

RENWICK QUARTERLY

March, April, May 1988

Published for the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, by the James Renwick Alliance.

“CLAY: An Ancient Art in its Modern Aesthetic” is Subject of Renwick Alliance Annual Spring Forum

by Rebecca Stevens

On Saturday, April 23, the James Renwick Alliance will hold its annual Spring Forum, which, as usual, is scheduled to coincide with the Washington Craft Show. Reserve the day and plan to attend. A registration form appears at the end of this article.

The day will begin at 9:00 AM, with a continental breakfast in the elegant Grand Salon of the Renwick Gallery. While at the Renwick, seminar participants will be invited to a private showing of two ceramics exhibitions, “Clay Revisions: Plate, Cup, Vase,” and “American Art Pottery: 1880-1930, from the Cooper-Hewitt Museum,” before the Gallery opens to the public later that day. Participants will then proceed to Baird Auditorium in the Museum of Natural History to hear five outstanding speakers from the contemporary clay world discuss the modern applications of this ancient art.

A brief outline of the day's events follows:

9:00 AM

Coffee and preview of current ceramics exhibitions. Continental breakfast at Renwick Gallery and viewing of “Clay Revisions” and “American Art Pottery,” prior to public opening. Museum docents will be available in each gallery to answer participants' questions about the exhibitions.

10:00 AM

Free bus transportation to Baird Auditorium for seminar lectures. Free buses will take participants to the Smithsonian's Baird Auditorium where the lectures will take place. The auditorium, in the Museum of Natural History, is conveniently located across the street from the Washington Craft Show. Participants may want to visit the Craft Show after the seminar.

10:45 AM

Welcome and Introduction by Michael Monroe, Curator-in-Charge, Renwick Gallery.

Lectures

11:00 AM

Joan Mondale, a studio potter who produces functional stoneware, is perhaps America's best known arts advocate. For the past two decades, she has written and lectured extensively on the importance of art as an integral and necessary part of human existence. Ms. Mondale, currently a trustee of the American Craft Council, will share with the audience her insights into contemporary American crafts from her personal perspective as a ceramics craftsperson.



Joan Mondale

11:15 AM

Adrian Saxe is Associate Professor of Art at the University of California at Los Angeles, where he has taught ceramics since 1973. He is one of America's foremost ceramic artists. He will discuss his extensive research on ancient, often forgotten, ceramics techniques and the manner in which he uses this information in producing his extraordinary vessels. He is the recipient of a prestigious national fellowship from the Sevres porcelain factory in France. Mr. Saxe's work was featured on the cover of the October/November 1987 issue of *American Craft*, and can be seen in the permanent collections of numerous museums including the Renwick Gallery and the Musée des Arts Decoratifs in Paris. In addition to an extensive teaching and exhibition schedule, Mr. Saxe serves as a member of the James Renwick Alliance Honorary Board.



Adrian Saxe in his studio, 1987, Los Angeles. Photo courtesy of Garth Clark Gallery.

12:15 PM

Vicki Halper, professional ceramist and Assistant Curator of Modern Art at the Seattle Art Museum, will discuss "The Figure in Clay: Means and Meanings." Using references to both ceramic history and figurative expressions in other sculptural media, she will place the contemporary clay figure in its broader art context. Ms. Halper is the curator of "Clay Revisions: Plate, Cup, Vase," the exciting exhibition which will be one of two featured shows at the Renwick Gallery beginning April 22.

1:15-2:45 PM

Lunch break. Participants are free to make their own plans for lunch. A list of nearby restaurants and snack bars will be provided.

2:45 PM

Ruth De Young Kohler, Director of the innovative John Michael Kohler Arts Center in Sheboygan, Wisconsin, will discuss the Center's

unique Arts/ Industry Program. This program sponsors 14-17 contemporary ceramic artists each year to work for several weeks in the manufacturing facilities of Kohler Pottery. Utilizing the industrial technology made available to them, these artists are able to expand their aesthetic vocabulary and create new bodies of work which can only be realized with industrial equipment. Ms. Kohler is the originator of the program and has remained closely involved with the project since its inception in 1974. Her lecture will describe and comment upon the impact of the Arts/Industry Program on the work of participating artists.

3:45 PM

Michael McTwigan is the founding editor of *American Ceramics* magazine. His talk will bring into focus the art of collecting by discussing four important American ceramics collectors, including Daniel Jacobs and Alfred R. Shands III, and their methods of acquisition. He will illustrate his lecture with slides of their private collections, emphasizing their differences and similarities. Mr. McTwigan is a frequent lecturer and contributor to numerous magazines including *American Craft*, *American Artist*, and *Industrial Design*. He has received an Art Critic's Fellowship from the National Endowment for the Arts.

James Renwick Alliance Forum

"CLAY: An Ancient Art in its Modern Aesthetic"

Saturday, April 23, 1988

Please enroll me in the Spring Forum on April 23. I enclose a check, payable to the James Renwick Alliance, for registration. (Admission is \$65 for James Renwick Alliance members or Smithsonian Associates and \$75 for non-members)

Number of tickets _____ Amount enclosed _____

Name _____

Street Address _____

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Send your check to: CLAY
4308 46th Street, N.W.
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Call for more information: (202) 363-0902

"Clay Revisions: Plate, Cup, Vase" Opens April 22

Renwick Gallery visitors will discover a fresh, often humorous, look at three traditional pottery forms in "Clay Revisions: Plate, Cup, Vase," opening April 22, and scheduled to run through September 5, 1988.

The exhibition examines the ceramic works of 26 contemporary artists through experimental and innovative transformations of familiar, utilitarian shapes — the dinner plate, drinking cup and flower vase. The viewer's knowledge of functional objects is used as a foil in the exhibition for understanding the artists' abstractions of structure.

Seventy-three works completed over the past 20 years express a broad range of styles, including cubism, constructivism, surrealism and expressionism. The artist's vision is unique in that the function of these vessels is not considered integral to the design. In earlier ceramic styles — from French rococo porcelain to English slipware — utilitarian considerations have imposed limitations for potters.

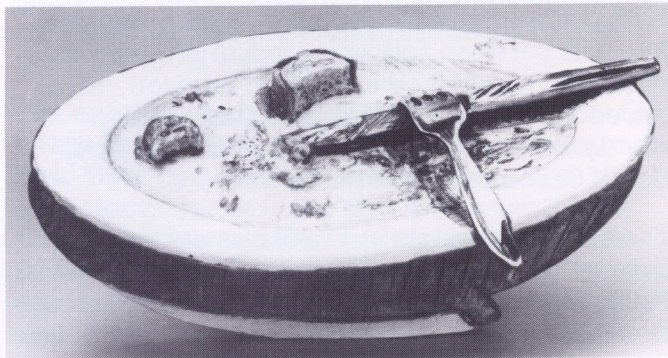
The artists in the exhibition adopted vessel forms for their non-utilitarian attributes and as a basis for metaphor or playful comment. The potter's rejection of function as a governing premise in the construction of vessels is analogous to the painter's and sculptor's abandonment of realism in the early Twentieth Century. In ceramics, the advancing technology of industrialism allowed for mass production of inexpensive, regular forms eliminating the day-to-day need for the potter's craft. Functionalism, however, played an important part in ceramic design through mid-century. It was not dismissed until the liberating aesthetics of both Japanese ceramics and abstract expressionist painting converged in the work of Peter Voulkos, who started a revolution in American ceramics.

Among the artists represented in "Clay Revisions" are Robert Arneson, Rudy Autio, Andrea Gill, Jun Kaneko, Ron Nagle, Kenneth Price, Richard Shaw, Irvin Tepper, Peter Voulkos, Betty Woodman and Arnold Zimmerman.

"Clay Revisions" was organized by the Seattle Art Museum. The national tour is sponsored by the American Federation of Arts. Financial support for the exhibition has come from the National Endowment for the Arts and PONCHO, with additional funding for the catalog provided by the American Federation of the Arts, the Contemporary Art Council and the Pacific Northwest Arts Council of the Seattle Art Museum.

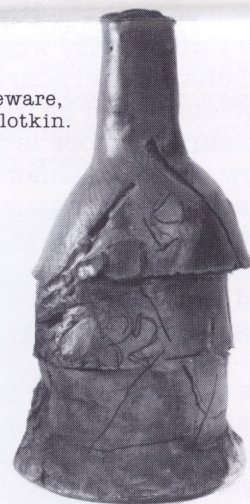


Hellgate Appaloosa by Rudy Autio, 1984, glaze and slip on stoneware, 31" x 25" x 17". Courtesy of SAFECO Insurance Companies.



Dirty Dish by Robert Arneson, 1971, glaze and china paint on whiteware, 8½" x 20½" x 8½". Courtesy of Seattle Art Museum.

Goshun by Peter Voulkos, 1980, stoneware, 47¾" x 18" x 18". Courtesy of Lynn Plotkin.



Checked Peach Cup by Peter Shire, 1977-78, colored earthenware, 4" x 8" x 31¼". Courtesy of the artist.



Craft in the Black Art Experience

An exciting three-part series, "Craft in the Black Art Experience," began at the Renwick on Sunday, February 7, and will run through April 27.

The first event was a panel discussion, on February 7, exploring the aesthetic influence of making and living with handcrafted objects in the family environment. The panel, moderated by Washington Project for the Arts Director of Programs Rick Powell, considered the historical background of Afro-American crafts, the materials commonly used to make objects, and the fine line between folk art, craft and memorabilia. The panelists were Lilian Burwell, curator, educator and painter; Martha Jackson-Jarvis, ceramic sculptor; and Robert Lynch, North Carolina folk art collector.

The second program in the series will be a lecture by nationally acclaimed multi-media artist Faith Ringgold, who began her career as a traditionally-trained painter. In the early 1970's, her work took a dramatic turn as she began to work in fabric, making life-sized figures, masks and story quilts. Her work reflects racial upheaval and change and addresses the contemporary problems faced by today's black families and women. Her work is featured in a one-person show at the Baltimore Museum of Art and is included in "The Artist's Mother: Portraits and Homages," which will be at the National Portrait Gallery April 1 through June 5, 1988. Ms. Ringgold will speak in the Grand Salon at 3:00 PM, on Sunday, March 6.

The concluding program will be a craft demonstration by quilt artist Elizabeth Scott and her daughter, multi-media and performance artist Joyce Scott. Both Scotts live and maintain a studio in Baltimore, where their work has been seen in numerous exhibitions. Elizabeth's work is based on traditional quilting techniques, while Joyce's includes sewing, beading and painting. Her heavily beaded sculpture and necklace/pectorals are commentaries drawn from her Black experience on which real and surreal figures cavort with sardonic abandon.

The Scotts will be available to talk to school groups and other museum visitors from 11:00 AM to 3:00 PM on Wednesday, April 27.

"*Craft in the Black Art Experience*" is co-sponsored by the James Renwick Alliance and the Smithsonian Institution's Committee for a Wider Audience, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities.

A Look at Craft Traditions In the South

On Sunday, May 15, the Renwick will host a salute to the craft traditions of the American South that have been documented by Kentucky photographer/writer Jan Arnow. Ms. Arnow will talk about her four-year personal odyssey through the Southern United States on which she traveled over 50,000 miles to interview and photograph hundreds of craftspeople and their work. She will discuss the artists she met who, like their ancestors, produce traditional crafts using the natural materials around them and the techniques handed down from preceding generations.

In addition to Ms. Arnow's lecture, which will conclude the day's special events, there will be craft demonstrations by two highly-skilled Southern craftsmen. Pat Vincenti of Churchville, Maryland, a full-time duck decoy maker, will show his distinct style of carving and painting the decoys. Mr. Vincenti learned his trade in an area of Maryland where the tradition dates from before the American Revolution.

Mr. Vincenti will be joined by renowned Louisiana accordian craftsman Marc Savoy whose passion is the preservation of his inherited Cajun musical tradition. Brought by the first Arcadian settlers to Louisiana in the mid-Eighteenth Century, this music has remained uniquely intact up to the present day. At the heart of this tradition is the handbuilt Cajun accordian. Mr. Savoy will show how these unique instruments are made and will hopefully treat museum visitors to a taste of the Cajun sound.

Craft demonstrations will be held in the Grand Salon on Sunday, May 15, from 11:00 AM to 2:30 PM. Ms. Arnow will lecture following the demonstrations at 3:00 PM.

This program is supported in part by a grant from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities.

“American Art Pottery, 1880-1930, from the Cooper-Hewitt Museum” Opens March 25

Ceramists whose work established the Art Pottery movement in the United States will highlight the Renwick's exhibition of “American Art Pottery, 1880-1930,” March 25 through October 23.

Seventy-five major examples of pottery are included in this exhibition, representing the historical and aesthetic development of the American art pottery movement that flourished in the late 19th and early 20th Centuries, a vital period in the history of the craft. The exhibit also includes documents and period photographs, plus explanatory texts that survey the creative activity among pioneer ceramists working in centers that range from Cincinnati and New Orleans to Colorado Springs.

Among the major works featured is a richly decorated “dragon” vase that was among the first pieces created by Maria Longworth Nichols, the innovative ceramist who founded the famous Rookwood Pottery in Cincinnati. This vase was completed early in 1880, just before the founding of Rookwood that same year.

Other examples of Rookwood are the rich floral decorated vases for which the factory was acclaimed and “landscape” vases by leading Rookwood artists such as Edward T. Hurley.

Lustrous iridescent vases by Jacques Sicard,

who came from France to work at the Weller factory in Zanesville, Ohio, are also included. The early influence of Japan on American art pottery is seen in works by Kitaro Shirayamadani, who worked at Rookwood from about 1887, and was later hired by Maria Longworth Nichols as one of the decorators and shape designers for the factory.

Other potteries — Newcomb College, Grueby, Chelsea, Van Briggle and Teco — are also represented by major examples. Two works produced in the Louis Comfort Tiffany studios in New York are of particular interest.

The exhibition collection was recently donated to the Smithsonian's Cooper-Hewitt Museum in New York by noted collectors Marcia and William Goodman. Mr. and Mrs. Goodman began their collection in 1968, and chose each work based not only on its intrinsic aesthetic importance, but also for its representation of vital and individual creativity found among the many art potters active in America.

David McFadden, Curator of Decorative Arts at the Cooper-Hewitt Museum, organized the exhibition, which will circulate throughout the United States through the Smithsonian Institution Traveling Exhibition Service (SITES).



Teapot decorated by Clara Chipman Newton from Rookwood Pottery Company, Cincinnati, 1882; earthenware, underglaze decoration, 4¾" high.



Vase decorated by M.L. Nichols from Rookwood Pottery Company, Cincinnati, 1880; carved dragon vase, 10½" high.



NEWS from the Alliance

Roger Kuhn
President

As many of our readers already know, there has recently been a development of profound importance to the Renwick Gallery and to the Alliance. The Smithsonian Institution's Board of Regents has established a special acquisition fund of \$750,000, to be spent by the Renwick over the next five years to acquire major pieces for its permanent collection. The purpose of the fund is to enable the Gallery to purchase important objects which might otherwise be beyond its reach. Aside from the immediate importance of the money itself, the creation of the fund clearly implies a long-range commitment on the Smithsonian's part to building an outstanding collection of 20th Century American craft.

What makes this development of particular concern to the Alliance and its contributing members is that half of the total amount, or \$375,000, can be spent *only* if it is matched dollar-for-dollar by private contributions. The Alliance expects to play a major role in providing the required matching money. Already, we have committed matching funds for three important additions to the Renwick's collection: a large-scale weaving by Lenore Tawney, a stunning sterling and ebony pitcher by Frederick Miller and an outstanding example of William Daley's architectonic stoneware vessels. If we raise the full amount of matching money in the years ahead, the total available for major Renwick acquisitions will surpass \$1 million.

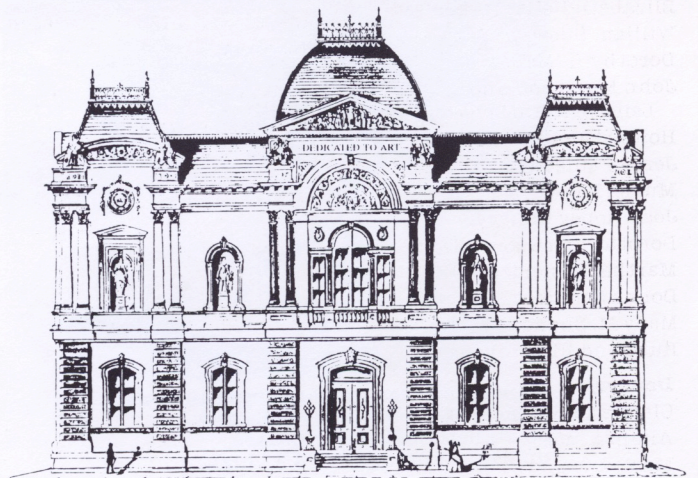
To meet our objective, we have begun a large-scale direct-mail campaign to attract new members, based on our successful experience of last year. Many of our contributors will undoubtedly receive one of these solicitations, because it is prohibitively expensive to remove the names of current members from lists we acquire to recruit new members. Please forgive the duplication. If you will, you can help us further by passing the material on to a friend.

In addition to helping expand the Renwick's permanent collection, the Alliance continues its ac-

tive education program. Our spring activities are the subject of separate articles in this issue of the *Quarterly*. Our most exciting project, however, is the new James Renwick Fellowship in American Craft. An article by Elmerina Parkman, who has spearheaded the Fellowship program, appears elsewhere in this issue. We have been overwhelmed by the interest in the Fellowship expressed by people throughout the country, and we are most gratified by the high quality of the applications received. There is an obvious need for this program — the first in the United States to provide support specifically for the scholarly study of contemporary craft, and the only research fellowship that we know of which has been initiated and funded by a museum support organization. We are immensely pleased that the National Museum of American Art has agreed to take over the funding of the Fellowship in future years and make it a part of the Museum's ongoing program of research support.

Our educational activities are once again being supported in part by a matching grant from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities. We have now been selected to receive these grants for three years in a row — a signal honor, in our view, and a vote of confidence in what the Alliance has been able to accomplish.

In this city of museums, so many people I meet tell me that the Renwick Gallery is their favorite. The exhibits, the lectures and the building itself seem to evoke a unique response. And the Renwick, of course, plays a unique role as our national museum for craft. These seem to be the reasons why the Alliance has attracted such a loyal, nationwide membership.



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The Alliance welcomes the gifts of the following Contributing Members for the year 1988 (as of January 25):

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In addition, the Alliance is most grateful for the following new contributions to the James Renwick Fellowship in American Craft:

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Mr. and Mrs. Milan J. Krasnican

"Color in Clay: New Expressions in an Ancient Art" Renwick Gallery Museum Shop Sales Exhibition

The spring sales exhibition, March 11 through June 5, will feature strongly colored ceramic works by such artists as Dorothy Hafner, Sarah Frederick, Michael Sherrill, Pamela Lassiter and Louis Vaccaro. Selected to complement the two major clay exhibitions on view at the Renwick, this museum sales shop exhibit will emphasize the strong design qualities possible in functional vases, cups and plates.

An Update on the James Renwick Fellowship

by Elmerina Parkman

The Alliance's newly inaugurated James Renwick Fellowship in American Craft has generated great enthusiasm from every quarter. This is evidenced by the many requests for application forms that have come in from throughout the United States and abroad, and in another sense, by the Smithsonian's decision to provide continuing support and funding in the future.

The press release announcing the James Renwick Fellowship in American Craft went out last August, and 4,500 flyers were mailed the first week in October, in an attempt to spread the word as widely as possible. More than 175 requests for applications were received prior to the January 15th deadline from all segments of the arts community including craftspeople, college and university faculty and students, museum professionals, editors, writers, and personnel from craft organizations, visual art associations and galleries.

Funds for the first year of the Fellowship are currently being raised by the Alliance. These Fellowships will support scholarly research and study of the modern American craft movement and craft history by visiting scholars in residence at the Smithsonian Institution. The Office of Fellowships and Grants is administering the program and the National Museum of American Art, which already hosts a number of fellows in American art history and related fields, will provide carrels, library and other support facilities. This will enable the new fellow in American crafts to interact on a daily basis with other scholars, usually historians, working in various areas of American painting, graphics and sculpture. Research guidance will be provided by the Renwick Gallery's Curator-in-Charge Michael Monroe, and other appropriate Smithsonian staff.

A major new Alliance initiative, the James Renwick Fellowship is the first of its kind designed specifically to encourage scholarly study and evaluation of contemporary American crafts and to focus research into the historical, aesthetic and intellectual aspects of the studio craft movement. The Fellowship, which commences on or after June 1, 1988, is for beginning or advanced scholars. The Fellows will be in residence for up to 12 months at the Smithsonian's Renwick Gallery, with support facilities provided by the National Museum of American Art.

The Renwick's permanent collection and changing exhibitions focus on American 20th Century objects in all craft media, principally glass, clay, metal, wood and fiber. The Renwick also has a collection of exhibition catalogs, books and periodicals pertaining to crafts and, combined with the National Museum of American Art library, is ideally suited to provide a focal point for research and study. The Archives of American Art, with its vast holdings, is located in the NMAA's library. Extensive resources are also available in the Library of Congress, a short distance away.

As this issue of the *Quarterly* was being prepared for publication, 23 applications for the Fellowship — far more than the Smithsonian usually receives for research support programs of this kind — were being processed by the Office of Fellowships and Grants. The applications cover a wide variety of topics and media, and the applicants include craft artists, teachers, gallery and museum professionals and writers on contemporary crafts. In the coming weeks, the applications will be reviewed by a committee of Smithsonian and outside specialists knowledgeable in the field of American crafts. The applications will be evaluated on the basis of scholarly merit, significance of the research and study proposed, and qualifications of the applicant. Announcements of awards will be mailed to recipients from the Smithsonian's Office of Fellowships and Grants on April 15.

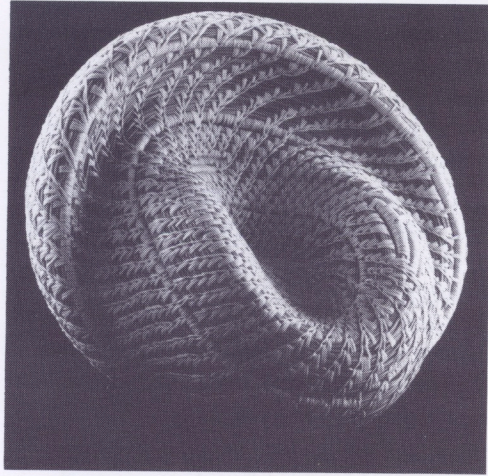
The generosity of the James Renwick Alliance will support the first Fellow in American Crafts at the Renwick Gallery this year. Beginning in 1989, the National Museum of American Art will undertake funding for the new Fellowship; the Alliance plans to assist in this effort with publicity, including production of a separate flyer announcing the program for American crafts. The agreement of the NMAA to fund the Fellowship in future years assures its continuation and provides the program with a permanent home. We view this as an achievement of utmost importance to the crafts.

1988 Washington Craft Show Set for April 22-24

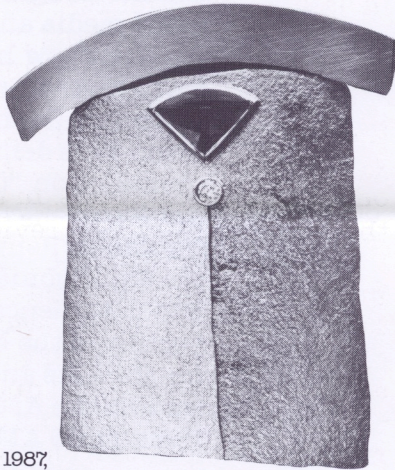
One hundred artists from 32 states have been selected from among more than 1,100 applicants to participate in the 1988 Washington Craft Show, at the Departmental Auditorium, April 22-24.

The Craft Show is Washington's only national, juried exhibition and sale of fine one-of-a-kind and limited-edition crafts. Works presented include basketry, ceramics, fiber, glass, jewelry, leather, metal, paper, wood and mixed media.

Jurors for this year's exhibition were Lloyd E. Herman, curatorial consultant and former Renwick Gallery Director; Cynthia Schira, weaver and professor of design at the University of Kansas; and Robert E. Turner, potter and professor of ceramic art at Alfred University in New York.

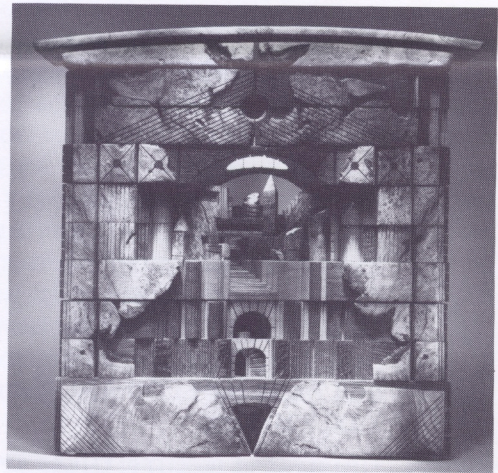


Emerging by Ippolito, 1987, coiled pine needles and raffia, 9" x 7" x 6".



Brooch by Pat Flynn, 1987, gold, rhodolit, diamond, 1 3/4" x 1 1/4" x 1/4".

The Women's Committee of the Smithsonian Associates sponsors and organizes the annual show to provide seed money and ongoing support for a variety of Smithsonian research and education projects.



Jewelry Box by Po Shun Leong, 1987, cherry burl, 18" x 18" x 6".

Inquiries about the James Renwick Alliance should be sent to:

James Renwick Alliance
5240 Nebraska Avenue, N.W., Washington, DC 20015

The Alliance gratefully acknowledges partial grant support for programs and this issue of the *Renwick Quarterly* from the National Endowment for the Arts in Washington, DC, a Federal Agency, and the D.C. Commission on the Arts and Humanities.

Renwick Gallery Public Programs March, April, May 1988

- March 6:** Illustrated lecture: As part of the series on "*Craft in the Black Art Experience*," described elsewhere in this issue, nationally-acclaimed multi-media artist Faith Ringgold will discuss and show slides of her work. Trained as a painter, Ms. Ringgold turned in the 70's to fabric to create life-sized figures, masks and story quilts reflecting racial upheaval and addressing problems now faced by black families and women. This lecture is co-sponsored by the Smithsonian's Committee for a Wider Audience and the James Renwick Alliance, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities. At 3:00 PM. Free.
- March 10 and 24:** Creative Screen: "*Museum*" presents behind-the-scenes views of the installation of the Tutankhamen exhibition at the Metropolitan Museum of Art; the creation of a giant dinosaur reproduction at the American Museum of Natural History; and examination of Botticelli's paintings at the Fogg Art Museum and contemporary African art at the Smithsonian's National Museum of African Art. "*This is Your Museum Speaking*" is an animated film with characters emerging from the museum walls and halls. At 11:00 AM, noon and 1:00 PM. Free.
- March 20:** Illustrated lecture: Glass artist Jay Musler will discuss his career, focusing on the techniques he uses to construct boats and masks from small pieces of glass which he then decorates with oil paint. This lecture is co-sponsored by the Maurine Littleton Gallery. At 3:00 PM. Free.
- April 14 and 28:** Creative Screen: "*Three Potters*" is a visit to the studios of well-known potters — Shoji Hameda, Antonio Prieto and Peter Voulkos. "*An American Potter*," an award-winning film that charts the development of artist Gerry Williams — his roots, his mastery of traditional techniques, the creative use of technology and the use of the potter's skill in a political and social context. At 11:00 AM, noon and 1:00 PM. Free.
- April 24:** Illustrated lecture: Tage Frid, furniture designer and maker, and formerly head of the Department of Woodworking and Furniture Design at the Rhode Island School of Design in Providence, will continue a discussion, started in September, when he maintained that furniture design must be based on a firm understanding of established techniques. At 3:00 PM. Free.
- April 27:** Craft demonstration: As part of the "*Craft in the Black Art Experience*" series, quilt-maker Elizabeth Scott and her daughter Joyce Scott, a multi-media and performance artist, will show how they design and make their work and discuss the various influences that inspire them. This demonstration, part of the series on "*Craft in the Black Art Experience*," is co-sponsored by the James Renwick Alliance and the Smithsonian's Committee for a Wider Audience, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities. From 11:00 AM to 3:00 PM. Free.
- May 1:** Illustrated lectures: Glass-makers John Littleton and Kate Vogel have been collaborating since 1979. Their current sculptural work uses furnace-blown glass that is later cold-worked to make abstract floral forms. The lectures are co-sponsored by the Maurine Littleton Gallery. At 3:00 PM. Free.
- May 12 and 26:** Creative Screen: "*Earth, Fire and Water*" covers 100 years of ceramics in the United States from 1879 to 1979, as narrated by Orsen Wells. The art work, filmed at The Everson Museum in Syracuse, New York, shows ceramics by Peter Voulkos, Paul Soldner, Robert Arneson, Betty Woodman and others. In "*Touch Clay, a Ceramic Experience*," artist Dick Schwanke is inspired by natural objects to create

a combination of pottery and sculpture; modern musical background is provided by the "Shags." At 11:00 AM, noon and 1:00 PM. Free.

May 15: Illustrated lecture and craft demonstration: Writer/photographer Jan Arnow will discuss and show slides of the traditional crafts and craft-makers she discovered during the four-year preparation of her book, *"By Southern Hands, a Celebration of Craft Traditions in the South."* Maryland master decoy carver Pat Vicenti and Cajun accordion-maker Marc Savoy will demonstrate their crafts. This program is further described elsewhere in this issue. It is co-sponsored by the James Renwick Alliance, with partial support from the National Endowment for the Arts and the D.C. Commission on the Arts and Humanities. Craft demonstrations from 11:30 AM to 2:30 PM; lecture at 3:00 PM. Free.

May 22: Illustrated lecture: Kenneth Trapp, Associate Curator of Crafts and Decorative Arts at the Oakland Museum, Oakland, California, will discuss *"American Art Pottery, 1880-1930,"* in conjunction with the exhibition currently at the Renwick Gallery. At 3:00 PM. Free.



Three-Handled Cup (Tyg) decorated by Marie De Hoa Leblanc from Newcomb College Pottery, New Orleans, ca. 1901; earthenware, underglaze pine cone decoration, 6¼" high.

To Join the Alliance

The James Renwick Alliance welcomes the support of all who share in its admiration for the creative vision of artists working today in the craft media. Members' contributions enable the Alliance to sponsor educational programs in contemporary crafts, to support the activities of the Smithsonian Institution's museum of 20th Century American craft, the Renwick Gallery, and to enlarge the national collection of American craft at the Renwick.

Membership in the Alliance, renewable annually, provides the following benefits:

- All members receive the Alliance's publication, *The Renwick Quarterly*.
- Donors (\$100+) receive *The Renwick Quarterly* plus — invitations to special receptions for artists, and exhibition tours conducted by artists or curators; a complimentary catalog of a major Renwick Gallery exhibition, and discounts on the Alliance's Spring Forum and all Craft Study Tours.
- Sponsors (\$250+) receive the above benefits plus — one complimentary ticket to the Spring Forum held each year to coincide with the Washington Craft Show; and the opportunity to attend training lectures and exhibition tours conducted for Renwick docents.

- Patrons (\$500+) receive the above benefits plus — an additional complimentary ticket to the Spring Forum; and two complimentary tickets to an Alliance Craft Study Tour.
- Benefactors (\$1,000+) receive the above benefits plus — membership in the Alliance's Acquisitions Committee, which allocates Alliance funds for the purchase of objects proposed for acquisition by the Curator of the Renwick Gallery.

To join the Alliance, please complete the form below and mail it with your check to the James Renwick Alliance, 5240 Nebraska Avenue, N.W., Washington, DC 20015. Contributions are tax deductible.

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