



# THE QUARTERLY fall 2010

THE JAMES RENWICK ALLIANCE

**Bernie and Sherley Koteen**  
JRA One-of-a-Kind Award Recipients

CELEBRATING THE CREATIVE VISION OF ARTISTS WORKING IN GLASS, WOOD, METAL, FIBER AND CLAY

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## From the president...

Renewing your James Renwick Alliance membership at your current level or moving up higher keeps the welfare of the organization healthy, since membership dues contribute to a large percentage of the yearly income and allow the organization to offer new benefits and to enhance recurring activities. Current memberships are expiring on December 31, and it would be the time to decide on your commitment to the Alliance for 2011. Check out the membership brochure, both printed and online, for the list of levels and benefits of membership.

Continuing on with membership, Pati Young, chair of the membership committee, single-handedly organized volunteers to staff the membership table for two-hour shifts during the Washington Craft Show's opening hours. She and Sandy Mitchell threw a great party for the general membership meeting in October, introducing committee chairs and Renwick staff who talked about what's going on this year.

Volunteering is the name of the game as we move further into our programming year. About a dozen volunteers are in the middle of extensive plans for Spring Craft Weekend on March 24–27 with Reba Immergut leading (see page 3). Study tours are beginning to take shape as David Montague and Marc Grainer plan for a tour to Charlotte, N.C., to visit the new space for the Mint Museum of Craft+Design and to see the exhibition of Marc and Diane Grainers' British ceramics.

Then we go to Helena, Mont., to help celebrate the Archie Bray Foundation for the Ceramic Arts' 60th anniversary from June 22–25. Anne Mehringer has picked up the ball and is planning a week-long Craft Leaders Caucus study tour to Venice Italy, October 16–23.

The team for the Distinguished Artist Series has really gone all out with its schedule beginning in January with a critique, salon discussion, a creative workshop and a conversation with a husband-wife team of artists, most who are chosen for the Renwick's invitational exhibition this year. Articles elsewhere in this issue go into more detail on each of these events.

I could go on and on about those who have made a commitment to the success of the James Renwick Alliance and our relationship with the Smithsonian American Art Museum's Renwick Gallery; however, my main message is: how important your membership is and how much volunteerism keeps us strong.

Clemmer Montague

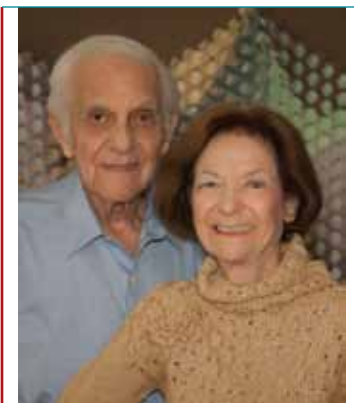
Clemmer Montague

Clemmer Montague



Miriam Rosenthal

Meeting with Betsy Broun, director of the Smithsonian American Art Museum, are, in front Clemmer Montague, JRA president; Robyn Kennedy, Renwick Gallery chief; and back row, Julianna Mahley, secretary; J.G. Harrington, treasurer; and Gary Stevens, vice president.

**ON THE COVER**

Sherley Koteen and her husband Bernard are recipients of the JRA One-of-a-Kind Award for extraordinary service to the arts community in Washington, D.C. See article, page 3. Photos by Miriam Rosenthal.

Miriam Rosenthal



## SHERLEY AND BERNARD KOTEEN ARE TRULY ONE-OF-A-KIND

by Rebecca Stevens

Sherley and Bernard (Bernie) Koteen will be honored at the 2011 Spring Craft Weekend with the James Renwick Alliance's One-of-a-Kind Award for extraordinary service to the arts and the cultural community. Longtime residents of Washington, D.C., the Koteens have served as a model for leadership and support of the arts both locally and nationally.

The Koteens are founding members of the Alliance's Craft Leaders Caucus and have been patrons of the Spring Craft Weekend since the category's inception in 1994. They served on the Alliance board and Sherley conducted and wrote a complete review of the organization which included a comprehensive survey of each committee with recommendations for future directions to grow the organization. Her thoughtful report resulted in positive changes which were implemented, such as the hiring of a professional staff to assist the hard working volunteer board members and putting more emphasis on education and acquisitions.

Convinced of the importance of acquisitions at the Renwick, the Koteens donated five pieces to the permanent collection and assisted in the acquisition of several other major art works, including Lia Cook's *Crazy Two Quilt*. In addition to their work for the Renwick and JRA, Sherley is a member of the Smithsonian Women's Committee where she has mentored scores of women in the history and significance of American craft in the arts in this country. The Koteens donated a "Best of Show" prize for the Smithsonian Craft Show Awards in 2010 and also donated 14 pieces in support of the Women's Committee auction in 2009, which raises funds for education and acquisitions at Smithsonian museums.

Any list of the Koteens' public service to the arts community would not be complete without mentioning their combined service to the Corcoran Gallery of Art in Washington where Bernie served on the Board of Trustees for many years and is now a sustaining trustee. The Koteens funded a dedicated craft gallery at the Corcoran and recently gave the Corcoran a new elevator, making the gallery handicapped accessible and stroller-pushing-mom friendly. And these are not all of their arts activities. The American Crafts Council, the Craft Emergency Relief Fund, and the Speed Museum in Sherley's hometown of Louisville, Ky., the Bellevue Museum of Art in Bellevue, Washington, and countless other institutions and arts organizations can count the Koteens among their benefactors.

When God created the Koteens he must have broken the mold because they are truly One-of-a-Kind.

## SPRING CRAFT WEEKEND THEME IS...

# Artful Pleasures and Landmark Treasures

Spring Craft Weekend, March 24–27, is the major fund-raising event for the James Renwick Alliance. Each year the amount earned from weekend patrons' support, ticket sales and the results of the silent and live auctions is used to fund the JRA donation to the Smithsonian American Art Museum and operate the JRA. The JRA donation to American Art funds exhibitions and programs at the Renwick Gallery, acquires objects for its permanent collection and supports scholarship on craft through the James Renwick Fellowship program.

Invitations will be mailed to members in February with details on weekend events. Join us for a memorable Spring Craft Weekend.

### WEEKEND EVENTS INCLUDE:

*Thursday evening, March 24, 2011*

Preview of *History in the Making: Renwick Craft Invitational 2011*

Smithsonian American Art Museum's Renwick Gallery

*Friday, March 25*

Patrons/Caucus Day – Private tours and luncheon

*Saturday morning, March 26*

Panel discussion at the Smithsonian American Art Museum's McEvoy Auditorium

*Saturday evening, March 26*

Benefit dinner and auctions at the Renwick Gallery's Grand Salon

One-of-a-Kind Award

Lloyd Herman Tribute

*Sunday morning, March 27*

Awards brunch honoring five Masters of the Medium at the Hay-Adams Hotel

Jun Kaneko, *ceramics*

Jon Eric Riis, *fiber/tapestry*

Lino Tagliapietra, *glass*

Linda MacNeil, *metal/jewelry*

Garry Knox Bennett, *wood/furniture*

Mark your calendars and plan to join the celebration.

Contact the James Renwick Alliance at 301 907-3888 for event and ticket information or check [www.jra.org](http://www.jra.org)

### JRA BOARD MEETINGS

Tuesday, January 18 @7:30 p.m.

Tuesday, February 8 @7:30 p.m.

Tuesday, April 12 @7:30 p.m.

Tuesday, May 10 @7:30 p.m.

Saturday, June 18 (time TBA)

# Five Extraordinary Artists are Much Loved Masters

Five extraordinary artists will be presented to the James Renwick Alliance members on Sunday, March 27, during Spring Craft Weekend, March 24–27. All are well known and much loved as indicated by the number of votes cast for each person last summer, and all have work in the permanent collection of the Smithsonian American Art Museum's Renwick Gallery.



## Jon Eric Riis

*fiber / tapestry*

Jon Eric Riis, from Atlanta, Ga., is an internationally known contemporary fiber artist who has exhibited his hand-woven tapestries throughout Europe and Asia. He attempts to push the tapestry genre, as he investigates issues of identity, life and the human condition. He also looks at the notions of beauty using myths and historic textiles as points of departure. In many of his tapestry works, he utilizes precious materials such as metallic and silk thread, often with added embellishments of freshwater pearls, crystal and coral beads. He is a member of the James Renwick Alliance.



## Jun Kaneko *ceramics*

Jun Kaneko is a Japanese ceramic artist living in Omaha, Neb. Born in Nagoya, Japan, in 1942, he studied painting during his high school years, and came to the United States in 1963 to continue those studies at Chouinard Institute of Art when his focus was drawn to sculptural ceramics. He studied with Peter Voulkos, Paul Soldner and Jerry Rothman in California during the time now defined as the contemporary ceramics movement. Jun established his third studio in Omaha, Neb., in 1990 where he primarily works. He has also created work in several experimental studios including the Fabric Workshop in Philadelphia and Bullseye Glass in Portland, Ore.



### Lino Tagliapietra *glass*

Lino Tagliapietra's career, from a childhood working in glass factories in Murano, Italy, through maturation as a designer and craftsman for industry to full fruition as an independent artist is unusual under any circumstances. Almost 30 years after his first visit to America, to teach at the Pilchuck Glass School, his glass blowing skills triumph most efforts in the U.S. and elsewhere. While rooted in the thousand year old story and traditions of the Venetian lagoon, the inventiveness of his work keeps its relevant to the contemporary aesthetics. His art in glass stands within the greatest ranks of the decorative arts, an honored discipline of unabashed beauty and the most exquisite handwork.—from Smithsonian American Art Museum exhibition, *Lino Tagliapietra in Retrospective: A Modern Renaissance in Glass*



### Garry Knox Bennett *wood/furniture*

Garry Knox Bennett is a furniture maker who works in Oakland, Calif., where he attended the California College of Arts and Crafts and where he learned to paint and sculpt. In the 1960s, he used the skills he learned to found a metal plating business, specializing in handmade jewelry. In the 1970s he began making clocks which expanded into furniture design. He is most well known for his chairs and use of conventional woods and unusual materials such as plywood, aluminum, steel and plastics. His retrospective exhibition was at American University's Katzen Center two years ago. He conducted a workshop for JRA members, making a lamp from kitchen utensils, which was donated and auctioned at the gala in April this year.



### Linda MacNeil *metal/jewelry*

Linda MacNeil's vision is singular, bypassing many influences that appear to dominate 20th century studio jewelry. Her work is extremely beautiful, concentrating on form and color. There is a continuous commitment to elegance and decoration as her necklaces become socially involved through her aesthetic language. MacNeil's preferred materials are not inherently precious, but become precious as the rondelles of glass and carved elements are set like elaborate stones in the metal.—Helen W. Drutt English, essay "Linda's Web" from *United in Beauty: The Jewelry and Collectors of Linda MacNeil*



## FLEUR AND CHARLES BRESLER'S GIFT

# The Bresler Collection: A Love Affair with Wood Art

By Johanna Thompson

The exhibition of turned and sculpted wood, *A Revolution in Wood: The Bresler Collection*, on display now through January 30 at the Smithsonian American Art Museum's Renwick Gallery not only gives the visitor a chance to luxuriate in beautiful wood art, but it is special both because of what it IS and of what it DOES.

What it IS is 66 pieces of wood art which comprise a gift to the Smithsonian American Art Museum by Charles and Fleur Bresler. Their astounding generosity had two motivations. First was a desire to foster the field of turned and sculpted wood as a legitimate craft art which could be accomplished by augmenting the existing collection of wood art at the Renwick. Additionally Fleur wished to express gratitude to the museum for its having sparked her love for and involvement with wood art.

Having made the decision to make the gift, Fleur asked Kenneth R. Trapp to choose pieces from her collection that would fit most meaningfully into the museum's collection. Ken Trapp was the perfect person—he was then the Renwick's curator-in-charge and thus knew its collection very well, and he was a friend.

Fleur's love-affair with wood art was initiated in 1986 when she wandered into—and was “smitten” by—an exhibit of Edward Jacobson's turned wood at the Renwick. That exhibit and its revelation of what could be done artistically in wood struck such a deep cord in her that she began buying wood art at craft shows.



Visitors to the Renwick Gallery admire Derek A. Bencomo's, *Hana Valley, First View* from the “Peaks and Valleys Series,” 1997. Photo by Miriam Rosenthal. ABOVE RIGHT, the catalog to the exhibition.

It was not until 1991 that she began to view herself as a “collector” when she heard a talk by a prominent wood collector. He advised buying at least two pieces by an artist whose work she liked—two pieces representing different aspects of their work. And the collector should then follow the artist's career, he added.

Fleur's collection and her knowledge were given a major boost in 1994 when she attended

a conference at the Arrowmont School of Arts and Crafts, Knoxville, Tenn. There her horizons were dramatically expanded by meeting a new community of makers. The result was a collection of enlarged scope and a rich network of friendships with the makers. Because of her acquaintance with the artists, Fleur tells a story about the pieces in her collection.

The majority of the 66 pieces of wood art in the exhibition

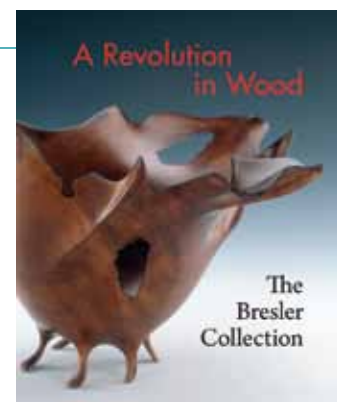
were given to the museum in 2003, and what the gift does is to turn a very good museum collection into an outstanding one. The gift added work of significant but unrepresented artists and added depth to its holdings of some important artists.

The timing of the start of the Bresler collection was particularly propitious.

Following World War II, the G.I. Bill enabled many returning veterans to attend college, and because programs in the material arts—fiber, metal, ceramics and furniture—appealed to them, there followed a flowering of the studio craft movement; however, wood turning was left out because of its association with industrial production work.



ABOVE, Collector Fleur Bresler, second from left, has formed unique relationships with each of the artists in *A Revolution in Wood: the Bresler Collection*. Curator Nicholas Bell, left, moderated a roundtable discussion with Bresler and wood artists Michelle Holzapfel, Mark Lindquist and Norman Sartorius who share their stories. Photo by Miriam Rosenthal. ABOVE RIGHT, Rude Osolnik, *Five Candlesticks*, 1988, mascassar ebony.





**LEFT**, Clif Poodry, (left), vice president of Montgomery County Woodturners, demonstrated wood turning at the opening preview of *A Revolution in Wood: The Bresler Collection*, on September 23. The Rockwell lathe, made in 1975, belongs to the Smithsonian American Art Museum's cabinet shop in Largo, Md. JRA member Phil Brown, (right), okayed use of this lathe, helped clean it up and prepared it for the move to the Renwick Gallery. Jim Baxter, Renwick staff cabinet maker, constructed the platform and safety shield. Phil, at the request of Fleur Bresler, took responsibility to sign-up volunteers from the three area turning clubs to do these demonstrations every Tuesday noon and the second Saturday of the month.

**BELOW LEFT**, Mark Sfirri, *Rejects from the Bat Factory*, 1996, mahogany, curly maple, cherry, zebrawood, cocobolo, lacewood.

**BELOW**, David Sengel, *Hummingbird Box*, 1996, box elder, rose, locust, and orange thorns.

**BOTTOM**, Michelle Holzapfel, *Suspended Ring*, 1994, spalted sugar maple burl.

Then the turbulence of the 1960s and 1970s touched the craft world by inspiring rebellion against the academic rigidity it had acquired. Since wood turning had not participated in the post-war boom, it offered a field free for experimentation and pursuit of individualistic techniques that attracted a new crop of artists. These individuals pushed from the traditional turning of spindles and bowls through experimentation with turning green versus dry wood, work with laminated wood and "wood products" (e.g. chipboard), to the inclusion of carving.

Since Fleur has been collecting for over 20 years and this evolution in wood art is only about 40 years old, her collection represents a time capsule docu-

menting the dramatic changes in the field. What a treasure that makes it and how exceedingly fortunate the Renwick is to have received this incomparable gift.

When asked what her collecting philosophy is, Fleur responds by saying there isn't one—her collection is "quirky." And when pressed to explain, she says she buys what she likes, and all are the richer for this "quirky" and invaluable addition to the museum's holdings.



Fleur and Charles Bresler are with Betsy Broun, center, director of the Smithsonian American Art Museum. Photo courtesy of the Smithsonian American Art Museum

## CHARLES SHELDON BRESLER

Craft supporter and James Renwick Alliance Craft Leaders Caucus member Charles Sheldon Bresler of Rockville, Md., died on Oct 22.

He was the beloved husband of Fleur Bresler; devoted father of Sidney (Phyllis), Susan, Lynne (Michael), Edward, Carol (Carolyn) and the late William; grandfather of Alex, Jonathan, Amanda, Audessa, Jessica, Rebecca, Louis, Anthony and Ruby.

Graveside services were held on Monday, Oct. 25 at Garden of Remembrance Cemetery, Clarksburg, MD.

Charles and Fleur have been involved in the creation and operation of the VisArts Center, Rockville; The Wood Turning Center, Philadelphia; and the Mint Museum of Craft+Design, Charlotte, N.C. They have been long time supporters of the James Renwick Alliance as Craft Leaders Caucus members and contributors to the permanent collection of the Smithsonian

American Art Museum's Renwick Gallery where Fleur has been a docent for more than 10 years.

Charles and Fleur gave a generous gift of 66 pieces of wood art to the Renwick Gallery to foster the field of turned and sculpted wood as a legitimate craft medium. The gift augmented the existing collection of wood art at the Renwick, and it was Charles and Fleur's way of expressing gratitude to the Renwick for having sparked their love affair with wood art.

This contribution is the *Revolution in Wood* exhibition which opened in late September and their generous contribution to the Lloyd Herman endowment for a curator of craft at the Renwick Gallery.

In lieu of flowers, memorial donations may be made to Food and Friends of Washington D.C. or The Wood Turning Center, 501 Vine St., Philadelphia, PA. 19106.

# Artists Explore the Roots of American Craft and Decorative Arts



Ubaldo Vitali, silversmith



Judith Schaechter, stained glass



Cliff Lee, ceramics

*History in the Making: 2011 Renwick Craft Invitational* features works by four extraordinary artists who explore the deep roots of contemporary American craft and decorative arts.

**Ubaldo Vitali**, a fourth-generation silversmith and master conservator of antique silver, uses classical techniques learned in the guilds of Rome to create luminous works for popes, kings, and presidents.

**Cliff Lee**, a neurosurgeon by training, creates elegant porcelain vessels with the exactitude of a doctor, often using his knowledge of chemistry to re-create medieval Chinese glazes long thought lost to history.

**Judith Schaechter** brings a wealth of knowledge about traditional stained glass practice to her moody, innovative windows, which reflect diverse influences, from gothic art to punk rock.

**Matthias Pliessnig** combines traditional boat-building techniques and 3-D design technology to create seating furniture out of steam-bent oak strips that may have up to 7,000 points of contact without aid of hardware.

Authors of the accompanying catalog—Nicholas R. Bell, Ulysses Grant Dietz, and Andrew Wagner—examine how each artist mines and transcends tradition in silver, porcelain, glass, and wood to create highly original works of consummate craftsmanship. The catalog for the exhibition includes essays by Bell, Dietz and Wagner. *History in the Making: Renwick Craft Invitational 2011* is made possible through The Ryna and Melvin Cohen Family Foundation Endowment.

The Renwick Craft Invitational is a biennial exhibition series established in 2000 to honor the creativity and talent of craft artists working today. *History in the Making* is the fifth presentation in the series. The preview is Thursday, March 24 with the public opening on Friday, March 25.

**Nicholas R. Bell** is curator of the Renwick Gallery of the



Matthias Pliessnig, furniture

Smithsonian American Art Museum in Washington, D.C. A graduate of Simon Fraser University and the Winterthur Program in American Material Culture at the University of Delaware, he is most recently author of *A Revolution in Wood: The Bresler Collection* (2010), celebrating the 66 piece gift to the Renwick from distinguished collectors Fleur and Charles Bresler.

**Ulysses Grant Dietz** is senior curator and curator of decorative

arts at the Newark Museum in New Jersey. He is a graduate of Yale University and the Winterthur Program in American Material Culture at the University of Delaware. Mr. Dietz has published widely on decorative arts, including titles that focus on the Newark Museum's ceramics and furniture collections. The author, with Sam Watters, of *Dream House: The White House as an American Home* (Acanthus, 2009), he is also the great-great-grandson of Ulysses S. Grant.

**Andrew Wagner** is editor-in-chief of *ReadyMade* magazine. Previously editor-in-chief of *American Craft* magazine, he was also the executive editor and founding managing editor of *Dwell* magazine, which took the American Society of Magazine Editors (ASME) General Excellence Award in 2005. Mr. Wagner was also founding editor of LIMN magazine and the corresponding design company, as well as founding editor of *Dodge City Journal*. He is a frequent contributing author to publications nationwide.

# Distinguished Artist Series Begins in January

Each year the James Renwick Alliance sponsors a Distinguished Artist Series when craft artists prominent in their fields conduct workshops and give lectures. The lectures, co-sponsored by the James Renwick Alliance and the Smithsonian American Art Museum's Renwick Gallery, take place in the Grand Salon.

The Alliance continues to partner with other regional arts organizations which host workshops on their premises. Locations are noted in workshop descriptions. All workshops are fee based, and all talks at the Renwick Gallery are free and open to the public. A potluck with the artist is included as part of each workshop. Locations and times will be announced when each event is opened for reservations. The critique is \$25 each for JRA members and \$35 each for non-members. Other workshops are \$30 for members, \$40 for non-members. The subscription cost for all four programs is \$100 for JRA members and \$140 for non-members.

## Mark Sfirri

January 22 and 23, *organized by Barbara Wolanin and Phil Brown*

The first of the 2011 events in the James Renwick Alliance Distinguished Artist Series features Mark Sfirri, one of the 2010 Distinguished Educators. He heads the furniture program at Bucks County Community College as a professor in the Department of the Arts and is a furniture maker and sculptor known for his intriguing and sometimes whimsical wooden forms turned on several axes.

On Saturday, Jan. 22, from 1 to 3 p.m., wood turners and col-

lectors are invited to bring one or two pieces to the Rockville Memorial Library for a workshop in the form of a critique and discussion. Articulating reasons for admiring a piece, insights from Mark Sfirri, and feedback from others will expand understanding of successful design and appreciation of turned objects and wood as a medium of expression. Following the critique, from 3:30 to 5 p.m., participants are invited to view the extensive and in-depth turned and carved wood collection of Fleur Bresler who has so generously donated 66 pieces to the Smithsonian American Art Museum's Renwick Gallery on display in *A Revolution in Wood: The Bresler Collection* at the Gallery. On Sunday, January 23, at 2 p.m., Mark Sfirri will present an illustrated talk on his work, his teaching program and the importance of documenting the work of craft artists.

*History in the Making: Renwick Craft Invitational* presents the three following artists in the exhibition at the Smithsonian American Art Museum's Renwick Gallery.

## Ubaldo Vitali

April 23 and 24  
*organized by Chris Shea*

In conjunction with the Renwick exhibition and the James Renwick Alliance, Ubaldo Vitali will come to Washington in April for a pair of very special events. On Saturday, April 23, Mr. Vitali will bring his vast experience, knowledge and passion to an intimate Salon Discussion among fellow metalsmiths, conservators, silver collectors and enthusiasts. In Mr. Vitali's words, it will be: "A colloquium among friends and



JRA Distinguished Craft Educator Mark Sfirri will articulate reasons for admiring a wood art piece during a critique session of wood art. His insights and feedback from others will expand understanding of successful design and appreciation of turned objects and wood as a medium of expression. Saturday, January 22 at the Rockville Memorial Library.

group therapy session" exploring the unique roles that handmade objects play in the lives of those who create them and who choose to live with them. Limit is 18 people, and host is the Lawrence Miller & Co., 121 S. Royal Street, Old Town Alexandria. In addition, Mr. Vitali will present a lecture on Sunday, April 24 at 1:30 p.m. in the Grand Salon of the Renwick Gallery.

## Judith Schaechter

May 21 and 22  
*organized by Novie Trump*

On Saturday May 21, Judith Schaechter, renowned stained glass artist, will teach a Creativity Workshop designed to help artists explore ways to break through "artists block" and expand their creative practice. Participants will participate in group discussions as well as individual exercises. On Sunday May 22, Judith Schaechter will present a lecture in the Grand Salon at the Renwick Gallery.

## Cliff and Holly Lee

June 18 and 19  
*organized by David Montague*

Cliff Lee, nationally known for his works in porcelain, along with his wife Holly, who works as a jeweler, will talk about their lives as artists and as husband and wife and as a family. Because Cliff and Holly are so well known in the Washington, D.C., area and their works are in so many collections here, people will enjoy the opportunity to interact with this extraordinary couple and to learn more about their life together working in the field of craft. For that reason, rather than proposing a standard workshop, a program built around the theme *Our Life Together in Craft: A Conversation with Cliff and Holly Lee* will have particular appeal. Saturday morning's conversation will be at Novie Trump's Flux Galleries at the Gateway Arts Center. They will address the public at the Renwick Gallery's Grand Salon on Sunday at 2 p.m.

Funded in part by the DC Commission on the Arts & Humanities, an agency supported in part by the National Endowment for the Arts.

For more information on any of these programs please e-mail [admin@jra.org](mailto:admin@jra.org)

## CAUCUS EVENTS 2010

Craft Leaders Caucus chair Barbara Berlin and her committee have put together an extraordinary list of programs for this season.

The ceramic collection of Mel and Lee Eagle, on its way to its permanent home at the Houston Fine Arts Museum on November 29, was the first program, one day prior to its departure. All 25 spaces for The Collectors Journey were filled very quickly, and Kathryn (Mikki) Van Wyk was the chair of the event. A report on the evening will be in the winter edition of the *Quarterly*.

The second program is the "Afternoon of Learning," chaired by Gwen Paulson. Judy Chernoff and Jeff Bernstein, collectors of wood art, open their home in Laurel, Md., for a program, *The World of Wood Art*, on Sunday, February 13, from 2:30 to 4:30 p.m. to talk about their collecting practices.

The final program, *A Summer Day in Baltimore* will take place in July, jointly organized by David Montague and Lenel Srochi-Meyerhoff.

Other Caucus events include a combined Patrons/Caucus Day on March 25 during Spring Craft Weekend and a study tour to Venice, Italy, in October.

The Caucus Committee members are: Arnold Berlin, Sharon Buchanan, Jere Gibber, Tina Heller, Judy Davis, Gwen Paulson, Anne Mehringer, Stephen and Myna (Mickey) Kurzbard and Kathryn (Mikki) Van Wyk.

## CURRENT CAUCUS MEMBERS

as of November 15, 2010

Carolyn S. Alper  
John and Sharon Amdall  
Marilyn and John Barrett  
Char Beales  
Arnold and Barbara Berlin  
Jeffrey Bernstein and Judith Chernoff  
Joan Borinstein  
Fleur Bresler  
Samuel and Gail Broder\*  
Simeon Bruner  
Robert and Sharon Buchanan  
Kevin and Kathleen Buchi  
Leonard and Fran Burka  
Russell and Marian Burke  
Sorrell Caplan  
Melvin and Ryna Cohen  
Camille and Alex Cook  
Jeffery P. Cunard  
Bev Denbo  
Susan Ellerin and Gretchen Keyworth  
Miriam and Leon Ellsworth  
Brenda Erickson  
Burt and Anne Fishman  
Oscar P. Fitzgerald  
Genevieve A. Gee  
Marilyn and Louis Glickfield  
Marsha Gold  
Marc and Diane Grainer  
J.G. Harrington and Jere Gibber  
Tina Fried Heller and Pati Young  
Lloyd Herman  
Giselle and Benjamin Huberman  
Reba and Mark Immergut  
Shirley Jacobs

Jerome and Deena Kaplan  
Sharon Karmazin and David Greene  
Bill and Sue Kolodner  
Sherley and Bernard Koteen  
Myra and Stephen Kurzbard  
Barbara Laughlin  
Mallory Lawson and Judith Weisman  
Anne Mehringer and Terry Beaty  
Laurel and Robert Mendelsohn  
John Meyerhoff  
and Lenel Srochi-Meyerhoff  
Judith Davis and Michael Micheliger  
Robert Minkoff and Shelley Kushner  
Ingrid B. Meyer and Clara Lent\*\*  
Sandy and Norman Mitchell  
Clemmer and David Montague  
Gwen and Jerome Paulson  
Julia Perlman  
Rebecca Ravenal  
Chris Rifkin  
Michael and Karen Rotenberg  
Aletta Schaap  
Nancy and William Schneider  
Bonnie and Gilbert Schwartz  
Ruth and Hugh Sichel  
Diane and Igal Silber\*  
Irene and Robert Sinclair  
Jacqueline D. Urow  
Kathryn Van Wyk  
Barbara Waldman and Dennis Winger

\*new caucus

\*\*upgrade

## JRA DAY AND JRA BAY NETTED \$5,900

The third annual JRA Day, held in the Woman's Club of Chevy Chase, went smoothly and everyone had a good time. A third of the member artists were new this year, and all but two participating artists sold their objects. All five media were covered with a wonderful diversity of work. The artists all came through and made us proud to show their work. A big thank you goes to all who gave up a beautiful Saturday to help raise funds for the JRA.

The attendance was not as high as we would have liked, but that is apparently the norm in this economy. JRA members and the neighborhood turned out in spades, and those who did attend were buying. JRA Bay had more items to show, sold more items than last year, and accounted for about a third of the profit of \$5,900.

Thank you to all those Board members who donated to JRA Bay and thank you to the 20 people who volunteered that day. Jere Gibber did a wonderful job on the handouts; J.G. Harrington produced a terrific web site; Jere and J.G. donated the cost of the handouts; Barbara Sahli of Chroma Design and Communication donated the art work for an ad in the *Current* newspapers; Irene Sinclair donated the ad; Marilyn Barrett paid for the balloon delivery (every little bit helps!); Clemmer Montague defrayed the expense of new necklace stands; and Judy Weisman joined me in springing for flowers. It was a pleasure to work with so many enthusiastic craft supporters and artists alike. —Mallory Lawson



Dawn Van Dyke shows her father George's turned wood art at the JRA Day sale on November 13. Photo by Clemmer Montague

## GALLERY CAUCUS MEMBERS from July 26, 2010

**ARTISTS CIRCLE FINE ART**  
Jack Devine  
13501 Travilah Rd.  
North Potomac, MD 20878  
301 947-7400  
www.artcfa.com

**LACOSTE GALLERY**  
Lucy Lacoste  
25 Main Street  
Concord, MA 01742  
978 369-0278  
www.lacostegallery.com

**DEL MANO GALLERY**  
Jan Peters and Ray Leier  
11918 San Vincente Blvd.  
Los Angeles, CA 90049  
1-800-del-Mano  
www.delmano.com

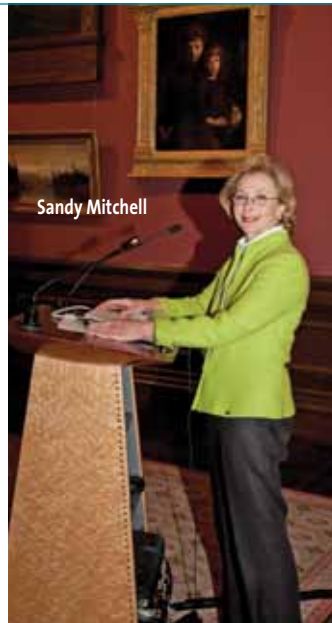
**JEFFREY SPAHN GALLERY**  
225 Hartford, #2  
San Francisco, CA 94114  
415-519-2857  
www.jeffreyspahn.com



Robyn Kennedy



Pati Young



Sandy Mitchell

Pati Young and Sandy Mitchell ably led the annual membership meeting on October 19 with reports on the financial status of the Alliance, upcoming JRA programs, and a review by Robyn Kennedy, Renwick chief, of what is happening at the Smithsonian American Art Museum's Renwick Gallery in the next year. Curator Nicholas Bell excited everyone with his energetic discussion of the *40 Under 40* exhibition in celebration of the 40th anniversary of the Gallery. Photos by Miriam Rosenthal

**NEW MEMBERS** from June 17, 2010

**DUAL CAUCUS**

Samuel and Gail Broder  
Bethesda, MD  
Diane and Igal Silber  
Laguna Beach, CA

**DUAL DONOR**

Steven Cole and Martha Ware  
Arlington, VA

**DONOR**

Toni Alaimo, McLean, VA  
Nancy B. Cummings, Washington, DC  
Daniel C. Evans, Brownsville, TX  
Ann Gilbert, Washington, DC  
Peter Louis Jennings, Washington, DC  
Sandy Rossi, Washington, DC  
Leslie Silverstone, Bethesda, MD  
Stacy Sklaver, Rockville, MD

**ART (ALLIANCE FOR RENWICK TOMORROW)**

Jon Shimabukuro, Washington, DC  
Charlotte Helen Bell, Annapolis, MD



Eric Serritella, ceramic artist whose work was in the SCW live auction in April this year, and Gallery Caucus member Jan Peters, co-owner of del mano Gallery, clown around at SOFA Chicago.

**GUILD**

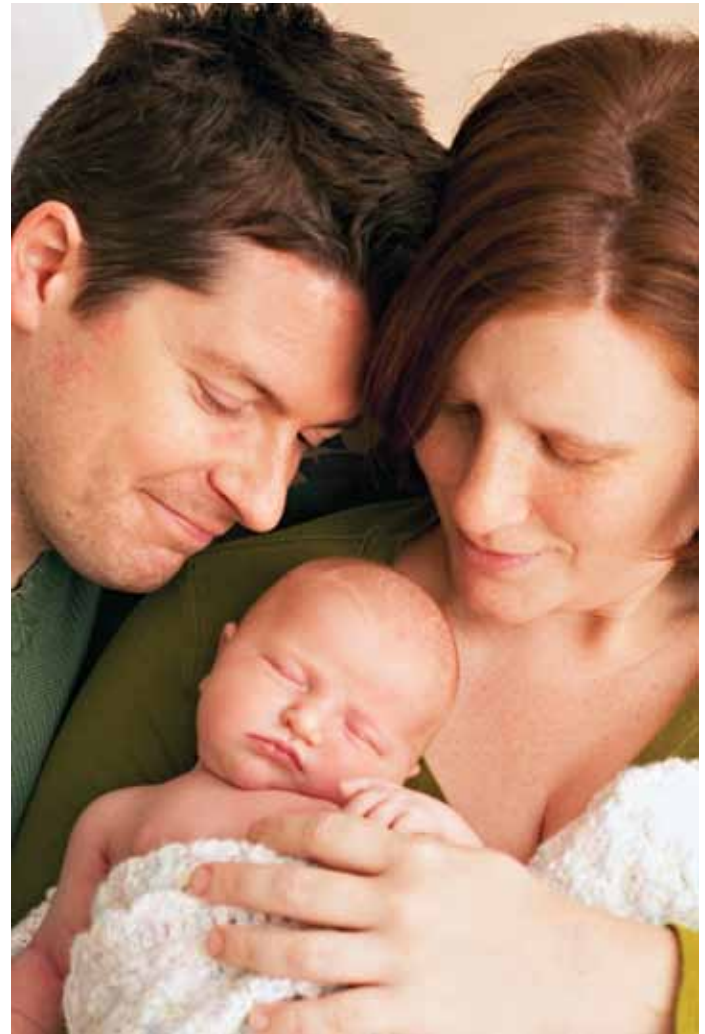
Susan Cohen, Alexandria, VA  
Carol and Jean-Pierre Hsu  
Berkeley Springs, WV  
Anita LoMonico  
Silver Spring, MD  
Tim Wallace, Washington, DC  
Deborah Winn  
Silver Spring, MD

**GIFT**

Deirdre Bourke, Washington, DC  
Judy Braune and Dennis McLaughlin  
Annandale, VA  
Paul Burman, Bethesda, MD  
H.E. Ambassador Michael Collins  
and Mrs. Marye Collins  
Washington, DC  
Des Doyle, Ireland  
Tim and Ann Duffield  
Philadelphia, PA  
Betsy and Richard Ehrenberg  
Santa Fe, NM  
Jason Grainer  
Falls Church, VA  
Karl Harron, Ireland  
John Hoffman  
Kansas City, MO  
Alison Kay, Ireland  
Sabrina Meyns, Ireland  
Amy Morgan, Pittsburgh, PA  
William Pierce, Silver Spring, MD  
Fred and Susan Sanders  
Brooklyn, NY  
Jesse Small, Kansas City, KS  
George Timock, Kansas City, MO  
Judith Whiton, Gaithersburg, MD

**SPONSOR**

Sharon Prince, Decatur, GA



Dear Friends, We are delighted to announce the birth of Charlotte Helen Bell, born at 11:29 p.m. on November 14th, 2010. Charlotte weighed in at 7 pounds, 13 ounces and measured 18.5 inches long. Everyone is healthy and happy. Thank you for your thoughts and well wishes as we welcome the newest member of our family. Love, Allison & Nicholas Bell (Renwick Gallery curator)



Gwen Paulson

The first Medium Day of Glass on October 23 was successful with a visit to the Washington Glass School, the Renwick Gallery's permanent collection, Maurine Littleton Gallery and the home of Jerry and Gwen Paulson: David Montague, Roberta Van Haeften, Doris Ross, Jerry Paulson, Jeffrey Harrop, Clemmer Montague, Kathy Kent and Tim Tate.

# What are the JRA Fellows Doing Now?

Compiled by Elmerina and Paul Parkman

This is the fourth in a series of articles about past James Renwick Alliance Fellows. Twenty-eight Fellows have been in residence at the Smithsonian American Art Museum and the Renwick Gallery through 2009, since the Fellowship was initiated in 1988, and they were asked for a brief update about their work and research since their Fellowship ended. Twelve Fellows responded and their articles conclude in this issue of the *Quarterly*.

## Winifred Owens-Hart

*Black on Brown: African-American Clay Works and Their Impact on African Culture*  
1989–90

My work while at the Smithsonian as a James Renwick Fellow dealt with the history of African-American Ceramics. That research emanated from my intense interest in African ceramics. At the time, both were basically virgin research areas.

I have lectured on the history of African-American ceramics throughout the United States, England and Ghana since leaving the Smithsonian. Two residencies, during sabbatical leave from Howard University, at the McColl Center in Charlotte and at Penland School of Crafts in North Carolina, provided the time and support to expand on a body of ceramic work entitled *Little Women* which dealt with the worldwide problem of genital mutilation of girls and women.

Over the past five years I have traveled to Ghana to document and apprentice with the female potters of Kuli. It has become painfully clear that these pottery centers are disappearing at an alarming rate and need to be documented and preserved.

After waiting 30 years, I was able to return to Ipetumodu pottery village in Nigeria where I did my initial research on traditional African ceramics and apprenticed. The centerpiece of my artistic and research-documentary life is a project which I initiated in these two villages called the Women's Pottery House. Pottery from these villages is created and marketed by women as their livelihood. It was virtually destroyed by international and local influences. It is my mission to restore fully the pottery-making cottage industry in Ipetumodu and to insure that the current level of pottery-making in Kuli continues.

## Jo Buffalo

*Ceramic Plates and their Makers*  
1996–97

I was a James Renwick Fellow in 1997 and initially thought I would write about ceramics for a general audience. I did a huge amount of research about ceramic plates. I found plates and plate-like objects in most of the museums of the Smithsonian. In each museum the



Ceramic tile by Jo Buffalo

meaning/function of the collection was different. During the seven months I was in Washington, I believe I looked at 10,000 plates. I also sent out questionnaires to living artists and requested that they send me 2 or 3 slides of their work. The information I collected was massive and I found that my response to it all was not a desire to write about it but to return to my first love, making art from clay. I found that the struggle with earth, water, concept and fire was far more passionate than my struggle with words and flash drives. Those clarifying moments made all the research an incredible, worthy, endeavor.

Since my fellowship I took eight students attending Cazenovia College (NY) to Canterbury, England for a semester abroad at University of Christ's Church. I was able to work in the ceramic department as a visiting artist and create a small body of work in porcelain. I have continued to exhibit and sell my work. Last fall I was granted sabbatical leave to work at the Moravian Tile Works in Doylestown, Penn. Three days a week I worked with touring groups and helped to produce the historic line of tiles that they still sell. The other four days were used to make a body of work using the materials at the factory. My goal was to produce multiples that people can afford to buy.

My fellowship has fostered my artistic growth. It has shown me many other possibilities than self-absorbed academic work. It put me in contact with the history of pottery from many cultures. In my case the contact was physical; I was able to handle the work. This was more important than "looking" for a clay person. The difference the fellowship made for me is not as tangible as a resulting publication. It allowed me to grow as an artist and become a better version of what I can be. I will be grateful for my time at the Smithsonian American Art Museum for the rest of my life.

## Lynn Jones Ennis

*Penland School of Crafts: The Early Years*  
1993–94

For the past seven years I have been curator of the Collection at the Gregg Museum of Art & Design at North Carolina State University and recently was appointed Associate Director. The Gregg has a large permanent collection which is comprised of textiles, glass, ceramics, metals, photography, outsider art and furniture. During my time here, I have worked on exhibitions such as Robert Eben-





dorf's *Retrospective* which traveled to the Smithsonian American Art Museum's Renwick Gallery.

I have curated a number of shows including *Four Women in Clay* (Jennie Bireline, Clara Couch, Virginia Scotchie and Lydia Thompson). I have also curated exhibitions of the work of Tom Spleth, Sonya Clark and Thomas Sayre to name a few. In outside activities I have been a board member of the North Carolina Humanities Council for the past seven years, and served as chair for the last three years.

## Margaret Carney

*Charles Fergus Binns: His Life, Writings, Ceramics and Justification of the Title "Father of the American Studio Ceramics" 1993–94*

I am a ceramics historian with a Ph.D. in Asian art history, an M.Phil. and Masters in Asian Art History and a B.A. in anthropology/archaeology. I currently serve as curator of the Blair Museum of Lithophanes, Toledo, Oh. I am a Fellow of the American Ceramic Society and an elected member of the International Academy of Ceramics in Switzerland. Grants received include Senior Fellow at the Smithsonian American Art Museum and Renwick Gallery as well as the Tile Heritage Foundation and the Cumming Ceramic Research Foundation.

A museum professional for over three decades, I served as the founding director of

the Museum of Ceramic Art at Alfred, N.Y. I have curated 37 exhibitions, presented 78 public lectures, and authored 60 books, catalogues, and journal articles. I taught ceramic world history at the New York State College of Ceramics at Alfred University, the Ohio State University and elsewhere. I recently completed the first book on the topic of lithophanes in 180 years; the book, *Lithophanes*, was published in 2008 (Schiffer Publishing). My most recently curated exhibition was *Ceramics Illuminated*, featuring non-lithophane ceramics, on view September 6–October 31, 2009 at the Blair Museum of Lithophanes.

## JAMES RENWICK FELLOWSHIP IN AMERICAN CRAFT

The Smithsonian American Art Museum and its Renwick Gallery invite applications for the James Renwick Fellowship in American Craft. This fellowship is available for research in American studio crafts or decorative arts from the nineteenth century to the present. Fellowships support independent and dissertation research. Terms for the 2011–2012 residency range from three to nine months.

January 15 is the application deadline for fellowships that begin on or after June 1, 2011.

Visit [www.AmericanArt.si.edu/fellowships](http://www.AmericanArt.si.edu/fellowships) or email [AmericanArtFellowships@si.edu](mailto:AmericanArtFellowships@si.edu) for general information.

## JRA PRESENCE AT THE WASHINGTON CRAFT SHOW

Pati Young, membership committee co-chair, ably coordinated volunteers for two hour shifts at the Washington Craft Show at the Washington Convention Center on November 19–21. Her objective was for a James Renwick Alliance presence for the three day duration of the show at an information desk with handouts about the JRA.

Volunteers were Kari Minnick, Clemmer Montague, Tina Heller, Jan Maddox, Irene Sinclair, Mallory Lawson, Ruth Sickel, Gary Stevens, Johanna Thompson, Larry Hawk and Pati.

"We gave away 100 membership brochures, numerous calendars of events sheets and a pile of newly printed 2010 Spring Craft Weekend Save the Date cards. Additionally, several new members were signed up and numerous new people were added to the JRA email circulation list," Pati said in reviewing the weekend program. "Overall, it was a wonderful public relations event for the JRA."

## JRA RECEIVES TWO GRANTS

The James Renwick Alliance received notification last week of the awarding of two grants: one a 2011 Grant-in-Aid and another a 2011 City Arts Project grant from the DC Commission of the Arts and Humanities.

The grant for \$4,266.45 goes to the production of an informational film to aid in the development of new members. This project is the creation of Mallory Lawson who has spearheaded the project from the beginning. The grant will help with the costs of production of a video which will be used at JRA public functions to encourage membership.

The City Arts Project grant is for \$5,705.73 for the execution of the Distinguished Artist Lecture and Workshop Series. JRA sponsors a Distinguished Artist Series when craft artists prominent in their fields conduct workshops and give lectures. The JRA 2010 Distinguished Craft Educator Mark Sfirri and three Renwick Craft Invitational 2011 artists—Ubaldo Vitali, Judith Schaechter and Cliff Lee—will come to Washington for a series of three programs in a weekend, culminating with a lecture in the Smithsonian American Art Museum's Renwick Gallery Grand Salon.

JRA board member Rebecca Cross takes full responsibility for researching and writing the proposals for the grants.

# SOFA Chicago: a Networking Opportunity

The James Renwick Alliance was well received and represented at SOFA Chicago 2010, both at the traditional Saturday morning brunch and in the Resources area, which was managed by JRA executive assistant Selena Anguiano. The theme was membership: to encourage and acquire new members, to recognize Gallery Caucus members and their artists, and to show appreciation for their support. Two Masters of the Medium for 2011 were present: Jon Eric Riis, fiber, and Lino Tagliapietra, glass.

Over 85 members, gallery caucus members, artists, guests and friends attended the brunch on Saturday. The group, which was served a traditional hot breakfast on the terrace outside the SOFA exhibition hall entrance, was given a short synopsis of what is happening within the James Renwick Alliance and at the Smithsonian American Art Museum's Renwick Gallery.



Other invited special guests included directors of craft museums, executive directors and/or presidents of craft support groups and representatives of several international craft groups.

Pati Young took over the responsibility for staffing the JRA table in the Resources area, giving Selena a break to cruise the exhibitions. David and Clemmer Montague were responsible for organizing the JRA presence at SOFA and SOFA management donated the audio system. Since these were networking opportunities, photos tell the story even better.



Photos by Clemmer Montague

**TOP FAR LEFT**, Book signing is a large part of SOFA. Mark Shapiro and Karen Karnes sign the book of her work which he edited. **TOP RIGHT**, The Saturday morning JRA brunch drew a large crowd of artists, other craft support organizations, gallery caucus members, etc., who enjoyed a hot meal. **ABOVE LEFT**, JRA board member Robert Minkoff met JRA artist member Randal Rosenthal, wood carver, and took home a stack of hand carved \$100 and \$50 bills. **ABOVE RIGHT**, Gallery Caucus member Lucy Lacoste shows off work of Denmark's Bodil Manz, a favorite of JRA members.



The premiere of a film on the life of JRA Master of the Medium for 2007 Ginny Ruffner drew JRA members by special invitation. Joining Ginny were Tina Heller, David Montague, Elmerina Parkman, Pati Young and Paul Parkman.

## SMITHSONIAN CRAFT SHOW AND SALE

April 14–17, 2011

Wendy Wall, *Smithsonian Women's Committee Chair*

Diane Eichner, *Smithsonian Craft Show Co-Chair*

JoAnn Symons, *Smithsonian Craft Show Co-Chair*

**What:** The Smithsonian Craft Show features 120 artists and is widely regarded as the country's most prestigious juried exhibition and sale of fine American craft. The show is produced by the Smithsonian Women's Committee, which through its grants process, supports education, outreach and research at the Smithsonian Institution. Almost \$9 million has been contributed by the Smithsonian Women's Committee to support the Smithsonian Institution's important mission. This year's show promises to be very artistic and should thrill collectors. Many of the exhibitors are new to the show.

**When:** Wednesday, April 13, Preview Night Benefit 6:30–9:30 p.m. First Choice Shopping, cocktail buffet, music, valet parking available. \$200 per person by advance reservation. Tickets may be purchased online at [www.smithsoniancraftshow.org](http://www.smithsoniancraftshow.org) or by calling 888 832-9554. Tickets will be held at the door.

Thursday, April 14 and Friday, April 15, 10 a.m. – 8 p.m.

Saturday, April 16, 10 a.m. – 6 p.m.

Sunday, April 17, 11 a.m. – 5 p.m.

Daily Admission: \$15

**Where:** The National Building Museum, 401 F Street, NW, Washington, DC 20001, Metro – Red Line – Judiciary Square Station.



Mint Museum of Craft + Design

## LET'S ALL GO TO CHARLOTTE, N.C.

A study tour for all James Renwick Alliance members to Charlotte, N.C., and the surrounding area has been planned for the weekend of February 3–6 with David Montague and Marc Grainer as the organizers. The major purpose is to visit the fabulous new space of the Mint Museum and the Mint Museum of Craft + Design—housed in a complex of four museums and a theater—and to see the Diane and Marc Grainer collection of British ceramics.

*Contemporary British Studio Ceramics: The Grainer Collection* is the first comprehensive survey of Contemporary British Studio Ceramics in the U.S. Comprised of functional and sculptural objects made since the 1980s, the exhibition includes work by established “contemporary classics” such as Lucie Rie, as well as cutting edge artists such as Julian Stair, Kate Malone, and Grayson Perry. The host for the weekend is the Founders Circle, led by Lorne Lassiter, executive director, and Virginia Victoria Howell, president.

Charlotte has a vibrant craft community with a wide variety of collections and lovers of craft; therefore, the group will be visiting museum-quality collections in several craft areas. JRA Caucus member and Founders Circle past president Barbara Laughlin will host a reception in her art-filled home.

One day, Saturday, will be devoted to a visit with The Seagrove Area Potters Association, Inc., dedicated to promoting and marketing the historical, geographical pottery community that works and resides in a corner of the Randolph, Moore, and Montgomery counties of North Carolina. This small “Seagrove area” of central N.C. has been home to many potters since the late 1700s. Potters who grew up in N.C. pottery families, locals inspired by N.C. pottery traditions who learned their trade at Seagrove area community colleges, and potters from elsewhere attracted by the Seagrove pottery community run the nearly 100 Seagrove area pottery shops.

The town of Seagrove has a few pottery shops; however, many potteries are located in the surrounding rural area. Several potteries are located along N.C. Hwy 705 or its side roads, prompting the state to designate Hwy 705 as the official “N.C. Pottery Highway.” Although the majority of the potteries in the Seagrove Area Potters Association have a mailing address of “Seagrove,” many are actually located in northwestern Moore County.



**ABOVE,** Kansas City study tour organizer Larry Hawk studies the collection of large scale ceramics at the Daum Museum in Sedalia, Mo., one of the two community colleges with museums which have major art collections. **BELOW,** Tour participants enjoy the Belcher Center for Arts exhibition of Jesse Small's work. Photos by Clemmer Montague

## K.C. IS A MECCA FOR CRAFT

For the 15 James Renwick Alliance members on the study tour, Kansas City, Mo., was a revelation as a center for craft. The city is the home of the Kansas City Art Institute, strong in the subjects of fiber and ceramics; however, craft as a whole is well represented with skilled glass artists such as Kathy Bernard who carves glass as well as makes stained glass; David Polivak, furniture maker; Mike Sims, lithographer; and ceramist/metal worker Jesse Small. The museum world there is unbelievable as the group traveled to two community colleges where art is the center of the campuses. The Daum Museum in Sedalia, Mo., is well known for its two collections: large scale paintings and large scale ceramics, acquired by its former director Doug Freed, now retired. Doug, who is well known in the craft community in Missouri, introduced fiber, ceramic and wood artists to the group. The Johnson County Community College in Overland Park, Kan., is the home of the Nerman Museum and a campus where paintings, photography, prints, sculpture and ceramics dominate. Not to be overshadowed is the Nelson-Atkins Museum of Art and its new wing for its contemporary collection.

The occasion was the 125th anniversary of the Art Institute. The group took part in the festivities at a reception of its faculty members and their work at the Sherry Leedy Gallery, at the Institute's exhibition of current and former faculty and students. The Belcher Center for Arts displayed the works of current ceramic and fiber artists who live and work in Kansas City. The last visit was to the home and studio of weaver Pauline Verbeek-Cowart whose computer generated work is astonishing.



# Save the Dates!

(JRA events in red)

## January

Second Saturdays, September—January, 2–4 p.m. Join members of the Capital Area Woodturners as they demonstrate the process artists in *A Revolution in Wood* used to create their unique pieces. Renwick Gallery.

18 JRA Board meeting.

19 Noon, American Craft Masterpiece. Robyn Kennedy discusses Larry Fuente's *Game Fish*, 1st floor, lobby.

22 Distinguished Artist Lecture Series. *Turned Wood: A Design Critique with Mark Sfirri*, and a visit to the carved and turned wood collection of Charles and Fleur Bresler. 1–5 p.m. Rockville Memorial Library. Evening potluck dinner TBA.

23 Distinguished Artist Lecture by Mark Sfirri, Renwick Gallery Grand Salon, 2 p.m.

30 *Art of Gaman* and *Bresler* exhibitions close.

## February

8 JRA Board meeting.

3–6 General membership Craft Study Tour to Charlotte, N.C.

16 Noon, American Craft Masterpieces: Fern Bleckner discusses Viola Frey's *Lady in Blue and Yellow*, 1st floor, lobby.

25–27 American Craft Council Baltimore Craft Show.

## March

13 Caucus "Afternoon of Learning."

23 General membership reception at the Embassy of Italy.

24–27 James Renwick Alliance Spring Craft Weekend.

24 *Renwick Gallery Craft Invitational Exhibition 2011*, opening exhibition, all JRA members invited.

25 *Renwick Gallery Craft Invitational* opens to the public.

25 Patrons/Caucus Day.

26 Panel Discussion with Nicholas Bell and the Renwick Invitational artists, Smithsonian American Art Museum McEvoy Auditorium, morning time TBA.

26 Evening Gala and Live and Silent Auctions, One-of-a-Kind Award Presentation to Sherley and Bernard Koteen, JRA Honors Lloyd Herman, Renwick Gallery Grand Salon, evening time TBA.

27 Masters of the Medium Awards Ceremony, Hay-Adams Hotel, Jun Kaneko, ceramics; Jon Eric Riis, fiber/tapestry; Lino Tagliapietra, glass; Linda MacNeil, metal/jewelry; Garry Knox Bennett, wood/furniture.

## April

12 JRA board meeting.

14–17 SOFA New York.

14–17 Smithsonian Craft Show.

23 Distinguished Artist Lecture Series. *Master Class in Silversmithing: Ubaldo Vitali*, agenda TBA.

24 Distinguished Artist Lecture Series. Ubaldo Vitali, Renwick Gallery Grand Salon, 1:30 p.m.

## May

10 JRA board meeting.

21 Distinguished Artist Lecture Series. *Stained glass Demonstration: Judith Schaechter*, agenda TBA.

22 Distinguished Artist Lecture Series. Judith Schaechter, Renwick Gallery Grand Salon, 2 p.m.

## June

18 JRA board final meeting 2011.

18 Distinguished Artist Lecture Series. *Conversation: Working Together in Two Media: Ceramist Cliff Lee and Jeweler Holly Lee*, Novie Trump, Flux Studios.

19 Distinguished Artist Lecture Series. Cliff and Holly Lee, Renwick Gallery Grand Salon, 2 p.m.

22–26 Study tour to Archie Bray Center for Ceramic Art.

## July

Craft Leaders Caucus summer social to Baltimore, TBA.

## October

16–23 Craft Leaders Caucus Study Tour to Venice, Italy.

## JRA HAPPENINGS LISTS EVENTS OF MANY

JRA Happenings has been created to accommodate the many listings of events, artists' exhibitions, JRA activities and a mirage of other requests for publicity which come into the James Renwick Alliance office each week. All this information, plus a description of JRA events, are accumulated into a document and placed on the Constant Comment program and sent by email to members. Selena Anguiano, JRA executive administrator, is the editor who publishes this publication each Thursday by email. This list is not placed in the mail. She requests that anyone or any organization with upcoming events to send information to [admin@jra.org](mailto:admin@jra.org).



The December 4 study tour to Richmond and the Virginia Museum of Fine Arts was to see an exhibition of 11 pieces of Jun Kaneko, 2011 Master of the Medium of Ceramics. Part of the group of 25 (the remainder were picking out their favorite piece) were Paul Parkman, Mary Tobin, organizer Marsha Gold, Gwen and Jerry Paulson, Pati Young and Roberta Haefan. An article and more images on the Richmond trip will appear in the Winter issue. Photo by Clemmer Montague