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# RENWICK QUARTERLY

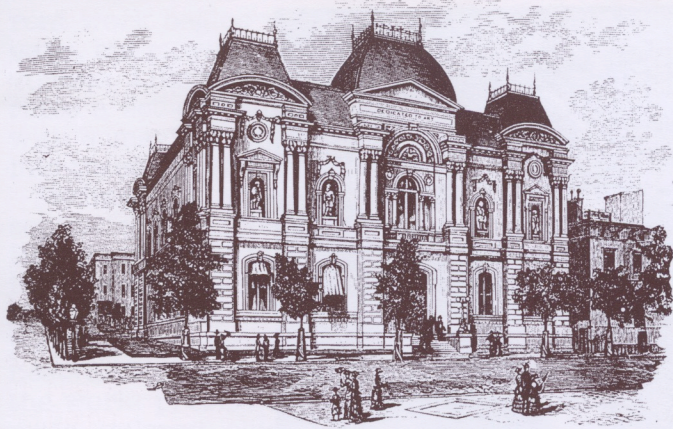
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March, April, May, 1995

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Published by the James Renwick Alliance, a national nonprofit organization created to support the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, DC.

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## *In Praise of Craft* Spring Craft Weekend Celebration - April 29 and April 30

by Joan Wessel

In Praise of Craft is the theme for the James Renwick Alliance's spring craft weekend celebration April 29 and April 30.

This year's celebration will honor seven craft masters at a benefit dinner and craft auction on Saturday, April 29. The artists to be honored are: Betty Woodman, clay; Richard Marquis, glass; Eleanor Moty, jewelry; Philip Moulthrop, turned wood; Richard Mawdsley, metal; Lia Cook, fiber and John Cederquist, furniture.

Each of this year's honored artists have received national attention and international recognition for his or her work. Each artist will have an object in the weekend's craft auction which will include 41 pieces, some of which have been made especially for the auction.

"Each of these artists has altered and influenced the field of American craft through his or her teaching and object making," says Michael Monroe, curator-in-charge of the Renwick Gallery. "They have changed the way we feel and see, the way we think about their art."

The benefit dinner and craft auction will be held at the National Museum of American Art. The evening will also honor Michael Monroe, who retires from the Renwick in May. Special guest, furniture artist Sam Maloof, will pay tribute to Monroe.

### **Alliance Craft Weekend Schedule** **Saturday, April 29**

The 1995 Spring Symposium, "Conversations with Seven Masters of the Media," will be held Saturday morning from 9:00 a.m. to 12:30 p.m. in the Grand Salon of the Renwick Gallery. Michael Monroe will lead conversations with the seven craft masters: John Cederquist, furniture; Lia Cook, fiber; Richard Marquis, glass; Richard

Mawdsley, metal; Eleanor Moty, jewelry; Philip Moulthrop, turned wood and Betty Woodman, clay.

Saturday afternoon is unscheduled, leaving guests time to visit The White House Collection of American Crafts, which opens April 28 at the Smithsonian Institution's National Museum of American Art. The Smithsonian Craft Show will also be open at its new location at the National Building Museum.

Saturday evening's benefit dinner and craft auction will be held at the National Museum of American Art and the National Portrait Gallery. It will begin at 6:00 p.m. with a champagne reception and auction preview, followed by dinner and the auction.

### **Sunday, April 30**

The ever popular Sunday tour will depart by bus from the Renwick Gallery at 9:30 a.m. The tour will include morning stops at private collections: the turned wood collection of Jane and Arthur Mason, and the glass collection of Colleen and John Kotelly. In addition, the group will visit an exhibition "*Collaboration and Craft: Artistic Partnerships*" at the Studio Design Gallery that features furniture and contemporary craft. Artists will be present to speak about their collaborations. Lunch will be served courtesy of the Gallery. The tour will conclude with a visit to the painting, sculpture and craft collection of Carolyn Small Alper. Those on the tour will have the option of returning to the Renwick or stopping at the Smithsonian Craft Show at the National Building Museum.

To attend events for the Alliance's Craft Weekend, please complete the registration form. For further information, call Shelley Gollust at (301) 229-2148.



## Registration Form

James Renwick Alliance  
The Craft Weekend in Washington  
April 29 - 30, 1995

Please register me for the Craft Weekend in Washington:  
(Space for some events is limited. Priority will be given to  
those registering for all events).

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Day Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_

Number of Reservations	Event	Cost (per person)	
		Alliance Members	Non- Members
_____	Craft Weekend (April 29 - 30) (All events)	\$250.00	\$265.00

If space is available, please register me for the following  
event(s) only:

*Saturday, April 29*

\_\_\_\_\_ Spring Symposium:  
"Conversations with Seven  
Masters of the Media" 15.00 20.00

\_\_\_\_\_ Gala Benefit Dinner  
and Craft Auction 175.00 175.00

*Sunday, April 30*

\_\_\_\_\_ Tour of private collections 60.00 70.00

\_\_\_\_\_ Total amount enclosed \$ \_\_\_\_\_ \$ \_\_\_\_\_

\_\_\_\_\_ I cannot attend but wish to make a tax  
deductible contribution to the James  
Renwick Alliance: Amount \$ \_\_\_\_\_

We urge you to register as soon as possible since enrollment  
is limited. Space cannot be reserved without payment. Make check payable to the James Renwick Alliance, and mail to: Craft Weekend in Washington

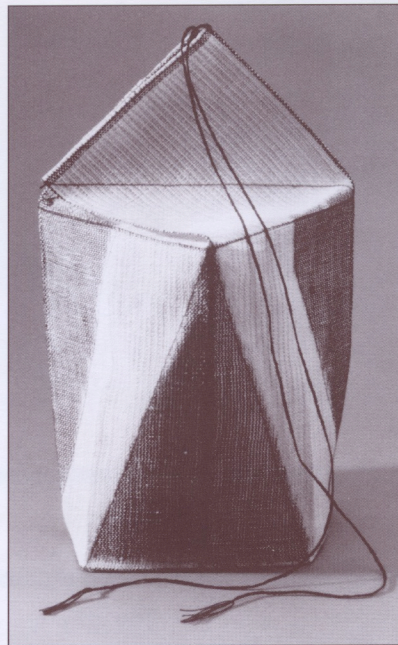
James Renwick Alliance  
6801 Winterberry Lane  
Bethesda, MD 20817

## "Marriage in Form: Kay Sekimachi and Bob Stocksdale" Opens on March 31

by Jean Lawlor Cohen

Kay Sekimachi and Bob Stocksdale make beautiful objects—his lathe-turned bowls, her fibrous vessels. Married since 1972, this couple responds to different impulses and creates dramatically different work. Yet they arrive at the same aesthetic—a personal expression beyond function and tradition.

Stocksdale works with a range of exotic and domestic woods. His creates up to 250 bowls a year that range from utilitarian salad sets to



**Kay Sekimachi:**  
*Ikat Box*, 1989:  
Linen, painted warp,  
14" x 7" x 7". Collection  
of the Oakland  
Museum, Oakland,  
Calif. Gift of Judy and  
Austin Olson, and the  
Chevron Corp. Photo  
by Christopher Dube.

concave sculptures meant to hold nothing but light. Stocksdale approaches wood as a diamond cutter approaches a rough stone. He relies on the patterns in the grain, the ratio of heartwood to sapwood, and the tree's natural axis to which the artist must align the axis of his lathe.

Particular lines and volumes seem inevitable in the process of turning wood. Stocksdale, however, risks an asymmetrical alignment, positioning the grain so that he must alternately gouge wood and air. Ultimately he chooses to refine an ancient art by honoring the wood's qualities rather than his own virtuosity. In the process, he does something radical, changing our notion of what constitutes a bowl.

As a child, Sekimachi tried her hand at origami, the ancient art of folding paper into dazzling three-dimensional forms. While she spent many years weaving tapestries and space dividers, Sekimachi considers herself a sculptor. Her cur-



**Bob Stocksdale:** *Holly (Texas) Bowl*, 1982: 4 1/4" x 7".  
Collection of the artist. Photo by Christopher Dube.



rent work begins with flat paper and planes of yarn, but moves quickly to complex layering and volume. Like the origami masters, she incorporates a set of invisible determinants and then, with a magical expansion, lets her pieces swell into three dimensions.

Sekimachi's work reflects her openness and sophistication. There are traces of an early, Bauhaus-trained teacher, of Egyptian card weaving, northern India's split-ply twining, and even Hopi techniques. Her materials range from simple linen and antique Japanese papers to hornet nests and nylon monofilament. Paradoxes inform the work: precise control and randomness, intimate tailored objects and large-scale organic "cocoon," imagined shapes and a paper casting of one of her husband's bowls.

The two artists share an early formative experience. Both were interned during World War II, Sekimachi as a Japanese-American, Stocksdale as a conscientious objector. Although they did not meet until years later, their centeredness seems related to that circumscribed living-in-the-moment. "To see the world in a grain of sand," as the poet William Blake wrote, is to glory in the limitations — of material, color, even processes. What Stocksdale and Sekimachi show us is that, in either isolation or collaboration, one's art emerges from the workmanship of risk. They give us not only objects of serenity but models of the creative life. This exhibit closes on June 18, 1995.

## Outreach Program

by Shelly Brunner

Visitors to the Renwick's Grand Salon noticed an unusual gallery talk on December 8. An intent audience of sixth graders was learning about creativity, imagination and design. What's more, they were learning from one another, thanks to a grant to the James Renwick Alliance from the D.C. Commission on the Arts and Humanities.

The grant provides bus transportation to the Renwick Gallery and art supplies for District of Columbia students. A class makes three trips to the Renwick, each with a specific focus.

During the first visit, Renwick docents give an overview and tour of the museum, including a brief history of the building and an explanation of craft art.

A month later, the class returns. Using the permanent collection, the docents help students identify the five craft media, learn basic principles of design, and understand elementary ideas of process. Students respond immediately to the objects in the permanent collection, often making comparisons to family or personal treasures. A particular favorite and exceptional teaching tool is the Game Fish, a perfect example of design and aesthetics, as well as a model for the creative use

of found objects.

The students enter the museum for their last visit not as visitors, but as artists. On December 8, the six graders from Bunker Hill Elementary presented their projects in the Grand Salon before their teachers, classmates and docents. One student described how he had taken baby food jars and other glass objects, along with colored paper and glue, to create a work inspired by Harvey Littleton. Another had used yarn and rug remnants to construct an abstract fiber work which related images of the earth to world peace. A third had constructed a cityscape using different textures of paper, cloth and small objects. The audience of students listened with interest as the individual artists made their presentations and answered questions.

The D.C. school children who participate in the Renwick's outreach program are certainly receiving art enrichment. In addition, they practice oral communication, language arts and listening skills. At the end of the presentations on December 8, one Draper Elementary student raised her hand to share an idea with the group. The class had just begun fractions, and she thought that the pictures hanging on the walls of the Grand Salon were a perfect example of dividing a whole into parts. Who would have thought that a visit to an art museum would lead to an impromptu math discussion?



Third and fourth grade students from the Stoddert School get a close-up view of objects in the permanent collection.

## The White House Collection of American Crafts at the National Museum of American Art - April 28 through September 4, 1995

Assembled in 1993, the White House collection of American crafts features 72 works by 77 of America's leading craft artists of today. The support, encouragement, and visibility given to contemporary American crafts in the White House by President William Clinton and First Lady





**Dante Marioni:** *Yellow Pair*, 1993: Blown glass bowl, 18" x 17 1/2" x 11 3/4"; pitcher, 31" x 8". Lent by the White House. Gift of the artist. Photo by John Bigelow Taylor.

Hillary Rodham Clinton is recognition of our country's longstanding tradition of craftmaking and a tribute to the richness and diversity of this important aspect of our heritage.

The pieces within the collection illustrate the skill, imagination, and vitality characteristic of craft in the 1990s. Using glass, wood, clay, fiber, and metal, these artists reveal their ability to manipulate materials in inventive ways, expressing their creative vision in objects of startling beauty. As the most industrialized century of our history draws to a close, this collection stands as testimony to a belief in the value of works of the hand. Despite our increasing reliance on computer technology and even the remote access to virtual realities, the intimate and physical qualities of the handmade object has never had more appeal.

Michael W. Monroe, Curator-in-Charge of the Renwick Gallery of the Smithsonian Institution's National Museum of American Art, selected this collection of fine contemporary crafts specifically for the interiors of the White House, to be viewed and admired alongside the works of the past. In the words of First Lady Hillary Rodham Clinton, "It's important that we appreciate the artistry of crafts of our time." The collection was formed in response to the 1993 *Year of American Craft: A Celebration of the Creative Work of the Hand* and was first shown at the White House in December of 1993. All pieces in the collection were either donated by the artists directly or by their patrons.

Prepared in conjunction with this exhibition at

the National Museum of American Art is a handsome volume published by Harry N. Abrams, Inc. It will feature 92 striking, full-color photographs—some showcasing the pieces in the private quarters and public spaces of the White House. In addition to an introduction to the collection and commentaries on each piece by Monroe, the book includes an insightful essay on the significance and cultural value of crafts by noted arts commentator Barbaralee Diamonstein, a foreword by Elizabeth Broun, Director of the National Museum of American Art, and brief biographies of each artist.

**"Uncommon Beauty in Common Objects: The Legacy of African American Craft Art," Opens on April 7, 1995**

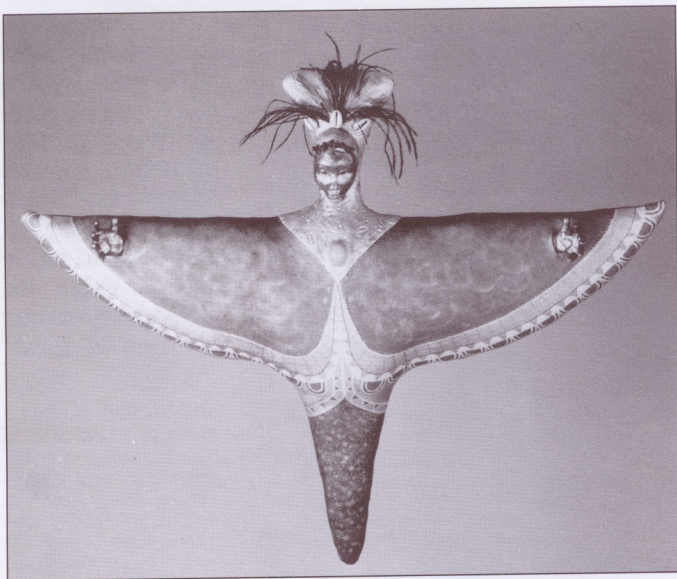
African-American craft art has its roots in Africa, in handmade utilitarian articles such as vessels, clothing, jewelry, baskets as well as ceremonial objects. Craft objects are usually made from natural materials such as clay, wood, forged metals, and plant fibers. These common objects achieve uncommon beauty as they communicate individual creativity, exquisite workmanship, time-honored patterns and forms, social and religious meaning, and cultural imagery and symbolism.

In Africa, craft objects are a vital part of the community's life, lending richness to daily tasks and sacred rituals. Over three centuries, these crafts came to America in the hearts, memories and skilled hands of enslaved Africans. Their legacy remains a powerful presence in African-American craft art. Use of African techniques, patterns, symbols, images, shapes, and color



**Tom Miller:** *Mardi Gras King*, date unknown: Wood and mixed media, 39" x 16.8" x 18.8". Private collection, courtesy of Steven Scott Gallery, Baltimore, Md.





**Marcella Welch:** *Winged Orisha*, 1993:  
Mixed media, hand-painted canvas, and polymer clay,  
29.2" x 34.8" x 3.2". Lent by the artist.

schemes can be seen, and the art often embodies a spiritual vision. African themes are often reinterpreted and combined with American experiences as the artists seek to express their dual identity.

African-American artists working in craft media no longer restrict themselves to utilitarian objects. Though often working in ancient disciplines, they create artifacts intended to be appreciated as contemporary art. Many works are the result of improvisation on established forms. As in jazz, improvisation has a special presence in African-American craft art.

*Uncommon Beauty* is intended to encourage exploration and to bring national attention to a long-neglected genre of African-American art.

The exhibition and its national tour were orga-



**Charnelle Holloway:**  
*Tea Set*, 1986:  
Nickel and sterling  
silver sugar bowl,  
3.2" x 4.5"  
x 4.25"; teapot,  
9" x 10" x 7";  
creamer, 3"  
x 4.5" x 4.5".  
Lent by the artist.

nized by the National Afro-American Museum and Cultural Center in Wilberforce, Ohio. Major funding has been provided by the Lila Wallace-Reader's Digest Fund. It closes on June 18, 1995.



**Winnie Owens-Hart:** *Blue: Traditional Nigerian Water Jar*,  
1990: Ceramic, 12.8" x 9". Lent by the artist.

## "Full Deck: Art Quilts" Opens March 17, 1995

The Full Deck is a collection of original quilts created by 54 U.S. artists, including many of the country's leading art quilters. Each artist interpreted one playing card from a standard deck of 52 cards and two jokers.

Each artist was asked to create a "stitched construction of three or more layers, made primarily of fabric" of uniform size in the proportions of a standard playing card with rounded corners. None of the artists knew what the others were doing.

The idea for the Full Deck originated with art quilter Sue Pierce, a James Renwick Alliance Board Member who saw the interpretation of playing cards as an effective way to showcase the important, emerging quilting art form. Playing cards, after all, are not only rich in symbols and imagery but also accessible to many age groups and cultures.

While the quilts were not required to look exactly like a card, the artists were asked to include clues about the card. The result? Some are easy to figure out, while others require careful

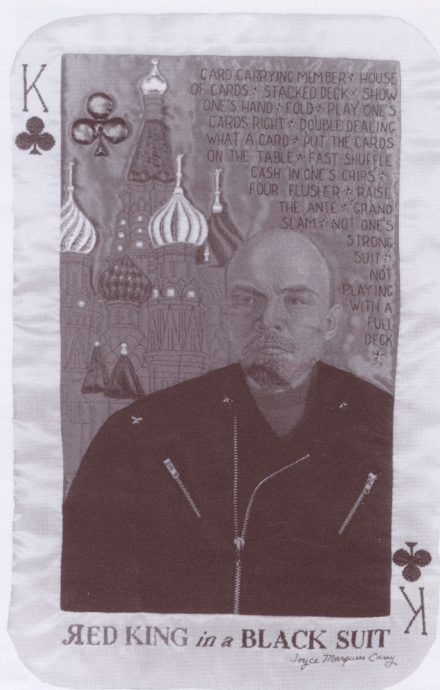
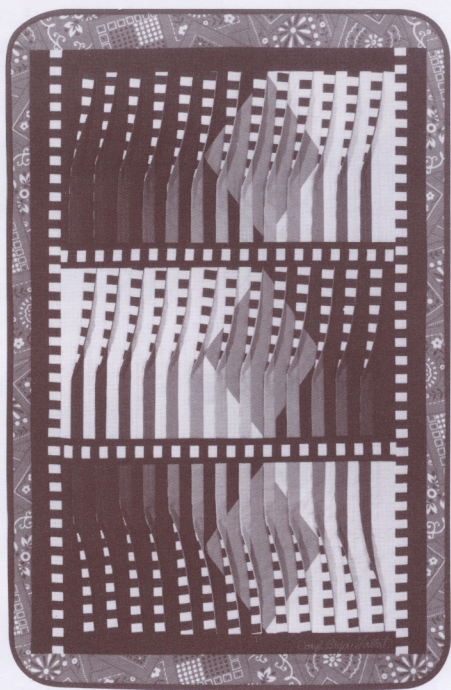


scrutiny and thought.

Art quilters have borrowed from the vocabulary of traditional quilters to expand the definition of quilts. A quilt consists of three primary fabric layers: a decorative

**Caryl Bryer**

**Fallert:** *Three of Diamonds*, 1993: Cotton and cotton batting; hand-dyed, machine-quilted, machine-pieced, and tucked, 28" x 18". Lent by the artist. Photo by Caryl Bryer Fallert.



Quilting is the final process of stitching the fabric layers together. Although some hand-stitch the layers, art quilters often take advantage of the many capabilities of mod-

**Joyce Marquess**

**Carey:** *King of Clubs*, 1993: Photo transfer, silk, polyester, satin, embroidery floss, zippers, and studs; appliquéd, machine-quilted, hand and machine-embroidered, 28" x 18". Lent by the artist. Photo by Joyce Marquess Carey

“quilt top,” a plain layer of backing, and unseen batting that fills this “textile sandwich.” Early quilts were constructed from fabric scraps (usually all-cotton or all-wool) but today’s art quilters see any textile as usable material and customize their fabrics through dyeing or painting.

Art quilters also mix traditional quilting methods, particularly appliquéd or piecing. Appliquéd involves stitching cut-out shapes to a background, whereas piecing requires sewing small fabric pieces together to form the fabric layer. Some artists manipulate the quilt top fabrics for dimensional interest. Some employ fine art techniques such as painting, printing, or photo transfer.

ern sewing machines. Some art quilters add embroidery or embellishment, achieving a dual purpose in quilting and surface design.

Artists and art galleries began to view the centuries-old quilt-making craft as an art form in the early 1970s. Some who had been working in other media gravitated toward quilting because it offered them new expressive possibilities. Soft fabrics and traditional quilting techniques—with all their nostalgic associations—took on extraordinary power when placed in the context of art.

Today, art quilting continues to gain recognition among collectors and critics. This exhibit closes on April 30, 1995.

## GlassWeekend Program For Curators

by Jerry Paulson

Special invitations have been sent to 20 museum curators from across the country to come to the Renwick Gallery in June to learn about contemporary crafts, especially glass. This is a wonderful opportunity for the Renwick and the Alliance to showcase the collection that we have been building together. We will have the opportunity to expose these curators to the world of crafts.

The James Renwick Alliance, the Creative Glass Center of America, and the Art Alliance for Contemporary Glass are co-sponsoring this innovative program. The purpose of this program is to introduce these curators, who may not have collected glass or other crafts extensively, to this exciting aspect of museum collections.

Michael Monroe and Jeremy Adamson will serve as the leaders of this day-long educational program. They will provide a tour of the Ren-

wick’s permanent collection and a tour of a large corporate collection. Paul Parkman will discuss the relationship between the Alliance and the Renwick Gallery so that the curators can consider establishing similar support groups for their own museums.

The curators will also tour the White House Collection of American Crafts while it is on display at the National Museum of American Art. While at the NMAA, the curators will hear about the Archives of American Art and its collection of writings and other memorabilia of famous artists and they will learn about America On-Line’s computer system for accessing information about, and images of, art works.

When the curators finish the program in Washington, they will travel to Millville, N.J., to participate in GlassWeekend ‘95. The program,



*Private Collecting; Public Collections - Building Bridges for the Future*, includes lectures about contemporary glass art and glassblowing demonstrations by Richard Marquis and Dante Marioni. Twenty five commercial galleries will have displays of works by over 200 of the finest glass

artists from around the world.

Members of the James Renwick Alliance are encouraged to attend GlassWeekend at Wheaton Village in Millville, N.J., June 9 to 11. For additional information, contact Denise Dendrinis at 609-825-6800, ext. 2733.

## Spring Craft Workshop Series

Four artists who are prominent in their fields will conduct one-day workshops in craft media this spring. Now in its fifth season, the craft workshops offer area residents the opportunity to interact with highly creative artists and to explore with them aspects of their crafts which are of personal interest to individual participants. The series is sponsored by the James Renwick Alliance in conjunction with the Smithsonian Institution's Renwick Gallery. The 1995 spring series will include artists working in fiber, glass, mixed media sculpture, and clay. The workshops are held on Saturdays. Each of the artists will present a lecture at the Renwick Gallery on the day following their workshop. An exhibition at a local gallery is planned to coincide with each workshop and lecture. Students in grades 9 through graduate school who are D.C. residents are invited to apply to attend individual workshops free of charge. To register, please complete the form below. For further information, call Shelley Gollust at 301-229-2148.

### Missy Stevens Fiber Workshop — March 25:

Missy Stevens, who is known for her narrative thread paintings, will teach a workshop on the creative process which leads to her storytelling pictures and the methods she uses to execute them. The workshop will offer an opportunity to work with her method of punch needle embroidery. She will also show slides of her work and the inspiration for it.

### Carol Cohen Glass Workshop — April 1:

Carol Cohen is a stacked-glass artist known for her multi-layered method of painting on glass to create floating images in space. At this workshop, she will show how she constructs painted geometric glass forms which float inside multi-layered cubic paperweights.

### Arnie Segal Mixed Media Sculpture Workshop — April 8:

Arnie Segal is a mixed media sculptor who combines classical forms with electronics or mechanics. The results are whimsical, thought-provoking works that may introduce themselves to viewers and engage them in conversation. Segal, a physically disabled artist, is noted

for his wry sense of humor and unique ability to combine technology and artistry. His workshop promises to be most entertaining.

### Mary Lou Deal Clay Workshop — May 6:

Mary Lou Deal's beautifully formed coiled vessels are decorated with boldly colored designs featuring flora and fauna. In her workshop, she will demonstrate her technique for building larger clay vessels with coils and slabs. She will also demonstrate her method of applying raised latex and wax resist. Her raku firing procedures will be discussed. Slides of her own growth and inspiration will also be shown.

## Workshop Registration Form

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Day Phone \_\_\_\_\_

Evening Phone \_\_\_\_\_

### Please enroll me for the following workshops:

- Full Series (Four Workshops) at \$160 per person (\$140 for Alliance members)
- Individual Workshops at \$50 each, per person (\$45 for Alliance members)
- Missy Stevens, fiber, March 25
- Carol Cohen, glass, April 1
- Arnie Segal, mixed media, April 8
- Mary Lou Deal, clay, May 6

Priority will be given to full series subscribers. Workshop participants will provide their own lunches and beverages. No refunds can be made on workshop fees. Please make your check payable to the James Renwick Alliance, and send it with this registration form and a stamped, self-addressed envelope to:

Mary George Kronstadt  
4414 Klingle Street, NW  
Washington, DC 20016

### Artists in the series are:

Artist	Workshop	Lecture	Exhibition Preview
<b>Missy Stevens</b> Fiber	March 25 Fillmore Arts Center	March 26 3:00 PM Renwick Gallery	March 26 4:30 - 6:30 PM Sansar Gallery
<b>Carol Cohen</b> Glass	April 1 Fillmore Arts Center	April 2 2:00 PM Renwick Gallery	April 2 4:00 - 7:00 PM Maurine Littleton Gallery
<b>Arnie Segal</b> Mixed Media Sculpture	April 8 Fillmore Arts Center	April 9 2:00 PM Renwick Gallery	April 9 4:00 - 6:00 PM The Glass Gallery
<b>Mary Lou Deal</b> Clay	May 6 Montgomery College	May 7 3:00 PM Renwick Gallery	May 7 12 noon - 5:00 PM Jackie Chalkley





## President's Column

by Paul Parkman

This will be the last issue of the Quarterly to be published while Michael Monroe is Curator-in-Charge of the Renwick Gallery. The Alliance and others will honor him in various ways over the next couple of months. He will be the honored guest at our gala benefit dinner and auction on April 29, during Craft Weekend. This gives you some idea of how we feel about him. I would like to give you a bit of the flavor of the association between Michael and the Alliance presidents. Michael has worked with us — Roger Kuhn, Jerry Paulson, Mel Eagle and me — and if only from the evidence of the success of the Alliance, these associations have been fruitful.

It has been a close relationship. I speak from personal knowledge. One of the first calls I make to the Renwick each day and sometimes the last one in the late afternoon or early evening is to Michael. He is intensely interested in our activities and has always been unfailingly willing to give us his sage advice about our programs. For a person with so many demands on his time, he is amazingly pleasant and tolerant of us. He has helped us to figure out how to calm waters troubled in one area or another as we barge forward chafing at government rules. He has attended our sometimes lengthy Board meetings long after his work day should have ended. Michael has been a constant friend.

We all respect his eye for objects. This is the most critical factor in building the nation's collection. Of all of his contributions, this is the attribute of Michael's that will have the most lasting importance. The "premier collection" we all say of it. And one needs only to visit the Renwick's second floor to know that this is not press agentry — it is the truth. It is Michael's effort and choices that have made it so.

For his friendship and for his professionalism we and the nation are in great debt. For all of this, Michael, we thank you and look forward to your help for your remaining tenure at the Renwick. We wish you much continued success in the future.

Everyone connected with the Alliance is looking forward to the opening of The White House

Collection of American Crafts. This stellar event will add even more luster to the weekend. The book about the collection to be published by Abrams, one of America's finest producers of art books, will be spectacular.

For the Craft Weekend's symposium, Michael Monroe, in his inimitable style, will be leading a conversation with the seven "Masters of the Media." We are very pleased that these masters, John Cederquist (furniture), Lia Cook (fiber), Dick Marquis (glass), Richard Mawdsley (metal), Eleanor Moty (jewelry), Philip Moulthrop (turned wood) and Betty Woodman (clay), graciously agreed to grace our weekend events.

At our most recent meeting, Joan Wessel of Sherley Koteen's art selection committee, gave the Board a sneak slide preview of the auction items. The objects induced real excitement, evidence that they have done their job well. I hope that as many of you as possible will try to attend the benefit auction evening, and bid on these wonderful pieces!

The new membership group focusing on 20 to 40 year-old supporters that I mentioned briefly in my last column is going great guns. Cheers to the new ART group — the Alliance for the Renwick Tomorrow.

Be on the lookout for your invitation to our spring events. We hope to see you all there.

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## ART Group Moves Forward

by Jill Neff

The young affiliate group of the James Renwick Alliance was officially named The Alliance for the Renwick Tomorrow (ART) following Board approval in January.

ART was formed in December when 16 steering committee members met to elect officers and to discuss ways to get younger people more involved in the exhibits and programs at the Renwick Gallery. Jennifer Martin was elected chairperson. Committees were established for finance, membership, publicity and events.

Sixty people attended ART's first event at the Renwick Gallery on February 2, a cocktail hour and tour of the Saxe Collection. ART's next event, on April 1, will be a "Night of Black Jack and A Full Deck of Art" in conjunction with the Renwick's exhibition "Full Deck: Art Quilts."

A single annual membership for ART is \$70. A dual membership, for any two individuals who join together, is \$125.

The members of ART's steering committee are: Ira Androphy, Daniel Berger, Heidi Brodsky, Michael Brodsky, Carlson Cafritz, Alissa Eagle, Mary Beth Lewandowski, Mandy Locke, Jennifer Martin, Jill Neff, Dave Pollin, Karen Rindner, Steven Rindner, Lauren Sandler, Kim Schoonover and Richard Schoonover.



## Renwick Public Programs - March, April, May, 1995

All programs are free to the public, and will take place in the Grand Salon unless otherwise noted.

### March 4 and 5

*Craft Demonstration:* Woodturners Lloyd and Jean Sumner will show how they create lath-turned wood bowls. Program support comes from the Pearl Rappaport Kaplan Fund. From 11 AM to 3 PM.

### March 5

*Lecture:* Art historian and writer Elaine Levine will survey American ceramics between 1950 and 1970. At 3 PM.

### March 9 and 23

*Video Program:* "The Hermitage, Part III", through revolution and war, the museum in St. Petersburg, Russia endures. Between 11 AM and 3 PM.

### March 24

*Gallery Talk:* Renwick Program Coordinator Allen Bassing gives an historic overview of the Gallery. Meet in lobby. At noon.

### March 26

*Lecture:* Craft artists Tommy Simpson and Missy Stevens will give their views of the craft field as a profession and as a life-style. Program support comes from the James Renwick Alliance and the Sansar Gallery. At 3 PM.

### April 2

*Lecture:* Glass artist Carol Cohen will discuss her work in glass and mixed media. Program support comes from the James Renwick Alliance and the Maurine Littleton Gallery. At 2 PM.

*Panel Discussion:* Sue Pierce along with three other Maryland quilters, Patricia Autenrieth, Katherine McKearn, and Dominique Nash, will discuss contempo-

rary American quilts. From 3 PM to 5 PM.

### April 9

*Lecture/Demonstration:* Sculptor and engineer Arnie Segal will discuss and demonstrate his whimsical interactive figures. Program support comes from the James Renwick Alliance and The Glass Gallery. At 2 PM.

*Gallery Talk:* Willis Bing Davis, curator of the "Uncommon Beauty in Common Objects: The Legacy of African American Craft Art" exhibition and chairman of the Art Department, Central State University, Wilberforce, Ohio, will give a tour of the show. Program support comes from the Lila Wallace - Reader's Digest Fund. Meet in lobby. At 3 PM.

*Lecture:* Craftsman Bob Stockdale will discuss his turned wood bowls. At 3 PM.

*Lecture:* Willis Bing Davis will survey contemporary African American craft. Program support comes from the Lila Wallace - Reader's Digest Fund. At 4:15 PM.

### April 13 and 27

*Video Program:* "Uncommon Beauty in Common Objects: The Legacy of African American Craft Art." Program support comes from the Lila Wallace - Reader's Digest Fund. Between 11 AM and 3 PM.

### April 22 and 23

*Craft Demonstration:* Art instructor and enamelist Angela Franklin will show how she utilizes African and African American design and color as a basis for fabricating her enameling work. Program support comes from the Pearl Rappaport Kaplan Fund. From 11 AM to 3 PM.

### April 23

*Lecture:* Angela Franklin will discuss her uses of African and African American images, history, and folktales as thematic and visual resources. Program support comes from the Lila Wallace - Reader's Digest Fund. At 3 PM.

### May 4 and 18

*Video Program:* "Uncommon Beauty in Common Objects: The Legacy of African American Craft Art." Program support comes from the Lila Wallace - Reader's Digest Fund. Palm Court. Between 10 AM and 5 PM.

### May 7

*Lecture:* Ceramic artist Mary Lou Deal will discuss her hand-built coil and slab raku ware. Program support comes from the James Renwick Alliance and the Jackie Chalkley Gallery. At 3 PM.

*Lecture:* Ceramic artist and University of Vermont Assistant Professor, Steven Carter, will discuss slave pottery. Program support comes from the Lila Wallace - Reader's Digest Fund. At 4:15 PM.

### May 20 and 21

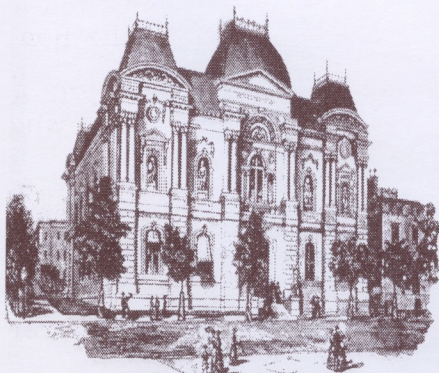
*Craft Demonstration:* Richard Bennett will show how he makes his furniture with a mixture of steel, glass, and wood. Program support comes from the Pearl Rappaport Kaplan Fund. From 11 AM to 3 PM.

### May 21

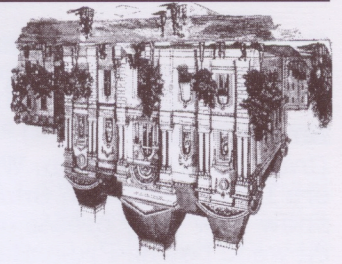
*Lecture:* Richard Bennett, designer, sculptor, and welder, will discuss his work in abstract furniture design. Program support comes from the Lila Wallace - Reader's Digest Fund. At 3 PM.

### Spring Trip

Mark your calendars for Saturday, May 20 for the Alliance's trip to Lancaster, Pa. The day-long outing will include a tour of Bob Pfannebecker's exceptional craft collection, and visit to the studios of Holly and Cliff Lee. Holly is a goldsmith and Cliff works in porcelain. Lunch will be an ox roast catered by the local firemen's auxiliary and will be held at the Lee's. We also hope to include a stop at another craft studio on the way back to Washington.







James Renwick Alliance  
6801 Winterberry Lane  
Bethesda, MD 20817

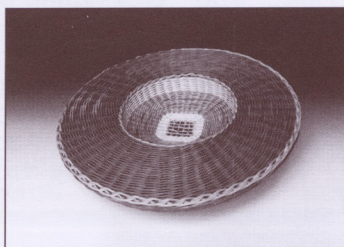
### Smithsonian Craft Show - April 27-30

The Smithsonian Craft Show will mark its 13th year with its juried show featuring the works of 120 artists. This year, the show will move to a new, more spacious location in the National Building Museum at Fourth and F Streets, N.W.

Cissel Gott, co-chair of this year's show, said that moving the show to the National Building Museum enabled organizers to add more craftspeople, to improve access for visitors with disabilities, and to provide separate locations for a cafe as well as the silent auction.

The annual craft show includes one-of-a-kind and limited-edition

pieces in basketry, ceramics, fiber, furniture, glass, leather, jewelry,



Kari Lønning, *Path to My Garden*; Natural and dyed Rattan reed; 4 1/2" x 17 1/2".

metal, paper, wood, wearables and mixed media. The show is sponsored by the Smithsonian's Women Committee which raised \$256,000 from ticket sales and related fundraising activities in 1994.

This year's show received 1,270 applications from artists in 48 states and the District of Columbia. The jurors for the 1995 show were William Daley, an internationally known ceramist who is a professor of art/ceramics at the University of the Arts, Philadelphia College of Art and Design; Bruce Pepich, director of the

Charles A. Wustum Museum of Fine Arts in Racine, Wis.; and Joanne Rapp, founder and owner of the Joanne Rapp Gallery/The Hand and the Spirit in Scottsdale, Ariz.

## RENWICK QUARTERLY

March, April, May, 1995

The Renwick Quarterly is published four times a year for members of the James Renwick Alliance.

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