Quarterly

JAMES RENWICK ALLIANCE

SPRING 2001

Craft Weekend 2001: An American Craft Odyssey

Under the guidance of Norman Mitchell, an array of Alliance members is working to make sure that the first Craft Weekend of the new millennium (if you believe the purists) outdoes anything in the last century. In recognition of the overall theme, "2001: An American Craft Odyssey," the gala benefit and craft auction will feature works from artists in all 50 states.

Admission to the Saturday symposium is free this year, and the Sunday craft tour will have a new format that should permit more people to participate while at the same time reducing crowding *(see page 3 for article)*. And anyone who supports the weekend at the Patron level is guaranteed admission to all events at no additional fee.

Watch for an announcement with further details, or call Julia Brennan at (703) 812-4500. ■

THE SCHEDULE OF EVENTS

Thursday

April 26: Acquisitions Evening

Friday

April 27: Craft Leaders Caucus Day

Patrons Dinner. Masters of the Medium awards will be presented to Ed Moulthrop for wood/furniture, Dan Dailey for glass, Ruth Duckworth for ceramics, William Harper for jewelry/metal, and Jack Lenor Larson for fiber

Saturday

April 28: Craft Symposium, "California Clay"

Moderator: Kenneth R. Trapp

Speakers: Jim Melchert
Ron Nagle
Annabeth Rosen
Richard Shaw

Gala Benefit and Craft Auction, "2001: An American Craft Odyssey," a cross-country journey featuring the best in crafts by premier artists from all 50 states

Sunday

April 29: Craft Study Tour *(see page 3)*

From the President

JAMES RENWICK ALLIANCE

Quarterly

Spring 2001

The Quarterly is published four times a year by the James Renwick Alliance, a national independent nonprofit organization created to celebrate and encourage American craft artists and their works, and to support the Renwick Gallery of the Smithsonian American Art Museum, Smithsonian Institution, Washington, DC.

Editor
Bob Sinclair

Graphic Design
Cox & Associates, Inc.

Contributors
Barbara Berlin
Solveig Cox
Jan Maddox
Bob Sinclair
Kenneth R. Trapp

Photographers
Heather Jacobs
Hans Loeser
Bob Sinclair

James Renwick Alliance
Julia Brennan,
Executive Assistant

209 N. Edgewood Street
Arlington, VA 22201

703•812•4500
fax 703 •812•0300
web www•jra•org

This year's Craft Weekend promises to be one of the best yet, and I want to urge you to participate in as many activities as possible. In particular, I hope that you will consider joining the sizable number of Alliance members who have agreed to be Patrons for the weekend. In this way, you are guaranteed two places at all weekend activities, starting with Acquisitions Evening, Thursday, April 26. Patrons likewise have two reserved spots for Caucus Day, Friday, April 27. The day will begin with a visit to the new Italian Embassy on Whitehaven Street. Our hosts, Ambassador Ferdinando Salleo and Attache Giorgio Mattiello have arranged a program featuring Italian craft. Jennifer Scalan, an expert on Italian craft, will provide an overview of current developments in Italian craft and Gianluca Seguso, whose family has run the Seguso Glass Factory in Murano for many generations, will focus on glass production in Venice.

On Friday evening, Patrons will have the wonderful opportunity to mingle with the "Masters of the Medium" who will be receiving special recognition at the Patrons' Dinner being hosted by Deena and Jerry Kaplan in their delightful art-filled home. Saturday morning, April 28, Curator-in-Charge Kenneth R. Trapp will lead a Symposium on "California Clay". Then on Saturday evening, the highlight of the weekend: "2001: American Craft Odyssey", a gala benefit and auction will take place. This year's auction will feature outstanding examples of craft art from all 50 states, the widest array of craft the Alliance has ever assembled. So plan to attend the gala, bid often, and have a wonderful evening.

The concluding event of the weekend – the Sunday tour of private collections and galleries – has been organized differently this year. Three buses will be rotating to the planned destinations so that everyone who wishes to will have the opportunity to participate.

This year's Craft Weekend promises to be one of the best yet, and I want to urge you to participate in as many activities as possible. In particular, I hope that you will consider joining the sizable number of Alliance members who have agreed to be Patrons for the weekend. In this way, you are guaranteed two places at all weekend activities.

All these activities would not be possible without a tremendous amount of hard work on the part of large numbers of Alliance volunteers. A heartfelt thank you to all of you who have dedicated time and effort to making Craft Weekend 2001 a huge success.

And to everyone else – please come and join us!

David

David Montague
President

What's New on the Sunday Tour

by Jan Maddox

The committee for the 2001 Craft Weekend has made some significant changes in the Sunday tour on April 29th. There will be three small busses leaving the Renwick in the morning. They will follow a round-robin route of five stops. This way, everyone gets to see everything, and participants will never be crowded into a single space. Luncheons will be provided at the three collectors' homes. The visits include the private collections of Barbara and Arnold Berlin, Sandy and Norman Mitchell, and Vivian Pollack, as well as the Glass Gallery and Sansar Gallery. The Berlins have a world-class collection of Staffordshire and an unusual craft collection that includes glass, clay, wood, canes/walking sticks, and face mugs – as well as paintings by their talented offspring and others. The Mitchells' Potomac home displays a large and eclectic collection of crafts, prints, and paintings from both American and international artists. Vivian Pollack displays contemporary sculpture, paintings, furniture and other crafts in a unique, modern home in Chevy Chase.

At the Glass Gallery, Sally Hansen has arranged for artists James Watkins (cleave crystal sculpture), Thomas Patti (compressed architectural forms), and Robert Carlson (blown glass objects) to discuss their works on exhibition in the gallery. Veena Singh of the Sansar gallery will present "mirror/frames" worked in a variety of media (wood, metal, tissue paper), and several artists will be on hand for discussions about the techniques they have used. This gallery includes a wide range of crafts in all media.

This very special tour will be open to all members of the James Renwick Alliance and their guests. With three busses, it is hoped that everyone who wants to sign up can be included, although it is still recommended that you sign up soon after you receive your invitation materials. The chance to relax, enjoy the crafts on display, and let someone else drive you around the Maryland suburbs and worry about parking in Bethesda is an opportunity not to be missed. ▪

USA Clay

by Kenneth R. Trapp, Curator-in-Charge, Renwick Gallery, Smithsonian American Art Museum

USA Clay, the current exhibition at the Renwick Gallery, highlights ninety-five pieces of twentieth-century American ceramics, most made after 1970. Ninety-one of these pieces are drawn from the permanent collection of the Smithsonian American Art Museum and four are lent from two private collections. This exhibition follows *Glass! Glorious Glass!* and is the second in a series that surveys the museum's craft collection by medium – glass, clay, fiber, metal, and wood.

USA Clay presented a rare chance to develop further the museum's ceramics collection in a brief time with limited resources. Particular attention is paid in the selection process to artistic quality and technical merit. Moreover, an effort has been made to select works by artists from across the United States who may not be well known outside their region. This fact is of some importance now, since Secretary Lawrence Small has challenged the Smithsonian's caretakers with increasing attendance and serving all Americans – the owners of the world's largest museum and research complex.

Although the Renwick Gallery opened to the public in January 1972 as a noncollecting department of the Smithsonian American Art Museum,

continued on page 5

Craft Leaders Report

News from the Craft Leaders Caucus

by Barbara Berlin

The Craft Leaders Caucus, the upper membership category of the James Renwick Alliance, continues to thrive. We welcome new members from near and far: Marilyn Austern, Washington, DC; Simeon Bruner and Leslie Gould, Cambridge, MA; Gisela and Benjamin Huberman, Highland Beach, FL; Daniel Jacobson, Brookline, MA; Mallory Lawson, Washington, DC; Bonnie and Gilbert Schwartz, Cabin John, Maryland; Ann Smith, Arlington,VA; and Jean and Edward Weiller III, Sarasota, FL.

Being a Caucus member provides a special opportunity to get to know other members, share mutual interests in craft, and of course much more. This is especially true on Caucus trips, which tend to be longer than other Alliance trips. The Caucus schedules two trips each year, generally one in the fall and one in the spring – this year, in fact, three are in the works. These are in addition to the many Alliance trips for which all members of the James Renwick Alliance are eligible.

Last November we had a highly successful and popular trip to San Francisco. It is my pleasure to thank our volunteer team of leaders: Judy Aptekar, the overall trip leader; Dorothy Saxe, who was responsible for arranging our wonderful stops; Bob Aptekar, our chief navigator; and Ruth Conant, the Washington coordinator. Thanks also to Caucus members Judy and Bob Aptekar, Dorothy and George Saxe, Dixon and Ruthanne Long, Barbara Waldman and Dennis Winger, and Anita and Ron Wornick, who extended their most gracious hospitality to us and made us feel very welcome and special. That was California hospitality at its best! I hope you read the special article with details about the trip. *continued on page 14*

Craft Leaders Caucus Benefits
($1000, $1250 double)

The *Quarterly*, the newsletter published four times yearly with information about Alliance activities, Renwick Gallery exhibits and programs, and items of general interest to craft enthusiasts, including a calendar of events.

Invitations to Renwick Gallery openings and exhibitions tours conducted by artists and curators.

Unique craft study tours to artists' studios, private collections, and special exhibitions.

Opportunity to give a donor-level membership to a friend.

A twenty percent discount in the Renwick museum shop.

Complimentary book/ catalog of a Renwick Gallery exhibition.

Vote on acquisitions to be funded by the Alliance for the Renwick Gallery.

Invitation to special programs during annual Spring Craft Weekend.

Name listed on plaque in Renwick Gallery lobby.

Opportunity to participate in extended craft study tours within the United States and abroad.

Beauty on the Bay

by Bob Sinclair

San Francisco lived up to its promise – but then, it generally does. The Craft Leaders Caucus study trip there last fall cut a wide swath through the city and the surrounding countryside, venturing as far as the Napa Valley and visiting a mind-boggling array of collections, artists' studios, and galleries, plus the Oakland Museum and the California College of Arts and Crafts.

When you ask one of the participants to single out a couple of highlights, they invariably say "Everything!" Under persistent questioning they will narrow the focus of their enthusiasm slightly, but not much. The following were mentioned most often:

- The chance to see not one but two assemblages of craft art collected by George and Dorothy Saxe – wood, ceramics, and textiles in Menlo Park, and glass in San Francisco. *continued on page 14*

▲ **Sandy and Norman Mitchell mellow out in the Bay area.**

the gallery, in fact, began to acquire works of American craft casually, piece by piece, almost from the start. The ceramics collection has steadily developed through gifts and purchases to become the largest part of the museum's craft holdings, comprising almost four hundred pieces.

With the founding of the James Renwick Alliance in 1982, the Renwick Gallery gained the support of craft enthusiasts eager to help the gallery develop its collection. In eighteen years, the Alliance has helped acquire 137 works of art, including twenty-six ceramics.

USA Clay presented a rare chance to develop further the museum's ceramics collection in a brief time with limited resources. Particular attention is paid in the selection process to artistic quality and technical merit. Moreover, an effort has been made to select works by artists from across the United States who may not be well known outside their region.

Through the generosity of several donors, the museum's ceramics collection increased substantially in the 1990s. KPMG Peat Marwick donated twenty-two pieces to the Renwick in 1993, including twelve works in clay. Before his untimely death from cancer in 1989, Howard Kottler, a professor of ceramics at the University of Washington in Seattle, established trusts in his will, enabling several museums "to recognize young emerging artists and artists in mid-career" through purchases. Kottler's enlightened gift has led to the acquisition of eighteen ceramics by twelve artists since 1997.

Individual donors have also made important contributions. The largest single gift came to the museum in 1997, when Donna and John Donaldson donated twenty-seven pieces in memory of Jean and John Michael, who had originally collected them. Also in 1997, Earlene and John Taylor of San Francisco donated Michael Lucero's *Pond Dreamer* (1985), and directed eleven pieces – including eight in clay – to the permanent collection.

This year, Worldcom, formerly MCI, donated thirteen works of art in clay to the museum as part of a larger gift of thirty pieces. Negotiations are underway to acquire several other noteworthy collections and portions of collections.

Although *USA Clay* presents a few examples of folk pottery from the Southeast and Indian pottery from the Southwest, the exhibition emphasizes American studio ceramics from the last half of the twentieth century. The term "studio ceramics" refers mostly to one-of-a-kind pieces created in a small workshop in which a ceramicist oversees the entire creative process, from conception and execution to decorating, glazing, and firing. Although studio ceramicists are attentive to the demanding technical aspects of their creations, their primary motivation is concept and content.

If we define studio ceramics fundamentally as the union of artistic goals with the technical know-how to achieve those goals, then such a definition must include the work of the functional studio potter, such as Dan Schmitt's *Five-Piece Place Setting with Teapot, Creamer and Sugar Bowl.* Despite inherent tensions between art and function in the craft world, the "pure" artist, whose work evolves from concept and content, and the functional potter, who is a designer as much as a maker, are united in their choice of clay as their primary medium.

Today, studio ceramics are defined by diverse aesthetic and technical approaches, and *USA Clay* is a testament to that diversity. While some artists use traditional approaches to clay, exploring form and finish, others are more fascinated with clay's expressive potential. Whether it's used to investigate vessel-oriented forms, color, finish, influences, or the human figure, or to explore such themes as nature, social issues, architecture, and tradition, clay is an inexhaustible material in the hands of imaginative genius.

USA Clay represents one curator's choices. Only time will tell if these choices are notable or merely minor historical footnotes. Suffice it to say that all curators of contemporary art are by nature risk takers. The field of studio ceramics in the United States is so vast and rich that any number of exhibitions could have been developed with no two alike. In the end, every exhibition is an interweaving of objects that reveal something about the nature of the art presented and the nature of the creative imagination. Museum collections are essentially the collecting of artistic imagination in tangible forms. ■

Alliance and Gallery Activities Expand

by Bob Sinclair

▲ **Kenneth Trapp *(top)*, Janet Barnes of the British Craft Council *(center)*, and Jane Byrne of Craft Australia *(bottom)* speak to the National Resource Board.**

If this issue of the *Quarterly* has a single theme, it's the continuing growth of James Renwick Alliance activities – a growth that coincides with the expanded, more focused program schedule of the Renwick Gallery. The Alliance is of course continuing its traditional activities (see the article on Craft Weekend and the full schedule of Alliance and Craft Leaders Caucus trips in this issue); but it is doing them in new ways and is doing more of them as well: the new approach to the Sunday tour on Craft weekend, the inauguration of Distinguished Craft Artist workshops, the availability of three Caucus trips this year rather than two.

The Alliance is also adding new ventures, many of them in conjunction with the Renwick Gallery. One good example of this cooperation was last fall's Cleveland trip for board members, organized by Kenneth Trapp. Another was the first meeting of the Alliance's National Resource Board during SOFA Chicago, which heard reports not only from Ken but from English and Australian craft administrators. Still another was the program in February on the ins and outs of donating a collection. Add such events as the Caucus retreat in Florida, where Michael Monroe presided over intense and enlightening discussions of the creative process, and you have an overall picture of work in support of craft being done over an ever-expanding field.

In many ways the embodiment of this trend is Renwick Gallery Programs Coordinator Shelly Brunner, who is unique in being an Alliance (and Caucus) member as well as a gallery staffer. Shelly is keying the gallery's programs to whatever exhibition is on display, and she is taking a broad view of what is relevant. Before Christmas last year, for example, she brought in the Children of the Gospel choir to perform in the Grand Salon while the quilts of African American artists were on view downstairs. For *USA Clay*, programs include a horticulturist speaking on the use of pots in the garden and a caterer discussing how ceramics can enhance the presentation of food. She is working on similar creative presentations in conjunction with the Sam Maloof retrospective next fall.

Sometimes working with each other, sometimes taking separate tacks, both the Alliance and the Gallery are working in old and new ways to enhance the role of craft today. ■

The James Renwick Alliance is proud to acknowledge the support of the following additional galleries in its Gallery Caucus Program

Susan Cummins Gallery
Susan Cummins
12 Miller Avenue
Mill Valley, CA 94941
Tel. (415) 383-1512

Ferrin Gallery
Leslie Ferrin
163 Teatown Road
Croton on Hudson, NY 10520
Tel. (914) 271-9362

Habitat Gallery
Ferd Hampson
7 North Saginaw
Pontiac, MI 48342

Maurine Littleton Gallery
Maurine Littleton
1667 Wisconsin Avenue, NW
Washington, DC 20007
Tel. (202) 333-9307

Duane Reed Gallery
Duane Reed
7513 Forsyth
St. Louis, MO 63105
Tel. (314) 862-2333

Sansar Gallery
Veena Singh
4805 Bethesda Avenue
Bethesda, MD 20814
Tel. (301) 980-5522

Welcome, New Members!

(as of February 22, 2001)

Craft Leaders Caucus

Marilyn B. Austern
Simeon Bruner and Leslie Gould
Gisela and Benjamin Huberman
Daniel Jacobson
Mallory Lawson
Mr. and Mrs. Gilbert Schwartz
Ann L. Smith
Jean and Edward Weiller III

Sponsors

Carol Barron

Donors

Amy Peck Abraham
Asimina Caminis and Henri Bretaudeau
Rebecca Catey
Marilyn Chilton
Marilyn Falik
Michael H. Frankel
Binnie Fry
Yvan Gauthier
Carol S. Green
Linda B. Greenfelder
Ron Leve
Benija Morgenstern
Lynn and David Pearle
Harriet and Stanley Silverberg
Carol Supplee

Guild

Glenda B. Hudson
Ebby Malmgren
Cornelia Okim
Ellen Pechman
Janet G. Stollnitz
Celeste Sundermann

Spring Workshops:
Focus on Clay

by Solveig Cox

In conjunction with the exhibit *USA Clay* at the Renwick Gallery, the James Renwick Alliance is sponsoring three Masters of the Craft workshops by well-known ceramic artists. Each artist will demonstrate his or her distinctive technique and discuss the esthetic concepts that underlie it.

All workshops will be held at the George Washington University ceramics department in the Smith Hall of Art, 801 22nd Street, NW in the District, room A304. They will run from 10 am to 3 or 4 pm. Fees for Alliance members are $45 per workshop or $115 for all three. For non-members the fees are $50 per workshop or $125 for all three.

On the day after the workshop (Sunday), each artist will give a lecture at 3 pm in the Renwick Gallery's Grand Salon. The lectures are free and open to the public.

For further information, call Julia Brennan at (703) 812-4500.

WORKSHOP REGISTRATION

Attendance is limited, and the Alliance cannot give refunds in case of cancellation. **All participants are responsible for providing their own food and beverage.** A list of paid participants will be at the door for each workshop. Call Julia Brennan at (703) 812-4500 for more information.

Please mark the workshops you wish to attend:

❑ **Don Reitz, Saturday, March 17** ($45 for Alliance Members, $50 for non-members)

❑ **Andrea Gill, Saturday, May 12** ($45 for Alliance Members, $50 for non-members)

❑ **Michael Sherrill, Saturday, June 9** ($45 for Alliance Members, $50 for non-members)

❑ **Three Workshops** ($115 for Alliance Members, $125 for non-members)

Make checks payable to the James Renwick Alliance. Please send your check with this form to: Julia Brennan, 209 N. Edgewood Street, Arlington, Virginia 22201.

Name

Address

City

State/Zip

Telephone: Day Evening

Guild Affiliation, if any

Don Reitz

Sedona, Arizona

Saturday, March 17, 2001

The ceramic career of artist and educator Don Reitz has spanned four decades. Known for his massive wood-fired vessels, his many innovative techniques include salt-glazing, a previously lost art. *Ceramics* magazine recently voted him the "most influential" clay artist. His highly informative (and very entertaining) lecture/workshops are given around the world.

Andrea Gill

Alfred University

Saturday, May 12, 2001

Andrea Gill studied at the Corcoran, the Rhode Island School of Design, the Kansas City Art Institute, and the New York State College of Ceramics at Alfred University, where she received her MFA. She has received several fellowships from the New York State Foundation for the Arts and two from the National Endowment for the Arts. Her work is included in the White House Collection of American Crafts. She says, "Pottery, when freed from daily use, becomes a structure to hold other kinds of meaning. I will demonstrate how I make my work, using large press molds and slab techniques. I will also discuss my approach to decoration and pattern, using historic models and contemporary examples of pottery where the surface becomes a site for image and color."

Michael Sherrill

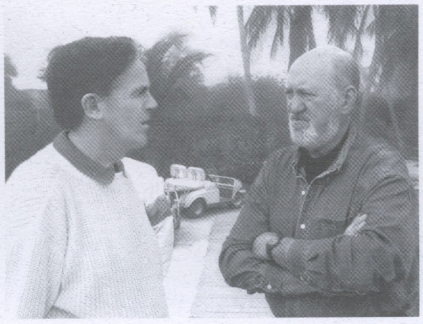
Hendersonville, North Carolina

Saturday, June 9, 2001

Michael Sherrill states: "I consider myself one raised under the influence of the Moderns. My work, before this series, was a study in simplicity and refinement in search of the spiritual. But something happened. I moved into a new studio that allowed the natural world to be right in front of me. . . . I found that using the natural world is a great way to start a conversation with the viewer. I hope, in some small way, that the viewer may have a transcendent moment. Having been a potter has given me skills to express myself as an artist. I want to show some innovative uses of the extruder and wheel, as well as some of my glazing techniques. My workshop will cover my response to the natural world."

Craft Leaders' Caucus Retreat at North Captiva Island, Florida

The Florida home of Jane and Arthur Mason was again the setting for the second Craft Leaders Caucus retreat from February 1 – February 4. Joined by Michael Monroe (who served as the moderator for the retreat) and local artists Suzy and David Wahl, the 28 participants focused on the creative process. Interludes between the morning and evening sessions allowed for walks on the beach, fishing trips, and lounging by the pool.



▲ **Bob Buchanan *(left)*, chats with Michael Monroe *(right)*.**

Session 1: Discussion of Creativity. Michael had supplied the group with a reading assignment, the introduction to the book, *The Creative Process.* Using the reading as the basis, he led a wide-ranging discussion that delved into many aspects of creativity, from the definition of the term to the processes it involves. Lively and spirited, the exchange involved so many provocative topics that we ran over the time limit we had set for ourselves.

Session 2: Studio Glass. John Kotelly led off the session with an overview of the studio glass movement, renowned for the creative technical achievements of pioneers from the 1920s through the 1950s. Harvey Littleton, the father of the movement, helped develop, from a ceramic kiln, a furnace suitable for glass and, along with Dominic Labino, Marvin Lipofsky, Joel Phillip Myers, and Dale Chihuly, was a pacesetter in the glass movement in the United States.

Dudley Anderson then shared his passion for the work of Libensky and Brychtova, a Czech couple who over almost fifty years created monumental architectural mold-melt glass with minimal decoration and no functional implications. Their pieces are bulky in shape, abstract in form, and three-dimensional, and they use natural light to create different images as ambient light changes. Use of color is occasional; in most cases the bending of light within the glass creates the impression of added color.

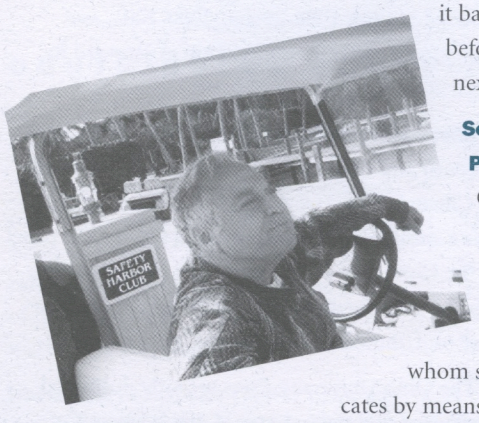
Finally, Chris Rifkin used slides to show the progression from sketch to finished product in stained glass creations. While most studio glass work is a team effort, this technique usually involves a single artist, from design to build to install. It requires engineering skills to complete the implementation with leading and the support structure to hold it together in its hung mode – an aspect that typically escapes the viewer or collector. Chris's slides included many of her own creations as well as those of colleagues.

At dinner, Sharon Buchanan gave a highly entertaining slide presentation showing Florida birds one might expect to see, as well as the work of craft artists who use avian themes. On a nature walk accompanied by the North Captiva Island naturalist early the next morning, the group observed some of the local avian wildlife, which seemed to have active nests wherever one looked.

Session 3: Collecting Our Thoughts on Collecting (Part I). Arnold Berlin, Fleur Bressler, and Stanley Asrael spoke about historical works that have inspired them, and why they assembled their collections of craft art. Arnold described his interest in Staffordshire pottery figures. He told about his growing attraction to them, which began because they were both antique and affordable. He pointed out that they were the products of a cottage industry of family potteries. Fleur recounted her attraction to quilts as an extension of the doll clothes she had made as a child. She cited an exhibit in the 1970's as the starting point of her fascination. Her collection was recently donated to the Mint Museum in Charlotte, NC. Stanley discussed antique Chinese jade and his discovery of its beautiful color palette, shape, and carved delicacy. His interest began with a chance visit in 1976 to an antique dealer in Washington whose specialty was jade.

The session culminated with Hans Loeser reviewing the history of American craft ("abridged," he reminded us) and the Society of Arts and Crafts in Boston. The Society is the oldest nonprofit craft organization in the United States; it has played a

pioneering role since its foundation in 1897. After more than 80 years of encouraging the development of craftspeople and bringing their work to the admiring public, however, the Society was on the brink of bankruptcy when Herta Loeser rescued it. Herta then explained how she guided it back to solvency and new success before handing the reins over to the next generation.



▲ **Arthur Mason at the controls.**

Session 5: Artists who Changed Perceptions, Pushed the Boundaries. On Saturday evening, the group further explored the concept of creativity by focusing on individual artists. Jane Mason highlighted the work of wood turner Todd Hoyer, whom she views as an artist who communicates by means other than verbal. Jane showed slides of Hoyer's work from different stages of his career and related the pieces to Hoyer's personal life at the time the piece was made.

Arthur Mason then spoke of another, very different wood turner, Steven Hogbin. Arthur discussed Hogbin's life in a remote and desolate part of Canada where he has time to meditate, write, and create wood sculpture that appeals to the mind. Arthur describes Hogbin as a "thinking artist" whose quadraforms have expressed a range of thoughts and emotions.

Mel and Lee Eagle focused their talk on ceramic artist Peter Voulkos. Mel discussed Voulkos's background and accomplishments over a 50-year career, including the significant number of ceramic artists whom Voulkos has influenced. Lee showed slides covering Voulkos's entire career that she had obtained from the artist's own archives. Their presentations illustrated the revolution that Peter Voulkos began in ceramic art and demonstrated why the Renwick Alliance has named him a Master of the Medium.

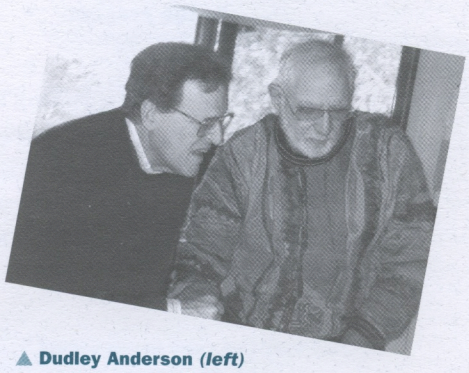
Session 6: Collecting Our Thoughts on Collecting (Part II). Jim Hartzler explained how Mary and he became attracted to clean lines and good technique while in Japan. Although their first attraction was to ceramics, their focus shifted to glass. Durability, a touch of humor, and form led them to become collectors of glass goblets. Though it is beyond their space constraints, Dan Dailey's work greatly appeals to them because of its creative design, superb craftsmanship, and humor.

Lee Eagle shared with us the path that, through a supply business for potters, led her to develop relationships and friendships with many of the known and unknown artists in the field. She feels that the apex of creative skills in ceramics came between the late 1970s and the mid-1980s, and she tries to find pieces from that era to buy. She and Mel own a broad spectrum of craft art, including paintings and some antiques.

Marc Grainer offered his "Ten Guiding Principles for Collecting Craft": how, why, and when one may collect; the factors, both subliminal and carefully thought out, that enter into the process; selection, display or use, care and conservation; finding the right item; commissioning a new piece; and how to plan for the future of a collection.

Needless to say, such a comprehensive list provoked extensive self-study by many of the retreat participants. Michael Monroe took advantage of the opportunity, as he had throughout the weekend, to spark a spirited wrap-up discussion. Blending deep background and knowledge about crafts, a sense of good humor dealing with people eager to share ideas or contest statements, and an eye on the clock, he brought the discussion to an end.

The group was truly sorry to have to leave. Given Jane and Arthur's fantastic skills in hosting this extremely enjoyable event, and the good humor and cooking expertise of their good right hand, Jeanette (J.C.), it was hard to say goodbye. ■



▲ **Dudley Anderson *(left)* and Arnold Berlin *(right)* pore over the details.**

Renwick Fellows: Where Are They Now?

by Jan Maddox

Where are they now? And what are they doing? Last spring Elmerina Parkman, chair of the Fellowship Committee, contacted each of the previous Renwick fellows. The six who responded are all very busy and still involved in various aspects of craft – research, lectures, publications, and more study!

Eighteen Fellows have been in residence at the Renwick Gallery since the program's inception in 1988. An initiative of the Renwick Alliance, the James Renwick Fellowship in American Craft is co-sponsored by the Smithsonian American Art Museum and its Renwick Gallery to provide fellowships for research in American studio crafts or decorative arts from the nineteenth century to the present.

■ **Lynn Jones Ennis** teaches in the adult degree program at North Carolina Wesleyan College. She also lectures at Penland on its early history and offers a weekend of hands-on crafts experience there through the Duke University continuing education program. She is continuing her research for a book on the early Penland years.

■ **Justine Walden** received a Style Dissertation Fellowship from the Pennsylvania Humanities Forum that enabled her to complete her dissertation on "Modernism and Textile Design" at Pennsylvania University. Until last fall, she was teaching at the Philadelphia University of the Arts and working as a Web site designer.

■ **Winnie Owens-Hart** continues a busy schedule of writing, teaching at Howard University in Washington, DC, and exhibiting her ceramics nationally. In addition, she has served on several panels and given lectures, demonstrations, and workshops. Ms. Owens-Hart received Fund for Academic Excellence grants from Howard in both 1998-99 and 2000-2001, and is hosting a ceramics symposium at Howard in April 2001.

■ **Elissa Anne Auther** is an Assistant Professor of Modern and Contemporary Art at the University of Cincinnati and working on her dissertation. She was a speaker at the Contemporary Fiber Art panel at the University of Maryland last November during the *Crosscurrents 2000* exhibition of fiber art and contributed an essay to the show's catalog.

■ The Ohio University Press recently published *Rookwood and the Industry of Art: Women, Culture, and Commerce, 1880-1913*, by **Nancy Owen**. Ms. Owen did much of the research for the book as a Renwick Fellow. She is a Lecturer in American Art at Northeastern University and has given lectures in California related to the book.

■ **Dr. Margaret Carney** continues as Director and Chief Curator at the Schein-Joseph International Museum of Ceramic Art at Alfred, New York. She has just finished researching and writing an exhibition catalogue for an upcoming exhibit entitled "Glidden Pottery." Dr. Carney was the keynote speaker for the Australian Ceramic Society in Sydney, Australia in June 2000, and an invited speaker for a symposium at the Victoria and Albert Museum in London in September 2000.

Eighteen Fellows have been in residence at the Renwick Gallery since the program's inception in 1988. An initiative of the Renwick Alliance, the James Renwick Fellowship in American Craft is co-sponsored by the Smithsonian American Art Museum and its Renwick Gallery to provide fellowships for research in American studio crafts or decorative arts from the nineteenth century to the present. ■

Join the James Renwick Alliance

And enjoy learning about crafts while supporting the Renwick Gallery and helping build the nation's premier collection of contemporary American craft art.

CONTRIBUTOR BENEFITS

Donor ($100)

The *Quarterly*, the newsletter published four times yearly with information about Alliance activities, Renwick Gallery exhibits and programs, and items of general interest to craft enthusiasts, including a calendar of events.

Invitations to Renwick Gallery openings and exhibitions tours conducted by artists and curators.

Unique craft study tours to artists' studios, private collections, and special exhibitions.

A twenty percent discount in the Renwick museum shop

Guild ($50)
For craft artists

Same benefits as Donor

ART (Alliance for the Renwick Tomorrow) ($70)
For contributors under the age of 40

Same benefits as Donor, plus

Special events for ART members, only

Sponsor ($250)

Same benefits as Donor, plus

Complimentary book/catalog of a Renwick Gallery exhibition

Sustainer ($500)

Same benefits as Sponsor, plus

Free attendance at one workshop of your choice

Special program for Sustainers

Craft Leaders Caucus
($1000, $1250 double)

Same benefits as Sustainer, plus

Vote on acquisitions to be funded by the Alliance for the Renwick Gallery

Invitation to special programs during annual Spring Craft Weekend

Name listed on plaque in Renwick Gallery lobby

Opportunity to participate in extended craft study tours within the United States and abroad

One annual gift membership at Donor level

Benefactor ($2500)

Same benefits as Craft Leaders Caucus, plus

Special tour at the Renwick Gallery

Silver Benefactor ($5000)

Same benefits as Benefactor, plus

A special evening with the president of the Alliance and Curator-in-Charge of the Renwick Gallery, including dinner for two and a private tour of the collection

Questions?

Contact Julia Brennan
Tel. (703) 812-4500
Fax (703) 812-0300
julia.brennan@jra.org

REGISTRATION

Yes, I want to join the James Renwick Alliance at the level of:

- ❑ **Donor** ($100)*
- ❑ **Guild** ($50)* for craft artists
- ❑ **ART** ($70)* for contributors under the age of 40
- ❑ **Sponsor** ($250)**
- ❑ **Sustainer** ($500)**
- ❑ **Craft Leaders Caucus** ($1000, $1250 double)**
- ❑ **Benefactor** ($2500)**
- ❑ **Silver Benefactor** ($5000)***

I wish to make a contribution to the James Renwick Alliance in the amount of

$_____

* Entire contribution is tax deductible
** All but $15 is tax deductible
*** All but $115 is tax deductible

❑ **Renewal** ❑ **New Member**

Names(s) _____
(as you wish to be listed)

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

❑ **I have friends who would be interested in learning about the Alliance. Please call me for their names and addresses.**

Circle One:

Check Enclosed VISA MasterCard Discover

Please make check payable to James Renwick Alliance

Card number _____

Expiration date _____

Signature _____

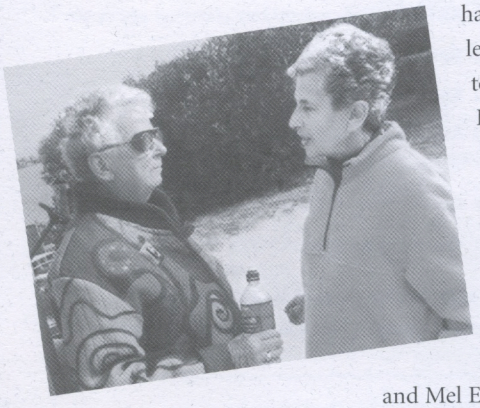
If you would like to make your contribution in the form of securities, please call our office for instructions.

Please return this completed form to:

James Renwick Alliance
209 N. Edgewood St.
Arlington, VA 22201

julia.brennan@jra.org

News from the Craft Leaders Caucus *continued from page 4*



▲ **Herta Loeser *(left)* and Jane Mason *(right)* join the Craft Leaders Caucus on their retreat to Captiva, Florida**

I am very pleased to let you know that as promised, we will have another San Francisco trip, most probably next November. I am grateful to both Barbara Waldman and Dorothy Saxe, who have accepted the invitation to be our leaders. So, those of you who were unable to attend this past year, can make San Francisco with the Renwick a reality. We hope to work out the dates in the near future. Again, we are most grateful to our California hosts.

As this article was being written, the Caucus was preparing for a special retreat in Captiva, Florida, with hosts Jane and Arthur Mason, leaders Lee and Mel Eagle, and discussion leader Michael Monroe, former Curator-in-Charge of the Renwick Gallery. The retreat's theme, *The Creative Process*; is based on the book of the same title first published in 1952 and reprinted many times. A reflection on invention in the arts and sciences, it is an anthology featuring selections from famous artists, writers, and scientists. Read more about this special Caucus event in the article elsewhere in the *Quarterly*.

Coming this spring is our trip to Portland, Oregon on May 16-20. Diane Grainer is our leader, and she will be assisted by Shannon Keane and Lani McGregor from the Bullseye Connection Gallery in Portland, who are our on-site planners. Early next fall, Atlanta is on the schedule under the leadership of Marilyn Barrett. Both trips promise to be winners! Many other options are being considered and will be finalized as soon as leaders and dates are in place.

Remember, one of your benefits as a Caucus member is to give a donor-level membership to a friend for a year. This is still being offered to Caucus members on a trial basis. So make it happen quickly, both to show your support and to give the recipient more time to enjoy membership. Call or fax the recipient's name to Julia Brennan: phone (703) 812-4500, fax (703) 812-0300.

If you are not yet a Caucus member, I hope you will decide to upgrade to this very rewarding level of membership. The annual cost is $1250 for couples and $1000 for individuals. To join the Caucus, to learn more about benefits, or to be in touch with Caucus members during your travels, Call Julia. Join now! You will be glad you did! ■

Beauty on the Bay *continued from page 4*

■ Jan Shrem's talk on winemaking at Clos Pegase Winery in the Napa Valley.

■ Dixon and Ruthanne Long's collection of British and American ceramics.

■ The incredible richness of craft activity in the studios of the East Bay – Lia Cook, Stephen de Staebler, Garry Knox Bennett, and John Lewis, to name just a few.

■ Barbara Waldman and Dennis Winger's hillside home and its beautiful collection.

■ Dinner amid Judy and Bob Aptekar's collection of fiber, ceramics, furniture, and glass in Los Altos.

The four days were jam-packed, even by the standards of Caucus trips. The Aptekars, Dorothy Saxe, and Ruth Conant did yeoman service putting the trip together. And there is much more to see – so another trip to San Francisco will be scheduled next fall, led this time by Barbara Waldman and Dorothy Saxe. ■

▲ **Caucus members relax during a jam-packed trip to the San Francisco Bay area.**

Upcoming Events

James Renwick Alliance and Related Events

Alliance-sponsored events are shown in bold italic.

For further information on upcoming events, call Julia Brennan at (703) 812-4500.

March

March 23-25 (Friday-Sunday)
Alliance Craft Study Tour to New York City

March 29 (Thursday)
"Take a Break at the Renwick." Gallery Talk, 1 pm, Renwick Gallery, Lobby.
Curator-in-Charge Kenneth Trapp discusses a work in *USA Clay.*

March 31 (Saturday)
Panel and Table Talk. Panel 10 am - noon, Table Talk 1 - 3 pm. Renwick Gallery, Grand Salon
Area ceramic artists talk about their work. Museum visitors will have an opportunity to speak with the artists and see examples of their work after the panel discussion.

April

April 5 (Thursday)
"Clay Flicks," 1 pm, Renwick Gallery, lobby
The video, "Gifts from the Fire: The Ceramic Art of Brother Thomas," is followed by a short gallery discussion of the artist's work.

April 12 (Thursday)
"Take a Break at the Renwick," 1 pm, Renwick Gallery, lobby
Claire Larkin, exhibition designer, explains the concepts and challenges behind the exhibition, *USA Clay.*

April 19 (Thursday)
"Clay Flicks," 1 pm, Renwick Gallery, lobby
The video, "Autio Makes Night Music," is followed by a discussion of Rudy Autio's work.

April 22 (Sunday)
"Clay Today!" Family Day, 1-4 pm, Renwick Gallery, Gallery, Grand Salon
Hands-on workshops, music, and storytelling celebrate clay traditions in the United States. Sponsored by the Windgate Charitable Foundation.

April 25 (Wednesday)
Smithsonian Craft Show Benefit Opening

April 25-29 (Wednesday-Sunday)
"2001: An American Craft Odyssey:" the annual James Renwick Alliance Craft Weekend
April 26: ***Acquisitions Meeting, Renwick Gallery, Grand Salon***
April 27: ***Craft Leaders Caucus Day***
April 27: ***Patrons dinner***
April 28: ***Symposium, "California Clay," Renwick gallery, Grand Salon. Free and open to the public.***
April 28: ***Gala Benefit and Craft Auction, "2001: An American Craft Odyssey," US Chamber of Commerce***
April 29: ***Alliance Craft Study Tour***

April 26 (Thursday)
"Take a Break at the Renwick," 1 pm, Renwick Gallery, lobby
Laura Baptiste, Public Affairs Officer, discusses "Ecology Krater II (Out Biking with Aunt Samantha)" by Michael Frimkess.

April 26-29 (Thursday-Sunday)
Smithsonian Craft Show

May

May 3 (Thursday)
"Clay Flicks," 1 pm, Renwick Gallery, lobby
The video, "Beatrice Wood: Mama of Dada," is followed by a discussion of the artist's work.

May 6 (Sunday)
Collage Workshop, Noon-2 pm, Renwick Gallery, Grand Salon
Create your own collage inspired by Larry Fuente's *Game Fish.*

Slide Lecture, 2 pm, Renwick Gallery, Grand Salon
Game Fish artist Larry Fuente speaks about his work.

May 10 (Thursday)
"Take a Break at the Renwick," 1 pm, Renwick Gallery, lobby
Sandra Levinson of the Smithsonian American Art Museum discusses the 19th-century paintings in the Salon.

May 12 (Saturday)
Workshop and demonstration, 10 am - 3 pm, George Washington University, Ceramics Department. Ceramic Artist Andrea Gill. By reservation; call (703) 812-4500.

May 13 (Sunday)
Distinguished Craft Artists Lecture Series, 3 pm, Renwick Gallery, Grand Salon.* USA Clay *artist Andrea Gill discusses her work. Free and open to the public.

May 16-20 (Wednesday-Sunday)
Alliance Craft Leaders Caucus Study Tour to Portland, Oregon

May 17 (Thursday)
"Clay Flicks," 1 pm, Renwick Gallery, lobby
The video, "Daughters of the Anasazi," is followed by a gallery discussion of Native-American work in the exhibition, *USA Clay.*

May 19 (Saturday)
Lecture and Table Talk, 10 am-Noon, Renwick Gallery, Grand Salon.
"The Art of the Useful Container," first of a three-part series. Curator-in-Charge Kenneth Trapp discusses technical and aesthetic principles of functional clay art.

May 24 (Thursday)
"Take a Break at the Renwick," 1 pm, Renwick Gallery, lobby
Smithsonian Architectural Historian Cynthia Field leads an architectural walk around the Renwick Gallery's exterior and interior.

May 30-June 3 (Wednesday-Sunday)
SOFA New York

May 31 (Thursday)
"Clay Flicks," 1 pm, Renwick Gallery, lobby
The video, "Gifts from the Fire: The Ceramic Art of Brother Thomas," is followed by a short gallery discussion of the artist's work.

June

June 2 (Saturday)
Lecture and Table Talk, 10 am-Noon, Renwick Gallery, Grand Salon
"The Art of the Useful Container," second of a three-part series. Smithsonian horticulturist Cheyenne Kim shares his expertise in flower and plant design.

June 7 (Thursday)
"Take a Break at the Renwick," 1 pm, Renwick Gallery, lobby
Senior Curator Jeremy Adamson discusses the masterworks of "USA Clay."

June 9 (Saturday)
Workshop and demonstration, 10 am - 3 pm, George Washington University, Ceramics Department. Ceramic Artist Michael Sherrill. By reservation; call (703) 812-4500.

June 10 (Sunday)
Distinguished Craft Artists Lecture Series, 3 pm, Renwick Gallery, Grand Salon.* USA Clay *artist Michael Sherrill discusses his work. Free and open to the public.

June 16 (Saturday)
Lecture and Table Talk, 10 am-Noon, Renwick Gallery, Grand Salon
"The Art of the Useful Container," third of a three-part series. Eric Michael of Occasions Caterers discusses food preparation and table decoration.

June 21 (Thursday)
"Take a Break at the Renwick," 1 pm, Renwick Gallery, lobby
Christine Donlon of the Renwick Gallery uses objects in "USA Clay" to explain the behind-the-scenes details of museum registration.

June 28 (Thursday)
"Clay Flicks," 1 pm, Renwick Gallery, lobby
The video, "Beatrice Wood: Mama of Dada," is followed by a discussion of the artist's work.

July

July 13-14 (Friday-Saturday)
Alliance Craft Study Tour to Glass Weekend, Millville, NJ

Early Fall (date to be determined)
Alliance Craft Leaders Caucus Study Tour to Atlanta

September

September 13 (Thursday)
Preview reception, 6:30 - 8:30 pm, Renwick Gallery,* Sam Maloof. *By invitation.

September 14 (Friday)
Sam Maloof *exhibition opens to the public.*

October

October 19-21 (Friday-Sunday)
Alliance Craft Study Tour to Pittsburgh

Late Fall (date to be determined)
Alliance Craft Leaders Caucus Study Tour to San Francisco

JAMES
RENWICK
ALLIANCE

209 N. Edgewood Street
Arlington, VA 22201

BULK RATE
US POSTAGE
P A I D
PERMIT NO. 4297
ROCKVILLE, MD

Quarterly

Spring 2001

Craft Weekend "2001:
An American Craft Odyssey" 1
From the President 2
What's New on the Sunday Tour 3
USA Clay 3
Craft Leaders Report 4
Beauty on the Bay 4
Alliance and Gallery Activities Expand 6
Welcome, New Members! 7
Spring Workshops:
Focus on Clay 8
Craft Leader's Caucus Retreat at
North Captiva Island, Florida 10
Renwick Fellows: Where Are They Now? 12
Join the James Renwick Alliance 13
Upcoming Events 15

James Renwick Alliance Craft Weekend 2001

"2001: An American Craft Odyssey"

- **Thursday, April 26, 2001**
  Acquisitions Meeting
- **Friday, April 27, 2001**
  Craft Leaders Caucus Day
  (Caucus members only)
  Patrons Dinner
- **Saturday, April 28, 2001**
  Symposium: "California Clay"
  Gala Benefit: 2001: An American Craft Odyssey
- **Sunday, April 29, 2001**
  Craft Study Tour