



JAMES  
RENWICK  
ALLIANCE

FALL 2001

## Portland Goes All-Out

**Contributors: Lillian and Ellis Berkowitz, Dan Jacobson, Anne Mehringer, Sandy Mitchell, Bob Sinclair**

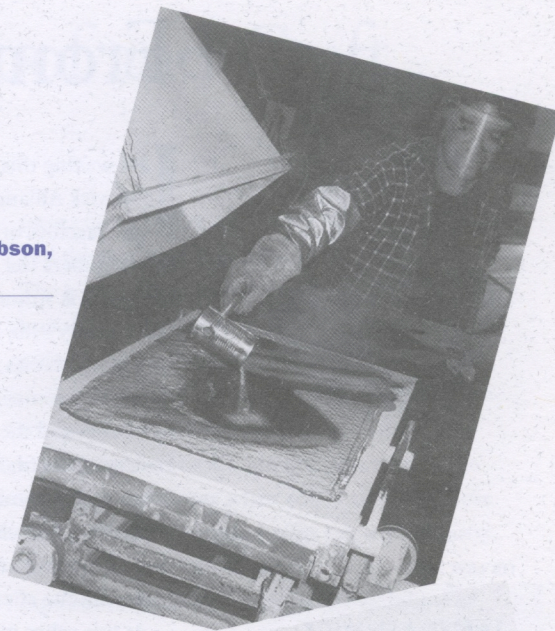
Alliance President David Montague put it this way at the final dinner: "All the nice people gravitate to the West." Another participant said that the close connections among Oregon artists in different media, as well as those between the artists and their supporters, reminded her of the early Italian Renaissance. In Portland the Craft Leaders Caucus found not just world-class craft art, but a welcoming community that informed the art and shaped the reception accorded the Renwick group.

Central to the trip's success was Bullseye Glass – supplier of artists' glass, innovator in glass materials, and enabler of artists on the leading edge of glass work. Dan Schwoerer, Lani McGregor, and Shannon Keane lavished the same superb attention to detail on this visit as on their other activities. Working with them was trip leader Diane Grainer, whom Lani called "the one person who could get the group's attention" no matter what the distractions.

Portland has a long connection with craft: the Oregon College of Art and Craft was founded in 1907, and the Contemporary Crafts Gallery is one of the country's oldest galleries specializing in craft. The Caucus group visited both the college and the gallery. It also took in the Portland Institute of Contemporary Art, featuring four artists who use found materials – eyeglasses and film from pornographic movies, for instance – to create challenging assemblages.

*Sixteen*, which showcased the impressive work of this year's graduates, was the exhibition at the college. At the Contemporary Crafts Gallery, a show, *Breaking the Mold*, displayed a lovely selection of ceramics including work from Patti Warashina, Howard Kottler, Wayne Higby, Sonji Homada, Robert Arneson, and Rudy Autio, to name just a few. The work available for sale included hybrid wall/furniture pieces –

*continued on page 4*



▲ Narcissus Quagliata creates a glass "painting" in the kiln area of Portland's Bullseye factory (top).

Ellis Berkowitz, Terry Beaty, and Evelyn Asrael take a moment to relax (center).

John Eric Byers discusses how milk paint is applied to his carved pieces to produce a silken surface (bottom).

# From the President



## JAMES RENWICK ALLIANCE

### Quarterly

Fall 2001

The *Quarterly* is published four times a year by the James Renwick Alliance, a national independent nonprofit organization created to celebrate and encourage American craft artists and their works, and to support the Renwick Gallery of the Smithsonian American Art Museum, Smithsonian Institution, Washington, DC.

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I am writing this message, my first as James Renwick Alliance president, just after the terrible tragedies of September 11. I am sure my fellow members feel as traumatized as I do. Suddenly the world is a more somber place. Every aspect of this country's life is bound to be profoundly affected, and the James Renwick Alliance's activities have not been immune. The Craft Leaders Caucus trip to Atlanta and the opening events for the Renwick Gallery's Sam Maloof exhibition have been canceled, and upcoming Alliance and Renwick Gallery events may face changes as well. I know we can rely on our members to bear with us as we all try to cope with the aftermath of these horrific events.

At this sober moment, I find myself looking back in time as well as forward. When Sandy and I first joined, we were delighted with the friendly members who wholeheartedly welcomed us into the fold. While the array of craft educational opportunities was filling our minds and the objects we saw and the homes we visited were pleasing our eyes, we have made new friends all along the way. I have been pleased to learn that our experience was far from unique, and I hope we all can draw on the strength of these friendships now.

The Alliance continues to be the world's premier craft support organization. We have acquired over 120 objects for the Renwick Gallery at a cost approaching one million dollars. We support exhibitions, publications, public programming, symposiums, and lectures – the list is endless. All this to enhance the Renwick Gallery, the repository of our nation's craft collection.

I would like to express my appreciation and that of my fellow Alliance members to David Montague, our immediate past president, for the outstanding leadership he provided during his term. This period was characterized by steady growth in membership, in the scope of Alliance programs, and in fund-raising. David continued an era of close cooperation between the Alliance and Kenneth R. Trapp, Curator-in-Charge of the Renwick Gallery. This year the Alliance has pledged \$180,000, our largest gift yet, to the Renwick.

I am privileged to be working with a fine group of officers – Vice President John Kotelly, Secretary Joan Wessel, and Treasurer Jere Gibber – and an enthusiastic board of directors. We urge you to contact us with any questions or ideas on how the Alliance can better enhance your membership experience.

I am excited about the wide variety of events the Alliance is offering its members this fall and next spring, and I want to share my enthusiasm with you and urge your participation. Additional information can be found elsewhere in this issue and on our Web site, [www.jra.org](http://www.jra.org).

■ The Alliance's travel schedule is very busy this fall. In addition to our presence at SOFA Chicago, the Alliance is traveling to Pittsburgh and Falling Water on October 19-21 and the Caucus is planning a trip to San Francisco on November 3-6. Both trips still have some space available. Sign up and enjoy!

■ On November 16, the Alliance is sponsoring two panel discussions at the Washington Craft Show on "The Art of Fine Crafts." One will be led by Elizabeth Broun, Margaret and Terry Stent Director of the Smithsonian American Art Museum, the other by Andrew Glasgow, Executive Director of The Furniture Society.

■ Also on November 16, there will be a Craft Leaders Caucus cocktail reception featuring a talk by Arline Fisch, fiber artist and a winner of the James Renwick Distinguished Craft Educators Award. That weekend, in the second of our Distinguished Craft Artist Series, Jenna Goldberg, studio furniture maker, will lead a workshop on November 17, followed by a lecture at the Renwick Gallery on November 18.

■ This fall *The Furniture of Sam Maloof* is the exhibition at the Renwick Gallery. *Wood Turning since 1930* will open in March. The museum has an active schedule – lectures, walk-throughs, family days, and even jazz and cabaret music concerts – much of which would not be possible without Alliance funding.

■ Last but certainly not least, at our Spring Craft Weekend we will be celebrating the Renwick Alliance's twentieth anniversary. Watch for more information on the memorable events we are planning. The success of the Alliance would not have been possible without our most important asset. You, our dedicated and enthusiastic volunteers, are the backbone of our organization. Thank you for your generous support. In the craft world the James Renwick Alliance continues as "the place to be".

**Norman Mitchell**  
President

# Adamson on Maloof and Craft

by Bob Sinclair

Jeremy Adamson's final assignment as the Renwick Gallery's senior curator was the Sam Maloof exhibition and the associated book. Looking back from his new post at the Library of Congress, he says the task was "damnably difficult." Because Maloof has always been a production artist, his work is dispersed among individual clients who bought them for their own use; collectors and museums were late in appreciating him. Moreover, Maloof is "an intuitive guy" who can give only a vague sense of when a given piece was made.

Fortunately for Jeremy, Maloof's wife Alfreda kept voluminous files in their home and studio near Los Angeles. Apparently believing she had not maintained them well in her later years, she was reluctant to give access to Jeremy, but after her death in 1998 Jeremy was able to examine them extensively, building a detailed database that formed the foundation for both the exhibition and his book.

Jeremy sees Maloof as a major figure in the American craft movement from the 1950s onward, and his book is conceived as a history of the movement "as Sam intersects with it." Maloof was present at the founding session of the American Craft Council in 1957, and four of his pieces were in the ACC's first exhibition of contemporary furniture. Along with many others, including the designers Henry Dreyfus and Charles and Ray Eames, he helped define the "LA modern" style. Dreyfus gave Maloof one of his first major commissions – 22

pieces for the office in Dreyfus's Pasadena home – and the two remained close until Dreyfus's death. The home is now owned by a dentist, and Jeremy was able to obtain one of Maloof's chairs from the office for inclusion in the Renwick exhibition.

For Jeremy, who willingly accepts the conservative label when it comes to artistic matters, the craft movement took a questionable turn in the late fifties that began when editor and critic Rose Slivka called for a cutting of its ties with industry, design, and function. The result, in his view, was an explosion of activity, nourished by an inflow of money, whose watchwords are individualism, self-expression, and social commentary.

Jeremy believes what is happening in the craft world is more important than what is happening in painting and sculpture. He compares the contemporary craft world to the Amazon delta, with hundreds of channels taking separate courses. He looks hopefully to the time when craft practitioners again coalesce around a few core concepts.

Through all this period, he notes, Sam Maloof maintained the same approach – "growing one piece of furniture on the basis of the last one." Jeremy's book graphically illustrates this organic process. He speculates that, if and when the current proliferation of craft activities peters out – perhaps as a result of economic recession – "you're going to come back to Sam Maloof" and his patient, persistent approach to craft. ■

## Museum, Alliance Provide Major Support to Maloof Exhibition

by Bob Sinclair

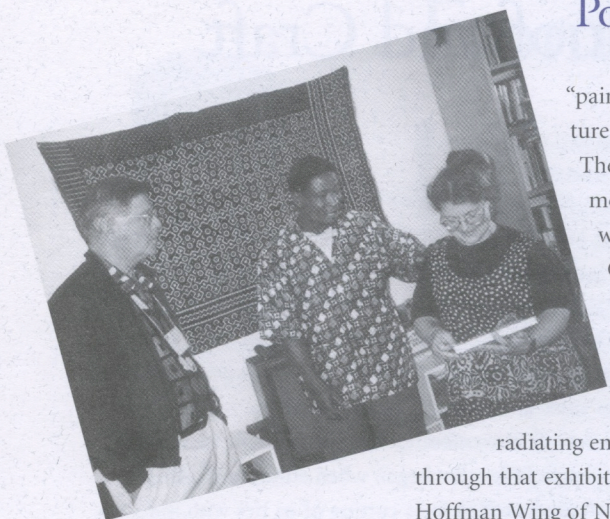
The Public Affairs Office of the Smithsonian American Art Museum has mounted a major effort in support of the Renwick Gallery's Sam Maloof exhibition, according to Renwick education specialist Shelly Brunner. The campaign includes advertisements in craft magazines, radio and newspaper spots, and mailers, as well as cards available throughout the Smithsonian complex. A similar effort is planned for the Renwick's woodturning exhibition early next year.

Shelly, who is also a member of the James Renwick Alliance and its Craft Leaders Caucus,

notes that the Alliance will be making its own critical contribution to the gallery's 2001-2002 programs. From the Distinguished Craft Artists programs, through a series of symposiums, to the award-winning video on Stoney Lamar that will be used during the spring woodturning exhibition, the Alliance role will be unmistakable.

"Because the Renwick Alliance has funded our educational programs so generously," she says, "we're able to mount and promote events of a quality unprecedented in the history of the museum." ■

## Portland continued from page 1



▲ **Baba Wagué Diakité and Ronna Neuenschwander accept their Alliance gift as David Montague looks on (top).**

**Members of the Portland trip on the balcony of Dan Kvitka's home (bottom).**

“paintings” on wood whose furniture could be taken out and used. The group was also treated to more work by Clarissa Block, which it had also seen at the College of Arts and Crafts.

The visit coincided with the 2001 Oregon Biennial at the Portland Art Museum. Curator Bruce Guenther, radiating enthusiasm, took the group through that exhibition and also through the new Hoffman Wing of Northwest and Native American art. Of particular interest to craft enthusiasts was the three-story William Morris installation in the new wing's atrium.

Then there were the galleries. The major stops, in alphabetical order:

- The two Bullseye galleries for glass: one offering artists' materials, production work, and many one-of-a-kind pieces; the other showing artists of the caliber of Giles Bettison and Jennifer Laughlin. The Caucus group was privileged to attend the opening of ceramist Jun Kaneko's first glass project, a massive installation of cast and kiln-formed glass fabricated over three months at the Bullseye factory.
- The Elizabeth Leach Gallery, where the works of ceramist Geoffrey Pagan and Christine Bourdette were on display. Both artists were present to discuss their work.
- The Laura Russo Gallery, which was showing ceramics and paintings by Jun Kaneko, steel wall pieces by Mel Katz, and paintings by Elise Wagner.
- The Margo Jacobsen Gallery, which represents many of the artists whose studios the group visited. The gallery was showing a wide variety of majolica-style ceramics by Connie Kiener.
- The Widney Moore Gallery, which featured Chungie Lee's garments, inspired by the techniques used in traditional Korean wrapping cloths. In the rear of the gallery was an elegant boxed breakfast – each box encased in a piece of Chungie's fabric and topped with a gardenia. Chungie was on hand to discuss her art.

The Pearl district, where many of these galleries are located, packs many other galleries into a fairly compact space, and the trip schedule allowed plenty of time for participants to gallery-crawl.

But galleries were by no means the whole story. The group also stopped at many artists' studios:

- Jewelry artists Joe and Linda Apodaca, who have worked together for 34 years after meeting at Rochester Institute of Technology. The Apodacas use non-traditional materials – steel, concrete, and meteorite – as well as traditional metals and stones. A silver candlestick, an early piece of Joe's, is part of the Renwick Gallery's permanent collection.
- John Eric Byers, known for his meticulously carved and milk-painted furniture – formerly multicolored, now subtle shades of warm cream. John and his assistants showed how milk paint, laboriously applied in many coats and then reworked, produces a silken surface.
- Fiber artist Judith Poxon Fawkes, whose linen tapestries, colorful and geometric, often invoke architectural themes. Her work is included in the American Craft Museum collection.
- Deborah Horrell, who spent much of her career as a ceramist but has worked in other media as well. She now works in *pate de verre*, sometimes incorporating alabaster for contrast. Her vessel assemblages were included in the Portland Art Museum's biennial.
- Connie Kiener, who meticulously hand paints low-fired Majolica-style plates and bowls. One of her plates was in the *USA Clay* exhibition at the Renwick Gallery last spring. Connie talked to the group about her current interest in ceramic kimonos and busts, all magnificently painted in her characteristic style.
- Wood artist Dan Kvitka, whose home and studio look out on a striking garden. Dan is currently doing more carving as he fashions his vessels. The group was privileged to see some remarkable large pieces, which were the largest he could turn on his lathe. Dan is also doing some jewelry work.
- Ceramists Ronna Neuenschwander and Baba Wagué Diakité. Ronna and Wagué met in Mali, where they have launched a foundation to connect Malian artists with potential purchasers. Ronna's figurative clay sculptures, which deal with relationships of both couples and of cultures, are part of

*continued on page 10*

## “Down in Southern New Jersey they make glass”

by Ellen Berlow

### A Patron “First”

Shirley Jacobs reports that the Alliance has already signed up its first Patrons for the coming year: Paul and Elmerina Parkman. Congratulations!

Carl Sandburg’s lines are as true as ever, as seventeen Alliance craft enthusiasts discovered at the historic glassmaking village of Millville during a fascinating two-day tour. Glass Weekend, held at the Creative Glass Center and the Museum of American Glass in Wheaton Village, is a biennial event bringing together leading glass artists, collectors, galleries, and museum curators. The weekend events included artist demonstrations, lectures, exhibitions, and an opening-night preview of works from around the world. Many thanks to former Alliance president David Montague for arranging this glass-galore weekend!

Alliance members made five fascinating stops en route to Wheaton Village:

- The newly opened National Liberty Museum in Philadelphia, founded by glass collector Irwin J. Borowsky. The museum, created to honor America’s tolerance and diversity, features specially commissioned works by Dale Chihuly and others. “Glass is a metaphor for both the strength and the fragility of freedom,” explained Borowsky.
- Snyderman/Works Gallery, where distinctive glass/mixed media sculptures by Mexican-American artists Jamex and Einar de la Torre were the exhibition stars. Members were treated to a delicious buffet lunch provided by the gallery.
- The Wexler Gallery, which was showing fine studio furniture, sculptural objects, and excellent examples of glass art.
- The New Jersey home of Arlene and Norman Silvers, who have a first-class contemporary glass collection that features Harvey Littleton, Mark

Peiser, Dan Clayman, Martin Blank, and others. They also showed their wonderful collection of colorful West Virginia Blenko glass. The Silvers said they have been collecting since the seventies, adding, “We like to see the artists’ works as they change in techniques from blown to cast to flamework.”

■ The home and studio of Paul Stankard, who once again demonstrated the lampworking skills that enable him to create delicate, detailed “botanicals”—flowers, bees, blueberries, and even tiny human forms constructed from molten glass rods and encased in clear glass. “We use industrial skills to discover the beauty in nature,” he says. His works are in museums around the world.

At Millville itself, Glass Weekend’s opening night preview exhibited museum-quality works from 20 galleries in Europe, Canada, Australia, and the United States. The program continued the next day at the Wheaton glass factory, where contemporary artists work with production teams to turn hot glass into one-of-a-kind artworks. On hand to demonstrate their skills were Martin Blank, Therman Statom, Kjell Engman, and the de la Torre brothers.

Renwick members also toured the unique Museum of American Glass, which displays a premier collection of 7000 objects that range from 18th-century whiskey bottles, through Art Nouveau pieces and Harvey Littleton’s pioneering work of the 1960s, to pieces that could have been created the previous day in the factory across the Glass Village campus. “Southern New Jersey’s glassmaking history dates back to 1739,” said a museum docent. “Today it is still one of the hot spots for creative glass.” ■

## Marshall Jacobs Holds Forth

On September 6, Marshall Jacobs, one of many craft artists in the James Renwick Alliance and its Craft Leaders Caucus, spoke of his 45-year career as a part-time woodturner. Standing by two of his pieces that are part of the Renwick Gallery’s permanent collection, Marshall said he began making his own tools at the age of six. When he was a young man, he was watching a turner ply his craft when he decided this was

something he too could do. The rest, to coin a phrase, is history — an outpouring of turned pieces made not for the market but for Marshall himself and his family and friends. The talk made obvious his pleasure over the years at his ability to disclose the bowl within a piece of wood, and the pieces in the Renwick collection made clear the degree of artistic skill he has achieved. ■

# Craft Events Elsewhere

by **Brenda Erickson**

▶ **The Friends of Fiber** are celebrating a tenth anniversary at SOFA Chicago on October 5-7, and have an exhibition, *Fine Fiber Art for the 21st Century*, at the Hinsdale Center for the Arts in Hinsdale, IL until October 19th.

▶ **The Collectors of Wood Art** are holding their annual forum in Minneapolis on October 25-28 to coincide with the opening of the *Wood Turning in North America Since 1930* at the Minneapolis Institute of Arts, which runs to December 30th and then travels to the Renwick Gallery.

▶ **The 25th Philadelphia Museum of Art Craft Show** runs from November 9 to 11. At the same time, the Clay Studio has its collectors' weekend, Le Grand Buffet. The silent auction at the 2nd Street gallery is open to all bidders. Also showing in Philadelphia is *Poetics of Clay* at the Philadelphia Art Alliance until Nov 11.

▶ **Quilt National '01**, organized by the Dairy Barn Arts Center, starts a national tour at the City Museum in St. Louis from October 7 to November 30.

▶ **William Morris Glass Installations: Myth, Object and the Animal** closes October 28 at the Akron Art Museum and then opens at the Mint Museum of Craft + Design in Charlotte, NC on November 10.

▶ The Houston Center for Contemporary Craft opened this fall with the show **Defining Craft: Collecting for the New Millennium**, which runs until December 30.

▶ Historic craft takes center stage at the Metropolitan Museum of Art in New York, with exhibitions: **Jeweled Arts of India in the Age of the Mughals; Glass of the Sultans; Candace Wheeler, America's First Textile and Interior Designer**; and **Courtly Radiance, Metalwork from Islamic India**. Farther uptown is **Glass of the Avant-Garde: From Vienna Secession to Bauhaus** at the Cooper-Hewitt National Design Museum. All continue into the New Year.

▶ **Aluminum by Design: Jewelry to Jets** will be at the Montreal Museum of Fine Arts until November 4.

▶ European exhibits include **Bertil Vallien** at the Finnish Glass Museum in Riihimaki from October 10 to December 30; **Art Textiles 2** at the Midlands Arts Centre in Birmingham, England on November 24; the **Jerwood Applied Arts Prize 2001: Ceramics** at the Crafts Council Gallery, London until October 28 and on tour thereafter.

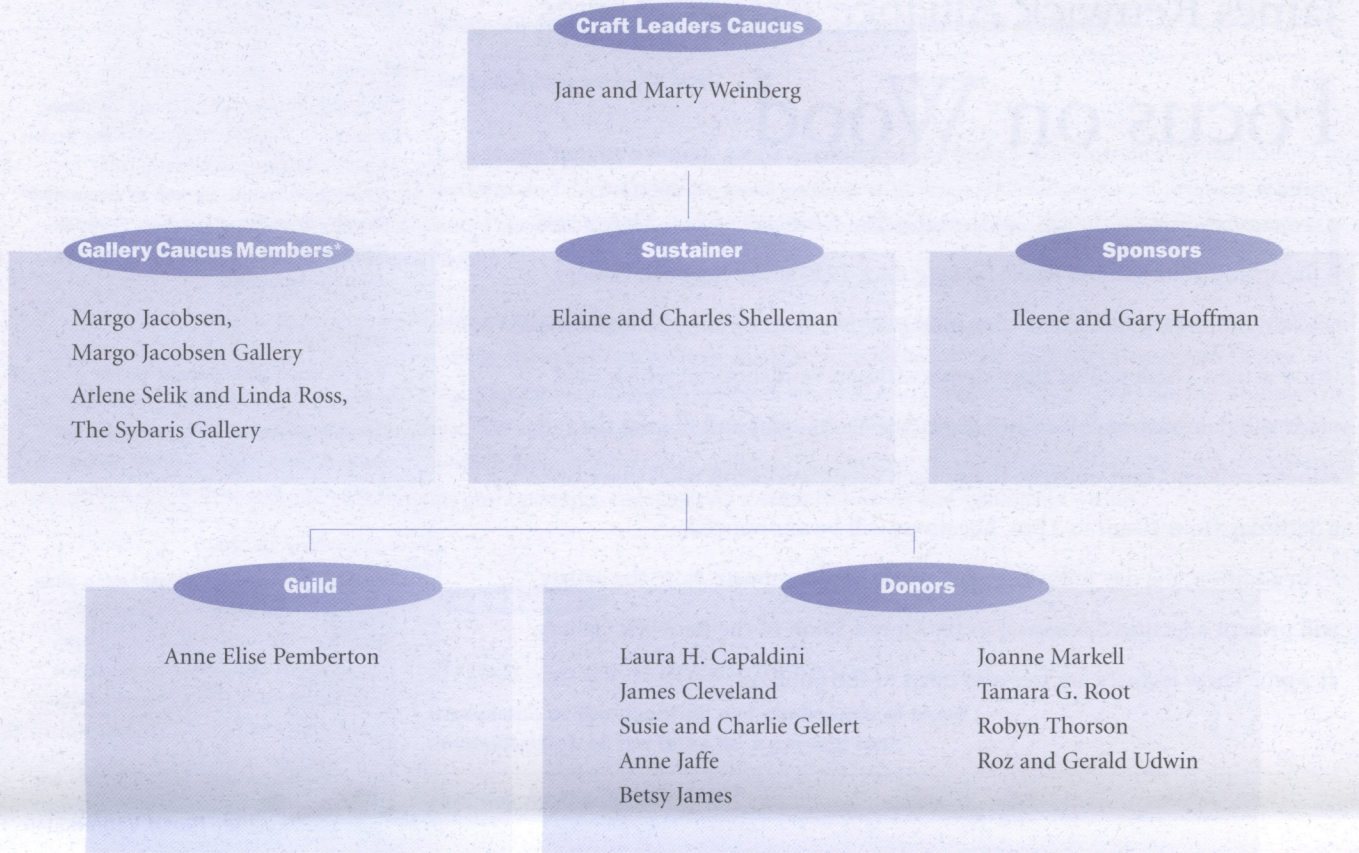
Link onto the Alliance Web site calendar at [www.jra.org](http://www.jra.org) for more listings of craft events. ■

## Second Annual Smithsonian Women's Committee Annual Lecture

(October 28 at 2 pm in the Renwick Gallery's Grand Salon)

Mark your calendars for the Second Annual Smithsonian Women's Committee Annual Lecture, October 28 at 2 pm in the Renwick Gallery's Grand Salon. The subject of this year's lecture is "North Carolina Clay: Tradition and Continuity." Charles Zug, retired professor from the University of North Carolina and author of *Turners and Burners*, and Mark Hewitt, a potter and North Carolina native, will discuss the tradition and features of North Carolina ceramics. ■

# Welcome, New Alliance Members!



\* Gallery Caucus Members (please see full list below, these are just the new members)

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

### **Linda Boone**

Habitat Galleries, Boca Raton, FL

### **Libby and JoAnne Cooper**

Mobilia Gallery, Boston, MA

### **Susan Cummins**

Susan Cummins Gallery, Mill Valley, CA

### **Leslie Ferrin**

Ferrin Gallery, Croton On Hudson, NY

### **Ferd Hampson**

Habitat Gallery, Pontiac, MI

### **Sally Hansen**

The Glass Gallery, Bethesda, MD

### **Margo Jacobsen**

Margo Jacobsen Gallery, Portland, OR

### **Scott Jacobson**

Leo Kaplan Modern, NY, NY

### **Maurine Littleton**

Maurine Littleton Gallery, Washington, DC

### **Franklin Parrasch**

Franklin Parrasch Gallery, NY, NY

### **Duane Reed**

Duane Reed Gallery, St. Louis, MO

### **Karen and Michael Rotenberg**

Alianza Gallery, Boston, MA

### **Arlene Selik and Linda Ross**

The Sybaris Gallery, Royal Oak, MI

### **Veena Singh**

Sansar Gallery, Bethesda, MD

### **Ruth and Rick Snyderman**

Snyderman Works Gallery, Philadelphia, PA

### **Lewis Wexler**

Wexler Gallery, Philadelphia, PA

# Fall 2001 - Spring 2002 James Renwick Alliance Artists' Series Focus on Wood

In conjunction with the fall 2001 exhibit *The Furniture of Sam Maloof* and the spring 2002 exhibit *Wood Turning since 1930* at the Renwick Gallery, the James Renwick Alliance is sponsoring Artists' Series events by well-known wood artists. There will be three demonstration workshops in which each artist will demonstrate his or her distinctive techniques and discuss the esthetic concepts that underlie them. Each event/workshop takes place on a Saturday from 10 am to 3 pm. Locations will be announced.

In addition, the day following each workshop/demonstration, the artists will present a lecture/discussion in the Grand Salon of the Renwick Gallery at 3 pm. These lectures are free and open to the public.

## FREE LECTURES

### *Distinguished Craft Artist Lectures*

#### Sunday, November 18, 2001

Studio furniture maker Jenna Goldberg presents a slide lecture about her work which is influenced by vernacular American furniture as well as decorative designs from other cultures. Renwick Gallery, Grand Salon, 3 pm. Free and open to the public.

#### Sunday, April 7, 2002

Turned wood artist Stoney Lamar presents a slide lecture on how the "threads of ideas" have informed his work. Renwick Gallery, Grand Salon, 3 pm. Free and open to the public.

#### Sunday, May 19, 2002

Wood artist Mark Sfirri presents a slide lecture on the creative use of wood turning in his furniture and sculpture, including his exploration of multi-axis turning. Renwick Gallery, Grand Salon, 3 pm. Free and open to the public.

*(Biographies for each of the artists are provided in the workshop descriptions.)*

To sign up as a subscriber for the artists' series workshops, please fill out the form and mail or fax, along with payment, to the JRA office.

#### Artists' Series: "Focus on Wood" Registration

Attendance is limited so please register early. The Alliance cannot give refunds in case of cancellation. All participants are responsible for providing their own food and beverage. A list of paid participants will be at the door for each event. Call Julia Brennan at (703) 812-4500 for more information.

#### I would like to attend the following workshop(s)

(check each one you wish to attend)

##### Jenna Goldberg, Saturday November 17, 2001

\$45 members  \$55 non-members

##### Stoney Lamar, Saturday, April 6, 2002

\$45 members  \$55 non-members

##### Mark Sfirri, Saturday, May 18, 2002

\$45 members  \$55 non-members

Make checks payable to the James Renwick Alliance.  
Please send your payment with this form to:

209 N. Edgewood Street  
Arlington, VA 22201

## ARTISTS' SERIES: "FOCUS ON WOOD" REGISTRATION

Name(s)

Address

City

State/Zip

Telephone: Day

Evening

Guild affiliation, if any

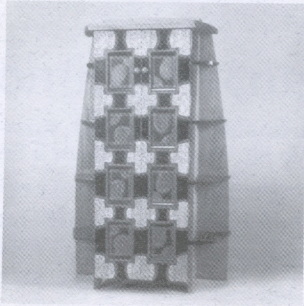
My total payment is \$ \_\_\_\_\_ I am paying by Check \_\_\_\_\_ or Credit Card \_\_\_\_\_

Credit card number (Visa, MasterCard, or Discover)

Expiration date

Name on credit card





WORKSHOP

*Artists' Series Workshop: Jenna Goldberg*

**Methods of making patterns and decorations on wood surfaces**

*Saturday, November 17, 2001*

Join **studio furniture maker, Jenna Goldberg** as she leads a demonstration of methods of making patterns and decorations on wood surfaces with xerox transfer and block printing, followed by intaglio carving into painted surfaces. 10 am - 3 pm. Cost: \$45 for members and \$55 for non-members. Location to be determined. By reservation.

**Jenna Goldberg, Providence Rhode Island.** Ms. Goldberg received her MFA in furniture design at the Rhode Island School of Design, after which she spent two years as an artist in residence at The Anderson Ranch Arts Center. She has been a full time studio furniture maker in North Carolina where she was recipient of the 2000 North Carolina Arts Council Grant. She states, "My cabinets, tables, and wall hung vanities freely borrow elements from vernacular American furniture as well as decorative designs from other cultures. The rhythm of overlapping colors and surface patterns integrate with compartments and openings, constructing a sense of history and familiarity within".

Photo: Tim Barnwell



WORKSHOP

*Artists' Series Workshop: Stoney Lamar*

**Discussion of the qualities and challenges of wood / demonstration of the lathe as a carving tool**

*Saturday, April 6, 2002*

**Turned wood artist, Stoney Lamar** will lead a discussion of the unique qualities and challenges of wood as a material for sculpture, followed by a demonstration of the lathe as a carving tool. 10 am - 3 pm. Cost: \$45 for members, and \$55 for non-members. Location to be determined. By reservation.

**Stoney Lamar, Saluda, North Carolina.** Mr. Lamar's turned wood transcends the round object. He received his BS degree in industrial arts from Appalachian State University; however, a friend's borrowed lathe led him away from his original goal to design and build furniture. He states, "The work begins as a relationship I have established with a particular piece of wood and how its characteristics will interplay with my intentions and my emerging technical and conceptual vocabulary. As I adjust the work's axis and continue turning, new challenges and possibilities are constantly presented, thereby allowing a subtractive process to become an intriguing way of constructing on object."



WORKSHOP

*Artists' Series Workshop: Mark Sfirri*

**Demonstration of spindle turning**

*Saturday, May 18, 2002*

**Wood artist, Mark Sfirri** will lead a demonstration of spindle turning and, by changing the axis of rotation, several ways a piece of wood can be manipulated to create various effects. 10 am - 3 pm. Cost: \$45 for members and \$55 for non-members. Location to be determined. By reservation.

**Mark Sfirri, New Hope, Pennsylvania.** Mark Sfirri received both his BFA and MFA from Rhode Island School of Design. His creative use of woodturning in furniture and sculpture has spanned twenty-five years. He has given workshops, demonstrations and lectures throughout the United States, France, and Great Britain. In the 1990's his exploration of multi-axis turning resulted in a diversity of creative objects.

## Portland continued from page 4

the Smithsonian American Art Museum's collection. Wagué, in addition to producing colorful ceramic works based on African themes, also writes children's books.

- Ken Shores, whose house is crammed with objects, mostly religious in origin, from India, the Orient, and South America. Upstairs is a room filled with tiger motifs, including a computer mouse pad with a tiger's face in the center. Ken's own ceramic work, which the group saw again at the Broderick Gallery in downtown Portland, is extremely varied. His newest pieces are small and delicate, and are usually decorated with tiny feathers and placed on a mirror surface.

- Ceramist Susan Thayer. Susan's house is beautifully set on a hillside that is partly covered with spring flowers. She showed the molds she uses to begin her porcelain teapots, and said she has been carving the clay to create more interest in both spout and handle. The teapots are meticulously hand-painted before firing. Susan spoke of the teapot as a metaphor for travel to distant lands, family gatherings, ritual, and meditation.

- C. Greg Wilbur, whose home was filled with the elaborate vessels, ladles, and the like that he creates by heating and hammering copper and other metals.

And the collectors:

- Larry and Denise Grimes and Carol Smith-Larson occupy adjacent spaces in a reclaimed warehouse. The Grimeses' collection ranks as one of the most unusual and exciting assemblages seen on this trip. Carol's is more mainstream and equally delightful.

- Dorothy Lemelson lives in strikingly modern quarters in another converted warehouse. Her late husband was one of this country's premier inventors, holding patents that are still used in the automotive industry and elsewhere. The apartment boasts site-specific pieces by Anna Skibska, Marian Bijlenga, and John Rogers; the objects in her collection come from four continents.

- Bullseye's Lani McGregor and Dan Schwoerer have transformed a 1950s ranch-style house into a remarkable modern structure looking out across

Portland to Mt. Hood. Their home is full of beautiful work by the glass artists who have worked at the Bullseye Factory and with Dan and Lani over the years, including Jun Kaneko, Debra Horrel, Giles Bettison, and Jessica Laughlin.

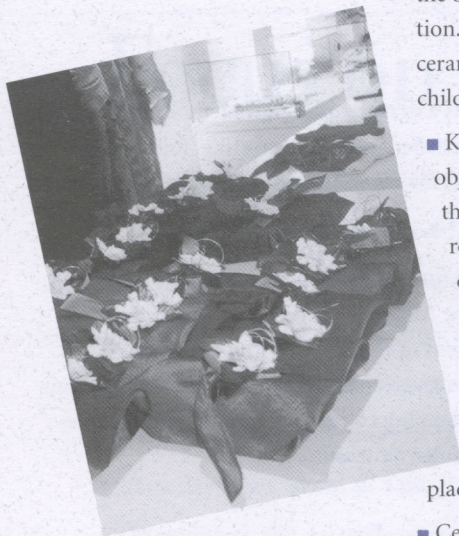
- Arlene and Harold Schnitzer are perhaps the city's most generous benefactors of the arts. The emphasis of their collection is on Northwest artists, but the Schnitzers have a fine selection of international glass and ceramic artists as well.

- Joan and John Shipley have collected (or to use Joan's term, "accumulated") a huge variety of pieces over the last 30 years. This is a much loved, much lived-with, and very beautiful collection. Highlights include Hans Coper, Jack Earl, and Tony Marsh.

The trip ended like the finale of a Fourth of July fireworks display. At the cavernous Bullseye factory, with its long double rank of kilns and its hundred-foot-long annealing lehr, the evening began with an example of the Bullseye tradition of artistic interaction. Glass artist Narcissus Quagliata, who is striving to enhance the painterly aspects of his medium, shared the spotlight with Rafael Cauduro of Mexico, a painter in residence at Bullseye who is working in glass with a painter's mentality. Both artists discussed their explorations and showed examples of the results.

Everyone then moved to the kiln area, where Narcissus demonstrated how he works his painterly technique – repeatedly covering a glass sheet with colored shards, heating it, and working it again. By that point, most of the dinner guests had assembled, including nearly all the artists, collectors, and gallery owners the group had visited. All were spellbound.

Meanwhile, the evening's barbecued chicken and pork had been passing through the annealing lehr, and everyone sat down to a wonderful feast. But the *piece de resistance* was yet to come. Dan and Lani had invited the artists present, no matter what their usual medium, to make and decorate slumped-glass plates, which were then auctioned off for the benefit of the Renwick Alliance. Lining the Alliance coffers was one benefit; a greater one in many ways was seeing the pride these artists took in what they had produced in the new medium. A more fitting symbol of the spirit pervading the Portland arts community would be hard to imagine. ■



▲ Widney Moore Gallery, Portland – boxed breakfast encased in a piece of artist Chungie's fabric.



▲ Portland Museum of Art – Curator Bruce Guenther leads trip participants on a tour of the museum.

# Upcoming Events

James Renwick Alliance and Related Events

## October

### October 11 (Thursday)

"Take a Break at the Renwick," Gallery Talk, 1 pm, Renwick Gallery, Lobby

Curator-in-Charge Kenneth Trapp and exhibits specialist James Baxter explain the subtle meanings and hidden compartments in Kim Schmahmann's "Bureau of Bureaucracy."

### October 13 (Saturday)

Symposium, "Living with Fine Furniture," 10 am - 1 pm, Renwick Gallery, Grand Salon

Fine furniture has graced American homes since colonial times. Find out how to choose and care for exceptional furniture and integrate into a living space. The panel of experts includes Brock Jobe of The Henry Francis du Pont Winterthur Museum; studio furniture maker Rick Wrigley; designer David Mitchell; and furniture conservator Mel Wachowiak.

### October 18 (Thursday)

"Take a Break at the Renwick," Gallery Talk, 1 pm, Renwick Gallery, Lobby

Join Renwick Gallery education specialist Shelly Brunner for a demonstration of David Beck's "Movie Palace" and an explanation of the intricacies of the work.

### October 19-21 (Friday-Sunday)

Alliance Craft Study Tour to Pittsburgh and Falling Water

### October 25 (Thursday)

"Take a Break at the Renwick," Gallery Talk, 1 pm, Renwick Gallery, Lobby

Meet Marty Huberman, producer of the video "The Furniture of Sam Maloof," and learn about the process and techniques he used to create it.

### October 28 (Saturday)

Smithsonian Women's Committee Annual Lecture, 2 pm, Renwick Gallery, Grand Salon

"North Carolina Clay: Tradition and Continuity." Charles Zug, retired professor from the University of North Carolina and author of *Turners and Burners*, and Mark Hewitt, a potter and North Carolina native, discuss the tradition and features of North Carolina ceramics.

## November

### November 1 (Thursday)

"Take a Break at the Renwick," Gallery Talk, 1 pm, Renwick Gallery, Lobby

Robyn Kennedy, designer of the exhibition *The Furniture of Sam Maloof*, discusses the development and execution of the design from the initial concept to its completion.

### November 3-6 (Saturday-Tuesday)

Alliance Craft Leaders Caucus Study Tour to San Francisco

### November 4 (Sunday)

Concert, "American Music in the Grand Salon" 2 pm, Renwick Gallery, Grand Salon

John Eaton, preeminent interpreter of American popular music, presents a concert of jazz and cabaret music, featuring updated classic standards.

Slide Lecture, "Joel Philip Myers Visits the Renwick," 3:30 pm, Renwick Gallery, Grand Salon

The well-known glass artist, whose work "Red Spiral Fish" is on exhibit in the permanent collection, talks about his work.

### November 8-11 (Thursday-Sunday)

Philadelphia Craft Show

### November 8 (Thursday)

"Take a Break at the Renwick," Gallery Talk, 1 pm, Renwick Gallery, Lobby

Join Renwick Gallery education specialist Shelly Brunner for a demonstration of David Beck's "Movie Palace" and an explanation of the intricacies of the work.

### November 15 (Thursday)

"Take a Break at the Renwick," Gallery Talk, 1 pm, Renwick Gallery, Lobby

In a walk-through of the exhibition, *The Furniture of Sam Maloof*, curator Jeremy Adamson leads a discussion of Maloof's contribution to American design and craft.

Washington Craft Show Benefit Opening

### November 16-18 (Friday-Sunday)

Washington Craft Show

### November 16 (Friday)

Panel discussions, "The Art of Fine Crafts," Washington Craft Show, 11 am

Discussion led by Elizabeth Broun, Margaret and Terry Stent, Director of the Smithsonian American Art Museum;

2 pm: Discussion led by Andrew Glasgow, Executive Director of The Furniture Society.

### November 17 (Saturday)

Distinguished Craft Artist Series Workshop, 10 am - 3 pm. Jenna Goldberg, studio furniture maker. By reservation.

### November 18 (Sunday)

Distinguished Craft Artist Series Lecture, 3 pm, Renwick Gallery, Grand Salon. Jenna Goldberg, studio furniture maker. Free and open to the public.

Alliance-sponsored events are shown in bold italic.

### November 29 (Thursday)

"Take a Break at the Renwick," Gallery Talk, 1 pm, Renwick Gallery, Lobby

Fleur Bresler, noted quilt collector and long-time quilting enthusiast, discusses four quilts exhibited in the permanent collection: Natasha Kempers-Cullen's "Joie de Vivre," Ellen Oppenheimer's "Kishkas," Yvonne Porcella's "Takoage," and Georgia Maltbie's "Crazy Quilt."

## December

### December 6 (Thursday)

"Take a Break at the Renwick," Gallery Talk, 1 pm, Renwick Gallery, Lobby

Curator-in-Charge Kenneth Trapp and exhibits specialist James Baxter explain the subtle meanings and hidden compartments in Kim Schmahmann's "Bureau of Bureaucracy."

Lecture, "Love at Last Sight: Joseph Cornell's Stargazing," 4 pm, Renwick Gallery, Grand Salon

Join this year's Eldredge Prize Winner, Dr. Jodi Hauptman, for a discussion of her work and her recent book, *Joseph Cornell: Stargazing in the Cinema*. The Charles C. Eldredge Prize for Distinguished Scholarship in American Art is awarded annually by the Smithsonian American Art Museum.

### December 8 (Saturday)

Holiday Family Day: Concert, Demonstration, and Hands-on Workshop, noon - 4 pm, Renwick Gallery, Grand Salon

Ring in the holiday season with a wood-inspired family day at the Renwick Gallery. Create ornaments and enjoy festive songs and stories.

Supported by the Windgate Charitable Foundation.

### December 13 (Thursday)

"Take a Break at the Renwick," Gallery Talk, 1 pm, Renwick Gallery, Lobby

Join Renwick Gallery education specialist Shelly Brunner for a demonstration of David Beck's "Movie Palace" and an explanation of the intricacies of the work.

### December 20 (Thursday)

"Take a Break at the Renwick," Gallery Talk and Activity, 1 pm, Renwick Gallery, Lobby

Join Renwick staff and docents for a discussion of Larry Fuente's "Game Fish." Be inspired to make your own miniature "Game Fish."

► For further information on upcoming events, call Julia Brennan at (703) 812-4500.



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