



summer 2013

# THE QUARTERLY

THE JAMES RENWICK ALLIANCE



*Concept for*  
**Grand Salon Renovation**

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*Two Golden Ball Flowers*, by 2013 Master of the Medium of Metal Bruce Metcalf, became part of my growing necklace collection at the 2013 SCW auction. Photo by Miriam Rosenthal

volunteered to chair and, thus, has relieved me of the stress of filling one of the hardest positions in the organization. Similarly, Jere Gibber and J.G. Harrington will again chair JRA Day to support local artists.

We also will endeavor to give our support to the local artists of our community with the help of artist Board members Tim Tate and Sean Hennessey. Pat Arnold is very busy planning programs which we hope will ignite your imagination. Brigitte Savage, with her organizational skills, will keep us on the straight and narrow to good management of resources. And, of course, the New Year's Eve party is being planned, magisterially, by our own Mallory Lawson.

As you can see, my presidency is not mine. It is ours. We will all work together to continue making the JRA an institution for learning, friendship and support of the Renwick Gallery.

I thank you all for the confidence you have placed in me. I will certainly try very hard not to let anyone down and to create a JRA which keeps all its own devoted and loyal members happy and intellectually stimulated and attracts new members. And you can be sure, absolutely sure, that I will be calling on you for your guidance and your support.

Have a wonderful summer. See you in September.

Giselle Huberman, JRA President

## From the president...

It is with great humility and trepidation that I take over the presidency of the JRA. It is a daunting task to follow in the steps of Clemmer Montague, a strong, vigorous and decisive leader. She has infused the JRA with excitement and energy. It will not be easy to replace her.

The next two years ahead of us will mark a time of uncertainty when the Renwick Gallery closes its doors for renovations. We will use our ingenuity and resourcefulness to continue on the path of excellence that Elmerina and Paul Parkman have set for us.

And so we are forging ahead.

We are already working on Spring Craft Weekend 2014, which Clemmer, in her infinite goodness and wisdom,

**JRA BOARD MEETINGS\***

Tuesday, September 10 @7:30 p.m.  
Tuesday, October 8 @7:30 p.m.  
Tuesday, November 12 @7:30 p.m.  
Tuesday, December 17 @7:30 p.m.  
Tuesday, January 28 @7:30 p.m.  
Tuesday, February 25 @7:30 p.m.  
Tuesday, April 29 @7:30 p.m.  
Sunday, June 8 @2 p.m.

\*Dates and times are subject to change

## From the outgoing president...



Miriam Rosenthal

What else can I say after three years? It has been an honor to be president of the prestigious James Renwick Alliance, to work with three different Boards of Directors, and Betsy Broun, Robyn Kennedy, Nicholas Bell, Katie Crooks, the folks in the public relations department, etc. I hope I have made a difference by making the Alliance stronger as its president and more efficient as its executive director.

As I have said over and over again, my primary and only mission has been and will continue to be, as a JRA member, the health, and welfare of the James Renwick Alliance in all aspects of its operation and in the accomplishment of its mission: the support of the Renwick Gallery of the Smithsonian American Art Museum. The greatest tool we have to accomplish that goal is the Memorandum of Agreement which outlines what each organization can do in support of the other.

With that, I will say, as General Douglas MacArthur said when he left the U.S. Army, "Old soldiers never die, they just fade away." But I will not fade but will continue to do all I can to support the JRA mission.

*Clemmer*

Clemmer Montague, JRA President, 2010–2013

ABOVE, A leaving-the-presidency gift from the JRA—*Beginnings* by Novie Trump



Ron Blunt

### ABOUT THE RENWICK GALLERY

The Smithsonian American Art Museum celebrates the vision and creativity of Americans with works of art in all media spanning more than three centuries.

The museum's branch for craft and decorative arts, the Renwick Gallery, located on Pennsylvania Avenue at 17th Street N.W., Washington, D.C., is open daily from 10 a.m. to 5:30 p.m., except Dec. 25. Admission is free.

Metrorail station: Farragut North (Red line) and Farragut West (Blue and Orange lines). Smithsonian Information: 202 633-1000; 202 633-5285 (TTY). Museum information (recorded): 202 633-7970. Website: [americanart.si.edu](http://americanart.si.edu). Follow the museum on Twitter, Facebook, Flickr, ArtBabble, iTunes and YouTube.

### APPLIED MINDS USES INTERACTIVE ENVIRONMENT IN DESIGN OF RENWICK GALLERY'S GRAND SALON

The Smithsonian American Art Museum has selected **Applied Minds**, an interdisciplinary company based in Los Angeles, as the winner of its Grand Salon design competition. The proposed new concept for the Renwick Gallery's Grand Salon is part of a forthcoming major renovation of the Renwick Gallery, home of the museum's craft and decorative art program since 1972.

The international design competition invited selected interior designers, artists and architects to envision the 4,300-square-foot Grand Salon as a must-see 21st-century destination for contemporary audiences. Applied Minds presented a technology solution that uses state-of-the-art high-definition projectors and audio speakers to create an immersive and interactive environment. The concept proposes unlimited opportunities to transform the Grand Salon with different looks that could range from a woodland forest to an aerial tour of Washington, D.C., to a distinctive historic interior. The design gives artists the opportunity to design new digital artworks to fill the space in creative and inspiring ways. The possibility of featuring digital artworks enhances the museum's emphasis on developing its media arts program by expanding its display to the Renwick Gallery.

A major renovation of the Renwick Gallery is in the design phase. The renovation, which will begin in 2014, will include a completely renewed infrastructure, enhanced historic features and other upgrades to the National Historic Landmark building. A challenging aspect of the renovation is to preserve the building's historic structure while integrating new technologies. During the next phase, Applied Minds will work with the museum to further develop their design concept, explore required support systems and requirements and develop a detailed cost estimate. The museum will decide whether to move forward to implement the design by March 2014 after the feasibility study concludes. Private funds will be raised to implement the proposed design. Additional information about the Renwick Gallery and its renovation is available in an online press kit, [www.americanart.si.edu/pr/renwick](http://www.americanart.si.edu/pr/renwick).

In preparing for the renovation to begin in early 2014, the last day the Renwick will be open to the public for two shows opening on October 4 and all of the rest of the Renwick is December 8, 2013.



### ON THE COVER

Applied Minds, an interdisciplinary firm, proposed a concept for the Renwick Gallery's Grand Salon of high definition projectors and audio speakers to create an immersive and interactive environment to transform the grand room with different looks. Photos ©2013 Applied Minds, LLC

THURSDAY, APRIL 4, 2013 STARRY EVENING DINNER FOR THE MASTERS AND GUESTS

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL

**SPRING CRAFT WEEKEND 2013** was a smash—visits to collectors, artists demonstrations and exhibitions, BBQ, dancers wearing costumes made of glass, a woman general, dinners, stimulating panel discussion, one-of-a-kind people, a gala, auctions, more dinners, masterful artists. The James Renwick Alliance cleared \$182,000 from the weekend’s fundraising efforts, thanks to Shirley Jacobs whose intake from patrons was over \$150,000 and the auctions which brought in \$215,000. The next pages tell the story in photographs, all taken (unless specified otherwise) by the incomparable Miriam Rosenthal.



Spring Craft Weekend 2013 started with a bang on Thursday evening, April 4. The five Masters of the Medium—Mary Giles, William Hunter, Bruce Metcalf, Adrian Saxe and Paul Stankard—gathered with 40 SCW patrons for an intimate dinner, reception and friendly chatter at the home of Giselle and Ben Huberman.

Guests were fascinated as Paul Stankard demonstrated his famous flameworking technique as tiny, tiny glass flower petals seemed to seamlessly spring from the Master’s hand.

After dinner, Robert Minkoff who was instrumental in arranging Paul’s demonstration awarded him with the inaugural Robert M. Minkoff Foundation award for excellence. The purpose of the award is to celebrate artists’ extraordinary careers and outstanding contributions to the field of glass.—*Giselle Huberman*

**ABOVE,** Thursday night’s Starry Night dinner for the Masters and guests. **TOP,** Ben Huberman and Terry Beaty at the Reception. **MIDDLE RIGHT,** Paul Stankard demonstrates how to make a miniature glass flower. **RIGHT,** Robert Minkoff presents Paul Stankard with the Robert M. Minkoff Foundation award for excellence in glass.

FRIDAY, APRIL 5, 2013 BBQ/CAUCUS/PATRONS DAY



ABOVE, Glass artist Nikki O'Neill, Barbara Wolanin and Joyce Scott at the Stars of Tomorrow BBQ and sale. ABOVE RIGHT, Jeweler Gayle Friedman at her exhibit. RIGHT, Bostonians Carol Green and Chris Rifkin with Jere Gibber. Photos by Clemmer Montague



ABOVE, The Glass Fashion Show finale. MIDDLE LEFT, Barbara Berlin with Gardner and Stevie Gillespie on the Caucus tour (Jun Kaneko sculpture). MIDDLE RIGHT, Giselle Huberman with jeweler Joyce Scott who received recognition for achievement in the arts.

SATURDAY, APRIL 6, 2013 PANEL DISCUSSION: PERSPECTIVES ON THE FUTURE OF CRAFT ART

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL



**ABOVE,** *Perspectives on the Future of Craft Art*, the title of the panel discussion on Saturday morning in the Renwick Gallery's Grand Salon, attracted a room full of JRA members, guests and tourists. Jeweler Bruce Metcalf (left) discusses his point of view. Other panelists are Adrian Saxe, ceramics, Hunt Clark, mixed media and Sean Hennessey, glass. Cindi Strauss (right) was the moderator.

Connecting with the weekend's theme, the panel included two of the masters of the medium, Stars of Today **Bruce Metcalf** and **Adrian Saxe** and two younger artists, Stars of Tomorrow, **Hunt Clark** and **Sean Hennessey**, all working in a range of mediums.

Moderator was **Cindi Strauss**, a star of a curator herself. Assistant Director for Programming and Curator for Decorative Arts and Design at the Museum of Fine Arts, Houston, she is responsible for the acquisition of important craft collections and exhibitions catalogs. The panelists briefly introduced themselves with images of their work: Hennessey, a local experimental glass artist, Clark, a multi-media artist who incorporates his carved wood sculptures in his installations, ceramist Saxe and jeweler and metalsmith Metcalf who has published widely about craft. He got the audience's attention by noting how jewelry has included forms suggestive of sex and fecundity for 100,000 years.

Cindi Strauss encouraged discussion on a range of topics with one focus: her concern about the need to document the achievements of the pioneers in the craft field before it is too late. She quizzed the panelists about steps they are taking to preserve and record their own artistic history, including archives as well as production. Adrian Saxe highlighted the value of having his collectors donate his pieces to museums.

In a discussion of how the panelists see themselves in a historical perspective, Bruce Metcalf explained how he became an expert on the history of craft through the text book he wrote for his students to give them context for their own work. Hunt Clark reported that he was never taught the history of craft. Sean Hennessey said he only recently started to recognize his place in craft history after the JRA singled his work out for an award and brought him into the organiza-

tion. Adrian Saxe commented on the "de-skilling" of his students who are not interested in mastering a craft, their primary focus being the market. A retrospective exhibition with a scholarly catalogue may no longer be seen as the pinnacle of one's career, he said.

Sean Hennessey described his contemporaries as problem solvers; they learn from challenges overcome in realizing their ideas rather than from examples from the past. The Masters, who are both teachers, expressed dismay that students are not reading or even taking notes in class. Bruce Metcalf noted how even collectors don't have to be so well educated or so concerned about getting a fake when they can buy directly from the artists. The panel discussed how the world is changing for artists as sales are moving to the web as galleries and fairs are closing, and web purchasers are often looking for "branded" work by an artist.

Each panelist ended with images of new directions in their fields. Adrian Saxe has started incorporating video and new technology such as QR codes, amplifying his characteristic wit and humor in new dimensions. Bruce Metcalf sees a "sea change" in the taste and sensibility of young artists. He grouped his examples as sloppy, ugly, or funny and whimsical. He noted the trend for younger artists to focus on experiences rather than on making objects. Hunt Clark presented examples of this experiential focus, showing how his carved wood sculptures are animated by light and video images as part of his installation art.

The audience expressed appreciation for the new perspectives and the animated and interactive discussion among the participants stimulated by Cindi Strauss's skillful questions and guidance.

—Barbara Wolanin

SATURDAY, APRIL 6, 2013 ONE-OF-A-KIND AWARD

## The Parkmans: “A Night To Remember, with Gratitude”

“Paul and I will always remember that starry and magical evening at the Willard Hotel when we received our One-of-a-Kind award. We were surrounded by our many friends who came especially to celebrate this special occasion with us. Those who couldn’t attend sent us notes, emails and also contributions to the James Renwick Alliance and the Art Alliance for Contemporary Glass, made in our honor. We were thrilled to receive this recognition and the special award that will be a highlight in our lives forever.”—*Elmerina Parkman*

The One-of-a-Kind Award was presented to Elmerina and Paul Parkman on Saturday evening, by Lloyd Herman, Renwick Gallery Director Emeritus. His introduction spanned the period from the Renwick Gallery’s opening in 1972 to the present and included reminiscences about the founding of the JRA and Elmerina’s term as president just prior to his retirement. He made mention of Paul’s presidency, their many initiatives for the JRA, and as “the Renwick’s most visible and devoted fans since it opened.” After a standing ovation, the Parkmans responded:

“Thank you, Lloyd, for your kind words. Special thanks to Clemmer and the Spring Craft Weekend Committee. This award is very meaningful to us. Our lives continue to revolve around the Alliance—the committees we’re

on, the events we attend—and we want to stay active for as long as we can.

“Fifty-three years ago we came to Washington and fell in love with the museums—especially the Smithsonian American Art Museum, and, when it opened, its Renwick Gallery. We saw wonderful shows and met artists—our lives have been enriched immeasurably. The James Renwick Alliance, since its founding over thirty-one years ago, has flourished, thanks to our hard-working and dedicated Board, along with support from many generous patrons and faithful members.

“The Alliance has become an important source of funds for the Renwick’s acquisitions, public programs and much more; it has made a difference we can all be proud of. Through the American Art Museum, its Renwick Gallery and the Alliance, we have made many friends and they have become our family.

“Paul and I also want to acknowledge our family of friends from all over the United States and Canada, and those from this area, who came to be with us this evening—we are just thrilled! You can’t imagine how much your generosity and presence to share this memorable occasion means to us. Paul and I are honored and deeply touched—our love and heartfelt thanks to all of you.”



**TOP**, Lloyd Herman introduces the One-of-a-Kind award recipients Elmerina and Paul Parkman. **ABOVE**, Elmerina speaks for both of them in accepting the award. **BELOW**, The Parkmans accept the applause from the audience. **LEFT**, Lloyd Herman presents the recognition plaque to Paul and Elmerina Parkman.



SATURDAY, APRIL 6, 2013 GALA AND LIVE & SILENT AUCTIONS

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL



**LEFT**, Old friends: Laura Donefer, Carl Fisher, Susan Sanders, Linda Wasserstein and Rhoda Epstein. **LEFT MIDDLE**, Donovan Lessard and Tim Tate with Sheldon and Myrna Palley of Miami. **BOTTOM LEFT**, The SCW backroom crew (left to right) Raeanne Hytone, Pat Arnold, Ann Bryon, Barbara Magid, Kathrin Halpern, Jan Maddox, Cindy Callahan and Nicholas Houhoulis. In the background, John Poliszuk, installation and shipping. **BELOW**, Diane Grainer, Diane Silber and Pati Young. **BOTTOM**, Three artists: Chris Shea, Novie Trump and Michael Janis.

**OPPOSITE PAGE TOP**, Anne Mehringer, auction chair, and Martin Gammon, auctioneer. **MIDDLE LEFT**, Bonnie Schwartz thanks Eleanor Rosenfeld for assistance with arrangements at the Willard. **MIDDLE RIGHT**, Ann Byron and Brenda Erickson inspect Phil Kalodner's bidding technique. **BOTTOM**, Bonnie Schwartz worked her magic in the gala room with twinkling lights and mood lightning.







SUNDAY, APRIL 7, 2013 AWARDS BRUNCH

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL



**ABOVE**, Paul Stankard celebrates his birthday and his award as Master of Glass. **TOP LEFT**, Masters of the Medium: (left to right), Adrian Saxe, *clay*; Mary Giles, *fiber*; Paul Stankard, *glass*; William Hunter, *wood*, and Bruce Metcalf, *metal*. Lois Jecklin and Paul Parkman are the organizers. **TOP RIGHT**, Rick and Ruth Synderman of Synderman-Works Gallery of Philadelphia are with J.G. Harrington at the brunch reception. **MIDDLE**, panorama of the award ceremony and brunch. **LEFT**, Mary Giles presents her work.

# Two Decades of Leadership: The Mitchells' Contributions

Neither of the Mitchells grew up in families that focused on art. They discovered it together, developing an interest and knowledge early in their relationship and even going to museums on dates. After their children were born, Sandy decided to go back to college and earned a BA in Art History. Not to be left out, Norm would read her textbooks, occasionally finishing one before Sandy had completed the course. Then, Sandy worked as a docent for 13 years at the National Museum of American Art (now the Smithsonian American Art Museum) and since 2003 at the National Gallery of Art.

Their “textbook time” and time looking at art in museums apparently created a fertile field for them to be “blown away” by the glass art they discovered at the Glass Gallery in Bethesda. The enthusiasm of gallery owner Sally Hanson piqued their interest in learning about the techniques involved. So they read and learned—and they started purchasing pieces which especially appealed to them.

Over time, their collecting has evolved to be more sophisticated. Sandy says that she has developed a “better eye” for discerning art of higher and more lasting quality. When she and Norm discover

an artist whose work they admire, they often will seek out the best work they can find by him or her. And their initial captivation by glass art expanded, starting over 20 years ago, to include ceramics and fiber.

Early in their collecting career, they went to SOFA Chicago in an effort to learn more about processes and artists. There at a luncheon of the Art Alliance for Contemporary Glass, they had a prophetic meeting with Paul and Elmerina Parkman who told them of the JRA. Returning to Washington, they became donor members and went on a JRA trip to Rochester, NY. The trip was so educational, exposing them to well known artists and their work, that Norm and Sandy regretted missing the part of the trip available only to Caucus members. Add to that the fact that the people they met were “so nice and welcoming.” So when JRA member John Kotelly told them they must become Caucus members so they could vote for acquisitions for the Renwick Gallery, they did.

Sandy has held many leadership positions since then with the JRA including chairing Caucus Day and the Patrons Dinner for SCW. But the job that was most rewarding to her was being Tour Coordinator from 1994 to 2005. She enjoyed it because the trips “made so many people happy” and because it broadened her own knowledge. She developed a technique for planning the trips that involved working with local gallery owners who put her in touch with artists and collectors in the area who, in turn, could assure that the tour didn’t miss important venues.



**ABOVE,** Norman Mitchell (far right) is honored along with other past and present JRA presidents at the JRA 25th anniversary celebration in 2007.

**BELOW,** Sandy Mitchell (far right) debuts as an American Craftie, alongside Giselle Huberman, Clemmer Montague and Elmerina Parkman at the 2011 JRA New Years Eve Party.

Norman also has an impressive resume of positions with JRA, having chaired SCW two years, and been both vice president and president of the Board of Directors. But his contribution really escalated in 2009 when he rejoined the Planning and Nominating Committee. There he



Miriam Rosenthal

created a manual for Board members and conducted an orientation for new members based on the manual. He also did a revision of the bylaws which restructured the Board leadership to provide for two vice presidents, meaning that the presidency was a less onerous task. And, Norm instituted a Strategic Plan as an action-oriented document rather than a wish list. A most productive tenure!

The JRA is certainly fortunate to have had the input of these two dedicated members over the last two decades.—*Johanna Thompson*



**ABOVE,** Sandy and Norman Mitchell in their dining room with a piece from glass artist Therman Statom. Photo by Clemmer Montague

# Puryear and Paiko Complete the 2013 Distinguished Artist Series



Clemmer Montague

ABOVE, Michael Puryear, furniture maker, demonstrates his method to bend wood to make curves.

Furniture maker **Michael Puryear** informed those who are familiar with woodworking and furniture making and bomb blasted those of us who have less knowledge on the technicalities of manipulating the medium of wood.

This event took place at his workshop at the newly opened Center for Creative Woodworking in Rockville, MD on Saturday, April 27. He demonstrated his skills of shaping wood with hand tools, a technique he created himself; he specializes in curves rather than squared corners for rungs and cross pieces, rockers, etc. His website is [www.michael-puryear.com](http://www.michael-puryear.com).

Michael is self-taught, learning his craft through reading and experimentation and has been practicing his craft for more than 30 years. His work has been exhibited in museums and galleries across the country and published

in many books and magazines. He has also taught workshops at Penland, Arrowmont, Anderson Ranch, Haystack Mountain School of Craft and the Center for Furniture Craftmanship. Sunday afternoon was a time for

an audience of furniture lovers to learn more about this artists and how his lesson of handling wood metamorphoses into beautiful, useful furniture in a lecture at the Renwick Gallery.



Miriam Rosenthal

ABOVE, The folks at DC Glassworks generously donated the space for Andy Paiko's demonstration on June 1. Andy is at the center with, from left, Michael Raman, Scott Mitchell, David D'Orio and Leo Lex.

**Andy Paiko**, a *40 Under 40: Craft Futures* artist, demonstrated his techniques for making glass objects, a process which he accomplishes alone without a crew. The demonstration was on Saturday, June 1. His work is assembled from many small pieces and the making of these small pieces requires only one person, not a team of glass blowers. [www.andypaikoglass.com](http://www.andypaikoglass.com).

The demonstration took place at the DC Glassworks, courtesy of David O'Orio and his partners. DC Glassworks is a public access glass blowing studio offering classes, rental studio space and equipment and public events space. [www.dcglassworks.com](http://www.dcglassworks.com)

The room was filled with JRA members, DC Glassworks staff and patrons and glass blowing experts from the area. Andy worked quickly as he formed his first object composed of a vessel, circles, a foot and a long needle-like object. The result was a syringe, a form he uses in many of his pieces, one being at least five feet tall. His vessels hold reliquaries of some sort and may be displayed in sets.

The fun part was sharing lunch with Andy, which was provided as part of the workshop event. Because he finished his syringe before lunch, he demonstrated the making of a seahorse-like creature in the 30-minute afternoon session. He donated both pieces to the 2014 SCW auctions.

Andy's lecture at The Renwick Gallery on Sunday was preceded by a weaver demonstrating the spinning wheel he made and which was on exhibit during the *40 Under 40* show.

The next Distinguished Artist Lecture Series is on Saturday,

**DISTINGUISHED ARTIST LECTURE SERIES FY2014\***

October 12–13\*\*  
Leon Niehues, *basket maker*

January 18–19  
Sonya Clark, *fiber*

May 3–4  
Michael Janis, *glass*

May 31–June 1  
Akio Takamori, *ceramics*

\* Smithsonian American Art Museum  
McEvoy Auditorium

\*\* Renwick Gallery Grand Salon

October 12 (lecture on Sunday, October 13) with basket maker Leon Niehues (see article, right). Further details will be published in the fall.



**ABOVE,** Glass artist Andy Paiko pulls the pontil from the furnace during his workshop.

## Basket Maker Leon Niehues Begins the 2014 DAS; Michael Janis, Sonya Clark, Akio Takamori Follow

Novie Trump, chair of the Distinguished Artist Lecture Series, announces the artists and dates for the FY 2014 Distinguished Artist Lecture (DAS) series.

**Leon Niehues**, a studio basket maker living and working in Huntsville, Arkansas, will be the first artist in the series with a workshop on Saturday, October 12, and a lecture at the Renwick Gallery's Grand Salon on Sunday, October 13. This will be the last lecture at the Renwick until the building reopens after renovation in 2015. Smithsonian American Art Museum's McEvoy Auditorium will provide space for programs after this fall.

Leon's baskets are made from the young white oak trees which grow in his immediate area of the Ozarks. While using traditional splint techniques, he has added innovative ideas, new construction methods and simple design elements which dramatically change his oak baskets into exciting contemporary pieces. His website is [www.leonniehues.com](http://www.leonniehues.com).

In 2005 Leon was named an Arkansas Living Treasure by the Arkansas Department of Heritage. His baskets have been featured in the *New York Times*, *American Craft Magazine*, and *Craft Arts International*. He exhibits widely throughout the U.S. and his work is included in the Arkansas Art Center, Little Rock, Racine Art Museum, Racine WI, Huntington Museum of Art, Huntington, WV, and The White House Craft Collection, Washington, D.C., now in the Clinton Library in Little Rock.

Leon's baskets will be in the upcoming exhibition which opens on October 4: *A Measure of the Earth: the Cole-Ware Collection of American Baskets*, curated by Nicholas Bell, The Fleur and Charles Bresler Curator of American Craft and Decorative Art. Leon's baskets are also in a number of JRA members' collections. An invitation to join Leon at these

two events will be published later this summer.

The next Distinguished Artist Series program is on January 18 and 19 with fiber artist **Sonya Clark**. Local glass artist **Michael Janis** will make his debut on May 3–4 and the well-known and beloved ceramic guru **Akio Takamori** is coming on May 31–June 1.



**ABOVE,** *Sandpaper* is a basket made of white oak, 3-M Emery board, brass nails and paint by Distinguished Artist Lecturer Leon Niehues. He is the first artist of the DAS series which begins on October 12 and 13. Photos courtesy of Leon Niehues.



Miriam Rosenthal

### SCHOLAR, MASTER OF GLASS PRESENTS HISTORY OF GLASS AT JRA MEDIUM DAY EVENT

Glass scholar and master artist William (Bill) Gudenrath presented JRA members with a special opportunity to view the history of Venetian glass through his learned eyes when he visited Glen Echo Park on May 20.

Among other notable titles, Gudenrath is the resident advisor at the Corning Museum of Glass. He described for JRA attendees how his understanding of Venetian glassblowing has evolved over nearly five decades. He also showed slides of his own work as well as representative ancient pieces, some of which he has procured for the Corning Museum of Glass collection. He then led enthusiastic JRA

members to the hot glass studio at Glen Echo Park where he proceeded to demonstrate his extraordinary solo glass blowing techniques.

Gudenrath has lectured and demonstrated his techniques around the world. He is the author of *Five Thousand Years of Glass* and *Journey through Glass: A Tour of the Corning Museum Collection*. His work is sold at the Corning Museum's GlassMarket and throughout the world.

—Jane Callen



### IRISH ARTIST KARL HARRON DEMONSTRATES METHOD OF KILN FORMING GLASS

Giselle and Ben Huberman hosted 40 JRA members and 20 artists for an evening with Northern Ireland glass artist Karl Harron on May 22. Caucus members who were on the JRA tour of Ireland will remember the exquisite vessel series which Harron uses to explore his ties to his homeland and the "tephra," the mysterious micro-shards of glass waiting to be discovered in the bog around his home.

Technically as well as artistically creative, Harron has developed a new method of kiln forming vessels and has become a well-known expert on glass chemical and color reactions. For the last three years, Nancy Weisser has invited Harron to teach for several weeks at her studio in Kensington, MD and to share his technical knowledge with students.

This summer Weisser curated a showcase of work by these students, transforming their new technical knowledge into their individual artistic voices.

During the evening Karl shared some of his own inspirations and, in homage to all those skits in summer camp, Nikki O'Neill staged a short glimpse into Karl's process. A preview of work from the *Transform* exhibition by 10 of his students was on display. The full *Transform* exhibition ran from June 19–July 9 at Nancy Weisser's Gallery.



Photos by Miriam Rosenthal

**ABOVE,** Guests examine work of workshop participants. **TOP,** Northern Ireland glass artist Karl Harron, right, views a showcase of work from his workshop with Dan and Janet Wittenberg at a recent glass medium event.



James Forberg

Rosslyn's Sky Walk Installations of All Aflutter

### FIBER ART IN A BUSINESS COMMUNITY IN TRANSITION

The James Renwick Alliance co-sponsored a Fiber Medium Day at Artisphere in Rosslyn in conjunction with the Rosslyn Business Improvement District on May 11 to learn about two temporary public fiber art installations, the *Artisphere Yarn Bomb* and *All Aflutter*. These projects are part of a temporary public art initiative to soften Rosslyn's hard edges and create a sense of community in an urban area full of sleek steel, glass high rises and concrete.

The event started at Artisphere's Dome Theater with 50 guests from the JRA and the community and a panel moderated by JRA Vice President for Programs, Pat Arnold. Speakers included Lucia deCordre, Director of Urban Design for the Rosslyn BID, Kim Ward, the Rosslyn BID's public art consultant, artist Rachel Hayes and Jennifer Lindsay, project manager and curator for the *Artisphere Yarn Bomb*. Following the talks, guests toured Rosslyn on foot to see the installations.

In *All Aflutter*, Rachel Hayes created installations of colorful nylon banners for the aging skywalks built in the 1970s over Rosslyn's multiple high-volume roadways. Hayes layered brightly colored fabric, interleaving transparent and opaque fabrics (see photo above).

For the *Artisphere Yarn Bomb*, Jennifer Lindsay recruited stitchers—ages seven to 80—to knit and crochet elements for the artwork, which lights the way from the Rosslyn Metro to Artisphere. Lindsay guided the group to make tactile knitted and crocheted "mosaics," banners and garlands to decorate a small public park, trees along Wilson Boulevard and Artisphere. Both of these colorful, light-hearted, multi-site installations are on display indefinitely in downtown Rosslyn. —Jennifer Lindsay and Pat Arnold



**ABOVE,** An auction item from Spring Craft Weekend was a tour for 10 of Baltimore by the esteemed fiber/bead artist Joyce Scott (seated). One stop was the hot shop of glass artist Anthony Corradetti.



**A CAPE MAY WEEKEND: BOUGHT FROM THE NEW YEAR'S EVE PARTY**

One of the many items offered in Le Store at the New Year's Eve Party was a trip to beautiful Cape May to the charming cottage owned by Jere Gibber and J.G. Harrington. For the second year, a group of beach-loving JRA ladies (Nedra Agnew, Kathy Furlong, Mallory Lawson, Clemmer Montague and Barbara Wolanin) took advantage of the offer to enjoy a respite at the lovely Victorian town listed on the National Register of Historic Places and learn more about it.

The house is perfectly located steps from the beach and the center of shopping and restaurants. After divine softball-sized crab cakes at Gilligan's Waterfront Restaurant in Lewes and a lovely ride over on the ferry, we settled in for a three-night stay. The first afternoon included a wet but fun three-hour boat ride which produced countless dolphins and a nice water tour of the surrounding areas.

We took a very informative Architectural Walking Tour of the historic areas on the second afternoon and ate ourselves silly at the many outstanding nearby restaurants throughout the trip. Walks on the beach helped to keep us from waddling home afterwards. A good and educational time was had by all. Thank you, Jere and J.G., for making it all possible!—*Mallory Lawson*

Miriam Rosenthal

Miriam Rosenthal



**TEA FOR TWO: WASHINGTON, D.C. AND SUNDERLAND, ENGLAND**

The JRA collaborated with ARTomatic to create an informative and enjoyable English tea on March 23 at Pepco's Edison Place Gallery on 9th Street in Washington. This was the third international exhibit that ARTomatic held and the first time for the JRA to participate. The Washington Glass School and Flux Ceramic Studio were the two major local participants who joined the United Kingdom's Sunderland Glass School to showcase juried glass and ceramics.

Bonnie Schwartz and Mallory Lawson (*above*) co-chaired the event that included an educational tour of the entire show provided by Michael Janis of the Washington Glass School and Novie Trump of Flux Studios. JRA members and their guests enjoyed a delicious traditional English Tea menu with mouth-watering homemade scones and jams by Clemmer Montague and exceptional macaroons by Gilbert Schwartz. Finger sandwiches, gorgeous mini-pastries, sherry and a selection of teas brought back memories of merry ol' England. —*Mallory Lawson*



# Giselle (Gigi) Huberman Emphasizes Education about Artists, Techniques



Miriam Rosenthal

Until recently Giselle (Gigi) and her husband Ben have been dividing their time among several “hometowns;” however, in 2011, happily for their Washington friends, they consolidated their lives and their art collection by settling in the Washington area. That seemed a logical location since they were married here, kept up friendships and organizational involvement here and have three grandchildren nearby.

Ah, the art collection. A look at the article, with photographs, on the Hubermans in the Fall 2012 *American Style* will give one an idea of how magnificent it is, and how beautifully displayed. According to Gigi, she and Ben were acquiring just “what we liked” until about five years ago when they developed an organizing principle for acquisitions: they determined to support and encourage Washington-area artists. So the uniting theme is Washington community art that is fresh, new, and daring. There’s also something of an historical element to their perspective: what differentiates this artist, this work from what has been done before?

In addition to acquiring the work of outstanding Washington artists, the Hubermans are actively engaged in talking about the

artists, showcasing their work and promoting their careers. So not only are they able to live with this striking art, but they have the satisfaction of being involved in helping the creators prosper.

So how did their appreciation for two-dimensional art expand to include craft? As Gigi tells it, she was working in a building which had a changing art exhibition in the lobby. Though usually paintings, one day the exhibit changed to glass art which was stunning to her. She called Ben who was then working in the White House and told him he must come immediately to see this. “Now?” he said. “Yes, now” replied Gigi.

Gigi’s involvement with the Washington community goes way beyond art. She has for years had an active connection with American University: first as a faculty member, then as a law student and since 2006 as a member of its Board of Trustees. As a Board member, she is on the Committee on Campus Life which deals with issues such as health, alcohol use and sexual abuse. Not for the faint of heart! While a faculty member Gigi founded and led the ad hoc Committee on Women’s Affairs which took on and made changes in unequal treatment of women faculty and administra-

tion members. And, she is on the Arts Council of American University which works to promote and support the spectacular new Katzen Arts Center.

Sometime ago Gigi’s good friend Cyrus Katzen was afflicted with Pheochromocytoma. Seeing how he, and later others, suffered with this ‘orphan’ disease led to her commitment to the PheoPara Alliance, an organization dedicated to aiding diagnosis and eventually finding a cure for the cancer. Now, as vice president of the Board of the PheoPara Alliance, Gigi organized an early-summer fundraising event. Beyond generating support, this event had an educational component: a panel discussion on “The Healing Arts,” concerning ways in which involvement in the arts can have a healing impact on seriously ill patients.

For years the Hubermans have been involved with the work of the JRA and now, along with all of her other responsibilities, Gigi morphed from vice president for Development to president of the JRA on July 1. When asked what she expected the focus of her term in office to be, she indicated that she intended to increase the emphasis on educating the membership about artists and techniques; however, with a glint in her eye, she side stepped any specifics.

So I guess we’ll all just have to wait for time to reveal the answer.—*Johanna Thompson*



**ABOVE,** Gigi tries a Mexican dance mask with collector and museum director William LeVasseur on the Caucus study tour to San Miguel de Allende in February of this year. Photo by Clemmer Montague. **ABOVE LEFT,** Gigi at home with her Lhasa-Poos Billy and Lilly.



## JRA DAY TAKES PLACE ON SATURDAY, DECEMBER 7

The sixth Annual JRA Day Craft Artist Exhibition and Sale is set for Saturday, December 7 at the Woman's Club of Chevy Chase. This one-day show features artists who are members of the James Renwick Alliance who, as vendors, earn a 50% commission on their total sales. The remaining proceeds go to the JRA as part of our fundraising efforts.

There will be 37 artists participating in this year's show, including 16 new artists. A wide range of craft media will be represented—ceramics, fiber, glass, metal, mixed media, and wood. Some of the favorite returning artists include jeweler Jan Maddox, ceramic artist Tracie Griffith and fiber artist Floris Flam. Information on all of the artists will be available on the JRA Day website and Face Book page later this summer.

We hope to build on the success of last year's show which had more visitors and higher sales than most previous JRA Day fundraisers. The JRA Day committee is once again looking for sponsors to help support free admission to the show, and we are going to continue to offer children's activities to make it easier for parents to attend. We also need volunteers to help the day of the show with everything from set up and take down to bringing lunch to the artists. If you are interested in helping, please get in touch with Jere Gibber ([jgibber@aol.com](mailto:jgibber@aol.com)) or J.G. Harrington ([jharrington@dowlohn.com](mailto:jharrington@dowlohn.com)).

Jan Mandel,  
*Unfettered*, metal necklace



Jessica Marcotte

Laura Peery,  
*Scribble*, 2013, porcelain  
6" x 4.75" x 4"



Miriam Rosenthal

JRA Day, a special time for JRA artist members to display their work, is coming up on Saturday, December 7. Applications are in and plans are well underway.

## JRA FINANCE COMMITTEE: SOUL OF AN ORGANIZATION

The JRA Finance Committee is chartered to develop and oversee the budget and financial activities of the Alliance. Our aim is the same as the mission of the JRA: to provide funds and resources to support the Renwick Gallery and to provide our membership with meaningful experiences and opportunities to see studio craft art and to meet the artists. The treasurer-elect is required by the bylaws to be on the committee and may serve as the chair of the committee.

Our first and major responsibility is to guarantee that funds contributed or raised are tracked and disbursed in the most efficient manner possible. The fiscal operations of the JRA are managed the same as a small business would be with monthly reconciliations by an accountant who processes all the outgoing checks that are then signed and reviewed by the JRA president, treasurer or vice presidents. The work of the contracted accountant and JRA officers is audited annually and the report submitted to the full JRA board for approval and review. The JRA is registered as a 501(c) 3, meaning that we are a nonprofit, not subject to business income taxes.

The finance committee prepares the annual budget proposal for each fiscal year which is then submitted to the JRA board for approval. The JRA budget receives most of its income from membership dues, Spring Craft Weekend, JRA trips and other events such as JRA Day and the New Year's Eve party. Conversely, most of the expenses are incurred in the day-to-day operations. The committee continually looks for ways to balance essential expenses with income to maximize the pledge to the Renwick Gallery. The cooperation of the membership in adopting cost-saving measures, such as email distribution and unselfish gifts of time and talent, have been the best reasons the Alliance keeps its overhead down.

Besides the annual inflow and recurring expenses, the JRA maintains reserve funds, the first and foremost in case of an emergency or unplanned contingency. Other reserve funds are used to support publications for the Renwick curator. Another reserve fund supports educational activities such as the honoraria for the JRA Distinguished Artist Series and the artist expenses for the SCW symposium. Unstipulated donations given to the JRA are placed in the reserve funds. Care is taken that these funds may not be used for frivolous or undocumented activities.

A financial report is presented at every JRA board meeting. Major expenses and proposals for contracts are reviewed by the president, the treasurer and the committee with a view of necessity and prudence. Fundraising activities are reviewed individually and reported to the JRA board so the members can ascertain how effective it has been in continuing viability. —Brenda Erickson, Treasurer



Brenda Erickson

Miriam Rosenthal



### NEW BOARD MEMBERS BEGIN WORK

The JRA Board of Directors accepted the nominations of the Planning and Nominating Committee, headed by Anne Mehringer, for four members to join the Board beginning on July 1, 2013.

**Tim Tate** is returning after one year off the board. New members are **Nedra Agnew**, **Rebecca Ravenal** and **Renita Johnson**. Retiring this year are Rebecca Cross, Robert Minkoff, Reba Immergut and Clemmer Montague. Brenda Erickson's term which would expire on June 30 was extended so she could complete two years as treasurer. Lois Jecklin and David Montague both resigned from the board.

All assumed their positions on July 1 and will serve for two years at which time they may be invited to remain for an additional two years, up to six total years.



Those joining the JRA Board for 2013–2015 are: **TOP LEFT**, Nedra Agnew in Cape May on a recent JRA trip, photo by Clemmer Montague. **TOP RIGHT**, Rebecca Ravenal on a Caucus study tour to San Miguel de Allende, photo by Clemmer Montague. **ABOVE**, Renita Johnson (right) at the studio of Eric Markow and Thom Norris (pictured), photo by Miriam Rosenthal, and **LEFT**, Tim Tate (center) in Dan Essig's studio in Asheville, NC, with Giselle Huberman, photo by Clemmer Montague. Tim is returning to the board after a one-year absence as required by the bylaws.



### WOLFRAM ANDERS, MICHELE MANATT FAMILY DESCRIBES THEIR EXPERIENCES IN COLLECTING AT THE ANNUAL CAUCUS SUMMER SOCIAL

Craft Leaders Caucus members were treated to a rare opportunity to visit the home of Wolfram Anders and Michele Manatt in McLean on Sunday, June 23, for its annual summer social. Susan Buchanan was the Caucus Organizer.

Wolfram explained to the group of seasoned collectors the process he went through to become a major collector of Argentinian paintings, photographs, sculptures and how the collection has metamorphosed into three-dimensional art with the influence of the Renwick Alliance.

Wolfram and Michele became Caucus members two years ago and have immersed themselves in JRA activities, falling in love with the objects at the auctions, attending events and now joining the Hudson Valley study tour in September.

The collection began when Wolfram bought a painting in Argentina at the last minute before he boarded an airplane to the United States. Years later when he was assigned there from his position at the World Bank, he and Michele looked up the artist and became friends, which led them into a deep immersion in the Buenos Aires art community for the years of the assignment. They have continued to collect art from other countries which they visit and to expand their knowledge of this wonderful community.



**ABOVE,** An attentive audience listens to Wolfram Anders talk about the family's involvement with the art community in Argentina. **TOP,** Wolfram accepts a book for hosting the Craft Leaders Caucus Summer Social. Photos by Victoria Anders

### CLEMMER MONTAGUE HEADS UP 2014 SCW WHICH IS SCHEDULED FOR MARCH 28–30

Clemmer Montague moved from the presidency on June 30 to assume the chair of Spring Craft Weekend 2014. She will be ably assisted by Brigitte Savage, Vice President of Development, who oversees all fundraising efforts. Dates are March 28–30. A budget has already been written which will give committee chairs limits on their plans for the big event.

Other committee chairs are Barbara Berlin and Pati Young, Caucus co-chairs, and Tim Tate, special events. Barbara Wolanin is repeating as chair of the panel discussion, held at the Smithsonian American Art Museum's McEvoy Auditorium, and will center on the Distinguished Educators and their students/instructors. Bonnie Schwartz is again chairing the gala and will have a pleasant surprise for that special evening at the Intercontinental Willard Hotel. Anne Mehlinger, assisted by Sharon Buchanan and Elizabeth Doyle, is setting up the auction evening. Judy Weisman is again heading up the installation process, and Pat Arnold is in charge of the backroom operations and volunteers.

Finishing the weekend events is the Distinguished Educators' award brunch at the St. Regis Hotel, co-chaired by a returning Paul Parkman and newcomer Nikki O'Neill. The educators are selected by a committee which evaluates the nominees by their reputation and innovation in education, the influence on students in a craft education program, significant contributions to American education in the craft field and recognition as a current or retired distinguished educator by peers in the craft field. The Distinguished Educators Award is given every two even years. (See related story, page 22).

### DR. SARAH WARREN, RENWICK SENIOR FELLOW, STUDIES THE RHINEBECK FAIR

Dr. Sarah Warren is the James Renwick Senior Fellow in American Craft, beginning in September through June 2014. She is assistant professor at State University of New York, Purchase, NY, and her research is for her book project, *Craft Between Modernism and Counterculture: Rhinebeck and the Studio Craft Movement*. Sarah's research focuses on one of the most important craft markets in the U.S.—the Rhinebeck Craft Fair.



The fair was held from 1973–83 at the same time that American culture at large was shifting from ascendant counterculture to boom-economy consumerism. She uses the Rhinebeck Fair as the framework for addressing difficult questions regarding postwar craft—contested and shifting aesthetic standards, the recuperation of the “dropout” craftsman as all-American entrepreneur, and the deep connections between craft production and the multitude of communes and intentional communities in the Hudson Valley region.—*Elmerina Parkman*

# Those Shoes Are Made for Traveling: Upcoming JRA Study Tours for 2013–2014



The James Renwick Alliance members have a large number of study tours coming up in the next year.

**August 13–17.** Tim Tate and Sean Hennessey are leading a trip to the Asheville–Penland areas, visiting the studios of numerous nationally recognized artists and ending up at the two days' of auctions at the Penland School of Crafts. At 24 participants, the trip is sold out.

**September 19–22.** Hudson Valley Art and Craft Tour is a silent auction item from SCW's fundraising event. So far 18 are signed up and space is still available for others as long as there are hotel rooms remaining. Visits will be to a number of artists, collectors, the Olana Historic site, the home of Frederic Church, Storm King Art Center and Dia:Beacon. Clemmer Montague is the tour organizer.

**September 28.** A Fiber Medium Day visiting the Darcy Walker Collection and three artists' studios: B.J. Adams, Ruth Gowell and Eileen Doughty. Gwen Paulson is the organizer and more details will be announced later.

**October 16–20.** The dynamic wife of the 2011 JRA Master of Ceramics Jun Kaneko, Ree Schonlau, and tapestry weaver Mary Zicafoose offer a four-day study tour to Omaha and Lincoln,

Nebraska. At 30 guests, the study tour is sold out. (See tour narrative, opposite page.)

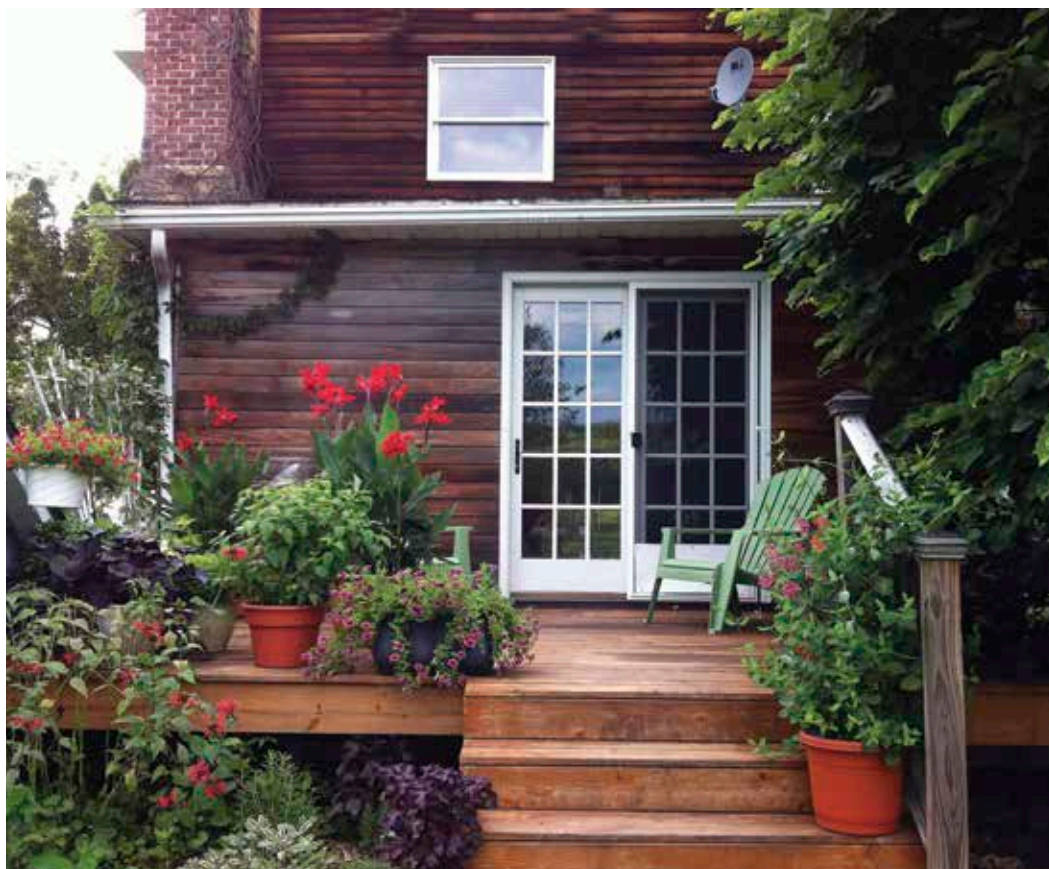
**May 2014.** In the planning stage is a Craft Leaders Caucus (CLC) study tour to Amsterdam, led by Clemmer Montague and organized by the incomparable Helen Drutt. More information will be available later this summer. The tour will be limited to 20 and drawing names from a lottery most likely will be used to determine participants. Prospective participants must be current CLC members in good standing to be eligible.

**Fall 2014.** Craft Leaders Caucus study tour to San Francisco. Jeffrey Spahn, tour organizer. Plans TBA.



**ABOVE,** A solitary walk by the wild ocean on a JRA study tour, photo by Clemmer Montague. **LEFT,** Sunrise on a Penland School of Crafts study tour, photo by Clemmer Montague.

**BELOW,** Artist Jennifer Trask creates more than exciting sculptures from bones: from her bountiful garden, she is preparing lunch for the JRA group during the Hudson Valley Art and Craft Tour, photo by Jennifer Trask



# JRA Nebraska Craft and Art Study Tour

## Wednesday, October 16 – Sunday October 20, 2013

The James Renwick Alliance craft study tour to Omaha as the guests of the JRA 2011 Master of the Medium of Ceramics **Jun Kaneko** and his dynamic wife **Ree Schonlau** and tapestry weaver **Mary Zicafoose** is sold out with 30 guests. A waitlist has been started.

This is a unique opportunity for JRA members to learn about the art scene in the Kaneko's home city of Omaha. This exciting itinerary allows an experience of the best of Midwest arts and showcases the contributions they have made to their community.

Home in Omaha will be the Hilton Omaha Hotel, where, upon Wednesday afternoon arrival, we will be greeted at the entrance by a grouping of Jun Kaneko's "dangos."

Lincoln, Nebraska venues are:

- Home and 35-acre sculpture garden of **Karen and Robert Duncan** whose collection is considered to be among the top 100 in the nation by *Arts and Antiques* magazine.
- Sheldon Museum of Art.
- International Quilt Study Center & Museum at the University of Nebraska-Lincoln, the home of the largest known public collection of quilts in the world.
- A visit with JRA's Distinguished Artist Lecturer **Michael James**.

Omaha, Nebraska venues are:

- Visits with Jun in two studios in downtown Omaha.
- The new KANEKO, a nonprofit organization, supporting creativity in the art, sciences and philosophy



Tapestry weaver Mary Zicafoose volunteered to organize the study tour to Omaha. Photo courtesy of Bill Sitzmann, *Omaha Home Magazine*



The study tour to Omaha will include visits to the home and studio of JRA 2011 Master of the Medium of Ceramics Jun Kaneko. Photo courtesy of Jun Kaneko studio

- Cocktails and dinner with Jun and Ree in their loft.
- Council Bluffs, a city dedicated to the arts with an amazing array of public art.
- Breakfast at the local legendary **Dixie Quicks**.
- Visit with glass artist **Therman Statom**.
- Joslyn Art Museum, Nebraska's largest museum.
- Bemis Center for Contemporary Arts, started by Ree Kaneko in 1981, an internationally recognized Artist-in-Residency Program with studio space, stipends and a like-minded support system for visiting artists.

Other artists, collectors and activities will whet the appetite.

The final payment is due on August 16. See the JRA website for cost and hotel information or call the JRA office at 301-907-3888. Space is limited to 26.



**ABOVE,** The James Renwick Alliance pledge to the Smithsonian American Art Museum funds four Renwick programs: acquisitions (as in this photo of one JRA gift), exhibition support, educational programs and the James Renwick Fellowship. Larry Fuente, *Game Fish*, 1988, mixed media, 51 1/2 x 112 1/2 x 10 3/4 in., Smithsonian American Art Museum, Gift of the James Renwick Alliance and museum purchase through the Smithsonian Collections Acquisition Program.

## The JRA Pledge to the Renwick Gallery Equals \$75,000 for Fiscal Year 2014

The James Renwick Alliance Board of Directors voted on June 15 to increase the minimum annual pledge to the Smithsonian American Art Museum to \$75,000 for FY 2014. A letter with the intent was sent to Betsy Broun, The Margaret and Terry Stent Director of American Art, on June 22, and she has until August 22 to submit to JRA Board a written spending plan as to how the pledged amount is proposed to be spent and specify a schedule of payments.

The spending plan and schedule of payments proposed by American Art and the Renwick will be reviewed and approved by the Alliance Board by September 22 of each year. The first payment shall be due not later than October 1, the second on January 1 and the final on June 1 of each fiscal year.

Under the Memorandum of Agreement between JRA and

American Art, the minimum annual pledge is set via a formula. The formula is intended to set a pledge that is a percentage of the JRA's actual net income from unrestricted sources. The formula takes the net income on the previous year's tax return, adds back the amount actually paid to the Smithsonian in that fiscal year and (subtracts revenues from income on restricted funds and any new contributions to those funds), multiplied by 75%.

Based on the formula, the minimum amount JRA would pledge for FY 2014 is \$66,303.75. An increase of that amount to \$75,000 required a simple majority of the members of the Board of Directors which was accomplished at the final Board meeting on June 15.

A benefit of increasing the pledge to \$75,000 means that the Renwick Alliance, in FY 2014, may host two events at the Smith-

sonian American Art Museum facilities not open to the public, but related to the Alliance's mission and purpose. This does not apply to events which take place during the Gallery's normal opening hours, such as the Distinguished Artist Lecture Series nor the Acquisitions Committee meeting.

The MOA also lays out the groundwork of how the funds will be spent: acquisitions, education, scholarly activities and exhibition support. The museum follows an elaborate reporting system of how the monies are spent and describes any adjustments in the distribution.

JRA committees are already setting plans to use the facility during the year, the first being the annual membership meeting on October 29 when the American Art Director Betsy Broun will address the audience.

### COMMITTEE NAMES 2014 EDUCATORS

Four have been selected as Distinguished Educators and will be presented at the 2014 Spring Craft Weekend, announced Brenda Erickson, chair of the committee.

The four are: **Patti Warashina**, ceramics professor (retired), University of Washington, Seattle; **Glen Kaufman**, professor, University of Georgia and Cranbrook Academy of Art fiber art department (retired); **Dan Dailey**, Massachusetts College of Art and Design; and **Peter Held**, director of Ceramic Research Center, Arizona State University and its Holter Museum of Art, also author of art catalogs and curator of the Wayne Higby exhibition opening at the Renwick Gallery on October 4.

Committee members are: Brenda Erickson, *chair*, Jerry Paulson, Gary Stevens, Camille Cook, Chris Rifkin, Elmerina Parkman, Reba Immergut, Judy Weisman, Giselle Huberman and Clemmer Montague.

### NEW JRA WEBSITE MAKES LIFE EASIER

The James Renwick Alliance website has been difficult to update and maintain for some time; therefore, a JRA Web Committee was formed to solve the problem.

Led by Pat Arnold, the committee selected a local web design company to design and maintain the site. The completely redesigned site will feature secure procedures to sign up for events and a board-only section, as well as the capability to update off site.

The process to redesign the website should be completed by the end of the year. Committee members are Pat Arnold, Anne Mehringer, J.G. Harrington, Jere Gibber, Brigitte Savage, Brenda Erickson, Miriam Rosenthal, Giselle Huberman, Cicie Sattarnilasskorn and Clemmer Montague.

## Two Exhibitions October 4–December 8: Wayne Higby Ceramic Art, The Cole-Ware Basket Collection

On October 4, the Renwick Gallery will open two exhibitions which will be on display until the Gallery closes on December 8 for renovation. The exhibitions will be: *Infinite Place: The Ceramic Art of Wayne Higby* and *A Measure of the Earth: The Cole-Ware Collection of American Baskets*. The exhibitions will share the galleries on the first floor of the Renwick.

Wayne Higby (b. 1943) is widely considered one of the most innovative second-generation artists to come out of the post World War II American ceramic studio movement. His vision of the American landscape appears in work ranging from vessel forms and sculpture to architectural installations which have brought him national and international recognition.

*Infinite Place: The Ceramic Art of Wayne Higby* is the first major retrospective exhibition to provide an in-depth critical analysis of the artist's body of work created during a 40-year period. The exhibition of 60 ceramic objects explores the forms, techniques and firing processes used throughout Higby's

**BELOW,** Wayne Higby with *Pictorial Lake*, 1986, glazed earthenware, raku-fired, Collection of Sarah H. Morabito. Photo by Brian Oglesbee courtesy of Wayne Higby



career, focusing specifically on his groundbreaking work in raku earthenware as well as his later production in porcelain.

Higby is currently a professor and the Robert C. Turner Chair of Ceramic Art at the New York State College of Ceramics, Alfred University. *Infinite Place: The Ceramic Art of Wayne Higby* is organized by Peter Held, curator of ceramics at the Arizona State University Art Museum Ceramics Research Center in Tempe, AZ, and a JRA 2014 Distinguished Educator. The Renwick Gallery is the second stop on a national tour.

**ABOVE,** (left to right) Jackie Abrams, *Hexagonal Weave Basket #54*; Burt D. Carlson, *Tatting Basket*; Lynette Youson, *Gullah Fanner Basket*; Elizabeth F. Kinlaw, *In and Out Basket*. Smithsonian American Art Museum, Gifts or Promised Gifts of Martha G. Ware and Steven R. Cole

*A Measure of the Earth: The Cole-Ware Collection of American Baskets* celebrates the generous gift of 79 baskets to the Smithsonian American Art Museum by the noted collectors Steven R. Cole and Martha G. Ware, and the promised gift of several more. Nearly all of the works in the exhibition were purchased by the collectors directly from the artists and will be on public display for the first time at the Renwick Gallery, the museum's branch for craft and decorative art.

The baskets were made between 1983 and 2011 and demonstrate the endurance of African and European basket weaving traditions in the United States. The sixty weavers represented craft their baskets almost entirely from un-dyed native materials—grasses, trees, vines, and bark which they have gathered. The forms, from baskets for eggs, harvest, and market to those for sewing, laundry, and fishing creels, reveal the central role basketry has played in the everyday life of Americans.

Nicholas R. Bell, The Fleur and Charles Bresler Curator of American Craft and Decorative Art, organized the exhibition and authored the catalogue. The James Renwick Alliance and Margot Heckman generously support the exhibition.



# Save the Dates! (JRA events in red)

## September

- 10 JRA Board meeting
- 19–22 JRA Study Tour to Hudson Valley
- 28 Fiber Medium Day

## October

- 3 Preview: *Infinite Place: The Ceramic Art of Wayne Higby* and *A Measure of the Earth: The Cole-Ware Collection of American Baskets*, Renwick Gallery
- 4 Public opening of the exhibitions
- 8 JRA Board Meeting
- 12 Leon Niehues Distinguished Artist Series workshop and potluck dinner
- 13 Leon Niehues lecture at Renwick Gallery's Grand Salon 2 p.m.

- 16–20 JRA Study Tour to Omaha, Nebraska
- 29 Annual JRA Membership Meeting, Renwick Gallery
- 31 SOFA Chicago Preview opening

## November

- 2 JRA Brunch SOFA Chicago 9–11 a.m.
- 12 JRA Board meeting

## December

- 7 JRA Day
- 8 Renwick Gallery closes for renovation
- 17 JRA Board meeting
- 31 New Year's Eve party celebration

## January 2014

- 18 Sonya Clark Distinguished Artist Series workshop and potluck dinner

- 19 Sonya Clark lecture at Smithsonian American Art Museum's McEvoy Auditorium, 2 p.m. *(note new location)*
- 28 JRA Board meeting

## February

- 25 JRA Board meeting

## March

- 28–30 Spring Craft Weekend



Miriam Rosenthal

**ABOVE**, Susan Sanders of New York City, always a "crafty" dresser, and Bonnie Schwartz who has impeccable taste in clothes, show their attire at a SCW event.

## April

- 29 JRA Board meeting

## May

- 3 Michael Janis Distinguished Artist Series workshop and potluck dinner
- 4 Michael Janis lecture at the Smithsonian American Art Museum's McEvoy Auditorium, 2 p.m. *(note new location)*
- Late May Craft Leaders Caucus Study Tour to Amsterdam, TBA
- May 31 Akio Takamori Distinguished Artist Series workshop and potluck dinner

## June

- 1 Akio Takamori lecture at the Smithsonian American Art Museum's McEvoy Auditorium, 2 p.m. *(note new location)*
- 8 JRA Board meeting

## MARK YOUR CALENDAR: NEW YEAR'S EVE PARTY

Mark your calendars for December 31 to gather for a fabulous New Year's Eve celebration at the spectacular art and craft filled Potomac estate of Ben and Giselle Huberman. This will be the JRA's third party, and they get better every year.

There's valet parking, The Casino, Le Store for shopping, delicious catered dinner by Occasions, crazy entertainment, and dessert and champagne at midnight. The \$250 ticket includes \$50 in chips to use at various casino stations and to shop for craft pieces as well as various other must-have items. This year included in Le Store will be Le Gourmet Pantry and Le Crafty Jewel Box.

The New Year's Eve Party Committee welcomes your secondary market craft items for inclusion in Le Store. This becomes a tax write-off for the amount of its sale price. Please contact Clemmer Montague at 301-248-6130 or [c.l.montague@verizon.net](mailto:c.l.montague@verizon.net) to contribute and/or Mallory Lawson at 202-337-2805 or [MalloryLawsonASID@msn.com](mailto:MalloryLawsonASID@msn.com) if you'd like to join the committee.—Mallory Lawson



Miriam Rosenthal

## FY2013 ACQUISITION IS DEFERRED TO FY2014

A James Renwick Alliance acquisition for FY2013 has been deferred to FY2014 by the JRA Board of Directors. The decision to defer this gift to the Renwick Gallery came about as a result of a discussion between Acquisition Subcommittee Chair Judy Weisman, JRA President Clemmer Montague, Renwick Chief Robyn Kennedy and Curator Nicholas Bell.

The decision was based on the desire to purchase a major piece or pieces for the reopening of the Gallery upon completion of its renovation in 2015. Acquisition funds from FY2013 and FY2014 will be combined to allow major purchases during this time frame.

The Renwick Gallery allocated a sum of \$50,000 for FY2013 and the allocation for FY2014 is based on the JRA's pledge for the latter year. According to the Memorandum of Agreement between the Smithsonian American Art Museum and the Renwick Alliance, directors have until late August to inform JRA of dispersal of funds for FY2014.

Although the \$50,000 for acquisitions was deferred to a purchase in FY2014, the funds actually have been used to support the two exhibitions which will open at the Renwick Gallery on October 4, an exhibition of functional baskets and a retrospective of the work of ceramist Wayne Higby, who is both a JRA Master of the Medium and a Distinguished Educator. The funds are needed in advance of the opening to cover exhibition costs, but will be available in 2014 for acquisitions.