Quarterly

JAMES RENWICK ALLIANCE

WINTER 2005

Craft in the Fiftieth State

by Fran Burka, J.G. Harrington, Norman Mitchell, and Bob Sinclair

Australia in 2000, the French Riviera in 2002, and now Hawaii in 2004—the Craft Leaders Caucus continues its globetrotting ways. The craft study tour to Hawaii was lovingly put together by Clemmer and David Montague, with extensive help from Jay Jensen of the Contemporary Museum of Hawaii. It combined rich craft experiences with insights into the state's unique, multi-stranded culture. Everything took place in spectacular Hawaiian settings of ocean and volcano, lush rain forest and bleak lava flow.

The tour began on Sunday, November 15. After a sumptuous breakfast, we headed to the University of Hawaii for an exhibition of art from a pre-Muslim culture in Indonesia and a visit to the university's ceramics department. The university had experienced a devastating flood two weeks earlier, when 11 inches of rain had fallen in one day, but our hosts could not have been more gracious. Suzanne Wolfe, head of the ceramics department, had assembled a truly impressive array of student work. We also had the pleasure of viewing the MFA exhibit of George Newton, a retired dentist who fabricates dynamic aluminum sculptures.

In the afternoon we visited Fine Arts Associates, where many of Hawaii's finest artists were on hand to discuss their most recent work. The bus then took us to the home of Duncan MacNaughton and Dawn Davenport. The core of their gracious home was built in the 1930s; it has been tastefully remodeled and expanded in succeeding years. Their art collection spilled out onto the grounds, which provided glimpses of the ocean through the trees. It was a real treat to see the seemingly effortless blending of fine art, antiques, and contemporary craft.

Monday started with a visit to a public exhibition space in downtown Honolulu. David Behlke, who has programmed the space for the last three years, introduced the exhibit and discussed some of the ceramic artists whose work was shown, including Kauka de Silva, Claude Horan (whom David described as "Mr. Ceramics in Hawaii") and Lucille Cooper. Some of David's Plexiglas mirrors also were in the show.

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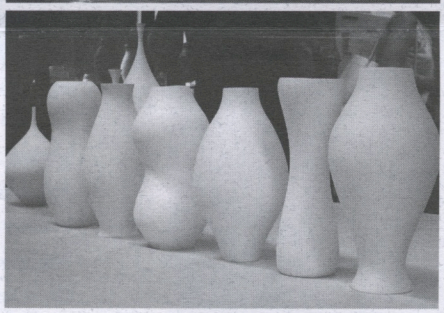

▲ *(top to bottom)* **At the start of the tour, sunset behind Diamondhead . . .**

Student work from the University of Hawaii ceramics department

Chris Rifkin with one of the fiber program's students

From the President . . .

JAMES RENWICK ALLIANCE

Quarterly

Winter 2005

The Quarterly is published four times a year by the James Renwick Alliance, an independent national nonprofit organization created to celebrate the achievements of America's craft artists and to foster scholarship, eduction, and public appreciation of thier art. Founded in 1982, the Alliance helps support our nation's showcase of 20th century American craft, the renwick Gallery of the Smithsonian American art Museum, Washington, DC.

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Have you heard that the Renwick Gallery is closing? I have been asked this question, or variations of it, repeatedly since I first became involved with the James Renwick Alliance in the mid-1980s. Each time the question is asked, it seems that some event or comment by a Smithsonian official has generated a new cycle of speculation about the future of the Renwick. Some of the more recent events that have generated the rumor were the closing of the Smithsonian American Art Museum (SAAM) for renovations, the tragedy of September 11, 2001, the vacancies at the Renwick, and the change in the position of the Curator-in-Charge at the Renwick. The latest occasion for the speculative question was at the Washington Craft Show in November 2004, when three different craft artists who were exhibiting at the show made the inquiry of me.

The answer, which I give each time I am asked, is a resounding "No," or "Nothing like that is being considered." I am constantly amazed that this rumor continues to be repeated over the past two decades without any tangible basis to support it.

Obviously, if we were to suffer another terrorist attack or a similar event that would require the building to be closed for security reasons because of its location, then the rumor might come true. Absent such a calamity, I do not envision any circumstance that the Smithsonian Institution would close the Renwick Gallery.

During the past three years, I have attended numerous meetings with the Director and staff of SAAM, and the staff of the Renwick Gallery. Everyone I have dealt with at the Smithsonian has been positive about the future of the Renwick. Serious long term planning is being undertaken concerning exhibitions and education at the Renwick. There is a new sense of enthusiasm now that the top positions at the Renwick have been filled. Robyn Kennedy is the recently appointed head of the Renwick. Although Robyn is not a curator, she has been with SAAM for 24 years as an exhibition designer; she has worked on many of the past exhibitions at the Renwick. I have worked with Robyn during the past year while she was the acting head of the Renwick, and she has impressed me with her administrative skills, intelligence, and charm. She knows how to maneuver through the maze of the bureaucracy at the Smithsonian because of her experience. The fact that Robyn is not a curator is the reason SAAM was required to change the title of the head of Renwick from "Curator in Charge" to "Chief." However, I do not view this as a downgrade in the position because Robyn has the full-time services of Jane Milosch, who recently joined the staff of the Renwick as curator. Jane's extensive education and experience in the field of studio craft art is a major asset for the Renwick. The Renwick also recently hired Fern Bleckner as Deputy Chief of Operations. This is another plus. Fern is responsible for the maintenance of the collection, and she has had extensive experience within SAAM in this area.

The fact that SAAM has hired such top-flight individuals to guide the Renwick in the future is proof to me that the Renwick is not going to disappear as the purveyors of the rumors are wont to believe. So, I hope that all of you will continue to enjoy the craft art at the wonderful gem of a museum that we have in our nation's capitol, and that you will not believe, or pass on, any rumors you might hear about the demise of the Renwick. It just isn't true.

On a lighter note, many of you saw the fabulous exhibit the Alliance sponsored at the Washington Craft Show this past November 19 through 21. The exhibit was curated by Michael Monroe and organized by Toni Gordon, and it was the highlight of the show. I want to give special thanks to the following members of the Alliance who donated works of Masters of the Medium to the exhibition: Fleur Bresler, Sharon and Bob Buchanan, Mel and Ryna Cohen, Lee and Mel Eagle, Arthur and Ethel Furman, Charlie Gailis, Toni Gordon, Diane and Marc Grainer, Ben and Gisela Huberman, Deena and Jerry Kaplan, Colleen Kotelly, Jane and Arthur Mason, Laurel and Bob Mendelsohn, Chris Rifkin, Sam Rose and Julie Walters, and Rebecca and Gary Stevens. The Alliance is fortunate to have so many generous members who are willing to share their treasures with the public.

John T. Kotelly
President

Craft Leaders Report

News from the Craft Leaders Caucus

By Barbara Berlin

In their element: Caucus members explore the Donkey Mill Art Center on the "Big Island" of Hawaii

The Craft Leaders Caucus, the upper membership level of the James Renwick Alliance, welcomes new members Judy Chernoff and Jeffrey Bernstein, Dr. and Mrs. Richard Crawford, Jean Efron, and Barbara Laughlin. We look forward to getting to know you and sharing our interest in craft art and artists while traveling with the Caucus or during other Caucus and Alliance events.

Caucus trips are one of the favorite perks of Caucus membership. A big thank-you to Clemmer and David Montague, the leaders of the trip last November to Hawaii. You can read more about that trip elsewhere in the Quarterly.

I am sorry to let you know that the trip to Venice, Italy is definitely not a go. Toni Gordon worked very hard to make this trip work, but unfortunately there were too many obstacles to overcome at this time. Thank you, Toni, for all your effort. On the bright side, the trip to Los Angeles on May 12-15 is very much in progress, and a February mailing will let members know what to expect. Nancy Schneider is the trip leader, and she is being assisted by Anne Cohen, Frank Lloyd, and Jan Peters, all from Los Angeles.

And more good news: A trip to Santa Fe is in the works for September 8-11. Janiece Jonsin from the Thirteen Moons Gallery will be working with us from the Santa Fe end. More on this when we get closer to the date.

As I write this, the Evening of Learning with Renwick Fellow Dr. Oscar Fitzgerald, is still in the future. I am sure Dr. Fitzgerald's interactive discussion of studio furniture was stellar, and especially so because Diane and Marc Grainer's home, with its environment of studio furniture and much more, was the setting. Thanks to the Grainers for hosting the event and to Judy Davis for putting it together.

For Caucus members, April 15 this year is much more than tax day. It's Caucus Day during Craft Weekend, and Jere Gibber and Mallory Lawson are carving out an excellent program for us. You will want to be thereóand at all the other events during the weekend. Don't neglect the Patrons Dinner in particular.

Enjoy the group, bring new members, have fun, lead a trip, and above all, keep up your support.

Craft leaders Caucus Benefits

($1000, $1500 double)

- The Quarterly and an e-mail craft bulletin.
- Invitations to Renwick Gallery openings and exhibitions; tours conducted by artists and curators.
- Opportunity to participate in extended craft study tours to artists' studios, private collections, and special exhibitions in the United States and abroad.
- A twenty-percent discount in the Renwick Gallery shop.
- Complimentary book/ catalogue of a Renwick Gallery exhibition.
- Opportunity to give an annual donor-level membership to a friend.
- Opportunity to vote on acquisitions to be funded by the Alliance for the Renwick Gallery.
- Invitation to special programs.
- Recognition on plaque in Renwick Gallery lobby.

REGISTRATION

❑ **Yes, I want to join the James Renwick Alliance at the level of Craft Leaders Caucus** ($1000, $1500 double):

❑ **Renewal** ❑ **New Member**

Name _____

_____

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

Circle One:

Check Enclosed VISA Mastercard Discover

Please make check payble to James Renwick Alliance

Card number _____

Expiration date _____

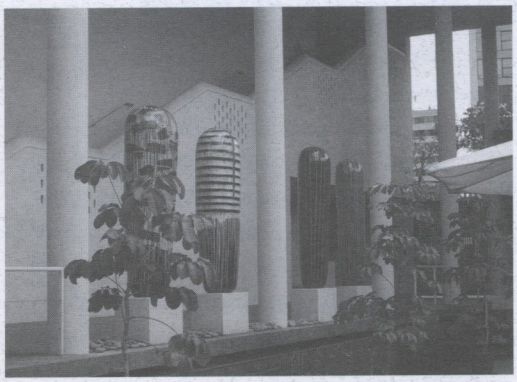
Signature _____

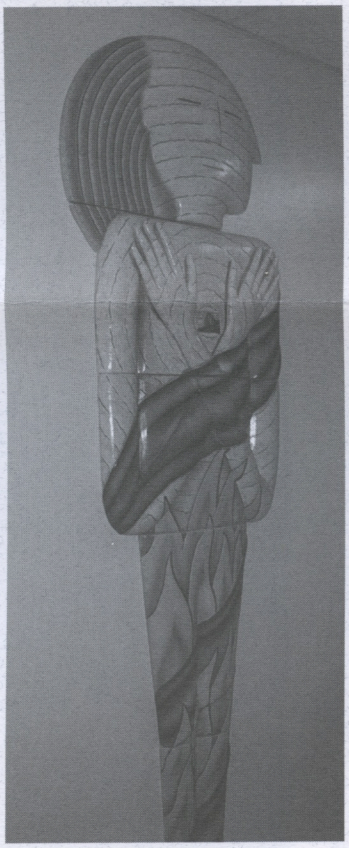
Please return this completed form to:

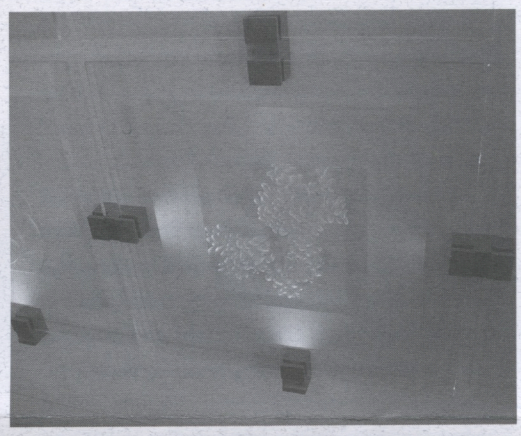
James Renwick Alliance
4405 East-West Highway, Suite 510
Bethesda, MD 20814

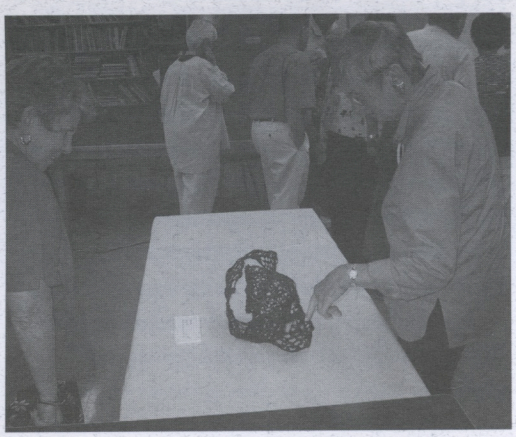
See page 12 for information on other membership levels.

Craft in the Fiftieth State *continued from page 1*









▲ *(clockwise from top)* **Glass artist Rick Mills speaks to the Caucus group**

Jun Kaneko's four "dangos" at the Academy of Arts

One of the panels in Christina Wallach's glass screen in the Bankers Club

Brenda Guritsky and Chris Rifkin study one of Pat Hickmanís pieces

One of Nancy Carman's guardian figures in Honolulu police headquarters

David then introduced Rick Mills, who heads the glass program at the University of Hawaii. Rick discussed his own work in the show, which was produced during a recent fellowship at Wheaton Village, and the work by former and current university students, including Geoff Lee, Kip Howe, and Kate Manganere.

We walked to the next stop, the Contemporary Museum at First Hawaiian Center. On the way, Jay Jensen explained the extravagantly decorated plaster geckos (lizards) we had seen throughout the city (including one on the wall of the First Hawaiian Center). These were part of a recent public art project in Honolulu, similar to those that produced Toronto's moose and Washington's elephants and donkeys.

Once in the First Hawaiian Center, we saw oils by Yvonne Cheng, pastels by Margaret Ezekiel, and turned wood bowls by Robert Hamada. Robert met us at the exhibit and described his work. He then joined us for lunch at the Bankers Club dining room on the top floor, which featured spectacular views and a glass wall piece by Christina Wallach, consisting of 56 panels illustrating Hawaiian flowers and plants.

The first stop after lunch was the Hawaii State Art Museum, where we were led on a tour of a special exhibition, "Inner Scapes: Abstract Painting and Sculpture," which included work in all media. The roster of artists reflected the many ethnic groups that comprise the Hawaiian population, among them ceramists Toshiko Takaezu and Esther Shimazu. Included in the museum's collection are many examples of contemporary craft.

We then experienced a first for a Caucus group: a visit to a police station. Honolulu police headquarters houses a public commission by Philadelphia artist Nancy Carman. Titled "Guardian Figures," it consists of 15 eight-foot ceramic figures embedded in the walls throughout the building. The figures made reference to the landscape of Hawaii, showing the need to guard and preserve the environment.

In the evening, David and Clemmer had arranged for us to attend a luau, a traditional Hawaiian feast featuring a pit-roasted pig, various indigenous delicacies, and a display of

dancing from throughout the world of ethnic Polynesians from Hawaii to New Zealand.

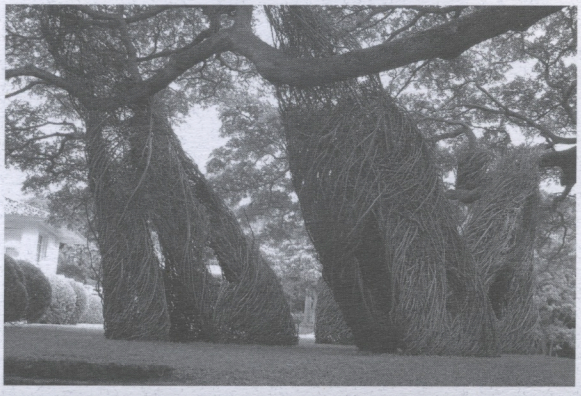
Tuesday began with a visit to the Honolulu Academy of Arts. After viewing a series of fascinating exhibits, including one showing in detail the process of restoring Hiroshige prints, we lunched in the academy's café, an outdoor space dominated by four spectacular "dangos" by Jun Kaneko. Then it was back to the university, where Pat Hickman, the head of the fiber program, had assembled some of her own works, together with those of some of her students. The emphasis on unusual materials – bicycle inner tubes and dried animal intestines, for example – made the stop especially interesting.

The final event of the day was a reception at the home of Thurston and Sharon Twigg-Smith. The Twigg-Smith family, until recently the owners of Honolulu's main newspaper, is one of Hawaii's most generous benefactors. The Contemporary Museum would not have happened without Twigg-Smith support, and we would see the name associated with many other landmarks as we traveled around the islands. Thurston and Sharon's home made clear their love of contemporary art and craft.

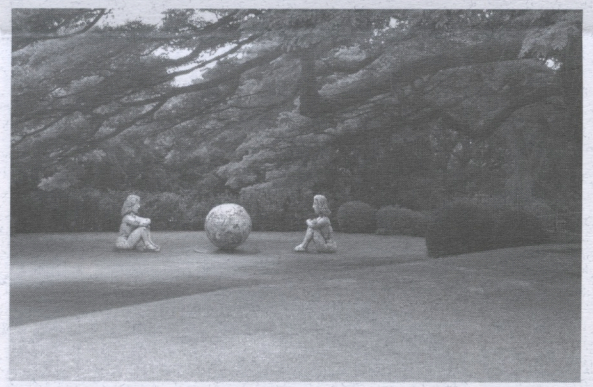
On Wednesday we met at the Academy of the Arts for our visit to "Shangri La," the legendary estate of tobacco heiress Doris Duke, now run by the Doris Duke Foundation for Islamic Art. At the estate, our docent took us through the ornate home and gardens. We were instructed in the basic characteristics of Islamic art: arabesque, symmetry, calligraphy, and an all-over presentation. This was also true of her gardens, with many fountains and architectural features, giving them an other-worldly feel. Her hand was very much present in all the decisions on design motifs, taking styles from many Islamic cultures – Persia, Turkey, Mogul India and Morocco – and interpreting them in her own way. Some of the rooms were moved from their original locations, while she commissioned others by Islamic artisans.

We then left for the Contemporary Museum, where over lunch, Jay Jensen introduced us to the exhibits on his home turf: a Paula Winokur retrospective; a selection of craft works in many media from the museum's permanent collection; and, in a separate building, a display of the settings created by David Hockney for

A relaxing moment at Doris Duke's "Shangri La" while our docent describes the property; flanking the docent are Marc Grainer and Dave Greene



Pat Dougherty's installation



Viola Frey's massive three-piece sculpture

Bob and Judy Aptekar and Sandy Mitchell provide human scale for the Frey work

Craft in the Fiftieth State

continued from page 1

▶ *(clockwise from right)*

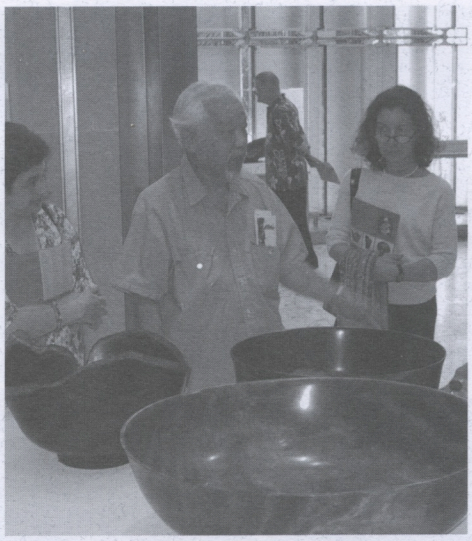
Robert Hamada with his work and (from left) Jere Gibber and Lenel Srochi-Meyerhoff

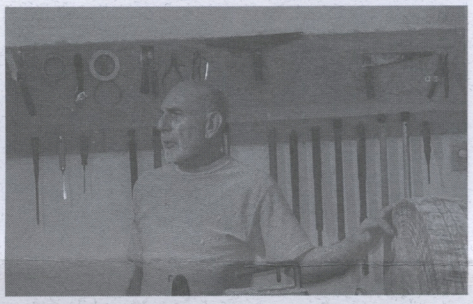
Ron Kent at his lathe

The Contemporary Museum's poolside gecko

The "Taste of Hawaii" dinner at the Warren and Barbara Poole's home

Patti Cook (at right) leads the Caucus group through the Mauna Kea resort





a production of Ravel's opera, "L'enfant et les sortileges." On the spectacular grounds we found, in addition to one of the ubiquitous plaster geckos, a huge installation by Patrick Dougherty that partly engulfed a tree and a three-piece sculpture by Viola Frey of comparable presence.

Finally, we were whisked to the "windward" side of Oahu (i.e., the north side; Hawaiians rarely refer to the points of the compass) to visit the beachside home and studio of woodturner Ron Kent. After Ron had given us a comprehensive overview of his work and his technique, we adjourned to his studio, where he demonstrated some of the initial steps in creating a huge bowl out of a section of Norfolk Island pine (the only wood he uses).

On Thursday morning we flew from Honolulu to Hawaii, the "Big Island," and were bussed to our spectacular lodging farther up the west coast, the Mauna Kea resort. The resort, conceived by Laurance Rockefeller some 30 years ago and designed mainly by Skidmore Owings & Merrill, broke new ground with its open-air interior spaces and its use of exposed concrete. On display in its public spaces are an incredible number (some 1600, according to the resort's literature) of pieces of world-class Asian and Pacific art from Rockefeller's collection. On our arrival, Patti Cook, a well-known local authority, gave us an enlightening tour of the building and its art, and a member of the staff showed us some of the native Hawaiian rock carvings on the grounds.

Before breaking up for the evening we visited the nearby Arts Pacifica Gallery, where we met ceramist Stephen Freedman and fiber artist Emily Dubois, both of whom have works in the Renwick Gallery's permanent collection. A great variety of other works, including several Hawaiian quilts, were on display as well.

The next day, after a beautiful ride down the coast and up a mountain, we spent the morning visiting the Donkey Mill Art Center in Holualoa. We were hosted by Setsuko and Hiroki Morinoue. The center was showing an exhibit of local artists working in ceramics, wood, glass, and fiber. Many of the artists were present, including Noah Lake, who carves wood vessels; Sam Rosen, who makes ukeleles; and Diane Moore, who works in fiber.

In addition to the exhibit, Hiroki gave members of the group a demonstration of printmaking and were given the opportunity to make paper bookmarks. We also were treated to a performance by Mo and Chris Snell on the harp and ukelele, including a wonderful, if unexpected, rendition of Dave Brubeck's "Take Five." The morning ended with a Kona-style lunch generously (and deliciously) prepared for us by the members of the Art Center.

Then it was around the corner to a Kona coffee plantation, where we learned about the process of drying and roasting the beans (and where we could sniff and drink the end-product and purchase the roasted beans), and down the hill to Holualoa village. This is where many of the artists we met at Donkey Mill, including Hiroki and Setsuko, maintain galleries, and the group had a fine time wandering from one gallery to another.

The tour's grand finale took place at the home of Warren and Barbara Poole, which fronts on a stretch of rocky coastline. As we enjoyed a "taste of Hawaii" banquet amid the Pooles' beautiful craft collection, we watched one of those beautiful Hawaiian sunsets – a fitting end to a glorious week.

◀ Printmaker Hiroki Morinoue shows his work to Dave Greene, Sharon Karmazin, and Norman and Sandy Mitchell

. . . and at the end, sunset at the Pooles' ▼

Bonnie Bishoff Comes to Town

By Paul Parkman

Bonnie Bishoff at the Renwick Gallery lectern

Bonnie Bishoff conducted a workshop on Saturday, January 8, 2005 and, on the following afternoon, gave a Distinguished Artists Lecture at the Renwick Gallery. Since 1987, Bishoff and her husband, JM Syron, have worked together to create beautiful furniture, including chairs, sofas, tables, benches, cabinets, and lamps. Their primary mediums are wood and polymer clay, married with hand carving, shaping, and veneering.

It was the innovative use of this last element that was the major subject of Bonnieís workshop. Applying metalworking (*mokume gane*) and glassmaking (millfiore) techniques to polymer clay, they have been able to create surface patterns having the depth and complexity of highly figured wood. They have said, "We strive to create objects that continue to reveal their beauty over time with patterns that engage the eye, forms that are sensual, and color that harmonizes throughout."

In her slide lecture on Sunday, Bonnie informally and eloquently reviewed the evolution of their pieces and their artistic insights that have made their work award winning and sought after.

Honoring the Masters

During Craft Weekend 2005, the James Renwick Alliance will honor five undoubted Masters of a craft medium: state-of-the-art fiber innovator Lia Cook, pioneering jewelry maker Robert Ebendorf, ceramic maker extraordinaire Wayne Higby, furniture trendsetter Judy McKie, and glass master William Morris.

Lia Cook is professor of art at California College of Arts and Crafts and chair of the textile department. She works in a variety of media, usually combining weaving and painting, photography and digital technology. She has exhibited her work nationally and internationally for over 25 years, including a traveling survey exhibition organized by the Oakland Museum and exhibited at the Renwick Gallery. Her recent work explores the sensuality of fabric and the human response of touch. Concurrent with the exploration of the cultural, political, and human meaning of cloth, Lia has explored the technology of cloth making, and in particular the jacquard process. State-of-the-art computer Jacquard technology allows for potentially infinite complexity, detail, and scale of image, an image that is actually part of and embedded in the physical structure of cloth itself. She has taken inspired advantage of the flexibility, immediacy, and control that this technological development allows.

A long-time leader in the studio jewelry movement, **Robert Ebendorf** combines traditional goldsmithing techniques with collage and unconventional materials to create dynamic ornamentation. Internationally known for using materials ranging from crab claws to Formica ColorCore along with gold, silver and bronze, his work defies categorization. His keen interest in art and religion appears in compositions he has created from the 1990s to the present. Ebendorf founded the Society of North American Goldsmiths in 1969, and since 1999 he has served as Carole Grotnes Belk Distinguished Professor at the East Carolina University School of Art in North Carolina. When a retrospective of his work opened at the Renwick Gallery in 2003, Elizabeth Broun, the Margaret and Terry Stent Director of the Smithsonian American Art Museum, commented, "Robert Ebendorf has helped to shape the American craft movement since the early 1960s. He is greatly respected by other craft artists and students."

Wayne Higby has earned international recognition for his unique vision of American landscape and its manifestation in ceramic work that ranges from vessel to tile and sculpture. He received his BFA from the University of Colorado and his MFA at the University of Michigan. He is currently chair of the ceramics program at Alfred University and also serves as president of the board of directors of Haystack Mountain School of Crafts. He has taught at Scripps College and Rhode Island School of Design, and lectured broadly throughout the

Come to the Gala to Honor Shirley and Marshall

An added feature in our American Craft Masters Weekend 2005 will be the first presentation of the "One of a Kind" Award. This award was created by the Alliance's Board of Directors to recognize an individual or couple who have made a special impact in the world of contemporary craft and the James Renwick Alliance specifically. The couple selected by the committee to be our first recipients are Shirley and Marshall Jacobs.

Shirley and Marshall are longstanding supporters of the James Renwick Alliance. As you know, Marshall is a turned wood artist whose work is in the Renwick Gallery permanent collection, and Shirley has been a dedicated member of our Board of Directors and is renowned for her diligent work in support of the James Renwick Alliance Patrons Program. Who can say no to Shirley? Shirley and Marshall have also opened their home to the JRA and its members many, many times and we've all enjoyed viewing their world class collection of fiber art and turned wood vessels.

It is with heartfelt appreciation to this extraordinary couple that we look forward to honoring them at our Gala Auction on Saturday, April 16th at the Fairmont Hotel.

Don't pass up the opportunity!

country. For the last decade he has traveled and lectured extensively in China. His work is included in major craft and decorative arts collections in national museums, including the Renwick Gallery. He has written extensively on the contemporary craft movement and has served on national and international panels in both the visual arts and craft arts. He is currently working with Chinese artists in efforts to revitalize Chinese ceramic art.

Jack Lenor Larsen, a fellow Master of the Medium, has this to say about **Judy McKie**: "McKie's stricture that her work remain furniture and functional may be a clue to its success, for this is not sculpture to sit on, nor art to warehouse. True, these pieces are also ritual objects going beyond function. Often bestial

Continued on page 15

If you missed the Patrons' Dinner in 2004, you missed the stunning chorus line of (from left) Toni Gordon, Michael Monroe, Ruth Conant, and Colleen Kollar-Kotelly. Something equally unforgettable is sure to happen this year (although we don't know if we can get anyone to wear Michael's silver suit), and if you aren't there you will have to wait months to learn about it in the Quarterly. Sign on now as a Patron. You'll have a great time, and you'll have the satisfaction that you are giving a big boost to the craft arts. And you'll receive two complimentary tickets to each of the events of Spring Craft Weekend, and with a contribution at the Grand Salon level your Caucus Membership is included.

Patron Registration

I (We) wish to make a tax deductible contribution, and become a patron(s) of Spring Craft Weekend 2005, at the following level:

- ❑ Renwick Society* ..... $10,000.
- ❑ Grand Salon* ..... $ 5,000.
- ❑ Palm Court ..... $ 2,500.
- ❑ Octagon Room ..... $ 1,750.

* This level of support includes a Craft Leaders Caucus Membership, valued at $1,000 to $1,500

Your name as you wish it to appear on the invitation and program: (please print)
Name _____
Telephone _____
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❑ Enclosed is my check payable to the JAMES RENWICK ALLIANCE
❑ I wish to make my payment in the form of securities.
(Please contact Deidre Healy (301) 907-3888 for instructions.)
❑ Please charge my credit card account:

___Visa ___MasterCard ___Discover

Card number/exp.date _____
Name on card _____
Signature _____
*I would like to become a patron and defer payment. Please bill me accordingly in _____.

* I cannot be a patron but wish to make a special contribution to Spring Craft Weekend 2005 in the amount of $_____.

Please mail or fax the completed form to:
Spring Craft Weekend 2005
James Renwick Alliance
4405 East-West Highway, Suite 510
Bethesda, MD 20814

TEL. (301) 907-3888
FAX (301) 907-3855

If you have any questions, please call Deidre Healy (301) 907-3888.
All but $300 pp ($325 for Grand Salon Patrons) is tax deductible.
You will receive written confirmation of the deductible amount.

Distinguished Artist Series

Space is still available for the two remaining events in the James Renwick Alliance Distinguished Artist Series this spring. Both events are offered in conjunction with the exhibit, "High Fiber", at the Renwick Gallery of the Smithsonian American Art Museum. Each will be a hands-on lecture/workshop in which a master fiber artist will demonstrate her distinctive techniques, discuss sources of inspiration, and offer participants an opportunity to create objects of their own. Each will run from 10:00 a.m. until 3:00 or 4:00 p.m. Locations will be announced later.

Placement in the workshops will be guaranteed only upon receipt of a completed registration form and payment. The workshops are priced at $45 for members and $50 for non-members.

Saturday, March 12, 2005: Lindsay Rais, Milford, Pennsylvania

Lindsay Rais is a new-generation basket maker. She creates three-dimensional objects by focusing on transforming mundane materials into something extraordinary. Common and found materials such as pistachio shells, paper clips, clothing tags, scrap metal, and steel washers have intrigued her from her early years growing up on a farm. In that environment, rusted machinery and tools being repaired became imprinted in her psyche. She learned to see the usefulness in everything that surrounded her and with that, the beauty and value of ordinary materials.

She is drawn to repetitive processes – as evidenced by the repetitive looping of knotless netting in her work, which is very similar to the knitting and crocheting that she was introduced to in her youth. "I choose to work in wire because of the way that wire holds its shape, allowing me to create volume and achieve transparency of form. Due to the wire's stability, every loop and curve of the netting remains in clear view and the observer is able to read how the netting was created."

Rais received her BFA from Kutztown University in 1996; since then her work has garnered numerous awards. She has exhibited nationally and has been included in a myriad of publications. She has been a guest lecturer and a workshop instructor, and has served as adjunct faculty in several locations. "As an artist, I have built a vocabulary of forms, materials and methods that define my work. By applying this vocabulary to strong, simple forms I am able to direct the focus of my baskets to the remarkable textures created by the wealth (or lack) of materials and intricate netting."

Lindsay Rais will guide the workshop participants in their own exploration of knotless netting. She will give demonstrations of creating volume using knotless netting and the incorporation of various common materials. Attendees will then create a three dimensional object using those techniques.

Saturday, May 14, 2005: Ellen Kochansky, Pickens, South Carolina

The art form for Ellen Kochansky is the quilt. She has learned, however, that the metaphor of a quilt has many more possibilities than the literal concept. Her works are included in numerous museum and corporate collections. She has lectured, taught, curated, and exhibited both nationally and internationally, and has received numerous grants and honors. "My past as a quilter has involved many redifinitions of the classic ideas, from two to three dimensions, scale, structure, and purpose. Thousands of my quilts are still on beds, but current concerns are more about the content than the surface, and often involve meaningful or even difficult debris."

She now engages individuals and groups in a ceremonial process of collecting and contributing their "meaningful trash" to tell their stories through the "quilts" that she creates, using their castoffs in repetitive modular units. "The things we throw away are all still with us. Transforming them thoughtfully into images or products which reminds us of our history, or our wastefulness, or our unfinished business can be a

life's work. Objects retain the power to transport us." She is on a quest to transform and raise the value of materials normally thrown away.

Ellen Kochansky will conduct a hands-on workshop in which attendees will create transparent pages resembling an album, using images copied on vellum and glued between layers of silk organza. The theme is a challenging one: "What can we learn from our history which can help to inform the future?" Participants will bring photos or images and text or handwriting that speak to the past or future. A copier will be used to create the images to be incorporated into the organza. Each artist will give an illustrated lecture at the Renwick Gallery on the Sunday following her workshop. Admission to the lecture is free.

Distinguished Artists' Series Registration

To sign up for the workshops, please fill out the form and mail or fax, along with payment, to the JRA office.

Attendance is limited. 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 event.

I would like to attend the workshops individually (check each one you wish to attend):

❑ **Lindsey Rais, March 12, 2005**
❑ $45 member ❑ $50 non-member

❑ **Ellen Kochansky, May 14, 2005**
❑ $45 member ❑ $50 non-member

_____
Name (s)

_____
Address

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City

_____
State/Zip

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Telephone: Day Evening

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My total payment is $ _____ I am paying by check _____ or Credit Card _____

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Send payment and form to:
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Bethesda, MD 20814
Or FAX: 301.907.3855
(703) 255-3107
Ferrin Gallery

Join the James Renwick Alliance

CONTRIBUTOR BENEFITS

Donor ($100)

The *Quarterly*, the newsletter and e-mail craft bulletin.

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, plus

Reduced fee for workshops.

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

Same benefits as donor.

Sponsor ($250)

Same benefits as Donor, plus

Complimentary book/catalog of a Renwick Gallery exhibition.

Sustainer ($500)

Same benefits as Sponsor, plus

One annual gift membership of the Donor level.

Craft Leaders Caucus
($1000, $1500 double)

Same benefits as Sustainer plus

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

Invitation to special programs.

Name listed on plaque in Renwick Gallery lobby.

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

Gallery Caucus Member ($1000)

Same benefits as Craft Leader Caucus, plus

Publicity for your gallery, Web site link, and more. Call (301) 907-3888 for details.

Benefactor ($2500)

Same benefits as Craft Leader Caucus, plus

Private tour for four at craft collector's home.

Grand Salon Patron ($5000)

Same benefits as Benefactor, plus

Free admission for two to all Craft Weekend activities (a $1,200 value).

Recognition in the invitation and Benefit Auction catalog for Craft Weekend.

Renwick Society ($10,000 and up)

Same benefits as Grand Salon Patron, plus

A work of art purchased by the JRA for the Renwick Gallery will honor the donor.

Questions?

contact Deidre Healy

301.907.3888

301.907.3855 fax

jraoffice@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 Leader Caucus** ($1000, $1500 double)
- ❑ **Gallery Caucus Member** ($1000)
- ❑ **Benefactor** ($2500)
- ❑ **Grand Salon Patron** ($5000)
- ❑ **Renwick Society** ($10,000 and up)

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

$ _____

❑ **Renewal** ❑ **New Member**

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

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

e-mail _____

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

Circle One:
Check Enclosed VISA Mastercard Discover
Please make check payble 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
4405 East-West Highway, Suite 510
Bethesda, MD 20814

The James Renwick Alliance is proud to acknowledge the support of the following Gallery Caucus Members

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del Mano Gallery
Jan Peters and Ray Leier
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1-800-delMano
www.delmano.com

Earth and Fire
Beth Wiley
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Vienna VA 22180

Ferrin Gallery
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www.hellergallery.com

Holsten Gallery
Ken Holsten and Jim Schantz
Elm Street
Stockbridge MA 01262
Phone: (413) 298-3044
Fax: (413) 298-3275
www.holstengalleries.com

Leo Kaplan Modern
Scott Jacobsen
41 East 57th Street, 7th Floor
New York, NY 10022
(212) 872-1616
www.lkmodern.com

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

Mobilia Gallery
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Cambridge MA 02138
(617) 876-2109
www.mobilia-gallery.com

Nora Fisher Designs, Inc.
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e-mail: NFDInc@aol.com

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e-mail: info@patina-gallery.com
www.patina-gallery.com

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St. Louis MO 63103
(314) 862-8557
www.rduanereedgallery.com

Sansar Gallery
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Bethesda MD 20814
(301) 652-8676
www.sansar-gallery.com

Sienna Gallery
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Thirteen Moons Gallery
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Santa Fe NM 87501
Phone: (505) 995-8513
Fax: (505) 995-8507

Thomas R. Riley Galleries
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Columbus OH 43215
(614) 228-6554
www.thomasrrileygalleries.com

Troyer Gallery
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1710 Connecticut Avenue NW
Washington DC 20009
(202) 328-7189
www.troyergallery.com

Wexler Gallery
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Philadelphia PA 19106-1901
(215) 923-7030
www.wexlergallery.com

The James Renwick Alliance Welcomes New Members!

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Mr. and Mrs. David Menotti
Potomac MD

Jan Olsen
Chevy Chase MD

Carol Radin
Washington DC

Ms. Barbara Richards
Greenwich CT

Mr. and Mrs. Michael Rinis
Silver Spring MD

Continued on page 15

Craft Events Elsewhere

By Brenda Erickson

Glass

▶ The Mashantucket Peqout Museum in Mashantucket, CT, is hosting ***Fusing Traditions: Transformations in Glass*** by Native Americans through April 9.

▶ ***Intersecting Time and Place: The Worlds of Einar and Jamex de la Torre*** continues at the Museum of Glass in Tacoma through May 21.

▶ The Pittsburgh Glass Center is presenting its annual ***Glass Birthday Suit*** until March 25.

Metal

▶ Running to March 20th at the Houston Center for Contemporary Craft, ***Juncture: Physical and Conceptual Connections in Contemporary Jewelry*** explores the messages conveyed by the union of metals and non-traditional materials. Donald Fortescue's wood sculptures are also on view.

▶ ***The Art of Gold***, curated by Michael Monroe, stops at the Perspective Gallery in Blacksburg, VA from April 6 to May 25.

▶ The Kentucky Museum of Arts + Design is mounting ***Forging Ahead: Contemporary American Blacksmiths***, which runs from April 2 to June 18 and then goes on tour.

▶ From February 5 through April 24, the Society of Arts & Crafts in Boston is presenting ***.925 + Ingenuity = Art Jewelry.*** The exhibition is presenting work made primarily of silver.

Fiber

▶ Until April 2, the Center for Book Arts in New York City is highlighting ***Views from Venice,*** fifty artists' books from the collection of Matilde Dolcetti at the Scuola Internazionale di Grafica, Venezia.

▶ ***Recursion, Material Expression of Zeroes and Ones: Jacquard Woven and Digitally Printed Textiles*** continues through April 16 at the Museum of Design in Atlanta.

New Fiber: Marci Rae McDade, Lilly Marsh, Lindsay Obermeyer, and Bonnie Zimmer is at the Indianapolis Art Center from March 11 to April 24.

No Boundaries: Contemporary Basketry travels to the Colorado Springs Pioneers Museum from March 25 to April 30.

▶ ***Akiko Kotani: Solo*** is at the Contemporary Museum at First Hawaiian Center in Honolulu through May 3.

Wood

▶ ***Ply/Wood: Transition from Thought to Object*** opens at the Krikorian Gallery in Worcester, MA and goes to April 2

▶ The Long Beach Museum of Art presents a retrospective of the last fifteen years of work by ***John Frame, 1980-2005.***

▶ During April 4-29, the Pasadena Museum of California Art will show ***Good Wood: Furniture and Objects from the Sustainable Materials***.

Clay

▶ In conjunction with its Ceramics Study Center, the Arizona State University Art Museum is showing ***Between the Clouds: Akio Takamori, A Mid-Career Survey*** with an accompanying catalog until April 23.

▶ ***Shades of Clay: A Multi-Cultural Look at Contemporary Clay*** stops at the J. Wayne Stark Gallery in College Station, TX until February 27.

▶ From February 18 to May 1, the RISD Museum in Providence is showing ***Betty Woodman's Il Giardino Dipinto (The Painted Garden)***. The work was inspired by Roman wall paintings and plant forms.

▶ At the Museum of Arts and Design in New York City until April 3, ***Ruth Duckworth, Modernist Sculptor*** is an in-depth retrospective of this most distinguished artist. Also showing is Terra Nova, Sculpture & Vessels in Clay.

▶ From February 19 through April 1, the greater Baltimore area is sponsoring ***Tour de Clay,*** featuring a myriad of exhibitions, demonstrations, and studio tours in concert with the NCECA conference in Baltimore on March 15-19. Exhibitions include a Richard DeVore Solo Exhibition at the Baltimore Clayworks from February 19 to April 3. See www.baltimoreclayworks.org for more details.

Across the Media

▶ The Daum Museum of Contemporary Art in Sedalia, MO, is the first stop for ***Come One, Come All*** featuring Judy Onofrio, opening February 5 and running to May 15.

▶ Curated by David Revere McFadden, ***Earth, Fire and Fibre*** continues at the Anchorage Museum of History and Art until March 13.

▶ Continuing to April 3 is the major show, ***The Arts and Crafts Movement in Europe and America, 1880-1920: Design for the Modern World,*** at the Los Angeles County Museum of Art. Accompanied by a catalog, the show contains works from 75 U.S. and European institutions.

▶ Until May 1, the Fuller Craft Museum in Brockton, MA is showing ***Trashformations East,*** works by artists who use found objects and materials. The Fuller is also showing ***Chess,*** chessmen created by ninety international artists through May 15.

Link onto the Alliance Web site calendar at www.jra.org for other venues on the tours and more listings of exhibitions and events.

New Members

Continued from page 13

▶ *Donor*

Linda Sullivan
Silver Spring MD

Ms. Ann Thompson
Rockville MD

Michael Tyson
Fort Worth TX

Nancy Waxter
Baltimore MD

Richard and Diane Woosnam
Philadelphia PA

▶ *Guild*

Deniz Tirpanci
Burke VA

Alex Eckmann
Washington DC

▶ *ART*

Martha Connell
Atlanta GA

Honoring the Masters

Continued fron page 9

with four stout legs or with none, her house-broken menagerie makes maker and viewer smile, as intended.

"A daughter of artists, a painter with a fine understanding of organic form, especially of the connecting parts, McKie as furniture maker is self-taught. No one daunted her with the hierarchy of rare woods, nor a litany of joinery, nor the rituals of hand tools properly pointed. First mastering the fast machines in wood shops, she then appropriated hand tools to rhythmically shape sinewy legs or gouge lines in planed boards.

"No one told her that women don't make furniture. No one said that if they did, they would concentrate on one form or another, in one material, not trying at one time to work in bronze and painting and prints for both sculptured forms, often biomorphic, and at the same time containers and reliquaries where the interior and implied treasures are the point. No one told her that, with success, she would remain humble, open still to revolutions within her work and lifestyle – still simple, affable, bi-coastal, personal, highly individual."

William Morris was born in Carmel, California in 1957, and received his degrees from California State University at Chico and Central Washington University. His work has been strongly influenced by his interest in archeology and ancient pagan cultures, and addresses the timeless relationship between humans and their environment. He acknowledges the influence of Italian artists who have shared their knowledge of techniques for crafting glass, so essential to the realization of his ideas. His work evokes images from a time when man was more in tune with nature, and is subliminally suggestive of ritual signifigance. It goes beyond mere craftsmanship to touch the souls and primal consciousness of its viewers.

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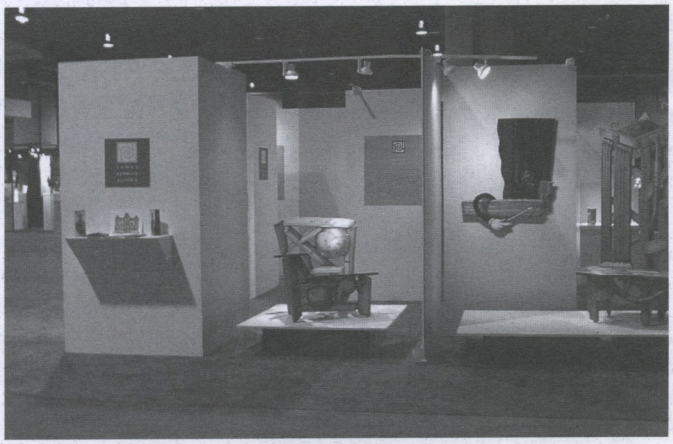
Quarterly

Winter 2005

Craft in the Fiftieth State.....1
From the President.....2
Craft Leaders Report.....3
Gallery Caucus Members.....13
Welcome, New Alliance Members!.....13
Join the James Renwick Alliance.....12
Craft Events Elsewhere.....14



JRA Washington Craft Show Exhibit