Illustrated Lecture: Ceramicist James Tanner, Professor of Art at Mankato State University, will discuss his complex, sculptural, multi-layered and multi-fired wall reliefs. Partial support for this program comes from the Maurine Littleton Gallery and the James Renwick Alliance. At 3:00 PM.

### March 18:

Illustrated Lecture: Renwick Gallery Public Programs Coordinator Allen Bassing will survey the use of color in the Victorian home. Advances in paint chemistry made it possible to produce a wide variety of standard colors after 1879. With this uniformity of color and quality, painters were able to highlight the exuberance of architectural details. At noon.

### March 19 and 20:

Craft Demonstration: Kate Fowle will discuss and fabricate

lampworked glass beads. Glass is melted in a flame and wound around a metal rod and, while the substance is still molten, a bead is shaped and decorated. Support for this program comes from the Pearl Rappaport Kaplan Fund. From 11:00 AM to 3:00 PM.

### March 20:

Illustrated Lecture: Paper artist JoAnne Schiavone will discuss her use of "paste paper" — a 16th century method of combining wheat paste with color. She applies the paste to paper using a wide variety of tools to create patterns for one-of-a-kind collages for containers and screens. Partial support for this program comes from the Sansar Gallery and the James Renwick Alliance. At 3:00 PM.

### March 24:

Creative Screen: "Festival of Claymation" is a collection of amusing and provocative short films using a highly technical process combining clay and animation. (80 minutes). At 11:00 AM and 12:30 PM.

### March 25:

Gallery Talk: Renwick Gallery Curator-in-Charge Michael Monroe will discuss the 22 ceramic, textile and metal works on view in the exhibition "KPMG Peat Marwick Collection of American Craft: A Gift to the Renwick Gallery." Tour participants will meet in the Renwick lobby at noon.

### April 7:

Creative Screen: Two films about artists are featured. "The World and Work of Dorothy

Young" shows how the artist gathers the natural reeds and grasses used in her weavings. (30 minutes) In "The World and Work of Vivika Heino," the artist is shown making pottery in her rural New Hampshire home. (30 minutes) At 11:00 AM and 12:15 PM.

### April 8:

Illustrated Lecture: Renwick Gallery Public Programs Coordinator Allen Bassing will discuss proper handling of museum objects. This talk concerns the correct procedures and basic principles in dealing with artifacts. Mr. Bassing will also present useful information on caring for fragile art in the home. At noon.

### April 23 and 24:

Craft Demonstration: Kathleen Amt will show how she makes colorful designs and images of laminated polymer clay that may then be used for jewelry and sculptural work. Support for this program comes from the Pearl Rappaport Kaplan Fund. From 11:00 AM to 3:00 PM.

### May 15:

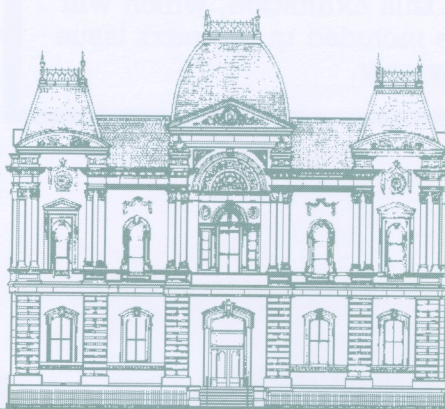
Illustrated Lecture: Glass artist Therman Statom will discuss his use of sheet glass and bright pigment to fabricate structures that are visually balanced within an installation space. Partial support for this program comes from the James Renwick Alliance. At 3:00 PM.

### May 20:

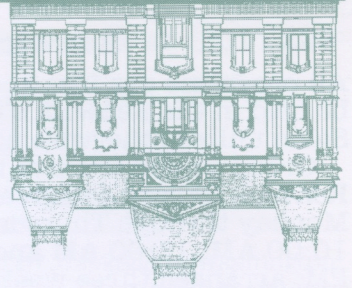
Illustrated Lecture: Renwick Gallery Public Programs Coordinator Allen Bassing will address the considerations and problems of exhibiting objects of art, whether in museums or home settings. At noon.

### May 29:

Illustrated Lecture: Jewelry designer Lisa Gralnick will discuss how she uses predominately gold and silver to make simple, textured, but otherwise undecorated work that links technology with the body language of the wearer. Partial support for this program comes from the James Renwick Alliance. At 3:00 PM.







James Renwick Alliance  
6801 Winterberry Lane  
Bethesda, MD 20817

### **“Contemporary Navajo Weaving” at the Renwick Gallery this Summer**

Thirty-eight contemporary Navajo fiber artists will be featured in the exhibition “Contemporary Navajo Weaving: The Gloria F. Ross Collection of the Denver Art Museum,” opening June 3 at the Renwick Gallery. Traditional weaving techniques and materials were used in these works created during the 1980s and 1990s, although not all of the weavings focus on historic Native American themes. More about this exhibition, which will run through August 21, will be included in the next issue of the Quarterly.

## **RENEWICK QUARTERLY**

**March, April, May 1994**

The Renwick Quarterly is published four times a year for members of the James Renwick Alliance.

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*Gary Wright*

Renwick Alliance Board Members;

*Mary George Kronstadt*

*David Montague*

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