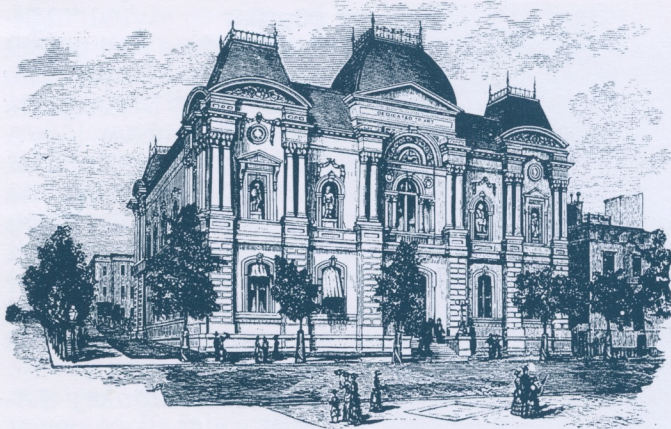

RENWICK QUARTERLY

Sept., Oct., Nov., 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.



Kenneth Trapp Takes the Helm of the Renwick

"I feel a tremendous sense of responsibility for this job," says Kenneth R. Trapp, the new Curator-in-Charge of the Renwick Gallery.

Trapp officially begins his new job at the Renwick on October 2 after a bicoastal move from California where he was curator of decorative arts at The Oakland Museum.

"With this job, I will be one spokesman for thousands of working artists who are looking to the Renwick to represent them and their fields," he says. "I am looking forward with tremendous hope, energy and expectations."

His appointment to the Renwick was announced in June by Elizabeth Broun, director of the National Museum of American Art, who said she was delighted that Trapp would be leading the Renwick in exhibiting and collecting American crafts and in a host of programs to further interest in this growing field.

"Over the last decade, Ken has formed a notable collection in this area for The Oakland Museum. He has written extensively on American decorative arts and crafts and has shown himself to be adept at all aspects of museum work," she said.

Trapp was the curator of the 1993 exhibition at the Renwick, "The Arts and Crafts Movement in California: Living the Good Life," which was organized by The Oakland Museum.

In June, Trapp received the National Museum of American Art's biennial Patricia and Philip Frost Prize for outstanding

scholarship in crafts for the exhibition's catalog.

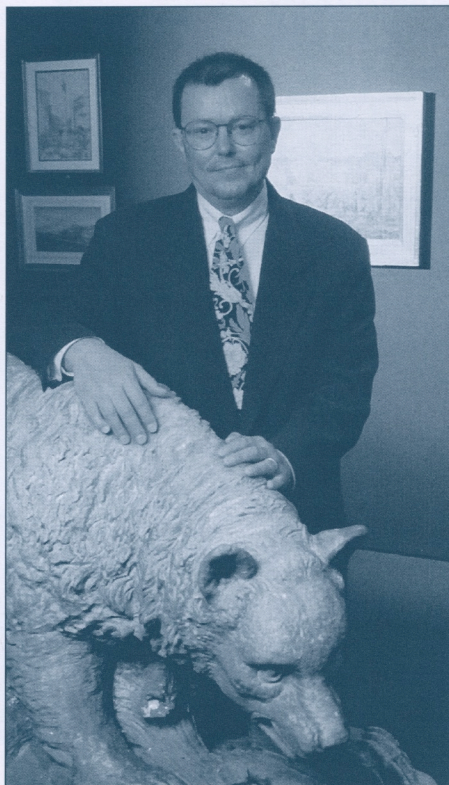
He has also curated exhibitions and produced major publications on a wide range of craft media and artists. These include: "Jewels and Gems: Collecting California Jewelry," "Intimate Appeal: The Figurative Art of Beatrice Wood," and "Contemporary American and European Glass from The Saxe Collection."

Trapp, who was born in New Mexico, received his bachelor's degree in industrial design from the University of Cincinnati and earned his master's degree in art history at Tulane University. He is completing a dissertation on "Rookwood Pottery

and the Application of Art to Industry in Cincinnati, 1875 - 1890," for a doctorate from the University of Illinois at Urbana-Champaign.

Looking back at his time at The Oakland Museum, Trapp says, "I am really proud of the work which was often done against tremendous odds. We had every disaster in this area that we could have."

He comes to the Renwick with experience, enthusiasm and excitement for what lies ahead. As Trapp puts it, "If we don't think ambitiously, who will think ambitiously for us?"



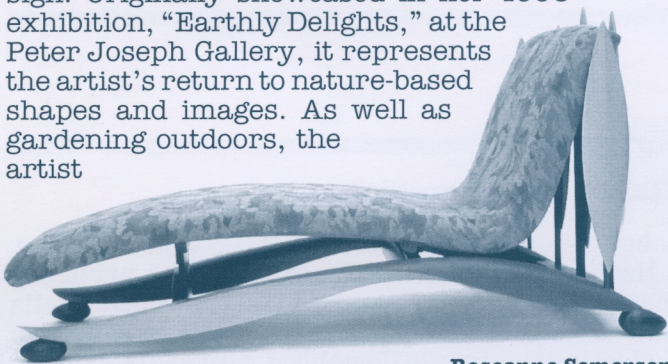
Kenneth R. Trapp, new Curator-in-Charge of the Renwick Gallery, standing with a terra cotta California brown bear sculpture, c. 1867, Andrew Steiger pottery, San Jose. The sculpture was exhibited in "CHOICES! Recent Acquisitions," which Trapp curated to celebrate the 25th anniversary of The Oakland Museum. Photo by Lee Fatherree Photography, Oakland.

Recent Acquisitions

by *Jeremy Adamson*

At the acquisitions meeting held on April 27, 1995, retiring Curator-in-Charge Michael Monroe presented works by six artists. The purchase of all the objects was made possible with funds supplied by the James Renwick Alliance.

Four of the items were outstanding pieces of studio furniture, significantly augmenting this segment of the permanent collection. Created in 1992, **Rosanne Somerson's** curving, upright chaise, *Botanical Reading Couch*, is made of polychromed mahogany and cherry and covered with hand-woven fabric of subtly-colored, floral design. Originally showcased in her 1993 exhibition, "Earthly Delights," at the Peter Joseph Gallery, it represents the artist's return to nature-based shapes and images. As well as gardening outdoors, the artist



Rosanne Somerson:
Botanical Reading Couch: 1992; polychromed mahogany, cherry, and fabric; 36" x 76" x 32". Gift of the James Renwick Alliance.

enjoys long, spirit-restoring walks in the countryside near her home in rural southeastern Massachusetts. Motifs such as leaves, plants, flowers, and branches now regularly appear in her work as structural and other design elements. In the Renwick's newly-acquired couch, the upright back appears to be supported by a row of carved, stylized leaves, while the seat itself rests on a framework suggestive of other botanical forms.

John Dunnigan's exquisitely crafted pair of *Slipper Chairs* (1990) directly address architect and critic Witold Rybczynski's fundamental query: "If it is a work of art, is it still a chair?" The answer: an unqualified yes. Dunnigan's works are comfortable, even sumptuous seating forms --- as functional as they are beautiful. Indeed, he creatively reinterprets specific types of traditional chairs --- in this case upholstered slipper chairs. Such informal,

John Dunnigan: *Slipper Chairs*: 1990; purpleheart and silk upholstery; 43" x 27" x 23" and 26" x 27" x 23". Gift of the James Renwick Alliance.



short-legged chairs were popular in stylish eighteenth and nineteenth century homes and useful for putting on one's shoes while seated. The contrasting heights of the backs of Dunnigan's *Slipper Chairs* denote gender differences---also a feature of some traditional sitting furniture. A special trait of the artist's studio seating is its fully sprung upholstery. Unlike most of his peers in the studio furniture movement, Dunnigan is a skilled upholsterer, employing silks and other sumptuous textiles, and often adding tufts, tassels, and other fabric embellishments to his elegant pieces.

Judy McKie's bronze and walnut *Monkey Settee* (1994) continues the artist's signature use of animal imagery, but signifies a change in the psychological character of her stylized menagerie. The whimsy and humor which made the Henri Rousseau-like creatures in her earlier work so accessible and uncomplicated have been replaced by new, more ambiguous and enigmatic qualities: a temperamental distance and an

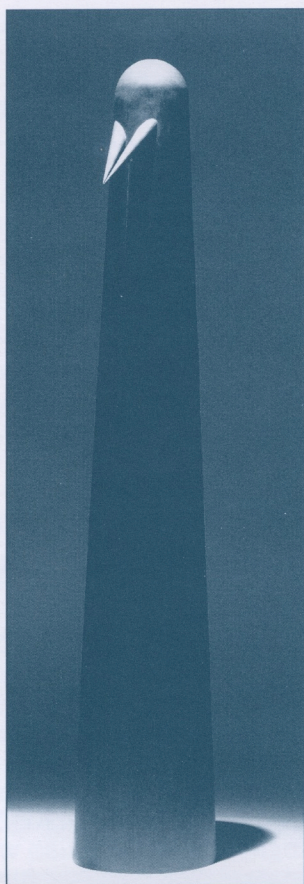


Judy McKie: *Monkey Settee*: 1995; bronze and walnut; 34 1/2" x 71" x 28". Gift of the James Renwick Alliance.

almost confrontational presence. As one critic noted in her review of a recent McKie show: "These are all objects that could spook the dog." Another departure in *Monkey Settee* is McKie's amalgam of bronze with wood. Yet, the cast metal monkeys do not appear metallic. With their dark patina and carved look, the animal forms at first seem to be made of walnut, like the seat. The unexpected combination of bronze and wood infuses the aesthetic experience of *Monkey Settee* with a contradictory, yet highly engaging quality.

Jonathan Bonner's five-foot, four-inch-high bronze sculpture, *Noon*

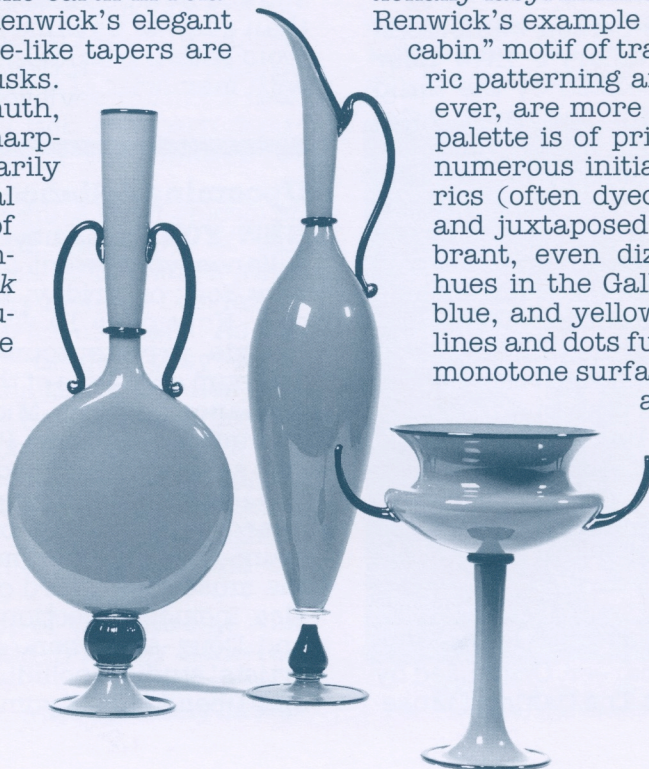
Mark #10, is one of a series of monumental, sun dial-like timepieces recently created by this noted metalsmith. A decade ago, Bonner was famed for his whimsical weathervanes, candlesticks, and other functional objects. But by the early 1990s, his art had taken a more theoretical turn. Reflecting his strong interest in mathematical and topological concepts, he fabricated repetitive vessel and cone shapes in sheet copper, brass, and wire that investigated the idea of continuous outer and inner surfaces. These austere, abstract sculptures were inspired, among other things, by mobius strips, klein bottles, and molecular strings. Bonner's more



Jonathan Bonner: *Noon Mark #10*: 1995; bronze; 64" x 12" x 12". Gift of the James Renwick Alliance.

recent series, *Noon Marks*, is composed of upright monoliths in slate, granite, or bronze. When sited outdoors, protruding elements mark the sun's daily azimuth--when it faces due south and is at its highest point in the sky. As the artist states; "from day to day, the 'noon mark' indicates exactly one revolution of the earth in relation to the sun." In the Renwick's elegant example, two slender, cone-like tapers are aligned downwards, like tusks. When the sun is at its azimuth, shadows cast by the sharp-pointed markers momentarily bracket an incised vertical line that runs the height of the sculpture. Like the others in the series, *Noon Mark #10* represents a conceptual union between art and the natural world.

The glass collection was increased by three exemplary pieces by Seattle-based **Dante Marioni**. A virtuoso glassblower in the Murano tradition, Marioni typically takes the pristine shapes of classical pottery or antique Italian glass as his primary models. His goal re-

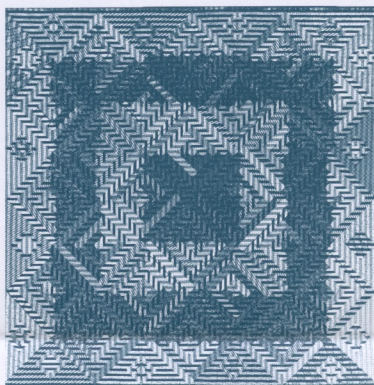


Dante Marioni: *Red Group*: 1995; blown glass; 33" x 18" x 15"; 30" x 12" x 12"; 19" x 18" x 15". Gift of the James Renwick Alliance.

mains the creation of pure, symmetrical, and undecorated forms. But by using bright, monotone and opaque colored glass, and substantially increasing the size of these traditional vessel types, he completely transforms the character of the Mediterranean precedents. The Renwick's examples are a deep red offset by black handles and lips. Through their monumental scale, chromatic impact, and sleek, uniform surfaces, Marioni's cups, vases, bowls, and pitcher vessels remain commanding, sculptural objects. Their technical perfection and historical allusions communicate ageless aesthetic values. But the sometimes shocking hues and the outsized scale impart a contemporary ethos to the traditional vessel types.

Although originally trained as a glassblower, since 1990, Oakland-based artist **Ellen Oppenheimer** has been elaborating a series of art

quilts whose abstract patterns she refers to as "mazes." Based on interlocking



Ellen Oppenheimer: *Log Cabin Maze*: 1992; commercial fabrics, screen-printed, overdyed, hand-quilted, and machine-sewn; 72" x 72". Gift of the James Renwick Alliance.

networks of lines and stripes (often with a single, continuous line moving throughout the web of colors and fabrics), the compositions are intentionally labyrinthine. Titled *Log Cabin Maze*, the Renwick's example is based on the familiar "log cabin" motif of traditional quilters. Its geometric patterning and color combinations, however, are more complicated. Oppenheimer's palette is of primary importance. Based on numerous initial drawings, the colored fabrics (often dyed by the artist) are selected and juxtaposed to produce an optically vibrant, even dizzying effect. The principal hues in the Gallery's new quilt are orange, blue, and yellow. However, additional black lines and dots further animate the otherwise monotone surface stripes. *Log Cabin Maze* is a highly effective art quilt.

The eye jumps in and out of illusionistic depth as it threads its way back and forth across the maze-like surface design.

Ongoing Shows Through January 1, 1996

"Rick Dillingham (1952-1994): A Retrospective", which opened August 25, is a good reminder that accidents can change the direction of an artist's work. For him, it began with the accidental cracking of a pot during pit-firing. Angry at what happened, he kicked the pot and shattered it to pieces. Then he reconstructed it, but in his own unconventional way. It was the first of many shattered pots whose individual shards became a "separate little canvas." Ultimately, Dillingham addressed the very nature of containers: the enclosing of things useful and sacred, life-sustaining and secret. He created bowls whose gilded and painterly interiors are difficult if not impossible to see. The exhibition was organized by the University of New Mexico Art Museum.

Quilt artist Nancy Crow, whose exhibition *"Nancy Crow: Improvisational Quilts"*, also opened August 25, made her first quilt 25 years ago to celebrate the birth of a son. Since then, the quilt artist has moved from repetitive patterns, mostly solids and strips, to collages of random shapes and idiosyncratic color. Then she abandoned commercial fabrics for pima cottons dipped in her own dye pots and saturated to her own palette. By the 1990s, Crowe gave up templates and "intellectualizing" for quick sketches and improvisations. Her images suggest purely optical abstractions, yet also seem to portray other images ranging from views through a kaleidoscope to strands of DNA. The exhibition was organized by Penny McMorris, independent curator. (Edited from articles written by Jean Lawlor Cohen).

Upcoming Exhibitions

On March 15, 1996, two one-person exhibitions will open in the Renwick Gallery's first floor galleries. Organized and circulated by the Hand Workshop, Virginia Center for the Craft Arts, *"Mark Lindquist: Revolutions in Wood"* will be the artist's first, full-scale retrospective. For this landmark show, exhibition curator Robert Hobbs has selected a series of key works executed by the artist during the past 25 years. Documenting Lindquist's career since the 1960s, it will include lathe-turned vessels from his major series--*Natural Top, Emerging, Ascending, and Unsung Bowls*--as well as examples from his *Captives, Conundrums, and Totems*. In the accompanying exhibition catalog, published by the Hand Workshop and distributed by the University of Washington Press, Hobbs chronicles the artist's development, his abiding concern for environmental issues, the influence of Oriental art, and his technical and aesthetic innovations in wood turning.

The second exhibition, *"Lia Cook: Material Allusions"*, examines the work of this innovative California fiber artist at mid-career. Organized by curator Inez Brooks Meyer at The Oakland Muse-

um, this is the artist's first major traveling exhibition. Although the show will include some 25 works created during the past 10 years, special emphasis will be given to Cook's most recent work. For a number of years now, the artist has been studying antique textiles, as well as drawings and paintings by Old Masters which include depictions of fabric--especially drapery folds. She paints these pictorial images of suspended cloth on sheets of paper which are then cut into strips and woven on a warp of rayon yarns. Cook's complex, visually arresting wall hangings deftly integrate the illusionism of painting with the material nature of textile production. An illustrated exhibition catalog published by The Oakland Museum will accompany the show.

Pennsylvania Craft Study Tour

by Sandra Oken

It was a full day for 26 members of the James Renwick Alliance who traveled by chartered bus to Lancaster, Pa., on May 20. A beautiful wooded setting provided the backdrop for Bob Pfannebecker's home. His stellar collection of American crafts, the result of 30 years of collecting, is displayed in his house and several outbuildings. The group also went to his office where the major part of his fiber collection is displayed. Then it was on to a special treat -- an ox roast prepared by the local Amish to benefit the fire department. You haven't lived until you've been to one and seen the big vat with the roast cooking. After lunch it was on to visit the studios of Cliff and Holly Lee in Stevens, PA, where Cliff did a demonstration of his porcelain work and Holly showed how she made some of her jewelry. More than a few of us came home with some purchases from both Lee studios. Mostly, we returned home with memories of a wonderful day.

Upcoming Alliance Trips

NEW YORK: Members of the James Renwick Alliance won't want to miss this exciting trip to New York on Friday, November 17 through Sunday, November 19. This special study tour will include private tours of the American Craft Museum and some of the city's galleries, and even a chance to visit Michael Monroe in his new surroundings at the Peter Joseph Gallery. We'll also see the collection of Caucus members Simona and Jerry Chazen, the outgoing Chairman of the Board of Governors of the American Craft Museum who now becomes honorary chairman of the museum's Board of Governors. The visit will also include collection of Caucus members Dale and Doug Anderson. And there will be stops at artists' studios including ceramist Michael Lucero and fiber artist Kyomi Iwata. Trip coordinators

are Alliance/Caucus members Judy Bloomfield and Myrna Zuckerman. For more information, contact Shelley Gollust at the James Renwick Alliance at (301) 229-2148.

ROCHESTER, N.Y.: Mark your calendars for an Alliance trip to Rochester, N.Y., on Friday, March 22, through Sunday, March 24, 1996. The trip will coincide with the annual conference of the National Council for Education in Ceramic Arts (NCECA). One of the weekend's highlights will be an auction of works by artists including Paul Soldner, Robert Turner, Peter Voukos and Don Reitz. Trip organizer is Caucus member Lee Eagle. For more information, contact Shelley Gollust at the James Renwick Alliance at (301) 229-2148.

Interested in Becoming a Docent?

The Renwick Gallery is looking for new docents to begin a training class this fall. Docents usually assist at the Gallery one day a week between 10 AM and 1 PM and help lead organized prearranged tours including art groups, senior citizens and school children. For further information, contact Allen Bassing, Renwick Programs Coordinator at 202-0357-2531.

Michael Monroe Feted at "Un-Farewell" Party

by Sherley Koteen

It was an "un-farewell" party for Michael Monroe held in the spirit of "...till we meet again."

The James Renwick Alliance could never bid a permanent goodbye to Michael. The bonds are too strong, woven of a deep personal regard, a mutual delight in the genius of American craftspeople, and a commitment to develop the Renwick Gallery's permanent collection into a superb documentary of the craft world's contribution to American culture.

It was a glorious May evening that welcomed past, present and incoming members of the Alliance Board family as well as Michael's own. The outside courtyard of the historic Occidental Grill served as the backdrop for cocktails. As the group moved upstairs for dinner, they were greeted by a huge photo of the guest of honor who just happened to arrive that evening wearing the exact jacket and tie in which he appeared in the photograph. Balloons drifted across the ceiling. A mellow accordion, played by a board member's husband, sweetened the air. Decorating the tables were spectacular craft centerpieces created by Board artists.

As Michael reached the top of the stairs he was met by a crowd of ecstatic friends. Cameras flashed. Tears flowed.

The post-dinner program, appropriately intro-

duced as "Amateur Hour," opened with Michael's enthronement as lordly spectator escorted by an honor guard of presidents of the Alliance, past and present. Doffing their Groucho Marx disguises, each of his escorts paid tribute to their liege with some homegrown doggerel.

A sampler:

"To Michael...

A man who's led his small band
In a crusade to create something grand
He's a man who finds crafts inspirational,
Helps collectors part with objects sensational.
Here's to Michael, a man who deserves
our salute,

A man who is never high-falute.

A man not at all retiring

But moving ahead with something inspiring!"

The ensuing acts, vigorously performed, and wildly, if uncritically, acclaimed by the audience, were topped off with a surprise gift to Michael from the artists whose work he acquired for the Renwick with the help of funds from the Alliance. Tucked inside an exquisite box crafted by a major craft artist were letters, poems, drawings and objects. Each of them expressed appreciation for Michael's contribution to the field of contemporary American craft and its practitioners.

Then it was Michael's turn to give the evening its poignant close as he summed up his close association with the James Renwick Alliance.

"...I want to thank you for your trust in me. Most of all for your incredible confidence...I was able to move forward and to take the risks that art is all about...You rewarded me with my ability to take those risks...And that made such a difference in building the permanent collection.

"You had a passion, a passion that could not come from an institution. It had to come from individuals like yourselves. I could never repay you for the wonderful support you have given me,



Outgoing Curator-in-Charge Michael Monroe and his wife, Bernadette. Photo by Grace Taylor.

not only for the museum, but for craft artists of this country. We did not build it (the permanent collection) off the backs of artists. We paid for every object along the way. That is an incredible legacy to all of us.

"Because without our artists we do not learn about ourselves... We share that passion and out of that emerged a permanent collection that will outlive us all and serve as a beautiful record of our time together at the Renwick Gallery. And so tonight I thank you very much for that confidence."

And so to Michael, we all say thank you. But never goodbye. We will always be there for you, and you for us.

ART News

by Jill Neff

On Tuesday, June 6, the Alliance for the Renwick Tomorrow (ART) hosted its first "meet-and-greet the artist" reception for its members at the Maurine Littleton Gallery. Louis Sclafani talked to the group about his solid glass sculptural urns and bottles whose textured patinated surfaces echo antiquity. Two of his urns are on display in the Renwick's permanent collection.

Other ART events include a tour of the White House Craft Collection led by the Renwick's former Curator-in-Charge Michael Monroe. In addition, two Renwick Alliance members are hosting ART members at their homes to share their private craft collections. The group will visit Lee and Mel Eagle and then Ruth and Richard Conant for an afternoon of crafts, sun and fun.

Craft Weekend 1995 --- A Major Success

The April, 1995 Craft Weekend, "In Praise of Craft," was a monumental success. At Saturday morning's symposium, "Conversations with the Masters," outgoing Curator-in-Charge Michael Monroe led an informal session with seven craft artists, all of whom are represented in the Renwick's permanent collection. The beautiful gala benefit dinner and auction at the National Museum of American Art and the National Portrait Gallery will long be remembered, especially by those who had the winning bids during the auction for dozens of stunning craft items. A very special thanks to Toni Gordon who did a magnificent job putting the evening together and to her husband Bob who lent his unending support. Furniture maker Sam Maloof, speaking for his fellow artists, paid tribute to Michael Monroe. The gala auction and the earlier patrons dinner brought in more than \$110,000 for the Alliance. The events continued Sunday morning with visits to several private collections, as well as a luncheon stop at Studio Design Gallery.

These weekends are the result of months of planning, hard work and the dedication of many

Alliance members. A very special thanks to all the committee members who generously pitched in to help. Kudos for a job well done to Auction Benefit Chair, Toni Gordon; Auction Art Selection Committee Chair, Sherley Koteen, and auction artist coordinator, Joan Wessel; and the chairs for special weekend events including Barbara Dickstein and Rebecca A.T. Stevens for the Craft Leaders Caucus Day; Andrea V. Uravitch for the Symposium; and Arnold Berlin and Norman Mitchell for the Sunday Tour. Overall Craft Weekend Chair was Barbara Berlin. Thanks to Sandra Oken, catalog coordinator, who organized the reception before the acquisition meeting, to Deena and Jerry Kaplan who hosted the patrons dinner, to Laney and Michael Oxman for the wonderful auction paddles, to Ron Kent for the sublime dinner patrons gifts; to David Kempler for his legal assistance, to Shelley Gollust for all her work as executive assistant of the Alliance, and to everyone who so generously gave their time to serve on various committees. Thank you also to the staff of the National Museum of American Art, the National Portrait Gallery and to Michael Monroe and the Renwick Gallery Staff.

The White House Collection of American Crafts on Tour

Organized and circulated by the National Museum of American Art, The White House Collection of American Crafts will travel to the following museums beginning October, 1995: Memorial Art Gallery of the University of Rochester, Rochester, New York, Oct. 7 through Nov. 19, 1995; American Craft Museum, New York City, Dec. 7, 1995 through Feb. 25, 1996; George Walter Vincent Smith Art Museum, Springfield, Massachusetts, Apr. 4 through June 2, 1996; and later to the Los Angeles County Museum of Art, Los Angeles, California.

In addition to the show itself, a "virtual" tour of the exhibition with Michael Monroe discussing individual works is available on the Internet. The virtual tour is on the World Wide Web (WWW) and to access the site via a commercial online service or Internet service provider type in the following address: <http://www.nmaa.si.edu./WHC/AmericanCrafts>

Upcoming Caucus Trip

Get out your walking shoes, or maybe your roller blades, for the upcoming Caucus trip to Detroit from Thursday, October 5, to Monday, October 9. It's an exciting trip and a full schedule with stops at the Cranbrook Academy of Art, a tour of the beautifully restored Saarinen house, as well as visits to several notable private collections, museums and artists's studios. "This is a trip not to be missed," says Sandra and Gilbert Oken, trip leaders. For more information, contact Shelley Gollust at the James Renwick Alliance at (301) 229-2148.



President's Column

by Barbara Berlin

As your new Alliance President, I feel a new beginning and a sense of continuation for the James Renwick Alliance and the Renwick Gallery.

I welcome new and returning board members and am grateful for the guidance and support from our immediate past-President, Paul Parkman and his wife Elmerina, and the other former presidents as well as Michael Monroe, our outgoing Curator-in-Charge, and Betsy Broun, Director of the National Museum of American Art.

In early October, Kenneth Trapp, who has been curator of decorative arts at The Oakland Museum, will officially take over as the new Curator-in-Charge of the Renwick Gallery. We are excited about his arrival and feel confident that we will work closely together to further Alliance goals in conjunction with the Renwick Gallery. We also want to express our appreciation to Jeremy Adamson, who is acting Curator-in-Charge until October 1.

Together with the National Museum of American Art we will officially welcome Ken on October 19 at an evening reception that will also celebrate the opening of the exhibitions of the work of Rick Dillingham and Nancy Crow. Save the date --- we hope all of the Alliance members will join us that evening.

Our members will have another opportunity to meet and visit with our new Curator-in-Charge at the SOFA Exposition in Chicago on November 2-5. We will host a small reception for Ken on Saturday, November 4, at 10AM. He will also be speaking at SOFA at 4:30PM. on Saturday at a session entitled "Questioning Authority: Museums and the Collecting of Craft."

We hope to see you in Chicago. Shelley Gollust can furnish you with information on hotels, etc.

My goals for our Alliance future include a membership event, more educational programs, a clarification of financial needs and how to seek them, and a stronger balance and more programming for Alliance and Craft Leaders Caucus members.

It is also my wish to continue the many wonderful events and programs we sponsor, such as craft workshops, Craft Weekend, craft study trips, outreach programs for students, acquisitions programs, and the Fellowship Program in American Crafts.

I also feel very strongly about our ART Group (Alliance for the Renwick Tomorrow) and offer

them our full support. Now in their first year, they continue with a great deal of strength and exuberance. They are our future!

We have a number of exciting study tours already lined up for the year. B.J. Adams is the overall coordinator for all the trips.

These trips are one of the special advantages of membership and I hope each of you will be able to participate. They provide a unique opportunity to visit private collections and artists studios as well as special tours of museums and galleries.

We'll kick off the fall schedule with a Craft Leaders Caucus trip to Detroit on October 5-9, organized by Rebecca A. T. Stevens and Arlene Selik of the Sybaris Gallery in Detroit, and led by Caucus members Sandra and Gilbert Oken.

We'll be off to New York City on November 17-19 for an Alliance trip not to be missed! It will be led by Alliance/Caucus members Judy Bloomfield and Myrna Zuckerman.

We're also planning a second Caucus trip for next February 29-March 3 to Los Angeles which will be led by Alliance/Caucus members Ruth and Richard Conant and Lillian Berkowitz.

A second Alliance trip is being developed for March 22-26, 1996 for Rochester, N.Y., by Caucus member Lee Eagle.

We have a busy and exciting year ahead of us with lots of new things in store, including a design for a new logo for the Alliance. And, I know we will be successful because our membership cares deeply for the Renwick Gallery, for craft, and for each other.

I welcome your thoughts for any programs, trips, ideas for articles for the Renwick Quarterly as well as ways you might like to participate in our successful future.

New Board Members

The officers of the Board of Directors of the James Renwick Alliance for June, 1995 to June, 1997 are: President, Barbara Berlin; Vice President, Susan Bralove; Secretary, Gary Stevens; and Treasurer, Jim Hartzler.

Five new members to the Board are serving a first term. Shelly Brunner is docent chair at the Renwick Gallery who also serves as a docent at the National Museum of American Art. Solveig Cox, a potter for more than 45 years, has been a member of the Torpedo Factory Art Center since its inception and has served on the board of the Fairfax County Council of the Arts, and on the board of The Athenaeum in Alexandria. Barbara Dickstein, a member of the Craft Leaders Caucus, worked in the editorial departments of Harper's Bazaar and Mademoiselle before joining the National Museum of American History where she had curatorial responsibility for 20th century costume. Deena Kaplan, an active volunteer fundraiser who serves on the Israel Bonds National Board, has received the Hebrew Home for the Aged's prestigious award for community service. Penny Pagano, who serves as editor of the Renwick Quarterly, is a free lance writer and former reporter for The Los Angeles Times.

James Renwick Alliance 1995 Fall Craft Workshop Series

Continuing to build on the popularity of the Alliance craft workshops held each fall and spring, the 1995 Fall series will feature artists working in glass, metal, clay and handmade books. Each artist 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 enclosed form. Students in accredited DC area schools will be admitted free as space allows. For further information, call Mary George Kronstadt at (202) 966-7757.

Mary Van Cline

Glass Workshop - September 9:

Mary Van Cline is a glass artist known for creating multimedia works rich in symbolism. She often incorporates photographs, creating narrative references in her work. She is interested in concept of time and architecture in her glass sculptures. She has worked at The Experimental Glass Workshop in N.Y. In 1983 she was among the first group of artists to participate in a fellowship program in Millville, N.J. where the heart and future direction of the Creative Glass Center of America were born. She has exhibited her work worldwide and served as an honorary Board member of the James Renwick Alliance. In her hands-on workshop she will deal with glass as a sculptural medium and explore with participants how texture

can change the way glass looks.

Alan Burton Thompson

Metal Workshop - October 14:

Alan Burton Thompson is a storyteller who bears witness to the perturbing as well as the pragmatic nature of issues of good, bad, love, truth and luck in our lives. His narrative brooches incorporate colorful, mysterious, and charm-like, miniature elements in a surrealistic mode and combine these found objects in startling new ways by the use of gold plating after they are joined. He invites the individual viewer's thought, memory and emotions to give the brooches significance and meaning. A former magician and frisbee champion, he currently serves as associate professor at the University of Massachusetts at Dartmouth. A popular workshop presenter, Thompson will involve participants in developing new ideas and ways to think about jewelry.

Laney Oxman

Clay Workshop - October 28:

Laney Oxman has worked as a potter for the past 23 years. She is well known for her sculptural, but functional forms. She urges people to take a "very short visit back into the life of a sensuous Victorian woman, just lounging in a opulent environment dressed in a revealing gown and waiting to be adored and lavished upon." Oxman likes to use her clay works as a canvas to express these ideas of "nostalgic Victorian femi-

ninity." Using multiple firings she has developed drawing and painting techniques that give her work a distinctive style. During the past 15 years, painting, drawing and printmaking have become an integral part of her functional ware. Her work includes dinnerware, pitchers, teapots, bowls, platters, jewelry and furniture. Participants in the hands-on workshop will be encouraged to work first on paper and then on tiles provided at the session.

Sas Colby

Handmade Books Workshop - November 11:

Sas Colby is acknowledged as a pioneer in the field of nontraditional book making. Participants in this workshop will explore the creative process introducing free association and experimentation with offbeat art forms such as one-of-a-kind books and mail art.

Workshop Registration Form

Name _____

Address _____

City _____ State _____ Zip _____

Day Phone _____ Evening Phone _____

Please enroll me for the following workshops:

- Full Series of four Workshops at \$160 per person (\$140 for Alliance members)
- Individual Workshops at \$50 each, per person (\$45 for Alliance members)
- Mary Van Cline, glass, Sept 9
- Alan Burton Thompson, metal, October 14
- Laney Oxman, clay, October 28
- Sas Colby, handmade books, November 11

Priority will be given to full series subscribers. Workshop participants will provide their own lunch and beverage. 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 Klinge Street, NW
Washington, DC 20016

Artists in the series are:

Artist	Workshop	Lecture	Exhibition Preview
Mary Van Cline Glass	September 9 10:00 AM - 3:00 PM Fillmore Arts Center	September 10 3:00 PM Renwick Gallery	September 10 5:00 - 7:00 PM Maurine Littleton Gallery
Alan Burton Thompson Metal	October 14 10:00 AM - 3:00 PM Montgomery College	October 15 3:00 PM Renwick Gallery	October 15 4:30 - 6:00 PM Jewelerswerk Galerie
Laney Oxman Clay	October 28 10:00 AM - 3:00 PM Fillmore Arts Center	October 29 3:00 PM Renwick Gallery	October 29 4:30 - 6:00 PM Zenith Gallery
Sas Colby Handmade Books	November 11 10:00 AM - 3:00 PM Pyramid Atlantic	November 12 3:00 PM Renwick Gallery	Following week Pyramid Atlantic

Renwick Public Programs - September, October, November, 1995

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

Sept. 10

Lecture: Glass artist Mary Van Cline will discuss her work, in particular the technique used for photosensitizing glass to create images. Program support from the James Renwick Alliance and the Maurine Littleton Gallery. At 3 PM.

Gallery Talk: Joseph Traugott, Curator, Jonson Gallery, University of New Mexico, Albuquerque, and organizer of the Rick Dillingham exhibition, will discuss the ceramic work of Dillingham. Meet at entrance to exhibition. At 3 PM.

Sept. 14 and 28

Video Program: "Nancy Crow: Quilter," an interview with the artist in which she discusses her beginnings as a quilter, the influences on her work, and the techniques she uses. From 10 AM to 3 PM. (Length: 28 min.)

Sept. 15

Gallery Short Talk: Renwick Programs Coordinator Allan Bassing will discuss Larry Fuente's "Game Fish," a multimedia work from the Renwick permanent collection, in conjunction with Hispanic Heritage Month. Meet in Lobby. At Noon.

Sept. 17

Gallery Conversation: Quilt artist Nancy Crow will be available to answer questions in her exhibition, on display in the first floor galleries. Meet at the entrance to the exhibit. From 2 PM to 2:45 PM.

Lecture: Nancy Crow will give an illustrated talk on her quilt designs, materials, and techniques. At 3 PM.

Both of the above programs are supported by the Stephen Thurston Memorial Fund.

Oct. 1

Gallery Talk: Penny McMorris, curator of the exhibition, "Nancy Crow: Improvisational Quilts," will discuss the works on view. Meet at entrance to exhibit. From 2 PM to 2:45 PM.

Lecture: In an illustrated talk, Penny McMorris will survey the American quilt since 1970. At 3 PM.

Both the above programs are supported by the Stephen Thurston Memorial Fund.

Oct. 15

Lecture: Jewelry artist Alan Burton Thompson will discuss his pictorial brooches made from mixed metals and found objects. Program support from the James Renwick Alliance and Jewelerswerk. From 3 PM to 4 PM.

Oct. 27

Gallery Short Talk: Allen Bassing will talk about furniture maker John Cederquist's "Ghostboy," a highly illusionistic but functional chest of drawers in the Renwick's permanent collection. Meet in the Renwick lobby. At Noon.

Oct. 29

Lecture: Ceramicist Laney Oxman will discuss the drawing and painting techniques she uses on her porcelain works. Program support comes from the James Renwick Alliance and the Zenith Gallery. From 3 PM to 4 PM.

Nov. 5

Concert/Discussion: Composer Chris Patton will talk about and perform on his VideoHarp---a digital synthesizer keyboard. His compositions are created from a network of Macintosh computers, electronic keyboards, a digital sampler and mixer, and a DAT recorder. The VideoHarp's electronic processor reads and digitizes patterns of light and shadow cast on its plexiglass surface by Patton's hands, producing a fluid, organic sound. From 3 PM to 4 PM.

Nov. 12

Lecture: Sas Colby will discuss her unique artist's books fabricated from painted and stitched canvas and found objects. From 3 PM to 4 PM. Supported by the James Renwick Alliance and Pyramid Atlantic.

Nov. 16 and 30

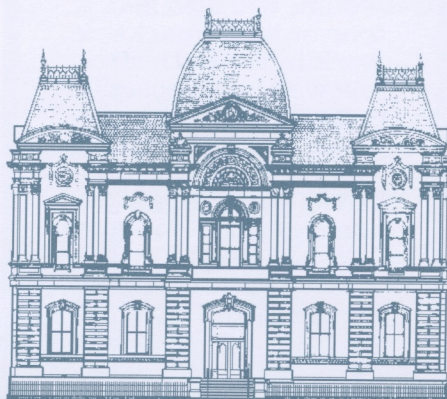
Video Program: "Nancy Crow: Quilter." From 10 AM to 3 PM. (Length: 28 minutes.)

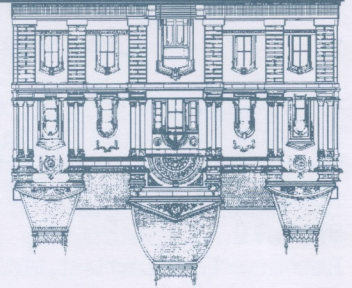
Nov. 17

Gallery Short Talk: Allan Bassing, Renwick Programs Coordinator, will discuss the ceramic work of Native American artists Lucy Martin Lewis and Maria Martinez, both of whom are represented in the Renwick's permanent collection. This program is held in conjunction with American Indian Heritage Month. Meet in Lobby. At Noon.

Nov. 18 and 19

Craft Demonstration: Metal-smith Komelia Hungja Okim, Professor of Art in Metals, Montgomery College, Rockville, Md., will show the materials and techniques she uses to fabricate her jewelry designs. From 11 AM to 3 PM. Supported by the Pearl Rappaport Kaplan Fund.





James Renwick Alliance
6801 Winterberry Lane
Bethesda, MD 20817

Former Curator-in-Charge of the Renwick Gallery, Michael W. Monroe, who retired after 21 years at the Renwick, has a new job as Curator-in-Charge of New York's Peter Joseph Gallery. The Fifth Avenue Gallery features handcrafted art furniture and other decorative arts.

As Monroe told the New York Times, "there is now a strong group of artisans making handmade furniture, and this is without question the most important development in the field. People pay attention to what hangs on the wall, but not always to furnishings. I want to bridge the gap between fine art and furniture."

SAVE THE DATE

On Sunday, September 17, at 4:30 PM, there will be a special Alliance tour at the Washington National Cathedral of the exhibit, *"Iron Magic, The Amazing Artistry of Samuel Yellin."* Yellin's granddaughter, Clare L. Yellin, will also lead a tour of his remarkable work in the Cathedral, followed by a reception in the Pilgrim Observation Gallery on the Cathedral's seventh floor. And mark your calendars now for April 25-28, 1996 for the Craft Leaders Caucus Weekend and April 27-28 for Craft Weekend,

RENWICK QUARTERLY

Sept., Oct., Nov., 1995

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