



JAMES
RENWICK
ALLIANCE

WINTER 2000-01

An Alliance Trip with a Difference

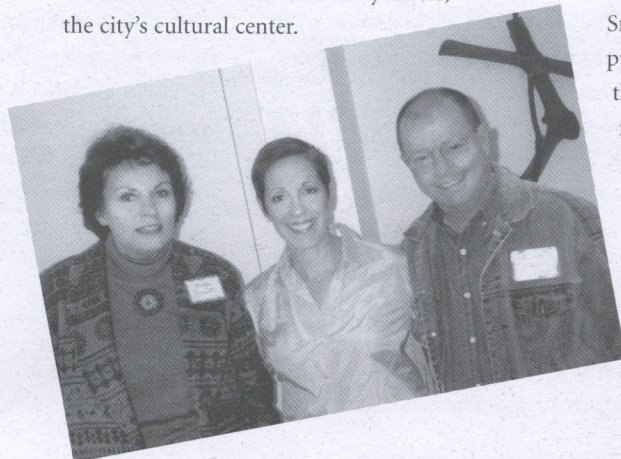
by **Bob Sinclair**

The October weekend in Cleveland had the usual attributes of any Alliance trip: a full schedule of visits to collectors and galleries, a chance to meet wonderful local people, great camaraderie among the participants, terrific food. As often happens, we led a charmed life in terms of the weather – so much so that our local guides, Sue and Al Weiner, sounded almost apologetic that we didn't need the warm gear we had brought.

For your reporter, one other aspect was familiar: the discovery that culture abounds out there in the so-called hinterland. Your reporter, decades removed from his midwestern roots and steeped in east-coast ethnocentrism, invariably comes away from the country's heartland freshly impressed with its vibrancy. Detroit, St. Louis, Cleveland—they all confirm the message.

But this trip was in fact unique, and not just because it included the first Alliance visit ever to the Rock-N-Roll Hall of Fame. For starters, it was Kenneth Trapp's brainchild, and nothing is quite the same when Ken has a hand in it. Also, it was a trip specifically for Alliance board members—finally, something to offset all the time spent in those meetings. But the difference goes deeper. Participants not only had a chance to see wonderful objects of craft art; they also gained insights about the environment, cultural and otherwise, in which craft is produced.

The tone was set in University Circle, the city's cultural center.



◀ Marilyn Barrett (left) and Kenneth Trapp (right) share a moment with Francine Piloff (center) while visiting her home.



▲ Matthew Hollern, crafts department chair, Cleveland Institute of Art, with Shelly Brunner and Kenneth Trapp during the trip's final dinner.

After an all-too-brief time at the Cleveland Museum of Art (where curator Henry Hawley took us into the storage rooms to view objects ranging from the exquisite to the gosh-awful), we crossed the street to the Cleveland Institute of Art. There Matt Hollern, the young chair of the crafts department, had gathered the members of his department, who showed slides of their work and that of their students while talking about the challenges facing both established and newly minted craft artists.

This presentation morphed into a discussion, led by Ken Trapp and Matt Hollern, of ways to enrich the interchanges among craft practitioners across the country and between practitioners and patrons. Individuals and institutions can no longer afford to be as isolated as in the past; what about partnerships among institutions, perhaps involving the Smithsonian? How can the electronic revolution be put to use? No definitive answers emerged, but all the participants had been enriched by the time we returned to the bus. (The discussion was obviously part of a long-running conversation between Ken and Matt, and they returned to it, joined by Shelly Brunner, during the trip's final dinner.)

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From the President

JAMES RENWICK
ALLIANCE

Quarterly

Winter 2000-01

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

Julia Brennan

Phil Brown

Shelly Brunner

Brenda Erickson

Julianna Mahley

Paul and Elmerina Parkman

Bob Sinclair

Kenneth R. Trapp

Photography

Sue Bralove

Paul Parkman

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

I am pleased to report that the Renwick Alliance has had a very successful year and that the Alliance is continuing to plan a wide range of exciting craft-related activities. As the stories in this issue of the *Quarterly* indicate, this past fall was an exceptionally busy one, highlighted by a Members Evening and by five quite different craft study tours to Montreal, Baltimore, Cleveland, Philadelphia, and San Francisco. These activities would not have been possible without the hard work of dedicated volunteers. I would especially like to thank Sandy Morse (Members Evening), Sue Kalodner (Baltimore), Sue Weiner (Cleveland), Janet Schiff (Philadelphia), and Judy Aptekar (San Francisco) for organizing and leading these events and trips. Also special thanks to Sandy Mitchell, Trip Committee chair, for coordinating the myriad of details involved in trip planning.

The Trip Committee met recently and is planning a new series of trips, including a March trip to New York City, which will feature visits to artists' studios in Brooklyn and Manhattan; a July trip to Glass Weekend in Millville, New Jersey; and an October trip to Pittsburgh. In addition, the Craft Leaders Caucus has scheduled a Florida retreat in February, a trip to Portland, Oregon in May, and a fall trip to Atlanta.

Also scheduled for the spring is the exhibition "USA Clay", which opens with a members' reception on March 8. The show will feature highlights of the Smithsonian's ceramic collection. An impressive number of activities have been planned by both the Alliance and the Renwick Gallery in conjunction with the "USA Clay" show, including an opening weekend Symposium, "The Way To Clay—Artists' Journeys in Ceramics," on Saturday, March 10 and a Craft Weekend Symposium, "California Clay," on Saturday, April 28. In addition, the Alliance will sponsor three Saturday workshops by ceramic artists represented in the show: Don Reitz (March 17); Andrea Gill (May 12); and Michael Sherrill (June 9). These three artists will also inaugurate a new program – the Distinguished Craft Artists Lecture series – Sunday afternoons following the workshops.

Another highlight of Alliance spring activities is Craft Weekend, again chaired – I am pleased to report – by Alliance Vice President Norman Mitchell. The theme for this year's weekend is

"2001 – A Craft Odyssey," and the weekend will include an Acquisitions Meeting (April 26); Craft Leaders Caucus Day (April 27); Patrons Dinner (April 27); Symposium (April 28); Gala Benefit and Craft Auction (April 28); and a Craft Study Tour (April 29). Gala Benefit chairs Ruth Conant and Toni Gordon plan to include the work of at least one craft artist from each state in the craft auction. And this year, there will be space for everybody who wishes to participate in the Sunday Craft Study Tour, as chairs Jan Maddox and Joan Wessel plan to rotate among the collections being visited. I would like to extend special thanks to Deena and Jerry Kaplan, who have offered to open their spectacular home for the Patrons Dinner, which will feature the awards ceremony for the Masters of the Medium.

One result of the activities of this nature is that the Alliance has been increasingly successful in raising money to help support the Renwick Gallery. This year, for example, the Alliance was able to increase the amount pledged to the Renwick Gallery by 50%, from \$110,000 to \$165,000. The Renwick Gallery uses these funds for acquisitions, educational outreach, public programs, educational fellowships, and special programs such as a video series featuring craft artists working in different media. Your support is vital to ensuring that programs of this nature continue to flourish. I encourage each of you to consider upgrading your membership level and to think about ways of engaging your friends in Alliance activities.

Alliance members have frequently commented to me how much their lives have been enriched through their involvement with the Alliance and with the field of craft art. It is indeed gratifying to know that the Alliance is playing a meaningful role both in supporting the Renwick Gallery and by helping to increase its members' appreciation of craft art. It is my deeply felt hope that at this holiday season that craft art will continue to enrich your lives and that each of you will have a healthy and happy new year.

David Montague
President

Making a List, Checking it Twice

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

Curators constantly make so-called wish lists of artists whose work they would like to add to their museum's collection. These lists – like a museum budget – never decrease but are ever mushrooming. Put simply, a curator's wish list is never completed. Here are ten artists whose work I would especially like to add to the craft collection of the Smithsonian American Art Museum. In compiling this list I endeavored to make the obvious more obvious.

1. Robert Arneson. A major self-portrait pedestal sculpture. Since Arneson's death, these works are increasingly difficult to acquire.

2. Kenneth Price. A multicolored geometric piece. Such a piece would help to complete the museum's holdings, from the conceptual stage – like his sculpture, *Specimen*, of 1964 – to *Blue Pearl* of 1998.

3. Dale Chihuly. An impressive sea form or a Persian piece.

4. Richard Posner. A leaded glass window from the 1970s. Posner is an important artist who is little represented in museums.

5. Heikki Seppä. An influential designer, metal-smith and teacher who has been a major force in American metalwork.

6. Sam Kramer. His Modernist jewelry pieces from the 1940s and 1950s are now classic designs, and major pieces are not easily found.

7. James Krenov. A respected furniture-maker, designer, and teacher whose elegant, classical works are highpoints of studio furniture. Krenov is not found in most craft collections.

8. Sam Maloof. The museum should have a case piece – sideboard, chest of drawers, or tall cabinet – by this master. Such an omission is too glaring to be accepted any longer.

9. Gerhardt Knodel. Contemporary American fiber doesn't get any better than this master. An obvious choice, an egregious omission in a serious collection.

10. Trude Guermonprez. An influential weaver, designer, and teacher from the Bay Area of California whose art is little known outside the Golden State. I begin with ten. These ten could become one hundred. The list never ends. ■

Introductions:

A New Alliance Program

To facilitate contact among craft lovers across the country, the James Renwick Alliance is inaugurating the Craft Collector Introduction Program, which will provide members of the Craft Leaders Caucus, National Resource Board, Honorary Board, and Alliance Board with a way to visit other collectors when they travel. Eligible Alliance members should have received a letter asking if they would be interested in having specifically approved

visitors contact them to arrange a visit at a mutually convenient time. Information about participants will be maintained in a confidential file available only to the Alliance staff, and contacts will be arranged via the Alliance office. All eligible members are urged to give serious consideration to participating. As with all Alliance activities, the breadth of participation will determine the program's value. ■

The Alliance Does Montreal

by **Brenda Erickson**

September marked another James Renwick Alliance first: the first Alliance-wide craft study trip outside the United States. Thanks must go above all to John Kotelly, who organized an expansive tour of Montreal craft venues and artists. John

also had the foresight to schedule the tour when the weather was the best it had been all summer. The only regret is that due to illness, he and Colleen could not join us. Dave Montague and Norman Mitchell were stalwart replacements, marshaling us promptly to events. Their local counterparts, notably Barbara Silverberg and Yves Gauthier, were expert, enthusiastic hosts.

After arriving Thursday afternoon, the group walked to Galerie Elena Lee, which featured glass installations by Susan Edgerley as well as ceramics by Steve Heinemann and glass by Laura Donefer, who came to Washington later in the fall to give an Alliance-sponsored workshop.

Many of the gallery artists were present to discuss their works.

Friday morning, Anna Mendel led us through the exhibition, "From Renoir to Picasso," at the Musée des Beaux Arts. The paintings were from L'Orangerie in Paris, and many of them were first sold by Paul Guillaume, whose portraits anchored the show. The museum has absorbed the previously independent Museum of Decorative Arts, whose collection we visited before boarding the bus to the Marché Bonsecours, where Barbara Silverberg had arranged a warm Québécois welcome with a luncheon laden with local specialties. Before the dessert course, we adjourned to a "temporary art gallery" at the market where members the Conseil des métiers d'art du Québec (the provincial craft council) displayed and described their work. Dessert was a scrumptious apple pudding with maple syrup, what else!

No craft trip to Montreal is complete unless you view the Claridge collection of Canadian craft in the Bronfman Foundation offices. This collection

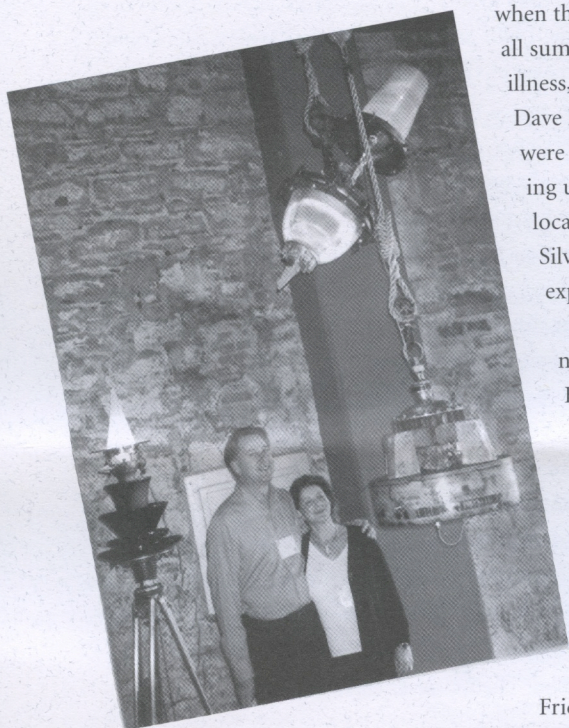
of more than 1,200 pieces features Canadian artists in the middle of their careers with an emphasis on ceramics. It includes the winners of the annual Saidye Bronfman award. The foundation employees select the pieces they want to display in their offices. Indications are that senior management gets first pick.

The final stop of the day for half the group was the Hornstein residence, where the gracious hosts discussed their collection of early Dutch and Flemish masterpieces. The Hornsteins have donated some of their paintings to the Musée des Beaux Arts and the Royal Ontario Museum. The paintings were complemented by porcelain dinnerware, Sheraton furniture and other fine works of art. The other half of the group went to the Elca London Gallery to view an extensive collection of Canadian Inuit art. Saturday afternoon the order was reversed.

Blessed with another sunny summery day on Saturday, the group began with a visit to Marc Richardson's furniture studio. Along with breakfast, Richardson gave a glimpse of how American furniture makers have influenced craftsmen beyond the lower 48. Doing commission work for the most part, Richardson favors the solid wood techniques of George Nakashima and Wendell Castle.

Next, Louise Lemieux Bérubé, director of the Montreal Centre for Contemporary Textiles, welcomed us with a short discussion on the school's high-tech computerized weaving lab. The process combines jacquard weaving with computer-aided design. Current students in the 3-year program demonstrated the process. Other students displayed their current work, which allowed ample opportunity for discussion and shopping.

Lunch was at Espace Verre, Centre des Métiers du verre du Québec, founded in 1983 by Ronald Labelle and the late François Houdé. Located in a converted fire station, resident artists Cathy Strakowsky, Donald Robertson, James Robinson, and Jean-Marie Gugièrre, among others, demonstrated various glass-working techniques. The center also offers a 3-year program as well as short workshops. The works from a diverse range of new and established artists were available in the



▲ Elyse Vanitsky and Walter Reisch contemplate a piece at the Marché Bonsecours.

exhibition: Expo de fin d'année 1999-2000; the center mounts a number of shows throughout the year.

Our next stop was the Eric Devlin Gallery where, refreshed with mimosas, we viewed more glass installations by Susan Edgerley. In addition,

the gallery was showing one of the late François Houdé's glass sculptures from his Ming series that represent various categories of horses.

The studio tours concluded with Danielle Carignan, who began to make furniture to escape from the tyranny of computer-generated graphic art. Because she lacked ready access to woodworking machinery,

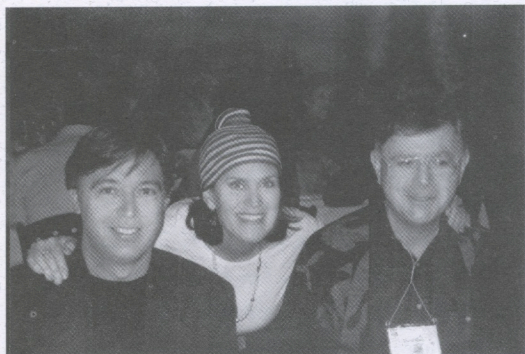
she has experimented with medium density fiberboard. She creates limited editions of mostly functional pieces, each of which acquires a name and a personality. The pieces are intended to renew the naiveté and playfulness we enjoyed as children.

Sunday morning began early with a trip to the home/studio of Léopold Foulem and Richard Millette, internationally recognized ceramists. Foulem makes non-functional teapots that evoke but do not copy historic porcelain. He recycles found metal pieces for the bases and handles. Richard Millette creates large amphora pots whose

decorations have a distinct 21st century character. Sometimes he breaks the pots and reconstructs the pieces to resemble archeological finds, thereby referencing ceramic styles of centuries past. The two also have an eclectic assemblage of salt & pepper shakers, egg cups, outsider clay art, and Canadian ceramics worthy of the most devoted flea market pickers and art connoisseurs.

A complete change of tone occurred when Yohouda Chaki discussed his installation at the Saidye Bronfman Centre for the Arts. The installation, *Mi Mikar*, expresses his creative response to having survived the Holocaust. His grandfather was a Jewish tobacco merchant from Salonika. Yohouda painted and stacked banned books in the center of the room to recall the mass burnings, which he views as an attempt to erase memory. Covering the outlying walls were imagined portraits of Holocaust victims identifiable only by their prison number. Downstairs in the Centre, Phil Herman's color photographs of flowers gave needed proof that beauty and art cannot be erased.

Anna and Joseph Mendel were the last stop on our trip. Another superb lunch proved that French culture and cuisine flourish in Québec. Anna Mendel discussed her extensive glass collection, covering the major studio glass artists of the past 25 years. Her knowledge and love of studio glass from around the world gave a fitting climax to an intense, rewarding glimpse of craft art in Canada. ■



▲ Our enthusiastic hosts Yves Gauthier and Barbara Silverberg with one of two last minute leaders, David Montague.

Meet the New (and Returning) Board Members

Last spring seven new members joined the Alliance board. In addition, **Ruth Conant**—Alliance secretary for two years and co-chair of the gala benefit and craft auction during Craft Weekend 2000—rejoined the board. The following are brief sketches of the new members:

- **Beverly Denbo**, potter, collector, and arts advocate...promoter of community arts and arts education...helped secure the designation of downtown Bethesda as a cultural arts district...promoted state legislation creating a cultural arts district in Maryland...drafted a Cultural Plan for Montgomery County.
- **Marc Grainer**, businessman and lawyer who, with his wife Diane, has been collecting craft art for over 20 years...collection comprises over 1,000 objects, three-fourths of them clay...recently featured in *American Craft* magazine.
- **Reba Immergut**, teacher, public affairs programmer, Renwick Gallery and Hirshhorn Museum docent, and now-having received an MSW from the University of Maryland—a practicing therapist...has produced the invitations and programs for the last two Craft Weekends.
- **Elaine Marks**, long-time craft collector who recently moved from Boston to Washington with her husband, Paul...chaired several juried craft shows in the Boston area, served on the board of Boston's Society of Arts and Crafts.
- **Elizabeth Mears**, glass artist...nationally known for her flame-worked objects...received a NICHE award in 1999...has taught at Penland, Craft Alliance in St. Louis, Glass Art Society, Hand Workshop in Richmond...active on Alliance workshop committee.
- **Elyse Vinitsky**, attorney, avid gardener and collector of glass, ceramics, wood...Hospitality Chair for last two Craft Weekends...with husband, Walter Retzch, has led several Alliance trips.
- **Judith Weisman**, artist and interior designer...has been collecting craft, notably contemporary ceramics, for 30 years...wrote closing statement for the chapter on ceramics in *Twenty-five Years: The Craft Council Shop at the Victoria and Albert Museum*...as designer, specializes in integrating craft into the home environment.

The Baltimore Tour

by Phil Brown and Julianna Mahley

Thirty-eight Alliance members visited three spectacular private collections and the Baltimore Clayworks on September 17th. We began with an upbeat bus driver, Dee, who loves to drive for Alliance trips. We split into two groups to visit the homes of Elaine and Marvin Mordes and Marsha and Skeets Harris, and came back together for lunch at Sue and Bill Kolodner's. These couples were open and generous in discussing individual objects and their philosophy of collecting.

Recent contemporary sculpture, painting, photography, and video art from around the world were highlights of the Mordes' collection. Their living room, devoid of furniture, was devoted to sculpture, with a large four-section slate sculpture based on the square, in the middle of the floor. Stone and metal sculpture were outdoors also. Because some of their collection is in storage, they change the display every four months. The collection is promised to the Hirshhorn Museum, and they plan to give their large art book collection to a university library. Their enthusiasm, particularly through Elaine's efforts, reaches others through their Art Adventures Bulletin and organized tours in the US and Europe.

The Harris collection reflected a life-long interest in craft art and fine art with objects found on trips to Europe, Africa and Asia, as well as throughout this country. Craft objects included glass by Littleton, Morris, and Chihuly. Small- to moderate-sized sculpture and craft art plus framed work filled every available space. Familiar names included Calder, Moore, Nevelson, Picasso, Rickey, Siegal, Gilliam, Grooms, Lichtenstein, Stella, and Man Ray. The fine prints and drawings reflect the knowledge Marsha gained from operating the Collectors Gallery during the 1970's. Wonderful sculptures

were strikingly placed outdoors in their beautifully landscaped garden. A cylindrical bronze piece by Barbara Hepworth, with its sensuous vertical opening, held a place of honor just outside a wall of glass.

The third stop was at the home of Bill and Sue Kolodner, where buffet lunch was eaten outside on the terrace in the stunningly beautiful weather. Afterwards we walked through their collection, which includes paintings, craft, outsider art, and antiques. Although they have collected craft for only a few years, the impact of the collection is stunning. It includes Mary Van Cline, Hank Murta Adams, Rick Beck, Jack Slentz, Esther Shimazu, Michael Lucero, Wesley Anderegg, and Bennett Bean. Rather than specializing in a specific medium, they have an aesthetic sense that allows all of the works to be visually integrated in an intriguing manner. Their "eye" is especially drawn to representations of the human figure in whatever medium and whatever manner – witty, abstract, representational – so all of this art, from Picasso to Anderegg, sits well together.

Several of the Kolodners' pieces were on exhibition at Baltimore Clayworks, where we were greeted by its Executive Director, Deborah Bedwell. This non-profit ceramic arts center was founded twenty years ago by nine artists; it now occupies two buildings, offers many classes and ongoing exhibitions, and has plans for further expansion. We were able to see "The First 20 Years: Then and Now", with pieces of ceramic art from 100 artists who have been involved with Clayworks in its first two decades; "Baltimore Collects: 20th Century Ceramic Arts", with 100 works by such masters as Voukos, Rie, Takaezu, Baccera, Dillingham, Reitz, and Erbe; and "Clay on the Cusp", a juried exhibition featuring seven artists who are recent BFA and MFA graduates from all over the country. In addition to visiting the studio spaces, we were able to see the center's four kilns. The Alliance is justifiably famous for its outstanding trips, and this trip, organized by Sue Kolodner, was no exception! ■



▲ Susan Kolodner with her Hank Murta Adams sculpture.

An Alliance Trip with a Difference continued from page 1

Then the visits began. To private homes:

- Maryann and John Katzenmeyer's "eclectic" (Maryann allowed you might also call it "undisciplined") collection that has two unifying threads: an emphasis on Ohio artists and a wonderful sense of humor.
- The in-depth collection of glass artists such as Ben Tre, Marquis, and Jolley at Francine and Benson Piloff's; a huge Richard Jolley totem looms in the garden outside the living room.
- The home of sculptor David Davis and his wife Bernice, where we saw maquettes of his large outdoor installations.
- Helen and David Kangesser's penthouse, a beautiful space looking out on Cleveland's fall colors and filled with wonderful contemporary paintings and craft art.



▲ **David Montague** presents **Ann Friedman** with a **Renwick Alliance** membership.

- Ann and Bob Friedman's, where Ann talked of the successive additions to their contemporary home (generated at least partly by the need to house their growing craft collection) and showed examples of her own photographic work.

And to public spaces:

- An opening reception at the Riley Hawk Gallery, featuring new work by glass artists Steven Weinberg and Antoine Leperlier. Across the parking lot was the Avante Gallery of Contemporary Craft, which had a traveling exhibition of exquisite Korean metalwork along with a wide range of American craft art in all media.

- David Davis's studio, in an artists' space he was instrumental in developing, where he talked about the process of creating his outdoor sculptural installations.

■ The Cleveland Center for Contemporary Art, where we got a different sort of insight on the cultural context of creative work. Between University Circle and downtown Cleveland lie a couple of miles of semi-wasteland, devastated by the riots of the sixties and then by rust-belt recession, and only now undergoing revitalization. The Center – the first permanent home of an organization dating back to 1968 – occupies the second floor of a spectacularly refurbished former Sears store that forms part of the new Cleveland Play House complex. As Pam Young of the center's staff introduced the three exhibitions sharing its inviting space (hanging works by painter Tara Giannini and photographer Nic Nicosia and an installation by Maurizio Pellegrin), one was impressed at the importance of broad, sustained private support for the arts – support that kept the city's art scene alive during lean times and pumped in more resources when the economy turned up.

- The sleek headquarters building of the Progressive Insurance company, where Curator Toby Lewis has assembled an impressive collection emphasizing the work of emerging artists – yet another example of the critical role played by private supporters of the arts across the country.

The Rock-N-Roll museum was the last stop on the visit. Situated downtown near the new stadiums of the Browns and the Indians, it partakes of a very different cultural world, one that few in the group were familiar with in its entirety. Many, however, discovered elements that evoked memories of their youth. And for your reporter, the Muddy Waters room, filled with vintage sounds of Mississippi/Chicago blues, was alone worth the visit.

Ken Trapp says he is thinking about a trip to Kansas City. If it is anything like the Cleveland foray, it will be terrific. Thanks to him; to local hosts Sue and Al Weiner; and to Sandy Mitchell, who took care of the details at the Washington end. ■

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.

Two complimentary tickets to annual Spring Symposium.

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.

Craft Leaders Report

News from the Craft Leaders Caucus

by **Barbara Berlin**

The popularity of the Craft Leaders Caucus, the upper membership category of the James Renwick Alliance, continues to grow; we now have the largest membership in our history. A large and growing proportion of our members comes from outside the metropolitan Washington area. Caucus members enjoy a unique array of activities and the companionship and enthusiasm of each other, while giving substantial financial support to the Alliance. We welcome new Caucus members Karen and Michael Rotenburg, owners of the Alianza Gallery in Boston.

By the time you read this, the Caucus trip to San Francisco will be history. We are grateful to our bay-area tour leaders, Judy and Bob Aptekar and Dorothy Saxe, and to Washington coordinator Ruth Conant. We also thank the many Caucus members who extended their hospitality: the Aptekars and the Saxes, Dixon and Ruthanne Long, Barbara Waldman and Dennis Winger, and Anita and Ron Wornick. We appreciate what you are doing for the group!

The next special Caucus event will be a retreat to Captiva Island, Florida on February 1-4, 2001. Hosts for this fully subscribed event are Jane and Arthur Mason, and the retreat leaders are Lee and Mel Eagle. Former Curator-in-Charge Michael

Monroe will lead a discussion and moderate some panels. He will provide attendees with a reading list. Individuals will be on panels or give presentations reflecting their expertise.

Our next study trip will be to Portland, Oregon on May 16-20, 2001. Diane Grainer will be the trip leader, and she will be working with Shannon Keane and Lani McGregor from the Bullseye Connection Gallery in Portland, who will play a big part in putting this trip together. Other trips are in the works, and Caucus members will be informed as soon as details are finalized.

You still have a few weeks to give a donor-level membership to a friend this year if you have not done so. This benefit of Caucus membership has been introduced on a two-year trial basis, so you can give one membership this year and another in 2001. Give the recipient's name to Julia Brennan, (703) 812-4500, fax (703) 812-0300.

And if you are not now 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. Trip costs vary. To join the Caucus, to learn more about benefits, or to be in touch with Caucus members during your travels, call Julia. Join now! ■

Call for Applications:

The James Renwick Fellowship in American Craft

Now is the time to submit proposals for the James Renwick Fellowship for scholarly research in the art and visual culture of the United States. Funded by the Smithsonian American Art Museum and the James Renwick Alliance, fellowships support independent research, dissertation research, or a combination of dissertation and curatorial work. The standard term of residence is twelve months, but shorter terms will be considered.

The stipend for a one-year fellowship is \$15,000 plus \$1,000 for research and travel allowances. The deadline for applications is January 15, 2001. Appointments will begin on or before September 1, 2001. ■

For applications or additional information, contact: Jeremy Adamson, Senior Curator, Renwick Gallery (202) 357-2531 or jadamson@renwick.si.edu

Welcome, New Alliance Members!

(as of October 25, 2000)

Craft Leaders Caucus

Karen and Michael Rotenberg

Donors

Kate and Ken Anderson
Cornelia Carey, CERF
Lorraine and Don Carren
Jo Culbertson
Bernice and David Davis
Ann and Bob Friedman
Rhona Wolfe Friedman
Barbara Goldmuntz
Shelly and Ed Grossman
Lorraine and Ron Guritzky
Marsha and Skeet Harris

Henry Hawley
Tina Hochberg
Matthew Hollern
Daniel Jacobson
Helen and David Kangesser
Susan Katzenberg
Maryann and John Katzenmeyer
Elsie and Jim Klumpner
Pamela and Phillip Lantz
Claire and Harold Lent
Toby Lewis

Paula Locker
Eleanor McMillan
Elaine and Marvin Mordes
Lee Porter
George Rogers
Peggy and Stan Smith
Joanne and Scott Spielman
Michiyo and Paul Vangellow
Patrick Watson
Susan and Allan Weiner

Guild

Diane Cabe
Keren Coxe
Floris Flam
Gale Dunn Kaufman
Ellen and Leonard Kennedy

Kari Minnick
Bev and Zayde Sleph
Bobbi Bauman Vischi
Janet Wittenberg

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

Alianza, Inc.

Karen and Michael Rotenberg
17 Chestnut Street
Boston, MA 02108
Tel. (617) 277-1399

Franklin Parrasch Gallery

Susie and Franklin Parrasch
20 West 57th Street
New York, NY 10019
Tel. (212) 246-5360

Habatat

Linda Boone
608 Banyan Trail
Boca Raton, FL 33431
Tel. (561) 241-4544

Leo Kaplan Modern

Scott and Susie Jacobson
41 East 57th Street, 7th Floor
New York, NY 10022
Tel. (212) 872-1616

Maurine Littleton Gallery

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

Mobilia

Libby and Jo Anne Cooper
358 Huron Avenue
Cambridge, MA 02138
Tel. (617) 876-2109

Snyderman Works Gallery

Ruth and Rick Snyderman
303 Cherry Street
Philadelphia, PA 19106
Tel. (215) 238-9576

Upcoming Events

James Renwick Alliance and Related Events

Alliance-sponsored events
are shown in bold italic.

January

January 3 (Wednesday)

Video, noon - 3 pm, Renwick Gallery, Grand Salon
(continuous, 9 minutes)

"Liza Lou" profiles the artist of *Star Spangled Presidents: Portraits of Liza Lou*.

January 6 (Saturday)

Quilting Workshop with "Spirits of the Cloth" artist Barbara Pietila, 10:30 am - 3 pm (break for lunch), Renwick Gallery, Grand Salon.

By reservation; call (202) 357-2531.

Quilting Demonstration, 1 - 4 pm,
Renwick Gallery, Grand Salon.

Learn about quilting techniques from "Spirits of the Cloth" artist Sandra Smith.

January 11 (Thursday)

"Take a Break at the Renwick." Gallery Talk, 1 pm, Renwick Gallery, Lobby.

Kyra Hicks, quilt artist, discusses *Patriotic Quilt* and *Another Tribe*, her works on view in the exhibition "Spirits of the Cloth".

January 14 (Sunday)

Lecture, 3 pm, Renwick Gallery, Grand Salon
Liza Lou will speak about her work, *Star-Spangled Presidents: Portraits by Liza Lou*.

January 17 (Wednesday)

Video, noon - 3 pm (continuous-repeat of January 3 program)

January 25 (Thursday)

"Take a Break at the Renwick." Gallery Talk, 1 pm, Renwick Gallery, Grand Salon

Senior curator Jeremy Adamson discusses three icons of the permanent collection: *Game Fish*, *Portal Gates*, and *Ghost Clock*.

January 30 (Wednesday)

Video, noon - 3 pm (continuous-repeat of January 3 program)

February

February 1-4 (Thursday-Sunday)

Alliance Craft Leaders Caucus Winter Retreat to Captiva, Florida

February 8 (Thursday)

"Take a Break at the Renwick." Gallery Talk, 1 pm, Renwick Gallery, Lobby
Curator-in-charge Kenneth Trapp and exhibitions specialist James Baxter explain the intricate meanings and hidden compartments in the craft piece, *Bureau of Bureaucracy*.

February 11 (Sunday)

Family Valentine Day Workshop, 1 - 4 pm,
Renwick Gallery, Grand Salon

Bring your family to the Grand Salon to make Victorian-inspired Valentine Day cards.

February 14 (Wednesday)

Valentine Day Workshop, noon - 2 pm,
Renwick Gallery, Grand Salon

Stop by the Renwick on your lunch hour to make Victorian-inspired Valentine Day cards.

February 15 (Thursday)

Special Program, 6:30 - 8 pm,
Renwick Gallery, Grand Salon

"Art Succession Planning: Issues Involved in Donating Art Works to Institutions," with Richard Manney of CM Bridgde. By reservation.

February 22 (Thursday)

"Take a Break at the Renwick." Gallery Talk, 1 pm, Renwick Gallery, Grand Salon

Join Renwick Gallery staff member Ellen Myette to discover the many fascinating details about the Grand Salon's Centennial Vases.

Creative Craft Council juried exhibition opens to the public, Strathmore Hall, Rockville, MD.

March

March 1 (Thursday)

"Take a Break at the Renwick." Gallery Talk, 1 pm, Renwick Gallery, Lobby

Judith Kogod Colwell, permanent collection ceramic artist, discusses her work, *Leaf Platter*.

March 8 (Thursday)

Exhibition opening and reception: "USA Clay," Renwick Gallery, 6:30 - 8:30 pm. By reservation.

Exhibition opening reception for Creative Craft Council juried exhibition, Strathmore Hall, Rockville, MD, 7 pm.

March 9 (Friday)

"USA Clay" exhibition opens to the public.

Meet the Curator and Artists, 2 pm,
Renwick Gallery, Lobby

Join "USA Clay" curator Kenneth Trapp and exhibition artists in a discussion of exhibition themes.

March 10 (Saturday)

Symposium 9:00 am - 1:15 pm, Renwick Gallery, Grand Salon

"The Way to Clay: Artists' Journeys in Ceramics." Curator-in-Charge Kenneth Trapp moderates a panel of "USA Clay" artists, including Wayne Higby, Karen Koblit, Stephen Montgomery, and Red Weldon Sandlin. Seating limited to 250; first come, first served.

March 14 (Thursday)

"Take a Break at the Renwick." Gallery Talk, 1 pm, Renwick Gallery, Lobby

Senior Curator Jeremy Adamson discusses the monumental Thomas Moran paintings on view in the Grand Salon.

March 17 (Saturday)

Workshop and demonstration, 10 am - 3 pm,
George Washington University, Ceramics Department.

Ceramic Artist Don Reitz. By reservation; call (703) 812-4500.

March 18 (Sunday)

Distinguished Craft Artist Lecture Series, 3 pm, Renwick Gallery, Grand Salon.

"USA Clay" artist Don Reitz discusses his work. Free and open to the public.

March 23-24 (Friday-Saturday)

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 to 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 25 (Wednesday)

Smithsonian Craft Show Benefit Opening

April 26-29 (Thursday-Sunday)

Smithsonian Craft Show

April 26-29 (Thursday-Sunday)

"2001: A 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

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

May

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 30-June 3 (Wednesday-Sunday)

SOEA New York

June

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.

Ceramic artist Michael Sherrill discusses his work. Free and open to the public.

July

July 13-14 (Friday-Saturday)

Alliance Craft Study Tour to Glass Weekend, Millville, NJ

September

September 6 (Thursday)

Preview reception, 6:30-8:30 pm, Renwick Gallery, "Sam Maloof." By invitation.

September 7 (Friday)

Sam Maloof exhibition opens to the public.

October

October 19-21 (Friday-Sunday)

Alliance Craft Study Tour to Pittsburgh

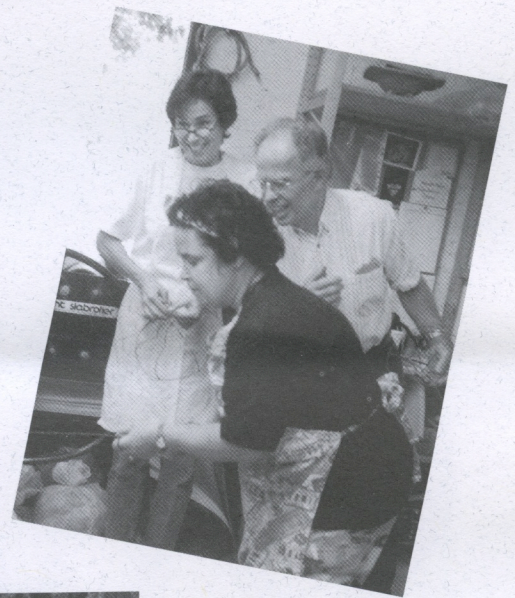
Here and There

by Bob Sinclair

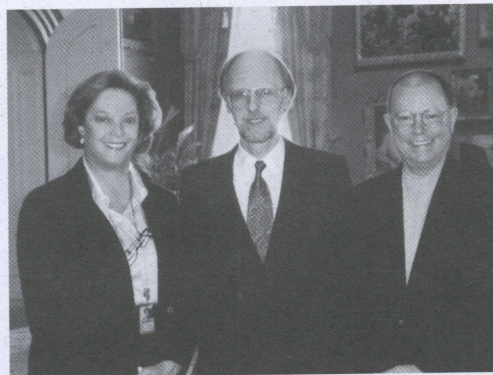


This fall, artists whose quilts are included in the "Spirits of the Cloth" exhibition attended an opening reception at the Renwick Gallery . . .

. . . metal artist Ellen Wieske gave a workshop and attended a potluck dinner in her honor . . .



. . . and Howard Risatti (shown here with Kenneth Trapp and Mrs. Eric Fraunfelder of the Smithsonian Woman's Committee), together with furniture artist Kristina Madsen, gave the first Smithsonian Women's Committee lecture on "Facets of American Craft" at the Renwick Gallery.



This spring, Game Fish artist Larry Fuente will be the first "ARTiculate Artist in Residence" at Washington Very Special Arts, a D.C. charter school for youth with disabilities. The Renwick Gallery is the school's partner in this NEA-funded program, and Fuente will present a slide talk and hands-on workshop at the gallery on March 24 and May 6. . . .

. . . and Marc Grainer of the Alliance will be curating an exhibition of British ceramic art that opens at Philadelphia's Clay Studio in June.



JAMES
RENWICK
ALLIANCE

209 N. Edgewood Street
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Quarterly

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