



photo courtesy of Velvet da Vinci Gallery



} Thomas Hill,
Fish Pin, silent
auction item

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JRA Spring Craft Weekend Events

See page 3 for special preview on SCW

April 11 9 a.m. to 2:30 p.m.

Caucus Day tour, Caucus members and Patrons only

April 11 6:30 p.m.

Patrons Dinner, Patrons only, Renwick Gallery Grand Salon

April 12 10 a.m. to 12:30 p.m.

Symposium *A Grand Passion: Global Perspectives on Contemporary Art Jewelry.*

Open to the public. Free. Smithsonian American Art Museum McEvoy Auditorium

April 12 7 p.m.

Gala Dinner and Live and Silent Auctions. Open to the public. Call 301-907-3888 for ticket information. Smithsonian American Art Museum Reynolds Center's Kogod Courtyard

April 13 10 a.m.

Distinguished Educators Awards Brunch. Open to the public. Call 301-907-3888 for ticket information. Four Seasons Hotel



Mark Sfirri, turned wood
"Madonna and Child"
live auction item

Photo courtesy of the artist



JAMES RENWICK ALLIANCE Quarterly Winter 2008

The Quarterly is published three 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, education, and public appreciation of craft art. Founded in 1982, the Alliance helps support the nation's showcase of contemporary American craft, the Renwick Gallery of the Smithsonian American Art Museum, Washington, D.C. The opinions expressed therein are not those of the James Renwick Alliance, its board of directors, or the Smithsonian American Art Museum Renwick Gallery and its staff.

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From the President . .

The New Year is off to a good start. About 75% of the membership have responded to the first and second membership mailings and renewed their membership for 2008. I hope the remaining 25% will respond soon in the affirmative. We have also made good progress on the Membership Committee's goal of adding 50 new members in calendar year 2008.

One of our major goals for 2008 is to involve more of the membership in the work of the Alliance. Many of you will be receiving phone calls from various committee chairs, asking you to join their committee or undertake a task for the committee.

The James Renwick Alliance is and always has been an organization run by volunteers. The trips and educational programs are planned and executed by our volunteer members for the benefit of the membership at large. As we expand our activities, we must involve more and new volunteers to continue our support of American craft and our members. Many of our stalwart volunteers need understudies who will be able to take over from them in the future. I hope many of you will join our active volunteers and help us support the Renwick Gallery and build a stronger Alliance.

Work continues on Spring Craft Weekend by new and old volunteers. I think you will find the *Grand Tour of American Craft* an educational and fun series of events. Come join us Saturday morning at SAAM and learn more about *Global Perspectives on Contemporary Art Jewelry*. Saturday evening we are back at SAAM in the Kogod Courtyard for the gala and auctions. The silent auction will feature jewelry and jewelry boxes. The live auction will offer beautiful art and a chance to have Roberto Donna cook you and friends dinner. At Sunday Brunch we will honor three outstanding educators: Sharon Church, Stuart Kestenbaum and Jacqueline Rice. Please mark your calendars for Spring Craft Weekend on April 11-13.

I wish you a healthy, happy new year and hope to see you at our many events.

Chris Shea,
Jewelry Sconce,
silent auction item



Disclaimer

The editor assumes full responsibility for all errors in proof reading and editing, of all articles in the Quarterly. Errors are not the fault of the James Renwick Alliance, its officers or its members.

The collector of turned wood whose home JRA members visited in September in Minneapolis-St. Paul was incorrectly identified as Ralph Waterbury. His name is actually David Waterbury.

A GRAND TOUR OF AMERICAN CRAFT

THE JAMES
RENWICK
ALLIANCE



Photo by Miriam Rosenthal

**It takes a lot
of people
to pull off an event as
large as Spring Craft
Weekend.**

**PULLING TOGETHER FOR THE
2008 WEEKEND ARE, FRONT
FROM LEFT PAT ARNOLD, MIRIAM
BONNER, ANNE MEHRINGER,
BACK FROM LEFT, CLEMMER
MONTAGUE, MARILYN BARRETT,
BONNIE SCHWARTZ, BRIGITTE
SAVAGE, BARBARA BENNETT,
SANDY MITCHELL, ELMERINA
AND PAUL PARKMAN.**

Early March makes the weekend of April 11-13 seem a long way off, especially when one sees only bare trees and brown earth. However, this special weekend will be filled with all the glory of cherry, daffodils and Japanese magnolia blossoms by the time April rolls around.

What has been happening underneath the surface of the earth is also happening within the organization of the James Renwick Alliance.

Planning for Spring Craft Weekend went dormant for a few weeks last summer. Then the nourishing enthusiasm of the SCW committee emerged to make plans for this exciting weekend during the height of the cherry blossoms.

Anne Mehringer, president, took on the leadership of organizing a team to plan and execute the weekend. Articles and photos inside tell the story of how each committee is working to achieve its goals: Caucus Day by Sandy Mitchell and Barbara Berlin; the Patrons Dinner on Friday by Brigitte Savage and Barbara Bennett; the Saturday symposium by Paul and Elmerina Parkman; and on Saturday night the gala by Bonnie Schwartz; the live auction by Anne Mehringer and Judy Weisman and the silent auction by Jan Maddox, Clemmer Montague and Eleanor Frierson, and the awards brunch on Sunday morning by Marilyn Barrett. This weekend raises a large portion of funds needed to operate JRA and to meet the fiduciary responsibility to the Smithsonian American Art Museum.

The theme *The Grand Tour of American Craft* is evident in all the events: the Grand Tour, The Grand Patrons Evening, The Grand Symposium the Grand Gala and Auctions and the Grand Brunch.

The live auction will feature 10 items, one of which is a privately prepared dinner for up to eight by Roberto Donna, chef of Bebo's Restaurant in Crystal City and formerly of Galileo's Restaurant, either in one's home or that of Anne Mehringer and Terry Beaty. Works by wood turner Mark Sfirri, jeweler Linda MacNeil, glass artist Daniel Cutrone and mixed media artist Ron Isaacs are only a few of the special offerings.

In honor of the exhibition of jewelry as ornamental art, the silent auction focuses on jewelry or jewelry related objects. Wood turner Phil Brown and metal furniture maker Chris Shea, both JRA members, are creating an armature each for displaying jewelry. Jewelry artists both local and national have pieces in the auction, including a special contribution by JRA Master of the Medium of Metal Robert Ebendorf and his faculty and friends at East Carolina University.

The gala and auctions will take place at the Smithsonian American Art Museum Reynolds Center's light-filled Kogod Courtyard, a welcoming space downtown in the nation's capital. Entry is at the main entrance on 8th and G Streets near the Metro and handicapped facilities. Valet parking is offered at \$15 per car.

Cost of the evening is \$290 per person. Dress is festive attire, artful jewelry and dancing shoes.

Craft Leaders Caucus Members Visit Home, Studio

The Grand Tour of American Craft begins Friday, April 11 with the Craft Leaders Caucus Day, led by Sandy Mitchell and Barbara Berlin, Craft Leaders Caucus chair. Buses depart from the parking lot at 9 a.m. sharp and the day ends at 2:30 p.m.

Caucus Day is open to Caucus members and weekend patrons only.

The agenda includes a visit to home of collectors Mary and Blair Corkran in Northwest Washington, D.C., in their glass-walled home overlooking parkland. The minimalist décor highlights their collection of contemporary glass sculpture.

Sylvia Gottwald, jeweler, will have a piece of her work in the silent auction on Saturday night. Caucus members will visit her distinctive northwest contemporary home-studio. Sylvia is an internationally recognized jewelry designer, combining the natural and the man-made in a dazzling jewelry and accessories collection.

Therman Statom, glass and mixed media artist, will address the group at lunch. Therman is represented by gallery caucus member Maurine Littleton and has work at the Renwick Gallery as well as museums all over the country. Lunch is at Famoso Restaurant, 5471 Wisconsin Avenue, second floor, Chevy Chase 301-986-5785.

Buses will depart and return to: The Collection at Chevy Chase Shops, Wisconsin Avenue, Chevy Chase. Guests may park at the parking lot, entering from Wisconsin Avenue between Clyde's Restaurant and Ralph Lauren, then turn left and park in the covered lot across from the restaurant. Ample complimentary parking is provided by the restaurant.

Cost of the lunch is \$95, and there is no cost to weekend patrons.

The Grand Patrons Evening Is in the Grand Salon

**By Brigitte Savage and
Barbara Bennett
Patrons Evening Chairs**

This year's Grand Patrons Dinner will provide a wonderful elegant excursion to the wonders of art and craft, of dance, food and wine, all brought to you as a result of the tireless work of Shirley Jacobs who enticed 80 patrons to join each other for a grand weekend. The program entitles patrons to participate in all the events for the entire weekend: Caucus Day, Patrons Dinner, symposium, gala and auctions and Sunday brunch honoring three distinguished educators.

At 6:30 p.m., you will pull up to the Renwick Gallery on Pennsylvania Avenue and 17th Street, hand your car keys to an eager valet (complimentary), walk up the elegant entry steps and enter the foyer of the museum to the rich sounds of classical music.

After a stroll through the creative and stimulating riches of the *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection exhibition*, hors d'oeuvres and refreshments await you at the top of the Grand Staircase as you enter the Grand Salon. While you enjoy the exhibits upstairs, including a search for the James Renwick Alliance

gifts to the Renwick Gallery such as the huge ceramic engine, named *Static Fuel*, 1998 by Steven Montgomery and Beth Lipman's popular glass table piece called *Bancketje*, mingle with old friends and make new friends, a sumptuous dinner is being set up in the room between the red walls and beneath the imposing Thomas Moran paintings of the Grand Canyon and the George Catlin Indian paintings in the Grand Salon.

Elegant food and good wines are followed by a visit by the Silk Road Dance Company. Gleaming table settings, golden table clothes and exquisite center pieces will set the stage for rich conversation and prepare you for the art-filled weekend to come.

A coffee and dessert buffet will end the evening and put you in the mood for the excitement of the next day's visit to the Smithsonian Craft Show, the symposium in the Smithsonian American Art Museum's McEvoy Auditorium, the Saturday evening's gala and silent auction at SAAM's Kogod Courtyard and the awards brunch on Sunday morning at the Four Seasons Hotel.

You won't want to miss this Patrons Dinner, the first in a long time to bring our most faithful and generous supporters right into the heart of the Renwick Gallery.

[📄 back to Table of Contents](#)

Sponsor An Artist Program Recognizes its Artists

The James Renwick Alliance is again offering the "Sponsor an Artist" initiative during Spring Craft Weekend to defray costs for artists to attend the gala/auctions Saturday night, April 12.

This offer is for artists who have objects in the auction now, who had objects in the past, or who have made significant contributions to JRA and who cannot afford the cost of a ticket. Artists who donated their studios for workshops or other JRA events are eligible.

The goal is to pay the cost of the dinner for 25 artists at \$200 a person. Since many artists have spouses or partners, the SCW committee agreed to invite partners as well as part of the initiative. Last year artists who had partners came alone; however, one anonymous JRA member pitched in enough money to pay for partners as well. Those who contribute \$200 per person can name the artist(s) and/or partners to invite. Any remaining amount will go into a pool and selections will be made using the

above criteria. Nominations are welcome and can be made to Clemmer Montague, 301-248-6130, c.l.montague@verizon.net.

The Spring Craft Weekend invitation features the following form to signify that one chooses to sponsor an artist:

I want to sponsor an artist and will contribute: (Circle)

**\$200 \$175 \$150 \$125 \$100 \$75 \$50.

My contribution, not listed above, is \$ _____.

Name of artist(s) (if known) I (we) will sponsor:

_____ (\$200 per person)

Signature _____

**Contributor can name the artist(s) to sponsor: I (We) will sponsor the following artist(s) for a total of \$ _____: (Names of artists)

Symposium: A Grand Passion: Global Perspectives on Contemporary Art Jewelry

In conjunction with the Renwick Gallery exhibition, *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection*, the James Renwick Alliance is co-sponsoring with the Smithsonian American Art Museum a symposium entitled "A Grand Passion: Global Perspectives on Contemporary Art Jewelry."

The symposium will take place Saturday, April 12 from 10 a.m. to 12:30 p.m. in the McEvoy Auditorium, Smithsonian American Art Museum's Reynolds Center. Enter at 8th and G Streets, N.W.

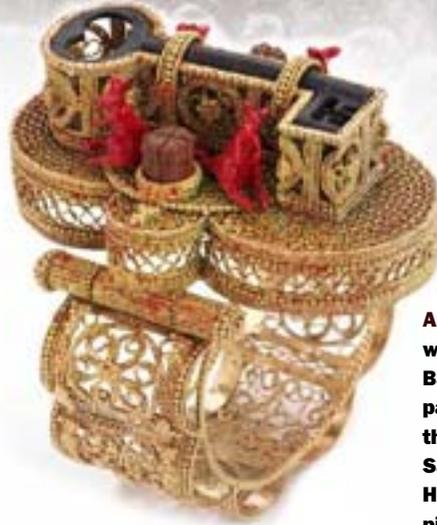
Elmerina and Paul Parkman are the JRA members working on the plans for the event.



Helen Williams Drutt whose jewelry collection is on exhibition at the Renwick Gallery will also be on the panel.

The symposium speakers include Helen Williams Drutt English and four internationally respected artists who have worked with her over the years, including Americans Kim Overstreet and Robin Kranitzky, Australian Robert Baines, and German Claus Bury. Their work highlights the unique contributions and perspectives each artist has made to modern and contemporary art jewelry.

Claus Bury of Germany is a member of the symposium panel. This pin is in the exhibition.

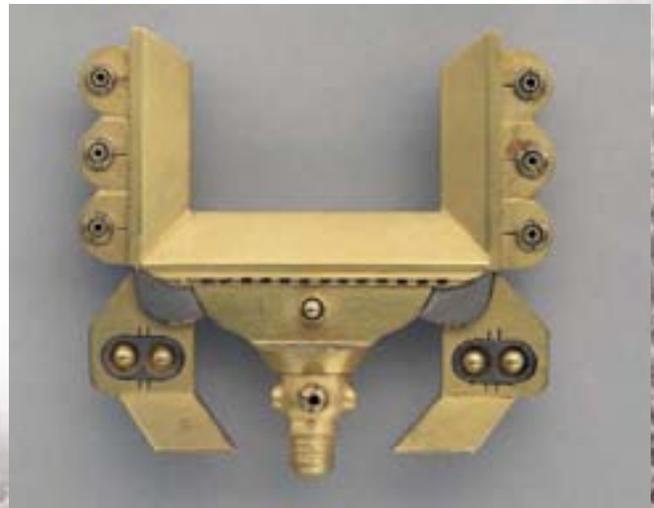


An Example of the work of Robert Baines who will be part of the panel at the symposium on Saturday morning. His work, not this piece, is in the Drutt collection,

Baines' work is rooted in antiquity, combining traditional filigree and granulation techniques with modern elements. Bury, on the other hand, has paid particular attention to experimentation with modern materials and form, parlaying his jewelry aesthetic into large scale installations and sculpture. Artist collaborators, Kranitzky and Overstreet of Richmond, VA, incorporate surrealistic narratives with found and recycled objects creating unique one-of-a kind pieces of jewelry.

A joint discussion and presentation will address the artists' work, collecting modern and contemporary jewelry and the international exchange between artist and collector. Jane Milosch, curator of the Renwick Gallery, will moderate the panel discussion.

The symposium is open and free to the public.



The Kogod Courtyard is a great place to meet and display craft

The Robert and Arlene Kogod Courtyard, with its elegant glass canopy, is a signature element of the renovated National Historic Landmark building that houses the Smithsonian American Art Museum and the National Portrait Gallery.

The roof, a steel structure with a glass and aluminum exterior, has a surface area of approximately 37,500 square feet. There are 864 panes of glass and no two are alike. Eight steel columns support the canopy, which weighs around 900 tons.

At 28,000 square feet, the courtyard is one of the largest public event spaces in Washington. The interior features a variety of plantings, including two 32-foot high ficus trees and 16 black olive trees which sit in white marble planters on a black granite floor and four water scirms.

The light-filled Kogod Courtyard is a welcoming space downtown in the nation's capital as a venue for the Spring Craft Weekend's gala and live and silent auctions on Saturday, April 12 at 7 p.m.

The silent auction revolves around jewelry in honor of the Helen Williams Drutt English *Ornament as Art* exhibition at the Renwick Gallery. Bonnie Schwartz is coordinator for the gala.

Live Auction Features 10 Pieces

The auction is open to all JRA members.



"Crabtree," acrylic on birch plywood by Ron Isaacs in one of the items in the live auction Saturday night, April 12.



Daniel Cutrone's blown and enameled glass with silvering on painted wood can be bid on in the live auction on April 12.

The Grand Jewelry: The **Silent** Auction Includes:



Tamara Blair,
necklace made of
clay with pearls



Johnnie Gins,
brooch with tin
inset in sterling



Charity Hall,
enameled brooch



Dawn Benedetto,
anodized aluminum
earrings

Lisa Vershbow,
brooch made of
anodized aluminum



Lauren Schlossberg,
necklace of sterling, beading
and mixed media

Jenna Goldberg,
painted and carved
basswood jewelry box



Kestenbaum, Church, and Rice Honored as Distinguished Educators

Three important people in the area of education will be honored at a brunch on Sunday at 10 a.m. at the Four Seasons Hotel in Georgetown.

In the next pages are three articles and photographs of each of these educators: **Stuart Kestenbaum**, director and administrator of Haystack Mountain School of Craft, Deer Isle, ME; **Sharon Church**, professor of art, the University of the Arts, Philadelphia; and **Jacqueline Rice**, former professor of ceramics, Rhode Island School of Design, Providence, RI. **Marilyn Barrett** is in charge of the morning's events.

Cost of the lunch is \$95, and valet parking at \$20 is available.

What Teaching and Making Mean to Me, written especially for the James Renwick Alliance



Photo by Thomas Brummett

By Sharon Church
Distinguished Educator
Professor of Art
College of Art and Design
University of the Arts,
Philadelphia
 • **B.S., Skidmore College**
 • **M.F.A., School for American**
Craftsmen, Rochester Institute of
Technology

Making jewelry and teaching art have become, for me, the best of a co-dependent relationship. Each demands total engagement, a passionate commitment and limitless amounts of time. When one vies for attention, it tends to exclude the other, and yet I find that both offer mutual nourishment and creative exchange. It is this very dynamic association that I want to discuss when I speak to the Renwick Alliance this spring.

As a professor at The University of the Arts, I teach a variety of courses. Together with my fellow faculty in crafts, I teach in our projects core where students are challenged to deal with issues common to all of the crafts disciplines. In the jewelry/metals program, I cover concepts and techniques unique to the field, with special attention to those that address wearability, performance and the body.

In my own studio practice, I make art for the body through work that reflects my experience of life. For the most part, I carve jewelry forms that are deeply expressive of longing. It is an intensely private activity, requiring a certain solitude and focus that is removed from the routine and demands of daily life. My studio becomes a little universe, a place of intense exploration and growth. The work that I do privately, in studio, validates and gives credibility to my position as a teacher.



} **Forgotten Corsage by Sharon Church,**
Photo by Ken Yanoviak

Teaching requires a far more public persona. I must be fully present, in front of the class, prepared to communicate ideas and demonstrate processes in ways that can be easily understood. A class is filled with energy - I must be effective; my own thoughts and feelings are subsumed as I attend to the students' efforts. Their success is my success; their failures I also share. Teaching and making art - both are skill based and concept driven, both require an intuitive response to each new problem, and both are filled with discovery and surprise. In the studio and the classroom, new challenges continually emerge. I must remain open to change, embrace new opportunities, experiment, take risks, and move along.

Teaching and making art - they compete for my time, energy and commitment. In the end, I have found that the two exist in constant tension, feeding one another in rich and wondrous ways. Looking back over three decades in the classroom, I begin to see how one has influenced the other, and how the two have grown. Finding the balance has been a lifetime's endeavor.



} **Student work of**
Claudia Crisan Photo
by Ken Yanoviak

Distinguished Educators, cont.



Stuart Kestenbaum, educator, poet and potter

From Stuart Kestenbaum to James Renwick Alliance members on receiving recognition as a Distinguished Educator:

“It is a great honor to receive the Distinguished Educator Award. I ...want to say that in my time as director of Haystack it has been inspiring for me to watch how makers work with materials, and how this is a relationship-a conversation between the two. This conversation joins us to our planet and to the generations of ingenious makers who went before us.

What we try to do at Haystack is to make it possible for people to work without distraction, to learn from their teachers and peers, and to ask questions of themselves and the materials. We don't predict what will happen; questions can lead to more questions and different answers, and the discoveries that will take place can be surprising and remarkable.”

Prayers and Run-on Sentences

Poems by Stuart Kestenbaum

Deerbrook Editions, (Cumberland, ME) published Stuart Kestenbaum's third book of poems *Prayers & Run-on Sentences*, in June (2007). Former US poet laureate Ted Kooser has written about the book, “Stuart Kestenbaum writes the kind of poems I love to read, heartfelt responses to the privilege of having been given a life. No hidden agendas here, no theories to espouse, nothing but life, pure life, set down with craft and love.”

In August, Garrison Keillor selected one of the poems, Psalm, for inclusion on the Writer's Almanac on National Public Radio.

The book can be ordered through the Haystack store for \$14 plus shipping (store@haystackp-mtn.org). (Reprinted with permission from the Haystack Gateway, Fall 2007, published by Haystack Mountain School of Craft.)

Psalm

The only psalm I had memorized was the 23rd and now I find myself searching for the order of the phrases knowing it ends with surely goodness and mercy will follow me all the days of my life and I will dwell in the house of the Lord forever only I remember seeing a new translation from the original Hebrew and forever wasn't forever but a long time which is different from forever although even a long time today would be good enough for me even a minute entering the House would be good enough for me. even a hand on the door or dropping today's newspaper on the stoop or looking in the windows that are reflecting this morning clouds in first light.



Haystack Mountain School of Craft flag pole and the Atlantic Ocean

Photos by Clemmer Montague



Classrooms as seen from the dining room

Distinguished Educators, cont.

Photo by Miriam Rosenthal



Jacqueline Rice, former professor at Rhode Island School of Design and current fiber artist, meets with Tamara Blair, former student and now mentor and friend, at Jacquie's booth at the American Craft Council Baltimore Craft Fair.

What Jacquie Rice Means to Me as an Educator

By Tamara Blair, Corcoran School of Art, Ceramics Department

Note: Excerpts from the nominating letter for the Distinguished Educator Award

I first met Jacquie (Jacqueline Rice) when I was a student. She quickly became a favorite and respected teacher, a deeply trusted and

demanding mentor and finally a dear friend. It is in her role as mentor that demands my attention to this nomination and the writing of this letter so important.

Jacquie has worked as an artist and teacher for over 35 years. During her career she has taught and mentored numerous artists, many who have become influential instructors and accomplished professional artists, furthering a legacy of creative exploration, intense personal experimentation and the great generosity of teaching.

In researching the location of former students of Jacquie's, I found myself even more awed by her creative accomplishments, a list of over 300 students completing either the MFA. or BFA program at Rhode Island School of Design. Nearly 50% of these students remain working in clay; a majority of this 50% also work in the field of education with a large number teaching at college level. A fair number of the remaining 50% have businesses or careers involved in the arts as designers, artists/makers using other media or in arts administration. These numbers do not include those Jacquie has inspired in workshops, lectures or as a visiting artist during her many travels. Former students from RISD include Linda Arbuckle, Adrian Arleo, Susan Thayer, Paul Eshelman, Kim Dickey, Michael Lamar, Eunjung Park, Stan Anderson and Kate Blacklock.

As former students became successful artists, many on this distinguished list also entered the rank of academia, continuing to work with Jacquie on numerous collaborations, creative projects and teaching adventures.

With her skill for constructive criticism, a dynamic unflagging energy and a sharp personal understanding focused on her charges, Jacquie brings to the classroom and beyond a passion and drive for excellence that appears limitless. Students with interest and motivation would be steered to the correct door to explore a vast array of opportunities. This door often appeared on a scrap of paper with names, phone numbers and instructions

to: "...call and send some slides. And right away!" The rest was up to you, although you could be sure Jacquie had already contributed her words of support.

My own experience of her influence has been critical to developing and supporting my passion of being in her words "a maker". After receiving my B.E.A. at RISD, I deviated from the expected course of studies by moving to Africa with my young family to live for six years in Kenya. Jacquie was a reliable pen pal, encouraging me to sit tight and wait out the frustration that can come with raising young children. She assured me that I was "...just building up steam" and, "Don't worry. It will all come out later". How right she was and how sorely those words were needed.

Since retiring from teaching Jacquie has been devoted full time to a new medium and technology, drawing on all of her life long passions in the decorative arts with *Gild the Lily*. This company was created in 1999 with her husband and creative partner Uosis Joudvalkis. Together they use digital printing and computer imaging technology to create limited production of silk, wool, and leather, "Art to Wear."

Jacquie's long and loved devotion to teaching continues with the multiple informational lectures she has presented with her partner, explaining the use of digital photographic technology and keeping us up to date with the latest developments out there. The work produced by this relatively new company has been recognized nationally and received several awards for artistic achievement and innovative use of emerging digital technology. The excitement, energy, and generous sharing of each new discovery and innovation continue to flow from this remarkable creative fountain.

While preparing to nominate Jacquie, I have been simply "blown away" by the careers she has helped further, not to mention the quality of creative work she has helped to engender. I believe the basis of the award is more than fulfilled by the number of her former students who have gone on to become significant, accomplished and very successful educators. As does my nominee, each of these former students continues to contribute to the future of the craft field and craft education. The community of artists, educators and colleagues has become a part of this legacy of inquisition and creative pursuit and remain ever grateful.



Jacquie with a tray of shibori prints.

Photo by Miriam Rosenthal



South Florida Caucus Craft Study Tour, January 10-13, 2008

By Miriam Bonner

The southeast coast of Florida from Palm Beach to Miami hosts a concentration of collectors, galleries and artists which attracts events like the palmbeach3 show of contemporary photography, art and design; this, in turn, brings more art into the area.

Participants on the James Renwick Alliance (JRA) South Florida Caucus study tour stepped into this "circle" for four days in January. Nancy Schneider, Caucus study tour chair and organizer of the tour, is a strong advocate of the "study" component of JRA trips. The schedule of events in Florida achieved that goal: it was an education on studio glass in the United States and China, ceramics, and contemporary art and sculpture.

The work of studio glass artists on display was a continuum, running from the beginning of the movement to present day artists. Habatat Gallery owner Linda Boone celebrated her long involvement with glass with a 35th Anniversary show in late 2007 which the group had an opportunity to see before it closed. Studio glass collected by Sheldon and Myrna Palley over the years will form the core holding of the new wing of the University of Miami's Lowe Museum. The Palleys were instrumental in establishing the University's hot glass program and raising funds for construction of the new museum wing. A visit to their home was a lesson in saying good-bye to loved art. The collection of Howard and Barbara First celebrated those artists' skilled use of color. William Carlson, a glass artist visited by the group, is currently a professor at University of Miami, where he holds an endowed chair and is turning the Palley vision on hot glass into reality. Carlson was working on a large scale commission at the time of the visit. The group had an opportunity to see his latest work as well as that from earlier periods. Carlson received the JRA's Distinguished Educator Award in 2004.

Current trends in studio glass were exemplified by work displayed by Habatat, Marx-Saunders and other galleries at palmbeach3. JRA Caucus members attended the opening preview show



Caucus study tours exist because of educators such as Linda and Don Schlenger of Jupiter, FL, instruct visitors about the history and provenance of their collection. Barbara Berlin and Judy Davis listen to Linda as she points out parts of her collection.

and returned the next day for an event hosted by Thomas R. Riley Galleries, Cleveland, Ohio, to meet glass artists Latchezar Boyadjiev, Matthew Curtis and Doug Randal. Continuing the theme of work produced recently, the group was pleased to see a beautifully displayed Beth Lipman "still life" from the 2007 Renwick Invitational *From the Ground Up* when they visited the home of Sharon Karmazin and David Green.

The beginning of the U.S. studio glass movement is well known to JRA members, but developments in China are not.



Photo by William Schneider

South Florida sunset over the water found JRA Caucus members learning about the area from Palm Beach to Miami. Front, from left: Nancy Schneider, leader, Gisela Huberman, Shirley Jacobs, Laurel Mendelsohn, Sandy Mitchell, Gwen Paulson. Back row: Sharon Karmazin, Miriam Bonner, Judy Davis, Barbara Berlin, Robert Mendelsohn, Marilyn and Louis Glickman, Wanda Rappaport and George Mueller.

A presentation by Chinese glass artist Loretta Yang and her husband, at the home of Bonnie Marx, was a fascinating story on how they transitioned from the Taiwanese film industry (as actor and director) and the use of glass as props, to Yang's decision to change careers and master the technique of cast pate-de-verre crystal sculpture. In addition to developing a modern Chinese aesthetic with the sculpture, Yang has inspired many others in China to work with glass.

The group continued with a visit to the home of ceramics collectors Don and Linda Schlenger. The founder and Director of Friends of Ceramic Arts, Linda is an authority on the 20th century studio ceramics movement. Her collection richly represents the early master artists of the movement. The work of ceramic artist Bonnie Seeman is radically different from that of Hans Coper and Peter Voulkos, but seeing diverse work is one of the pleasures of JRA trips. The visit to Seeman's studio was also an opportunity to see the last work of her friend and fellow ceramics artist and professor at the University of Miami, Christine Federighi, who sadly died from cancer in 2007.

Studio furniture, principally chairs, was the major focus of Mimi Livingstone's collection. An arts consultant, Mimi regaled the group with her beginning as an antiques dealer, before starting her stunning collection of studio furniture and work in other media.

Crochet, mixed media, and a dress form make the work of Kathleen Holmes instantly recognizable. Child-size or smaller dresses are typically displayed by galleries, but Kathleen works much larger. The perimeter of her living room was lined with dress forms well over six feet high. Kathleen's explanation of the societal and family meanings invoked by her use of crochet and the dress form cast her work in a different light for many in the JRA group. A different female-oriented perspective was expressed in the collection of Elaine Finkelstein who focuses on work by contemporary women artists, most working in glass or ceramics.

During the first part of the scheduled day in Miami, the group visited the Rubell Family Collection and the Martin Margulies Collection which are notable internationally known collections of contemporary art (painting, photography, video, and sculpture), housed in converted warehouses in the Wynwood Arts District of Miami. Mira Rubell and Marty Margulies met the group at their respective locations and gave fascinating and informative sessions on the creation and on-going formation of their collections. Mr. Margulies' discussion of 20th and 21st century sculpture was especially impressive. Both collections are open to the public and must-see when in Miami.

The last evening of the trip was a memorable combination at the home of Gisela and Ben Huberman - of fine art, al fresco dining and a red-orange sunset over a watery horizon. We thank Nancy and Bill Schneider for a memorable trip.

Lloyd Herman: Final Memories as Renwick Director

Director Emeritus, Renwick Gallery

Note: Lloyd Herman, director emeritus of the Renwick Gallery, writes the last of this personal recollections of the early days of the Renwick Gallery.



Photo by Miriam Rosenthal

**Lloyd Herman at a JRA
symposium**

Not that working with younger artists wasn't satisfying, often being included in a Renwick exhibition was a significant step in their professional recognition. I think especially of the only national competition the Gallery ever sponsored, culminating in the exhibition, *Craft Multiples*. That 1975 exhibition preceded the American Craft Council's wholesale craft markets in various cities, an undertaking that truly encouraged craft artists to make more than a single example of an object.

Not only did inclusion in *Craft Multiples* mean a lot to a number of designer-makers who were far from the craft world mainstream (both geographically and for the objects they made, which ranged from a hot-air balloon basket to an Amish buggy), but we determined to send the exhibition to cities and towns with under 50,000 population. We believed that cities that rarely had a quality contemporary craft exhibition deserved one from the Smithsonian! Susan and Timothy Mellon donated approximately \$40,000 to buy objects from *Craft Multiples*, and they were the first purchases for the national craft collection beyond the few acquisitions for the Gallery's inaugural exhibition, *Design Is...*

In fact, when the Gallery first opened there were very few contemporary craft objects in the collection of its parent museum--only a half dozen from the important national survey exhibition, *Objects USA*, which had premiered at the museum in 1969. I knew from my past experience in public relations (Public Relations Manager of the National Housing Center, the headquarters of the National Association of Homebuilders) that it was always important to have something new to publicize. We had decided to rotate exhibitions on three, six and 24-month durations, but that often meant we had nothing new to announce in between, except for the occasional public program.

My previous Smithsonian boss, Frank A. Taylor, Director-General of Museums when I worked for him, 1966-71, had talked about the "single object exhibition." He said that an object--a teapot--for example, could tell many stories. The

label could discuss the porcelain from which it was made, where it was made, how it was used, etc. It could also discuss tea and its economic importance, how it was grown and traded, etc. I seized that idea to utilize our tiny collection of disparate objects by presenting each month, in an exhibition case near the building's entrance, the "featured object." We treated each as a tiny exhibition, and could discuss the artist, the technique and materials, and the object's context in art/craft or the history of the decorative arts.

We also enhanced our slow rotation of exhibitions with a series of one-month sales exhibitions outside the museum store. Sometimes they focused on crafts from a single state, a single artist (Albert Paley was an early featured artist), or objects related to a larger exhibition upstairs. Or sometimes a new movement that we believed should be recognized. Wood artist Mark Lindquist recently reminded me that the little sales show, *The Art of the Turned Bowl*, preceded by several years the ground-breaking exhibition of the same name that I selected from the Edward Jacobsen collection for circulation by the SITES. A piece of Lindquist's from that 1978 sales exhibition, that also included his father, Mel Lindquist, Bob Stocksdale and Ed Moulthrop, was chosen for the collection at the Metropolitan Museum of Art by curator Penelope Hunter-Stiebel.

In addition to the sales exhibitions, we started using the first-floor corridor walls and the Palm Court for small temporary exhibitions. A memorable one came about during the Jimmy Carter presidency in the 1970s, when first lady Roslyn Carter decided to set each table for a White House luncheon with handmade dinnerware, glassware and silver flatware. We exhibited a single place setting of work by these contemporary craftspeople in the Palm Court, and the little show was so popular it traveled elsewhere.

It was really Joan Mondale, wife of Vice President Walter Mondale in that era, who was extremely supportive of American craftspeople. An amateur potter herself, who continued to take classes in suburban Virginia while her husband was Vice President, Mondale always came to Renwick events. One year, when we had a grant for a Master Craftsmen lecture series, she hosted a tea at the Vice President's house prior to each speaker's presentation at the Renwick. Paul Soldner was one of our lecturers in that series, and I still remember taking the ceramic sculptor to Duke Ziebert's sports-themed steakhouse after his talk. He was dressed in a casual sweater, jeans and a necklace of "love beads." Ziebert met us at the door and

Continued

practically shouted "you can't come in here dressed like that!" I wanted to say that Soldner's attire was fine for the Vice President's house, so there! But I didn't. We ate at another less-fussy restaurant nearby.

In 1983, Joan Mondale participated in the first craft weekend sponsored by the new James Renwick Collectors Alliance. This first National Forum on Connoisseurship and Collecting offered an all-star group of speakers, including Smithsonian Secretary S. Dillon Ripley; curators Jonathan Fairbanks, Paul V. Gardner and William Warmus; weaver/textile designer Jack Lenor Larsen; collectors Robert Pfannebecker, Ronald Abramson, and Malcolm and Sue Knapp; gallery owners Ken Deavers (The American Hand) and Helen Williams Drutt (Helen Drutt Gallery), educator Judith Schwartz and myself. It was the first year of the Washington Craft Show (though organized by the Smithsonian Women's Committee, the Institution did not yet want to endorse it with its name, as is done now), and the first of the annual James Renwick Alliance ("Collectors" was dropped in 1987) Craft Weekends.

When we neared the Renwick Gallery's tenth birthday in 1982 we decided to have a little fun, and organized another competition--the Grand Renwick Souvenir competition. We received everything from an image of the Gallery's facade painted onto a Tyvek painter's jumpsuit (which he wore to the party), to the elegant brooch in the shape of a folded fan by local artist Gretchen Raber that had images of the Renwick and a cake with ten candles subtly engraved on its surface. The last was a multiple and was popular with several Renwick patrons.

Though organizing solo artist retrospectives like the Natzlers and Anni Albers was important to the Renwick's programs, I especially enjoyed curating broad survey exhibitions of a single kind of object, or of a single discipline/medium. Two such exhibitions received enormous exposure in both the United States and on foreign tours sponsored by the United States Information Agency (USIA). In 1980 we launched *American Porcelain: New Expressions in an Ancient Art*, which traveled first in the United States and then in Asia. I remember being invited to speak at the exhibition's opening at the National Gallery in Jakarta, Indonesia, a week after my talk in Reykjavik, Iceland, at an American craft exhibition initiated by Cynthia Boyer, a felt artist and James Renwick Alliance supporter from Virginia, at the request of the wife our ambassador to Iceland. Imagine packing for two such different climates in one carry-on bag!

Good as Gold: Alternative Materials in American Jewelry in 1981 celebrated the burgeoning use of non-precious materials such as wood, found objects, plastics, fibers, etc. in art jewelry. That survey exhibition was organized for SITES and premiered at the Renwick, circulated nationally, and then toured outside the U.S., again for U. S. Information Agency. Because that exhibition was the first to focus on its subject, I was invited to chair a symposium in London on the topic that was sponsored by the British Craft Centre (now Contemporary Applied Arts).

I recall two miniature fiber art exhibitions that I also curated for travel abroad for USIA/SITES, *Threads*, and

Threadworks, at the very beginning of the move to miniature fiber art after the prominence of large-scale fiber works in the 1970s. Organizing exhibitions for SITES and showing them at the Renwick saved our parent museum money and labor.

After Joshua Taylor died suddenly in 1981 of a ruptured aneurism in his leg (as I recall), Assistant Director Harry Lowe became Acting Director. Harry had been a friend for years, and was always supportive of the Renwick and its programs. But when Charles Eldredge was brought in from the Spencer Museum of American Art at the University of Kansas as the new Director of (then) the National Museum of American Art, things changed. Taylor had given the Renwick virtual autonomy, and trusted my judgment in shepherding the Renwick's programs long before I had really developed strong knowledge of the craft field. (But Taylor must have nominated me for the William A. Jump Memorial Award for Public Administration that I received after the Renwick opened in 1972.) I was rarely even asked for a budget for proposed exhibitions. Usually I would just meet with Taylor to describe the exhibition I wanted to organize, and probably show him a few photos of objects, and he would say "let's do it!"

It seemed to me that Eldredge disliked having the Renwick Gallery better known than its parent museum, and he began to increase control over what we did there. First, he brought in a layer of Assistant Directors, so I no longer had direct communication with the Director. Committees were established to review our exhibition proposals, and acquisitions for the permanent collection. Exhibitions were to be more scholarly, and not what Dr. Taylor referred to as "taste" exhibitions like those I enjoyed organizing. It was clear that we were to be treated just like other curatorial departments of our parent museum, and it wasn't nearly as much fun.

I had turned fifty in March 1986, and had 22 years of Federal Government service including time in the U. S. Navy, so was eligible for early retirement if my job was abolished. When I offered Eldredge that possibility, he seized the opportunity to equalize my position with that of his other curators, and I retired--along with the title of Director--in May 1986. I immediately began to write to museums and traveling exhibition services about exhibitions that I wanted to organize, but had been unable to at the Renwick, and a new career as an independent curator and museum planner began.

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JAMES
RENWICK
ALLIANCE



Small Treasures Day Trip in Northern Virginia

Are you curious about the collecting interests of other JRA members? Do you recall saying, "I just have a small collection," or thinking, "My home is too small," to show to a group?

On May 3, JRA members in Northern Virginia will throw off those inhibitions and invite 25 JRA members into their homes to share their "small treasures" and collecting interests. The day's schedule will include visits to the homes of Brenda Erickson, Larry Gabriel, Cynthia Boyer and Miriam Bonner.

The day's schedule will include stops at local galleries.

Group size is limited to 25 people. Miriam Bonner is the trip leader.

Maine Library Needs Craft Art Books

The University of Maine Fogler Library is eager to enlarge its collection of craft art books. It welcomes donations; any duplicates will be sent to other art centers in the state. The library also needs journals or periodicals.

At present, the library has only American Craft and Ceramic Monthly. Brenda Erickson will pick up and ship any books or periodicals that members in the greater Washington, DC area may wish to donate. She may be reached at 703-351-9682 or Erickson.brenda2@verizon.net.

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Photo by Clemmer Montague

Sergei Isupov conducted an informative and educational workshop on Feb. 16 at the Corcoran School of Art, demonstrating his technique of hand building and then painting. Corcoran School students attended as well as James Renwick Alliance members. Sergei talked about his development as an artist at the Renwick Gallery on Sunday afternoon.

My Life as a Doll Maker Artist

By Sorrell Caplan

Note: Sorrell Caplan, a James Renwick Alliance board member to watch, is an artist as well as a supporter of craft. Here is what she says about the remarkable transition from a fulltime working member of the public to the life pursuing one's passion.

Growing up, I never thought of myself as an artist. Art meant drawing. Even though I liked to draw, I was put off by my perception that I couldn't compete with my nemesis Bernadine, who could draw much better faces; however, that did not deter me from what I now call "3D Art" or crafts. I loved to play with my bead craft, spool knitting and embroidery sets and later to knit argyle socks and sweaters. I tried rather unsuccessfully to sew my own clothes, but preferred making smaller items. Whatever else I did, homemaking, parenting and practicing public relations as a professional, I had to be doing something with my hands.

One of my favorite activities has always been going to museums and later craft fairs. It was there that I was introduced to "3D Art" and particularly doll art or soft figurative sculpture. We doll makers are still searching for a good name for what we do. I was captivated by what artists were doing: whether making realistic dolls or fairies and other fantastic figures. And then I discovered a class in which I could learn how to make dolls and learned that there were magazines and workshops all over the country devoted to the craft. Most of the classes and supplies were in fabric stores and the only one in this area was in Fairfax. After making a few excellent figures, a friend suggested that I take them to G St. Fabrics in Rockville at the opposite end of the metropolitan area which offers many different sewing classes to see if I could teach there. I had never taught anything, but it was worth a try.

Some 15 years later, I still teach occasionally. With my first students, we formed a doll club which is still going strong. We meet bimonthly to critique each other's work, keep up with what's happening in the doll world and planning new exhibitions. We're always looking for new venues.

The realization that I'm an artist came when my work began to be juried into shows, winning blue ribbons, and selling. There's nothing like being appreciated!

Most of my artistic activity has been since I retired from PR. As I've talked to people who are contemplating retirement or have just retired, I find that many can't figure out what to do with themselves. I tell them about the joy of having a creative hobby in the senior years and how to get started. I emphasize the importance of doing research by visiting the Renwick and the Smithsonian Craft Show to see fine craft work.

My life has been greatly enriched by making art, but also by making new friends, rising to new challenges, expanding my horizons, as well as by the applause my work has garnered. Viva "3D Art".

Sorrell Caplan retired and sought to learn something she did not know anything about, making dolls.



Photo by Clemmer Montague

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Photo by Clemmer Montague

Craft Leaders Caucus and JRA board members learned from Maurine Littleton, center, about her life as part of the contemporary studio glass movement, how she became a gallery owner and her ideas on prospects for the future. Judy Davis, left, organized the event. Present were Jerry Paulson, Maurine, Barbara Berlin and Gwen Paulson. The Paulsons were the host.

SAVE THE DATES! } EVENTS IN 2008

This will be up-dated by e-mail as additional events are added

MARCH 2008

- 13 6:30 p.m. - 8:30 p.m.** *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection*, Renwick Gallery Opening Reception for JRA members.
- 14 10:30 a.m. to noon** *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection* Coffee reception welcoming attending artists. Renwick Gallery Grand Salon. Open to the public. Exhibition continues until July 6.
- 14 12 noon** Gijs Bakker: *Art Jewelry to Droog Design*. Renwick Gallery Grand Salon. A book signing by Drutt and Cindi Strauss will follow.
- 27 12 noon** Join Gerhardt Knodel, former director, Cranbrook Academy of Art and one of the first JRA *Distinguished Educators*, as he discusses his roles within the art world as an instructor, administrator and fiber artist. Renwick Gallery Grand Salon

APRIL 2008

- 5 10 a.m. to 3 p.m.** JRA Distinguished Artists Series workshop, Kiwon Wang, jeweler. Reservations required: 301-907-3888
- 5 7 p.m.** Potluck for Kiwon Wang, e-mail invitation
- 6 3 p.m.** Distinguished Artist Lecture Series, Kiwon Wang discusses her work *Poet's Walk with Artists*. Renwick Gallery Grand Salon
- 9 6:30 p.m. to 9 p.m.** Preview of the Smithsonian Craft Show, Building Museum
- 10-13** Smithsonian Craft Show open to the public, Building Museum
- 11-13 JRA Spring Craft Weekend Events**
- 11 9 a.m. to 2:30 p.m.** Caucus Day tour for Caucus members and Patrons only
- 11 6:30 p.m.** Patrons Dinner, Patrons only, Renwick Gallery Grand Salon
- 12 10 a.m. to 12:30 noon** Symposium *A Grand Passion: Global Perspectives on Contemporary Art Jewelry*. Open to the public. Smithsonian American Art Museum McEvoy Auditorium
- 12 7 p.m.** Gala Dinner and Live and Silent Auctions. Open to the public. Call 301-907-3888 for ticket information. Smithsonian American Art Museum Reynolds Center's Kogod Courtyard
- 13 10 a.m.** Distinguished Educators Awards Brunch. Open to the public. Call 301-907-3888 for ticket information. Four Seasons Hotel

MAY 2008

- 1 12 noon** Suzanne Ramljak, *Protective Ornament Dressed for Defense*, Renwick Gallery Grand Salon
- 3** Small Treasures: One Day Study Tour in Northern Virginia, open to general membership
- 10** Craft Leaders Caucus Progressive Dinner. By invitation
- 11 3 p.m.** Claudia Crisan, *Consuming Art*, Renwick Gallery, Grand Salon
- 15 12 noon** Sabine Albersmeier, *Jewelry through the Ages*, Renwick Gallery Grand Salon
- 17 10 a.m. to 3 p.m.** JRA Distinguished Artists Series workshop with John Garrett, metalsmith. Reservations required: 301-907-3888
- 17 7 p.m.** Potluck for John Garrett, e-mail invitation
- 18 3 p.m.** Distinguished Artist Lecture Series, John Garrett discusses his work at the Renwick Gallery Grand Salon

JUNE 2008

- 1-3** SOFA New York
- 8 3 p.m.** Cindi Strauss, *Ornament as Art*, Renwick Gallery Grand Salon
- 29 3 p.m.** David and Roberta Williamson, Renwick Gallery Grand Salon

JULY 2008

- 9-13** Craft Leaders Caucus Study Tour to Maine

SEPTEMBER 2008

- TBA** General Membership Meeting, Renwick Gallery Grand Salon
- TBA** General membership Study Tour to St. Louis

OCTOBER 2008

- 3 to Jan. 11, 2009** *Lino Tagliapietra in Retrospect: A Modern Renaissance in Glass*, Renwick Gallery
- TBA** Opening for JRA members

JULY 31, 2009 TO JAN. 10, 2010

Renwick Craft Invitational 2009, Renwick Gallery
July 31, 2009 through Jan. 10, 2010

For more information, call the JRA Office at (301) 907-3888, e-mail admin@jra.org or check www.jra.org

Join the James Renwick Alliance

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) _____

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 names and addresses.**

Circle One:

Check Enclosed VISA MasterCard Discover

Please make check payable to James Renwick Alliance

Card number _____

Expiration date _____

Signature _____

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

Please return this completed form to:

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

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 20% 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 at 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 Spring Craft Weekend activities (a \$1,850 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 the JRA office

301.907.3888

301.907.3855 fax

admin@jra.org

James Renwick Alliance Welcomes New Members

JRA New Members from October 13 to February 14

CAUCUS

Char Beales
Arlington, VA

Patricia Young
Silver Spring, MD

DONOR

Capie Polk Baily
Washington, DC

Susan and Max Chapman
Gaithersburg, MD

Lynda Couvillion and Michael
Seidman
Washington, DC

Paul D. and Susan M. Evans
Arlington, VA

Margaret Greenwood
Falls Church, VA

Victoria Harden and Robert
Berger
Bethesda, MD

Miriam S. Karash and Theodore
Bunin
Lawrence, NY

Barbara H. Magid
Alexandria, VA

Karen and Ira Meisliv
West Orange, NJ

Dr. and Mrs. Allan Wald
Lantana, FL

GUILD

Jeanne Drevas
Sperryville, VA

Floris Flam
Bethesda, MD

Estelle Vernon
Potomac, MD

GIFT

Howard E. and Barbara First
Palm Beach Gardens, FL

Maren Kloppmann
Minneapolis, MN

UPGRADED TO CAUCUS

Brenda Erickson
Arlington, VA

Tina Fried Heller
Washington, DC

UPGRADED TO SUSTAINER

Harold and Arlene Finger
Chevy Chase, MD

UPGRADED TO SPONSOR

Edward and Lois Anderson
Palo Alto, CA

Steven and Susan Bralove
Washington, DC

Abbey Chase
Coconut Grove, FL

The Glass Alliance of Los
Angeles
Marvin and Anne Cohen
Los Angeles, CA

Robert Strauss
McLean, VA

Stephen Waudby and Bryon
Fusini
Arlington, VA

UPGRADED TO DONOR

Sandi Goldman and Steve House
Annandale, VA

UPGRADED TO GUILD FROM GIFT MEMBERSHIP

Dominie Nash
Bethesda, MD

Randall Rosenthal
East Hampton, NY

Carol Westfall
Jersey City, NJ

Membership Concerns President

by Brigitte Savage

Membership has been a concern of JRA President Anne Mehringer who has placed much emphasis not only on increasing members, but retaining and upgrading current members.

Brigitte Savage and Larry Gabriel, co-chairs of the membership committee, collected data on members so that the correct emphasis can be placed where the greatest need is.

The tiered membership levels go from \$100 for a donor to \$10,000 for the Renwick Society with the donor level being the most popular general membership level and the Craft Leaders Caucus the largest upper level. (The artist level of \$50 was reduced by half the donor level to make membership attractive to makers.)

The committee set a goal of acquiring 50 new members by the end of the year, and, thus far 17 new members have been added to the roles. ART (under 40 years of age) membership category has a 33% renewal rate; the sponsor category has 64%; and the donor category has 65%.

Craft Leader Caucus members are encouraged to make effective use their gift memberships, one of the benefits for this level of memberships. Gift memberships are also given to hosts for study tours and to others who contribute to Alliance programs.

Craft Leaders Caucus Chair Barbara Berlin has instigated a new *Quarterly* column listing of Caucus members. (See page 20.)

Upgrading from one level to another is greatly encouraged. One of the most effective upgrades would be to turn a gift membership into an active one.

Current Caucus Members

Carolyn Alper
 John and Sharon Amdall
 Dudley and Lisa Anderson
 Judy Aptekar
 Stanley and Evelyn Asrael
 John and Marilyn Barrett
 Char Beales
 Barbara and Arnold Berlin
 Jeffrey Bernstein and Judith Chernoff
 Fleur and Charles Bresler
 Simeon Bruner
 Miriam Bonner
 Joan Borinstein
 Bob and Sharon Buchanan
 Kevin and Kathleen Buchi
 Fran and Leonard Burka
 Russell and Marian Burke
 Sorrell Caplan
 Anne Cohen
 Melvin and Ryna Cohen
 Camille and Alexander Cook
 Ann Cousins
 Jeffrey Cunard
 Beverly Denbo
 Brenda Erickson
 Genevieve Gee
 Marilyn and Lou Glickfield
 Diane and Marc Grainer
 Sanford and Brenda Guritzky
 J.G. Harrington and Jere Gibber
 Tina Fried Heller
 Lloyd Herman
 Gisela and Benjamin Huberman
 Alan Jacobs
 Shirley Jacobs
 Deena and Jerome Kaplan
 Sharon Karmazin and David Green
 Susan and William Kolodner
 Sherley and Bernard Koteen
 Stephen and Myra Kurzbard
 Bruce and Leslie Lane
 Barbara Laughlin
 Mallory Lawson
 Jane and Arthur Mason
 Anne Mehringer and Terry Beatty
 Laurel and Robert Mendelsohn
 Robert Minkoff
 Sandy and Norman Mitchell
 David and Clemmer Montague
 Michael L. and Laney Oxman
 Muriel Pear
 Gwen and Jerry Paulson
 Vivian Pollock
 Wanda Rappaport and George Mueller
 Chris Rifkin
 Michael and Karen Rotenberg
 Nancy and William Schneider
 Bonnie and Gilbert Schwartz
 Irene and Robert Sinclair
 Ann Smith
 Linda Sullivan
 Jackie Urow
 Barbara Waldman and Dennis Winger
 Ronald and Anita Wornick
 Pati Young

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

Bullseye Gallery
 Lani McGregor
 Portland, OR 97209
 503-227-0222
www.bullseyegallery.com

cross mackenzie ceramic arts
 Rebecca Cross and
 Max MacKenzie
 1054 31st Street
 NW Washington DC 20007
 202-270-6695

del Mano Gallery
 Ray Leier and Jan Peters
 11981 San Vicente Blvd.
 W. Los Angeles, Ca. 90049
 310-476-8508
www.delmano.com

Ferrin Gallery
 Leslie Ferrin
 433 North Street
 Pittsfield, MA 01201
 413-442-1622
www.ferringallery.com

Habatat Galleries
Ferdinand Hampson
 4400 Fernlee Avenue
 Royal Oak, MI 48070
 248-554-0590
 and
 222 West Superior Street
 Chicago, IL 60601
 312-440-0288
www.habatat.com

Habatat Galleries VA, Inc.
 Lindsey and Jay Scott
 8020 Tower Crescent Drive
 Tysons Corner, VA 22182
 703-989-7110
www.habatatgalleries.com/va

Heller Gallery
 Douglas and Michael Heller
 420 West 14th St.
 New York NY 10014
 212-414-4014
www.hellergallery.com

Jane Sauer Gallery
 Jane Sauer
 652 Canyon Road
 Santa Fe, New Mexico 87501
 505-995-8513
www.jsauergallery.com

Jewelerswerk Galerie
 Ellen Reiben
 3319 Cady's Alley, N.W.
 Washington, D.C. 20007
 202-337-3319
www.jewelerswerk.com
ellen@jewelerswerk.com

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

Leo Kaplan Modern
 Scott Jacobson
 41 East 57th Street, 7th Floor
 New York, NY 10022
 212-872-1616
www.LKModern.com

Maurine Littleton Gallery
 Maurine Littleton
 1667 Wisconsin Avenue, NW
 Washington, DC 20007
 202-333-9307
www.littletongallery.com

Marx-Saunders Gallery
 Bonnie Marx and Ken Saunders
 230 W Superior St
 Chicago, IL
 312-573-1400
www.marxsaunders.com

Mobilia Gallery
 Libby and Jo Anne Cooper
 358 Huron Avenue
 Cambridge MA 02138
 617-876-2109
www.mobilia-gallery.com

Perimeter Gallery
 Frank Paluch
 210 W. Superior Street,
 Chicago, IL 60610
 312-266-9473
www.perimetergallery.com

R. Duane Reed Gallery
 Duane Reed
 7513 Forsyth Blvd.
 St. Louis MO 63103
 314-862-2333
www.rduanereedgallery.com

Rossdhu Gallery
 Diana P. and Gabe Mirkin
 7608 Rossdhu Court
 Chevy Chase, MD 20815
 301-951-4443
www.rossdhugallery.com

Snyderman-Works Gallery
 Rick and Ruth Snyderman
 303 Cherry Street
 Philadelphia, PA 19106
 215-238-9576
www.snyderman-works.com

Wexler Gallery
 Lewis Wexler
 201 North 3rd Street
 Philadelphia PA 19106-1901
 215-923-7030
www.wexlergallery.com

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Washington's Jewelerswerk Galerie Joins the JRA Gallery Caucus

The newest Gallery Caucus member is Ellen Reiben, owner of Jewelerswerk Galerie in Georgetown.

The gallery is located at 3319 Cady's Alley, N.W., Washington, D.C. and shows high quality work of American and international jewelers.

James Renwick Alliance members have an opportunity to meet two of the artists who are exhibiting at the gallery during Spring Craft Weekend, Robert Baines of Melbourne, Australia, and Karl Fritsch of Munich, Germany. Both have work in the Helen Williams Drutt English exhibition "Ornament as Art" which opened at the Renwick Gallery on March 14.

Baines will be participating in the SCW symposium *A Grand Passion: Global Perspectives on Contemporary Art Jewelry*, taking place on Saturday, April 12, from 10 a.m. to 12:30 p.m. in the Smithsonian American Art Museum Reynolds Center McEvoy Auditorium. (See article on Spring Craft Weekend symposium program, Page 6)

The exhibition opening for Baines and Fritsch is on Friday, April 11, from 6 to 8 p.m. at the gallery. JRA members attending the Patrons Dinner at the Renwick Gallery are invited to stop by to meet these distinguished jewelry artists.

2008 Smithsonian Craft Show

- Mecca for Collectors

By Lucy Bremner

Smithsonian Craft Show Committee

The 2008 Smithsonian Craft Show promises to be of special interest to JRA members because so many of the exhibitors this year are artists recognized by the jury for innovative work that combines superb technique with an interesting aesthetic.

In its 26th year, the Craft Show maintains its freshness and relevance by using different jurors each year. Two museum curators and a co-editor and publisher of a respected magazine comprised this year's jury, and the artists selected reflect the growing acceptance of fine craft as a serious art form, similar to the acceptance achieved by photography 20 to 30 years ago. Jurors Jason Busch, curator of Decorative arts at the Carnegie Museum of Art in Pittsburgh; Carolyn Benesh, co-editor and co-publisher of *ORNAMENT* magazine; and Cindi Strauss, curator for modern and contemporary decorative arts and design at the Museum of Fine Arts in Houston, all agree that this is a special time in the history of American Craft. "Craft has shown itself to be a growing force within the art community precisely because it has now established a track record, like photography, that can be evaluated, researched, and appreciated for its unique characteristics," remarked Benesh.

How do their views translate into the selection of 120 artists from close to 1,400 applicants? This year, it means that 39 of the artists are new exhibitors, 12 of whom are also first time applicants.

All artists have made professions from their craft, although many of them came to their work through a wide variety of careers and inspiration. Returning ceramicist Machiko Shishido, for example, is a professionally trained concert pianist who translates the aural images she 'sees' into etchings on her porcelain pieces: "Art and music are one and the same in my work," she says.

First time exhibitor Michael Allison (wood) spent 16 years as a fretted instrument builder, restorer and repairman. He



The Smithsonian Craft Show opens in the Building Museum with the preview on April 9.

began with turning wood. "Suddenly I made a connection between the electric guitar finishes of my instrument-building days and my current work. The hallmark of my approach became the flamboyant use of color and glass-like finishes; [that evolved into] other surface treatments and piercing and carving. I am proud to be a modest player in what is a rapidly evolving artistic movement that sees virtually unlimited artistic potential for wood as a medium," he stated.

Another first-time exhibitor, potter Eric Serritella, came to his profession via a class he took "-to find a new creative outlet and bring more balance to a busy corporate career. Instead, clay dug its way into my very core," and he soon left corporate life to become a full time artist.

As in past years, Craft Show visitors will be able to learn directly from the artists about what informs their work (Daily Booth Chats); bid for objects of their choice in an online auction; and

participate in a raffle for one or more of four jewelry pieces donated by Smithsonian Craft Show artists.

What remains a constant from year to year is that visitors to the Show can expect to be stimulated, challenged, and deeply pleased by what they discover, learn about, and acquire.

The Smithsonian Craft Show April 10 -13, 2008; Preview Night Benefit, April 9. Log on to the website for more information on the show and images of work by all of the exhibitors: www.smithsoniancraftshow.org



Ceramicist Eric Serritella with his "Jiving Teapot" is one of the new artists to exhibit in the Smithsonian Craft Show, from April 9- 13 at the Building Museum.

Craft Events Elsewhere

By Brenda Erickson

WOOD:

Superb examples of traditional craft art can be viewed in "The Genius of Japanese Lacquer: Masterworks by Shibata Zeshin" from March 21 to June 15 at the Japan Society Gallery, New York.

"Far from the Tree: Woodturning in Basic Black" is showing at the Landmark Center in St. Paul until April 18.

The new branch of the James A. Michener Art Museum, New Hope, PA is giving a retrospective of Pennsylvania furniture artist Robert Whiteley until June 1.

Furniture maker Randy Shull has a solo exhibition at the Gregg Museum. Raleigh, N.C. through May 11.

METAL:

"Designed by Architects: Metalwork from the Margo Grant Walsh Collection" will be at the Houston Museum of Fine Arts from March 15 until Aug. 3.

"Alexander Calder Jewelry" travels to the Norton Museum of Art on Feb.23 to June 15.

"Touching Warms the Heart," through March 23 at the Museum of Contemporary Craft, Portland, OR, encourages the viewer to touch and try on the jewelry pieces. Also at the museum is "Framing: the Art of Jewelry" until May 11.

Haley Bates is the featured 2008 master metalsmith at the National Ornamental Metal Museum, Memphis. The show goes to April 3. Also showing is Cranbrook Alumni until April 13. The Philadelphia Art Alliance is presenting Gijs Bakker and Jewelry until May 18. Bakker addressed a craft audience interested in jewelry at the Renwick Gallery's Grand Salon on March 12.

FIBER:

During the month of March and into April, Fiber Philadelphia presents an array of exhibitions, lectures and symposia across the region. The two anchors are the 6th International Fiber Biennial at Snyderman-Works Galleries that runs until April 23 and the "Art Quilts at the Sedgwick Re:View," showing at the Wayne Art Center in Wayne, PA until March 29. That show will be followed by "Art Quilt Elements 2008" on view from April 4 to May 10.

Lincoln, NE is celebrating fiber as well in April with "Celebration Threads of Robert Hillestad: New Configurations" at the Robert Hillestad Textiles Gallery until September. Also on view will be Nancy Crow's "Cloth, Culture, Context and Quilts in Common" at the International Quilt Study Center through August. Lisa Call, "Investigating Boundaries," and "2008 Quilt Invitational" can be seen in April at the Lux Center for the Arts.

The Craft and Folk Art Museum in Los Angeles is presenting "The Contemporary Katagami Works of Jennifer Falck Linssen" from Feb. 10 to April 27.

"Evolution Revolution: The Arts and Crafts in Contemporary Fashion and Textiles" will open at the Rhode Island School of Design Museum in Providence on Feb. 22.

GLASS:

"Murano Glass - Living Legacies: Artists Influenced by Lino Tagliapietra" is at the Portland Art Museum starting Feb. 16 and running through Sept. 21. "Lino! Lino Tagliapietra in Retrospect" as well as "Dante Marioni, Form/Color/Pattern" may also be seen at the Museum of Glass in Tacoma through Sept. 21.

"Inclamo: The Glass of Sonja Blondahl" is featured at the Muskegon Museum of Art in Muskegon, MI to April 30.

Ohio Craft Museum is showing "Christina Bothwell: Invisible Realities" to March 30.

"Talk to Me: The Voice of Kiln-Formed Glass" can be seen at the Craft Alliance in St. Louis until April 20.

CLAY:

The National Council on Education for the Ceramic Arts (NCECA) is holding its 42nd annual conference in Pittsburgh on March 19-22. Among the exhibitions are: "Ceramic Explosion: The Work of Martin Limas" at the Andy Warhol Museum, March 19 - May 31; "Frank Ross Legacy" through April 11 and "Table of Elements" March 18-22 at the Manchester Craft Guild; and "Voices" March 14 - June 17 at the Society for Contemporary Craft. For more details and exhibitions, see www.nceca.net.

Bellevue Arts Museum in Bellevue WA is exhibiting "Eden Revisited: The Ceramic Art of Kurt Weiser" from Feb. 13 through April 2008.

Contemporary and historical ceramics are represented through May 11 in "Crafted to Perfection: The Nancy and Alan Cameros Collection of Southwestern Pottery at the Rockwell Museum of Western Art in Corning, NY.

"From the Fire to the Forefront: Vessels from the Forrest L. Merrill Collection" is at the Palo Alto Art Center in Palo Alto, CA until April 27. The exhibition features works from Merrill's extensive collection of Gertrude and Otto Natzler and Margaret Wildenhain ceramics as well as objects from contemporary ceramic masters.

MIXED:

"Loom and Lathe: The Art of Kay Sekimachi and Bob Stockdale" will be at the Berkeley Art Center until April 27 when the show will travel to the Maloof Foundation in June and the Fuller Craft Museum, Brockton, MA in September.

"Made to Deceive: Trompe l'Oeil Art" features a full range of innovative craft at the Kentucky Museum of Art and Craft, Louisville, from Feb. 23 through May 24.

"Craft in American, Expanding Traditions" travels to the Houston Center for Contemporary Craft on Feb.23 staying until May 4.

Maine Study tour for Caucus Members

July 9-13

The Craft Leaders Caucus study tour is set for July 9-13, beginning on Deer Island and ending in Portland.

The trips begins with a flight into Bangor and a bus transfer to the Deer Island area to take advantage of homes to visit, the Haystack Mountain School of Craft and a rich assortment of craft artists, galleries and collections in the area.

“Starting the trip on Deer Island will enable us to visit Haystack while it is fully operation (the week before is a scheduled conference) and also get to the Watershed Center for Ceramic Arts for its annual Collector's Weekend/Salad Days programs,” said David Montague, tour leader.

The Deer Isle area offers such artists as porcelain by Mark Bell and ceramics by Scott Goldberg and Paul Heroux near Blue Hill. On Deer Isle itself are Fred Woell, jewelry and his wife Pat, a painter, ceramicists Frank Pitcher and Lynne Duryea, furniture maker Geoffrey Warner, metalworker Jack Hemenway, ceramist Melissa Green and her blacksmith husband Eric Ziner and many other artists working in various media.

On the agenda will be a stop the Turtle Gallery which represents many local artists such as Belle Kuhn and nationally recognized artists as well. The Blue Herron Gallery, long a center for fine craft, reopened in Stonington last summer with local and national artists in their space.

Douglas Wilson, a blacksmith on Little Deer Isle, has invited the JRA members to his studio where he will demonstrate blacksmithing techniques.

The group will meet with many Renwick Alliance people in their homes and have time to visit the Granite Museum which explains the history of the Stonington area.

The next stop will be in the Rockport/Camden/Rockland areas to visit the Center for Furniture Craftsmanship and other local artists. A centerpiece here is the Farnsworth Art

Museum and Wyeth Center which shows local art and craft. A trip to the Wyeth Center is a must here as well as a visit to the Maine Institute where one finds Maine craft, literature written by Maine authors and a center to study and preserve the local ecology and way of life.

Centerpiece for the weekend is the Collectors' Program created by the Watershed Center for Ceramic Arts in Newcastle. This entire area surrounding Boothbay Harbor is filled with craft artists: quilters, weavers, ceramicists, furniture makers.

The two main events on this stop are the lobster dinner for the entire Watershed weekend participants at the home of a local member of the board of trustees and the opening of an exhibition of ceramics at the John Patrick Gallery.

Portland, a stately Maine seafaring city, is the center of art and craft in the state, the Maine College of Art being at the forefront. The Institute of Contemporary Art at Maine College of Art (ICA at MECA) features leading-edge exhibitions and public programs that showcase new perspectives and new trends in contemporary art. Its interim director Lauren Fernsterstock and Tina Rath, jewelry professor, are setting up an exhibition of craft showcasing the area's artists. Also on the list is a visit to the Portland Art Museum.

US Airways flight 4086 from DCA and 3498 from BWI both depart at 7:35 a.m., changing to USA 3498 and arriving in Bangor at 11:25 a.m. The bus transfer will be available for this flight only. There are three flights from Portland to either airport after 5 p.m. Hotel accommodations will be available for three days prior to and after the tour dates.

Sign up information of the study tour should be out in early April. Limit will be 18 rooms. The itinerary will be subject to change.

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St. Louis Trip On Books for Late September

The postponed fall 2007 Craft Leaders Caucus study tour to St. Louis has been changed to a program for the general membership to take place in mid to late September.

George Mueller, study tour leader, invites its members to join him to celebrate autumn in a fantastic city full of craft, art and architecture. He is planning three full days of visits to private collections, outdoor sculpture gardens, galleries and studios and craft demonstrations. A close look at St. Louis' most notable highlights is also on the agenda.

So block out the last two weeks in September and watch for an announcement of the exact dates in mid 2008.

Renwick Exhibition Schedule



Photo by Miriam Rosenthal

Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection (Renwick) March 14 through July 6, 2008

Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection explores contemporary jewelry from a global perspective using a multilayered assessment of its history and critical issues in the field with a close examination of the objects themselves. The exhibition encourages an appreciation of

contemporary jewelry beyond its traditional boundaries while honoring its craft roots by placing the work in context with seminal movements in the non-craft art world. Approximately 300 objects, including 275 pieces of jewelry, 20 drawings and watercolors and five constructions and sculptures, are included in the exhibition. Cindi Strauss, curator of modern and contemporary decorative arts and design at the Museum of Fine Arts, Houston, organized the exhibition; Robyn Kennedy, chief of the Renwick Gallery, is coordinating the exhibition in Washington.

Credit: *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection* has been organized by the Museum of Fine Arts, Houston. Generous funding has been provided by the National Endowment for the Arts and the Rotasa Foundation. The James Renwick Alliance supports the exhibition's presentation at the Renwick Gallery.

Publication: The richly illustrated catalogue, available in the museum store for \$90, features an introduction and essay by Cindi Strauss, an essay by Helen Williams Drutt English, an interview of English by Strauss, a chronology of major events in contemporary jewelry, a complete illustrated checklist of the Drutt collection and artist biographies.

Lino Tagliapietra in Retrospect: A Modern Renaissance in Glass (Renwick)

Oct. 3, 2008 through Jan. 11, 2009

Lino Tagliapietra in Retrospect: A Modern Renaissance in Glass is the first exhibition to thoroughly examine the art of Lino Tagliapietra (b. 1934), widely revered as a master of glass blowing, and to document his unparalleled contributions to fostering a new generation of glass artists. He is widely credited with changing the course of contemporary studio glass through his teaching. The exhibition will feature more than 160 works from Tagliapietra's 40-year career, including pivotal works from the artist's own collection and collections around the world, as well as designs made for industry and objects that have never been exhibited. The exhibition curator is Susanne Frantz, former curator of twentieth-century glass at the Corning Museum of Glass in Corning, New York. Jane Milosch is the coordinating curator in Washington.

Credit: *Lino Tagliapietra in Retrospect: A Modern Renaissance in Glass* is organized by the Museum of Glass in Tacoma, Washington.

Publication: The catalogue, co-published by the Museum of Glass and the University of Washington Press, will feature an essay by Frantz and an essay by Helmut Rieke, internationally acclaimed scholar and glass historian at the Museum Kunst Palast in Düsseldorf, Germany. Also included will be a detailed chronology of Tagliapietra's life, as well as an explanatory technical section aimed at a general audience written by Dante Marioni, an early Tagliapietra student and currently a leading glass artist in the United States.

Renwick Craft Invitational 2009 (Renwick) July 31, 2009 through Jan. 10, 2010

The Renwick Craft Invitational 2009 is the fourth in a biennial exhibition series, established in 2000, which honors the creativity and talent of craft artists working today. Artists featured in the exhibition will be selected by Renwick Gallery curator Jane Milosch; Kate Bonansinga, director of the Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas at El Paso; and Paul J. Smith, director emeritus of the American Craft Museum.

Credit: The Ryna and Melvin Cohen Family Foundation generously supports the Renwick Craft Invitational 2009.



Photo by Miriam Rosenthal

Lino Tagliapietra, JRA Distinguished Educator, returns for an exhibition of his work at the Renwick Gallery.

Two Workshops Offer Ways to use Precious and Throw-a-Way Materials

KIWON WANG, JEWELER

Saturday, April 5, 10 a.m. to 3 p.m.

Location: Studio 4903, NW Washington, DC

Kiwon Wang was born in Korea and has lived in the United States for the last 20 years. She was trained in jewelry making at Georgia State and RISD. Her innovative jewelry creations have taken her across the country, Europe, and Asia, as a juried and invited show artist, workshop presenter, teacher and lecturer.

Her theme is that of “contrasts”- fundamentally, the contrast of East meeting West, but in her work, paper meeting silver, throwaway materials meeting the precious. She examines the interplay between materials and forms, methods, techniques and literature. She provocatively combines and plays with pearls and newspaper, adding gold, diamonds, emeralds to create her signature jewelry. She raises questions about the role of jewelry in the 21st century, and comments on the precious within a throwaway culture. She envisions her work as a test of Eastern traditional boundaries and Western modern boundaries in the realm of objects that adorn the body through contrast, tension, absence and presence.

In this interactive workshop, “Pin without Pin Back”, Kiwon will work with participants to explore the relationship between fabric and the body, and how one engages in the act of wearing a piece of jewelry. The workshop will be held at jeweler Gayle Friedman's Studio 4903 on upper Wisconsin Avenue in Washington, D.C.



Photo by Miriam Rosenthal

Related Lecture: Kiwon will give a power point presentation, “Poet's Walk,” viewing her work as a journey to discover what life is and in finding harmony , on Sunday, April 6, at 3 p.m. in the Grand Salon of the Renwick Gallery.

Kiwon Wang wears her New York Times with pearls necklace.

JOHN GARRETT, FIBER ARTIST

Saturday, May 17, 10 a.m. to 3 p.m.

Location: VISARTS, Rockville, MD

John Garrett has worked with textile technologies for the past thirty-five years to create two- and three-dimensional constructions that are visually unpredictable and intellectually eloquent. His various media include plastic, metal and natural materials culled from thrift stores, yard sales, flea markets and hardware stores. Most recently these materials are bound together with wire to create solitary sculptures or expansive installations. John is a full-time artist, maintaining a studio in Albuquerque, New Mexico. He shows at galleries throughout the country and his work has been collected by numerous museums.

In this workshop electric drills will be used to explore plying various wires on themselves and with other materials. Participants are encouraged to bring collected, salvaged and recycled materials for this purpose. John will then demonstrate different ways these elements can be used to create containers, as an armature and as weavers. No previous experience is required! He will also demonstrate some other ways he has developed to create his unique vessels using hardware cloth and sheet metal.

This workshop will be hosted by VISARTS, at its dramatic new facility in Rockville. **Maximum enrollment is 20. There is a materials fee of \$15 for materials provided by the artist.**



Related Lecture: John Garrett will give a lecture entitled “Romancing the String - My Life in Fiber” on Sunday, May 18, at 3 p.m. in the Grand Salon of the Renwick Gallery.

Learn how to weave copper this way.

Gallery Caucus **Spotlights:**

} **Wexler Gallery in Philadelphia**

By Ann Fishman

Lewis Wexler, who greeted me warmly, last year when I explored his gallery in Old City Philadelphia, is a “design guy” who runs an art gallery that serves the decorative art needs of an eclectic set of customers.

It is likely, if you collect any form of contemporary craft art, that when you visit, Wexler will be showing objects that will invite you to expand your collection.

The relatively new Wexler Gallery, opened in 2000, features glass created by both the first generation of master glass artists as well as works by today's emerging glass artists. Not only are masters of the American Studio Glass Movement represented but so also are contemporary Czech, Italian, Australian and French glass blowers.

Additionally the gallery features unique studio art furniture by an astonishing range of fabricators. And, importantly, Wexler is at the forefront of the secondary glass market. The variety in craft representation reflects Wexler's strong knowledge of the art market.

Wexler's understanding of the art market comes from his long work at

Christie's auction house where he was an expert in 20th century decorative art. His mentors include Anthony Delorenzo with whom he worked on Madison Avenue after his stint at Christie's and Barry Friedman of the New York gallery.

He is joined in managing the gallery by his co-proprietor and wife Sherri Apter Wexler and Sienna Freeman, associate director. Sherri's early experience in Christie's print department led to the expansion of the offerings at the gallery to include paintings, prints and photography. Sienna is a Philadelphia artist who creates non-traditional works in photography, photomontage and collage.

Lewis's focus on the secondary glass market was thoroughly explored in a *Glass Focus Magazine* article last summer, reprinted on the Wexler Gallery website. Not only does the Gallery work with collectors who are looking for special pieces to round out collections, it also works on locating specific pieces for customers through contacts with both auction houses and other glass dealers. In addition Wexler works with collectors who are seeking to deaccession from their collections when collections change focus.

Wexler also shows the Wendell Castle Collection of contemporary wood furniture. Each prototype from the collection is designed by world-renowned furniture artist Wendell Castle. The

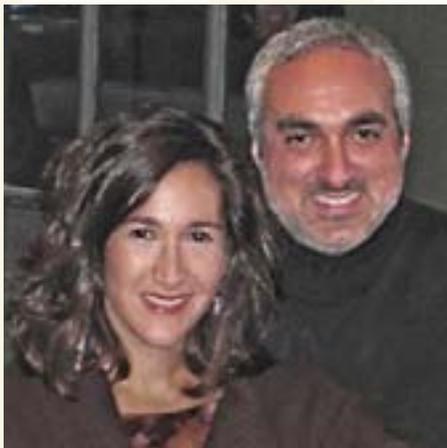
collection can be viewed on line at www.wendellcastlecollection.com.

An ongoing exhibition is the glass collection from the estate of Ted Nash, a former Pilchuck Glass School board member, who was an early champion of the contemporary glass movement. Wexler displays works by Howard Ben Tre, Tom Patti, William Morris, Mark Peiser, Therman Statom, Harvey Littleton, Marvin Lipofsky and many more.

The newest addition to the gallery is WALLS at Wexler which features rotating group exhibitions of affordable paintings, prints and photography.

This past fall Wexler Gallery hosted an historic exhibit of new and past work by two pioneers of the contemporary glass movement Joel Philip Myers and Mark Peiser. This was the first time that these master artists have shared an exhibit.

The Wexler Gallery is located at 201 North Third Street in Philadelphia at 215-923-7030. www.wexlergallery.com info@wexler-gallery.com



Lewis Wexler, co-proprietor of Wexler Gallery with his wife Sherri Apter, Philadelphia, is a “design guy” who runs an art gallery that serves the decorative art needs of an eclectic set of customers. Sherri led him to expand of the offerings at the gallery to include paintings, prints and photography as well as craft.

Gallery Caucus **Spotlights:**

} Habatat Galleries

By Ann Fishman

To learn about Habatat Galleries is to learn about the history of the studio glass movement in the United States. Habatat opened in Dearborn, MI, in 1971, the same year as Dale Chihuly founded Pilchuck and just nine years after Harvey Littleton led experimental workshops that enabled artists to make glass on a studio scale.

Although originally founded to handle prints, sculpture and painting, Habatat's original owners Thomas Boone, Ferdinand Hampson and Linda Boone began regular exhibitions of glass artists just one year later. Among the first artists shown were Joel Philip Myers, Richard Ritter, Mark Peiser, Harvey Littleton and Dale Chihuly. Soon the gallery held its first annual National Glass Invitational. That year 1973 there were only 12 artists shown. As the invitational grew in size, it reflected the expansion of the glass movement.

For example, by the 12th show in 1984, many artists displayed a confidence in their selected medium. Size had become a dominant feature in some work while intricacy, as seen in Paul Stankard's paperweights, is also noteworthy. Hampson, in a 1984 article found on the gallery's web site, noted a trend toward mixing glass with other materials as in the work of Thomas McGlauchin who made wall sculptures with glass assembled in a wooden frame. Hampson further noted the extent glass has enabled the creation of sculptural objects through casting and through cold work. Since the 18th invitational, publications have accompanied the shows.

A glance through the annals of shows at the Michigan gallery invites one to look back at the beginnings of artists who are now nearly household names for those cognizant of the glass movement. A paperweight show in 1977 featured 40 glass artists from both the studio glass movement and from more traditional techniques such as lampworking. Included was the work of Paul Stankard, James Lundberg, and John Nygren. Harvey Littleton was shown in 1978. And William Morris followed in 1986.

The international focus of this gallery is seen not just in the annual international invitational but in early one person shows by glass artists such as Australian resident Klaus Moje and Czech artists Stanislav Libensky and Jaroslava Brychtova. Habatat has further participated in organizing exhibits outside the United States in Japan, China and Mexico and has conducted glass lovers' tours to artists' studios in Japan, Hungary, Germany, Poland, Italy and England.

Habatat is not only the oldest but also the largest gallery in the United States devoted exclusively to artists working with glass as their medium. Today it is run by one of its original owners Ferdinand Hampson along with his wife Kathy who handles appraisals among other responsibilities. They are joined by John Lawson as director of the gallery who is responsible for gallery displays and layouts.

Since its inception, Habatat has also opened numerous subsidiary branches. The second gallery to open was in Bal Harbour Island, FL; this gallery has since relocated to Boca Raton and is operated by Thomas and Linda Boone.

A third gallery opened on Superior Street in Chicago River's north art district. This gallery was destroyed by fire in 1989 but reopened in 1996 under Karen Echt. It also specializes in works of contemporary glass. Habatat Galleries, Michigan, moved from Pontiac to its current location, Royal Oak, MI in 2001. Most recently, Habatat opened a branch in Tysons Corners, VA in 2007.

Habatat Michigan shows vintage work including pieces by Howard Ben Tre, Stephen Dee Edwards, Erwin Eisch, Pavel Hlava, Petr Hora, Richard Marquis and William Morris, to name a few. It also specializes in procuring and placing secondary market contemporary glass.

In April and May, 2008, it will host the 36th International Glass Invitational. In addition to shows at its gallery, it participates annually in SOFA and is a host at WheatonArts Glass Weekend.

Habatat Galleries Chicago is located at 222 W. Superior Street, Chicago, IL 60610

312-440-0288 www.habatatchicago.com

Habatat Galleries Michigan is located at 4400 Fernlee Avenue, Royal Oak, MI 48073; 248-554-0590

www.habatat.com

Philadelphia Fiber Venues Surprise and Please Viewers

By Miriam Bonner and Clemmer Montague

Everyone on the study trip to FiberPhiladelphia/2008 Fiber Biennial weekend from March 5 to 8 was surprised and pleased at the variety and quality of textile art on display in galleries, museums, art centers and alternative spaces.

Philadelphia has long been a center for the design and manufacture of industrial textiles. During the 20th century, its textile industry suffered from the same economic forces affecting the industry in other parts of the United States and gradually disappeared. Textile design has remained a strong discipline at several local universities though, and the Design Center at Philadelphia University has a significant archive of textile patterns for student and scholar study.

The current region-wide and month-long series of museum exhibitions, gallery shows and symposium featuring the work of over 400 American and international fiber artists did not coalesce as an organized and sponsored event until 2007. From 1998 until 2006, the Snyderman-Works Gallery in Philadelphia produced biennial textile art shows. Over the years others began holding fiber-related events at the same time. After the 2006 biennial, Rick Snyderman and Bruce Hoffman, owner and general manager respectively of Snyderman-Works Gallery, brainstormed with others in the Philadelphia arts community and developed the current concept for FiberPhiladelphia, with The University of the Arts in Philadelphia serving as the host for serious discussion about fiber art practices.

A key event of the weekend was the private opening of the Snyderman-Works Gallery 6th Fiber Biennial with a wonderful array of work of 57 artists, many who were present for this occasion. The other major event was the Fiber Symposium sponsored by The University of the Arts, which featured American, Canadian and Korean speakers. James Renwick Alliance (JRA) Distinguished Educator awardee Gerhardt Knodel was the keynote speaker for the 2008 *International Fiber Symposium Materiality and Meaning*:

Fiber artist Susan Brandt explained how she chose leftover materials from the center and remade them in her image based on color, size, shape and theme at the Pennsylvania University Design Center.



Examining Fiber and Material Studies in Contemporary Art and Culture. Even the Wood Turning Center got into the act with an exhibition of wood baskets.

For many trip participants a highlight was the exhibition at the University of Pennsylvania Arthur Ross Gallery of *Beyond Boundaries: Contemporary Fiber Art: Rebecca Medel, Yvonne Pacanovsky Bobrowicz, Lanny Bergner, Nancy Koenigsberg, Tsuguo Yanai, and Warren Seelig.* Medel, Bobrowicz, Bergner and Koenigsberg spoke to the group about their art. Medel's was the most spectacular - an eight foot square suspended grid of black wire with a large white center circle. The piece has been displayed twice since its creation in the 80s. Bruce Hoffman curated this show.

Other exhibitions that stood out were a display of contemporary Korean fiber art, an alternative space exhibition of collaborative work of fiber artist Leslie Pontz and ceramist Ruth Borgenicht, a comb installation by Virginia Commonwealth University Department of Craft/Material Studies chair Sonya Clark (at the Delaware Center for Contemporary Arts), an exhibition of 11 large scale tapestries by South African artist William Kentridge at the Philadelphia Museum of Art (PMA), the Puppet Show at the Institute of Contemporary Art and the *Susie Brandt: Rummage: 100% Homemade* exhibition at the Design Center.

Brandt met the group and explained how she chose leftover materials from the center and remade them in her image based on color, size, shape and theme. A surprise was a sample box of Jack Lenor Larsen's fabrics, showing the actual fabrics and suggestions of how to use the materials.

PMA curator of contemporary craft Elizabeth Agro led the group through an exhibition she curated of historical work by recognized studio craft masters that had been languishing in the basement of PMA, some of it not accessioned (yet) to PMA after years in its possession.

The group saw the private collection of Lorraine Hilleman of Philadelphia and those of Judy Weisman, Shirley Jacobs, and Gary and Rebecca Stevens in Washington. A tour of the Renwick Gallery was hosted by Robyn Kennedy. An exploration of the ceramic gallery and studio of Robert and Paula Winokur presented an alternate view of craft.

The trip was a joint endeavor of the James Renwick Alliance and the Friends of Fiber Art International, headquartered in Illinois. The two groups, which have members in common, decided to travel together and share member interests in this medium-specific trip. Thirteen members of the JRA were joined by nine from FFAL.

Snyderman-Works Gallery is a JRA Gallery Caucus member. Rick and Ruth Snyderman are great supporters of the JRA and its mission. Bruce Hoffman regularly assists with designing and setting up auction items for Spring Craft Weekend.