Quarterly

JAMES RENWICK ALLIANCE

FALL 2005

Santa Fe, Meet the Caucus

By Fran Burka, Deena Kaplan, Norman Mitchell, Wanda Rappaport, Bill Schneider, Bob Sinclair, and David Stearman

Traversing washboard gravel roads, showing a creative flair for last-minute schedule adjustments, and taking in stride a fall that left trip leader Bev Denbo with a spectacular black eye, the Craft Leaders Caucus thoroughly explored Santa Fe and its environs in September. Bev, with on-the-scene help from Jane Sauer of Thirteen Moons Gallery, put together a tour that highlighted not just craft and art but New Mexico's long, multicultural history as well. The group encountered an unexpected bonus: Fiesta Santa Fe, which celebrates the peaceful return in 1692 of Spanish colonists driven out twelve years earlier.

The Caucus tour began at Santa Fe Clay, a full-service ceramic center in the city's historic railyard district. The center had mounted an exhibit of new work by internationally known artists who had participated in its summer workshop program—Joe Bova, Jack Earl, Chris Gustin, Don Reitz, and Virginia Scotchie, to name just a few. In the absence of Director Avra Leodas, Triesch Voelker introduced the show and pointed out the array of other ceramic art in an adjacent building. In addition to the opportunity to purchase finished work, the ceramists in the group were impressed with the center's choice of materials and tools.

Then came a crash course in Native American ceramics, delivered by Jane Buchsbaum at her home on the outskirts of Santa Fe. When Jane and Bill Buchsbaum moved to Santa Fe from New Orleans, they knew nothing about the art of the Southwestern Indians. Both are now experts, and their collection is spectacular. Jane, a docent at the city's Museum of Indian Arts & Culture, held the group enthralled with her knowledge of history, style, and technique, using objects in the room to illustrate her points. The Buchsbaums have donated a wing to the museum to provide more space for the display of Native American art.

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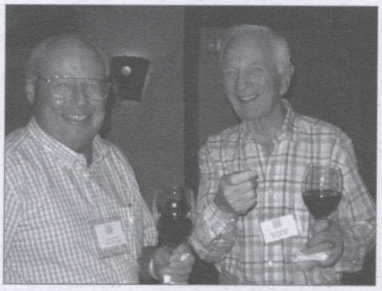


▲ *top to bottom*

Looking forward to the tour –Leonard Burka and Bob Mendelsohn at the opening reception

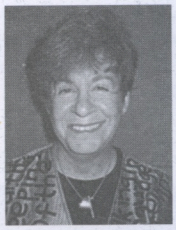
Sandy Mitchell with Triesch Voelker and a Joe Bova ceramic caricature at Santa Fe Clay

Laurel Mendelsohn, Irene Sinclair, and Deena Kaplan enjoy the Santa Fe Clay exhibit

Barbara Schwartz, Nancy Schneider, and Bob Mendelsohn listen to Jane Buchsbaum's "crash course." In the foreground: a work by Santa Clara Pueblo artist Tammy Garcia

▼ *left to right*

From the President . . .



JAMES RENWICK ALLIANCE

Quarterly

Fall 2005

The Quarterly is published four times a year by the James Renwick Alliance, an independent national nonprofit organization created to celebrate the achievements of America's craft artists and to foster scholarship, eduction, and public appreciation of thier art. Founded in 1982, the Alliance helps support our nation's showcase of 20th century American craft, the renwick Gallery of the Smithsonian American art Museum, Washington, DC.

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In the Spring of 1995, my husband and I joined the James Renwick Alliance. It was Spring Craft Weekend, and the day after going to a lovely dinner and auction where we didn't know a soul, we went on our first day trip. Everyone was very friendly. A few years later I began to realize that most of the people I now called "friends" were JRA members.

We each continued to get more and more involved with the organization. I began working on a trip, then became a member of the board, and eventually became membership chair. And that is how someone who had never engaged in volunteer work before became President of the Renwick Alliance! The best part of being a member of this organization is having the opportunity to meet and work with some of the nicest and most competent people I have ever known.

When I first became a member, Barbara Berlin was president, followed by Sue Bralove; both remarkable leaders. I then had the opportunity to serve on the board during David Montague's, Norm Mitchell's, and John Kotelly's presidencies. My hat goes off to each of them for their dedication and enthusiasm.

I have taken over the presidency at a time of rebirth and high energy at the Renwick Gallery. Robyn Kennedy, Gallery Chief, is the epitome of professionalism and accomplishes whatever needs to be done, fast and efficiently. Jane Milosch, curator, bubbles over with enthusiasm and excitement for new projects. With Robyn's and Jane's support, the Alliance has once again been able to offer educational programming at the Gallery.

I hope you joined us in welcoming Robyn, Jane, and Fern Bleckner, Deputy Chief of Operations, at our members' evening chaired by David Montague on October 19. Please take advantage of our artist series put together by Binnie Fry. If you are not a hands-on kind of person, come to the Gallery to hear these artists speak about their work. Cynthia Boyer and her education team are putting together two programs about which you will soon be receiving information. Please put the dates January 18 and May 17 on your calendar for these events. And I hope you are planning, *now*, to join us for **Spring Craft Weekend, April 21-23,** where we make much of the money we contribute to Renwick Gallery education, acquisitions, exhibitions, and fellows programs.

Ten capable people left our board this last summer. Leah Kaplan left, reluctantly, a year after her move to Philadelphia. However, she assures us that she is there for us if we need her. Nine other board members left at the end of their last term: Fleur Bresler, Jere Gibber, John Kotelly, Jan Maddox, Anne Mehringer, Laurel Mendelsohn, David Stearman, James Stockmal, and Rebecca Stevens. I am pleased to report that we have several of them actively working on committees.

We have other past board members still working for this exceptional organization. Past Presidents Barbara Berlin, Mel Eagle, Charlie Gailis, David Montague, and Paul Parkman continue to lend a hand by serving on committees. Marilyn Barrett, Sharon Buchanan, Shirley Koteen and Arthur Mason are also giving their time unselfishly. And I feel I need to mention two people who have never been on the board, but have worked very hard for our organization for several years, and continue to volunteer: Bob Sinclair, our *Quarterly* editor, and Brenda Erickson, who does our monthly e-mail newsletter. Thank you for your dedication to the JRA.

I would like to tell you about our newest board members. Arnie Berlin is heading up development, and Julianna Mahley continues to work on the web. The other new board members are Stan Asrael (publicity), Blair Corkran (finance), Binnie Fry (artist series), Larry Gabriel (programs), Marsha Gold (membership), J.G. Harrington (finance), Clemmer Montague (membership chair), and Vivian Pollock (membership). If you would like to know more about our newest board members, you can read about them on the JRA website, www.jra.org.

Thanks to the following members who are working on committees this year: Miriam Bonner, Mary Corkran, Laurie Friedman, Tony Glander, Larry Hawk, Sharon Keim, Barbara Laughlin, Claire Lent, Michael Rotenberg, and Barbara Wolanin.

You may not have thought about it before, but YOU can play a valuable role as a JRA volunteer. Maybe you'd like to help work on a

Continued next page…

Craft Leaders Report

News from the Craft Leaders Caucus

By Fleur Bresler

Dear Caucus members, you are part of a group that is of great importance to the James Renwick Alliance. Your financial support represents about three fourths of our total membership revenue.

Our new officers, board members, and committee chairpersons all feel strongly that if the Alliance is to grow and fulfill our mission, our financial base must not just be stable but needs to grow. My challenge to each of you is to request that you assist us in this worthwhile mission.

As your new Caucus Chairperson, I will personally follow up and contact any prospective members' names that you provide to me. My e-mail is fbresler@breslerconsulting.com, or you may send the information to the JRA office. Please include as much information as possible about potential supporters: name or names, address, phone number, e-mail address, interests.

Planned Caucus programs for the coming year include "A Caucus Evening" under the leadership of Judy Davis next February, and a study tour to St. Petersburg, Sarasota, and surrounding areas in Florida next March. Caucus Day and the acquisitions meeting will be a part of Spring Craft Weekend 2006, which is scheduled to begin April 21. Another Caucus trip to Toronto is being planned for next fall. For those like me who were not on the study tour to Santa Fe, this issue of the Quarterly brings you up to date on what we missed. And by the time you receive this issue, "Modernism in American Silver: 20th Century Design" will have opened at the Renwick Gallery. I hope you attended the preview and opening reception, and perhaps paused to reflect on how much of the gallery's permanent collection would not there but for the support from the James Renwick Alliance. Please help us to grow and do our job even better.

Craft leaders Caucus Benefits

($1000, $1500 double)

- The Quarterly and an e-mail craft bulletin.
- Invitations to Renwick Gallery openings and exhibitions; tours conducted by artists and curators.
- Opportunity to participate in extended craft study tours to artists' studios, private collections, and special exhibitions in the United States and abroad.
- A twenty-percent discount in the Renwick Gallery shop.
- Complimentary book/ catalogue of a Renwick Gallery exhibition.
- Opportunity to give an annual donor-level membership to a friend.
- Opportunity to vote on acquisitions to be funded by the Alliance for the Renwick Gallery.
- Invitation to special programs.
- Recognition on plaque in Renwick Gallery lobby.

REGISTRATION

❑ **Yes, I want to join the James Renwick Alliance at the level of Craft Leaders Caucus** ($1000, $1500 double):

❑ **Renewal** ❑ **New Member**

Name _____

_____

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

Circle One:

Check Enclosed VISA Mastercard Discover

Please make check payble to James Renwick Alliance

Card number _____

Expiration date _____

Signature _____

Please return this completed form to:

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

See page 12 for information on other membership levels.

From the President continued

day trip. Maybe you'd like to assist our *Quarterly* editor. Do you have some time to come in to the JRA office and answer phones? Could you give two hours to help out at the JRA table at the Washington Craft Fair? Let us know by contacting Julianna Mahley, our secretary, at 703 281 9106 or email at jmahley@aol.com. She will be happy to discuss how you can make a difference. The JRA depends on its volunteers, and without them, the Alliance could not function nearly as well.

Your other JRA officers in addition to Julianna and me are Vice President Elaine Marks and Treasurer Irene Sinclair. We look forward to greeting you at upcoming JRA events. Please join us.

Diane Grainer

Sante Fe, Meet the Caucus *continued from page 1*

A thank-you for Jane Buchsbaum (left) from Fran Burka

Sandy Besser shows his collection to Karen Rotenberg, Elyse Vinitsky, and Nancy Schneider

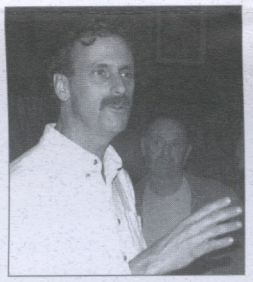
Before lunch, the group found time for a visit to Sandy Besser's home, set in a beautiful garden filled with native plants and replete with quirky metal sculptures. Sandy and his late wife, following their own instincts, had assembled a huge array of Native American and other art, much of it showing flashes of dark humor. Reluctantly tearing itself away, the group made its way to Jane Sauer's Thirteen Moons Gallery on Santa Fe's famous Canyon Road.

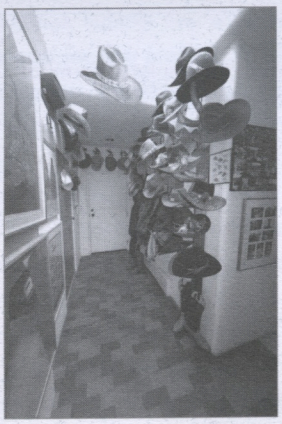
Following a lovely buffet lunch at Jane's gallery, three of her artists spoke about their work. Deborah Rael-Buckly tells a story in three-dimensional images within her large ceramic fugures. Kay Khan uses traditional quilting materials in untraditional ways to create vessels that tell stories or illustrate a poetic theme. Rebecca Medel explores light and space with minimalist abstract works made of stiffened linen thread with fiber-optic inserts.

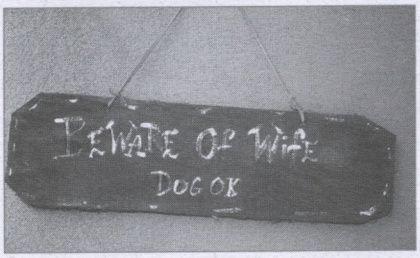
The group then visited the home of Gail and Zachariah Rieke, who for 37 years have been working independently and collaboratively in their home/studio/gallery. Gail makes collages of found objects and Zach paints almost zen-like abstractions.

In his blacksmith studio, Tom Joyce spoke of his personal history and beliefs as they relate to his artistic statements. He then created a small iron dish before a rapt audience. The day ended with a cocktail party and retail opportunity at Patina Gallery and a delicious dinner at The Compound Restaurant.

At the first stop the next morning, the group found Ernie and Edie Schwartz, passionate yet whimsical collectors. Their home was peppered with signs that rewarded the viewer, and their collection of incredibly colorful contemporary Native American art was breathtaking. The roomful of hats alone had to be seen to be believed.







▲ *clockwise from top left*

Tom Joyce speaks of the blacksmith's trade

Part of Tom Joyce's tool array hangs beside his fire

Ernie Schwartz (center, in vest) shows off their collection

The Schwartzes' hat collection

Sign at the entrance to the Schwartzes' home

Sante Fe, Meet the Caucus

The group next visited Beej and Jim Smith, whose home is alive with Brazilian art. Beej, a paper- and print-maker, fashions books out of found objects, several of which were in various stages of creation. One wall of her studio is filled with suitcases, each containing a carefully thought-out assemblage of items relating to some aspect of the Smiths' life.

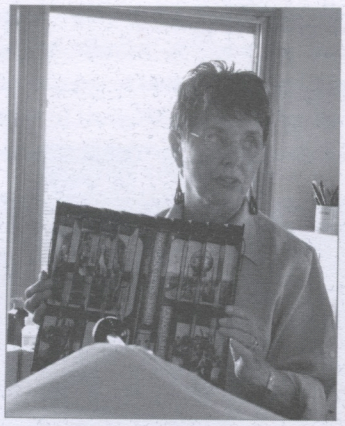
Lunchtime brought the tour to Natalie Fitzgerald's. South Africa-born, Natalie runs Casa Nova Gallery in Santa Fe. Her spectacular home displays a wide range of art from Africa and North and Latin America, and she told the group about a black South African co-operative that fashions and decorates pottery collectively. Some of this group's work was on display in the home and was also available for sale at her gallery.

Another stop, another spectacular home. Barbara and Ed Okun's house is set high on a winding road with wonderful views of the Jemez Mountains and the valley. Their ceramic collection includes artists of the caliber of Betty Woodman, Beatrice Wood, Ken Ferguson, Richard Devore, and Peter Voulkos. Barbara is a fiber artist in her own right and has had her works displayed in many galleries throughout the United States. She also owned galleries in St. Louis and Santa Fe.

Then it was out into the countryside to the adobe home of ceramist Barbara Harnack and her husband, Michael Lancaster. The two had built the home themselves using traditional methods. Barbara was assembling groups of her unique ceramic faces for shipping to several galleries, but the group found much to admire (and purchase) nonetheless.

A quick stop at the studio of Native Americans Teri Greeves and her husband, Dennis Esquivel. Dennis is a skilled furniture maker, and Teri does exquisite bead work of a quality that has won her the best of show award at the annual Santa Fe Indian market.

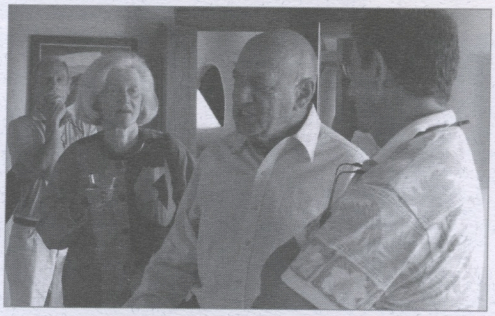
The evening brought the pièce de résistance. After a long van ride the group arrived, tired and hungry, at the remote studio of Nathan Youngblood. Nathan is a major force in the Native American community as well as one of the premier Indian potters working today. He presented a slide show of the labor that goes into an authentic piece of Indian pottery, after



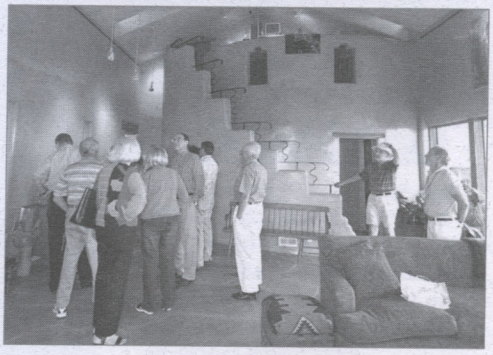
◀ Beej Smith

Natalie Fitzgerald ▶ speaks to the group in front of her fireplace

Bev Denbo and ▶ Barbara Okun

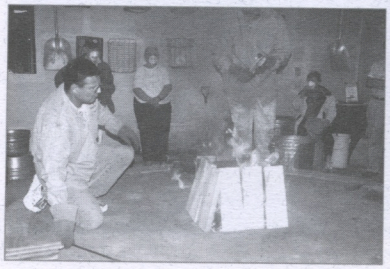


Ed Okun speaks with ▶ Karen Rotenberg and Jerry Kaplan



▲ The group admires the interior of Barbara Harnack and Michael Lancaster's adobe home

Nathan Youngblood (left) stokes his fire. The metal trash cans hold dried dung to be piled around the fire. ▼



Sante Fe, Meet the Caucus *continued from page 1*

◀ Judy Coady in her gallery

Andrea Fisher tells the group about her home and her collection ▶

Part of Andrea Fisher's eclectic collection ▼

▲ Flo Perkins (right) with Barbara Schwartz

One of the sculptures at the Alan Houser Foundry and Sculpture Gardens ▶

which the group was privileged to view the firing process. Nathan demonstrated the technique of oxygen reduction firing, employing his knowledge and instincts with everyday items: a metal milk crate protecting the pot to be fired, wood around and on top of the milk crate, and dried dung heaped around the fire halfway through the process to shut off the oxygen. While the pot cooked, a delicious barbecue dinner was served. Afterward, back in the firing space, the pot was removed. A stunning carved piece of blackware had been successfully fired.

In the morning, it was back to Canyon Road for a visit to the brand-new Coady Contemporary Gallery. Judy Coady has assembled works by a stellar group of artists from across the country. She groups the works in an unusual way: interior art (paintings, Native American pottery and other ceramics, wood objects, and the like), exterior art (fountains; metal, ceramic, and stone sculpture), and functional art (mainly jewelry and furniture).

Then to one of the oldest homes in the Santa Fe area, lovingly restored and maintained by Andrea Fisher. Andrea, owner of Andrea Fisher Fine Pottery in downtown Santa Fe, regaled the group with the history of the place, which was in the hands of a single family from the early seventeenth century until the 1930s. Her collection seemed to fill almost every wall and cranny; and perhaps surprisingly, the twentieth-century Native American ceramics that fill her gallery were not prominently featured. Andrea's taste ranges widely—from Native American basketry to orange-crate labels, with much in between.

The group had lunch with Flo Perkins, at one time a hippie from Boston who went to the Pilchuk Center in its early, primitive days and "learned to blow glass even when soaking wet." Over the next 30 years she honed her skills with the likes of Dan Dailey and Lino Tagliapietra and went from working in a makeshift studio in a garage, to supervising a team of nine, and back to working with one assistant outside of Santa Fe. She is moving from her trademark bright flowering cacti to more elemental shapes: traffic cones and bowling balls and pins, which she bends into fanciful shapes. These days she is reserving more time for family and teaching; she

is lecturing at SOFA Chicago this fall.

From Flo's the group moved deeper into the countryside to visit the Alan Houser Foundry and Sculpture Gardens. Houser (his Native American name is more properly rendered "Haozous") remains one of the pre-eminent Indian artists, and the 50-acre gardens, which he laid out in concert with his sculptor son Philip, is a moving tribute to his work. Philip spoke to the group, which then embarked on a guided tour of the sculpture throughout the grounds—representational pieces, powerfully simplified forms, and abstract sculpture.

On Saturday morning the destination was Santa Fe's Museum Hill. The group toured the Museum of International Folk Art with a docent, concentrating on the Girard collection of over 140,000 objects from all over the world, intricately displayed in stage-like settings. Many visited the Wheelwright Museum of the American Indian, which was displaying an exhibition of the work of Charles Loloma, a jeweler whose milieu was tufa cast objects of superb craftsmanship and beauty. Some also saw the fine collection of Native American pottery at the Museum of Indian Arts and Culture or the historical art artifacts at the museum of Spanish Colonial Art dating from the sixteenth century.

▲ *left to right*

The tour's final dinner – Karen Rotenberg with David and Bernice Stearman

Bev Denbo displays the Barbara Harnack ceramic piece she received from the group

Dante Comes to the Renwick

By Diane Grainer

More than one hundred people flocked into the Renwick Gallery's Grand Salon on Sunday, September 18, to hear Dante Marioni speak. Jane Milosch, Curator at the Gallery, introduced Dante, mentioning several awards he has won. Dante told the crowd that he began blowing glass when he was fifteen. (He is now 41.) He gave an interesting talk about his work, as well as discussing other artists who have inspired him and showing their work. Two of these people are Richard Marquis, and Lino Tagliopetra.

"When you are working with glass, you are working with a team," Dante said. "You therefore have to arrive early, and you have to stay until you're done." He talked about how he would make some wine glasses every day to warm up. Eventually, he began putting these wine glasses in cases and creating complex assemblages.

When he was beginning his career, he reacted against surface embellishment by making glass pieces with a plain, rather minimalist appearance. However, in the last six years or so, he has been working occasionally with a style called "Reticello," in which he creates patterned lines. He showed slides of pieces resembling glass acorns, which is typical of one kind of work he does. He also showed some slides which illustrate the process of creating the mosaic pattern seen on some of his pieces.

In struggling to explain what he does, Dante said, "Blowing glass is such a skill. Things open up as you develop your vocabulary." He said that his work is all about "finding beauty." This beauty was evident at the exhibition of his work at Maureen Littleton's gallery, which would not be available to the public for two more days but had a formal opening after his talk at the

▲

Dante Marioni speaks to an appreciative audience in the Renwick Gallery's Grand Salon

Philadelphia: Accent on Wood

By Sorrell Caplan, Miriam Bonner, Dick Fryklund, Gwen Paulson, Marilyn Sato, Johanna Thompson, Mary Tobin, and Judith Weisman

Wood was very much the focus of the James Renwick Alliance craft study tour to Philadelphia in late September. The trip coincided with the annual forum of the Collectors of Wood Art (CWA), as well as Wood 2005 and the World Turning Conference organized by the Philadelphia Wood Turning Center—a rich palette of opportunities to choose from. Trip leaders Judy Davis and Diane Grainer took the group to a wide variety of wood-related venues in and around the city, with just enough attention to other craft media.

On the afternoon of the group's arrival, CWA sponsored two panels on practical issues facing collectors. Brad Pressman, a designer from New York, pointed out that to get maximum pleasure from a collection, the pieces need proper lighting and space. Barry Rogers said professional appraisals should be made every four years of objects you intend to liquidate. Jill Arnold discussed the importance of finding an insurance broker you can trust. Clare Hollander gave good suggestions on editing: first, look at the object to see if it still moves you, and then consider selling it in the secondary market or at auction, or donating it to a teaching institution, a small museum, or a non-profit organization that would sell it. Lewis Wexler, a JRA Gallery Caucus member, talked about the work his gallery does in the secondary market.

Some members of the group chose to watch the wood demonstrations down the street at the College of the Arts, where expert wood turners were displaying their skills. Jean-Francois Escoulen made a spoon with an off center balled handle. Betty Scarpino and Merryll Saylan showed how wood surfaces can be enhanced through washes, pigments and bleaches. David Rogers and Louise Hibbert used a chain saw to demonstrate how longer pieces are produced.

That evening, the group had the opportunity to visit the galleries of Old City, among them Snyderman-Works, Wexler, and The Clay Studio. Many started with the reception at the newly expanded Wood Turning Center. Snyderman-Works was featuring Christian Burchard and Malcolm Martin, among other woodworkers. The Clay Studio showcased works by Kari Radasch, the fourteenth recipient of the Evelyn Shapiro Foundation grant.

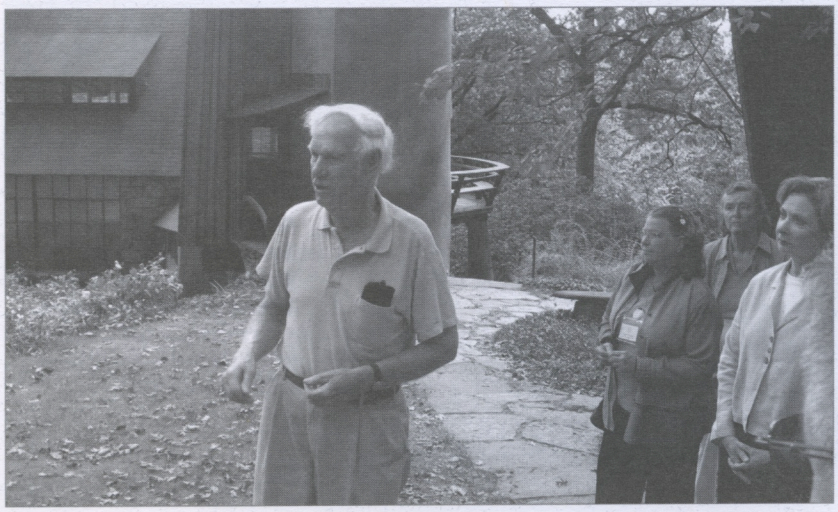
The next morning took the group to the northwestern suburbs. The first stop was the Philip and Muriel Berman Museum of Art at Ursinus College, where a retrospective celebrating the tenth year of the International Turning Exchange (ITE), a summer residency program established by the Wood Turning Center, was on view. Master wood-turner Robert Ellsworth gave a brief talk and described his experiences with the ITE. After walking briefly around the campus to view the outdoor sculpture, the group visited the nearby home of Greg and Regina Rhoa, who live in a contemporary home that blends in well with the wooded environment and houses a wonderful collection of wood, ceramics, and glass. Their collection extends to the outdoors, with a large ceramic piece on an outside wall and sculptures in the woods.

The Wharton Esherick Museum and studio, built in the mid-1920s, offered a chance to see how this creative artist lived and worked. After an unsuccessful beginning as a painter, Esherick spent the rest of his life as a sculptor and woodworker. Hailed as the "Dean of American Craftsmen" in the years before he died in 1970, he was part of the pioneering generation that re-established hand craftsmanship as the highly valued activity it is today. His sinuous pieces—dancers hewn from logs 12' high, monkey figures carved from cocobolo, his wonderfully designed tables and chairs—followed the natural pattern of the wood.

After lunch the group stopped for dessert at the 1792 home of Marge and Phil Kalodner, wandering from room to room while enjoying the delicious desserts and viewing their wonderful ceramic collection. Especially enjoyable were the skillfully displayed figurative works and teapots.

▲ **Diane Grainer, Gwen Paulson, Barbara Berlin, Sandy Mitchell, and Clemmer Montague at Ursinus College**

Mansfield Bascom, Warton Esherick's son-in-law, welcomes the group to the Esherick Museum. At right, Ruth Bascom stands behind Clemmer Montague and Sandy Mitchell. ▼



Next, the group visited a fantastic folk art collection. The owners started with Shaker furniture, which they liked for its "symmetry and purity." Then they expanded the house by adding a large 1830s barn which permitted them to expand their collection of local folk art by little-known professionals who turned out useful, attractive and interesting works: furniture, quilts, toys, boats, paintings, and the like.

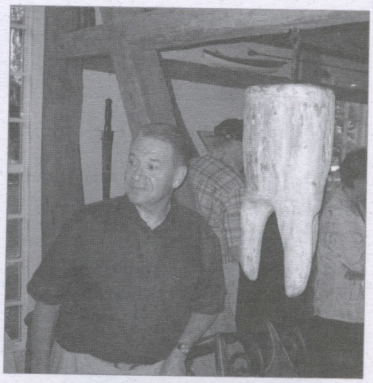
Then to the studio of glass artist Judith Schaechter, who showed how she sketched and colored pieces of glass, layered and arranged them into board panes, and then into bright, sweeping panoramas lit from behind. Her projects range from complex cartoons to intricate scenes—all bright, colorful, and worth a careful study of all the details.

The day ended with yet another rich art experience: dinner with Gallery Caucus members Rick and Ruth Snyderman, owners of Snyderman-Works Gallery. Rick is also on the JRA board, and both are long-time friends of the Alliance. We arrived at their living quarters in the loft over their gallery and had time to wander among their own craft collection and to socialize with other guests, among them Jan Peters of del Mano Gallery (another Gallery Caucus member) and Judith Schaechter. The weather was perfect for standing on the deck on the roof and looking over the city and the Benjamin Franklin Bridge. The evening was topped off a rendition of "Happy Birthday" to one of the participants.

The last morning of the trip began at the Wexler Gallery with a continental breakfast and a gallery artist talk. The host, Gallery Caucus member Lewis Wexler, discussed several of the wood artists on view: Ron Fleming (Lewis said it was rare to see so many Fleming pieces in one gallery); Silas Kopf, whom Lewis described as the best marquetry artist in the United States; and a young Californian, Jefferson Shallenberger, whom Lewis described as having a rare combination of design and craftsmanship. Lewis then introduced German artist Rudiger Marquarding, who turns a piece, often of ebony, and then lets it dry over a period of three or more years. As it dries, it cracks, and he fills the cracks or fissures with silver or other metals. The result is a striking black sculptural object or vessel accentuated with fine lines of silvery metal streaking across its surface. Marquarding said, "wood can speak with so many different languages...I want to explore those different languages."

On the way back to Washington, the group visited the exuberant collection of Bruce and Marina Kaiser in Wilmington. Among the wood artists represented are William Hunter, Randy Shull, and Ron Fleming. Works by glass artists such as Dale Chisholm, William Morris, Ginny Ruffner, Flo Perkins, and Judith Schaechter are part of their collection, as are ceramic vessels by Native Americans, paintings by Haitian artists, textiles from Peru, and several works by Red Grooms. Bruce said he is drawn to small pieces because of the skill and thought that goes into making a smaller work of art. The group toured the Kaisers' lovely gardens, which had strategically placed outdoor sculpture, including a bronze casting of a Connie Mississippi totem pole. It also had the opportunity to see Marina Kaiser's own textiles.

The last stop of the day was the home of Neil and Susan Kaye in New Castle, Delaware. The Kayes' extensive collection of wood vessels came into view as soon as you stepped inside. Susan Kaye said the warmth and living aspect of wood attracted her and Neil to begin collecting wood. Pieces they acquire are the result of mutual agreement and a feeling that they will not grow tired of looking at and touching. Among the works of well-known and less well-known wood artists is a Stoney Lamar piece that represents his transition from a vessel to a sculptural orientation.



▲ **Norman Mitchell enjoys the folk art collection**

Judith Schaechter in her studio ▶

New Renwick Fellows Arrive

By Elmerina Parkman

Vicki Halper

Heidi Nasstrom Evans

Two scholars, Vicki Halper and Heidi Nasstrom Evans, have received the James Renwick Fellowship in American Craft for 2005-2006. They are currently in residence at the new facilities of the Smithsonian American Art Museum (SAAM) and at the Renwick Gallery. This is the first time since 1998-9 that two Renwick Fellows have been in residence, and we wish them success with their scholarly pursuits.

The Renwick Fellowship program has been a major educational project of the James Renwick Alliance for almost 28 years. It was initiated by the Alliance in 1987 and funded in 1988 when two Fellowships were awarded. In 1989, to ensure the program's future, the Smithsonian American Art Museum underwrote the program, with supplemental support from the Alliance. However, in recent years, funding has again been an Alliance responsibility; a total of 23 Fellows have been in residence since the program began.

Vicki Halper is a Senior Fellow in residence for three months. She served as Assistant Curator of Modern Art at the Seattle Art Museum from 1987-1993 and as Associate Curator from 1993-1997. She is currently an independent curator and writer based in Seattle.

In 1989 Ms. Halper received a James Renwick Curatorial Fellowship at the Renwick Gallery and developed proposals for three exhibitions: "About Tools," "Four Contemporary Calligraphers," and "John McQueen: The Language of Containment." The latter two were on view at the Renwick Gallery from May-October 1990 and March-July 1992 respectively, and Ms. Halper wrote the catalogue accompanying the McQueen exhibit. She has published extensively in craft and scholarly journals and has written numerous exhibition catalogues.

Her research project is "Voices in Studio Crafts." She and her co-editor, Diane Douglas, are compiling a source book of writings and transcribed words of artists working in studio crafts in the United States between 1945 and 2000. The book will be a companion volume to a textbook, "20th Century American Studio Crafts," currently being written under the auspices of the University of North Carolina's Center for Craft, Creativity & Design. Like the textbook, "Voices" will focus on social history—for example, issues of lifestyle, gender, regionalism, technology, and professionalism in the crafts.

Heidi Nasstrom Evans is a predoctoral Fellow in residence for six months; she is a Ph. D. candidate at the University of Maryland in College Park. She taught at the Masters Program in the History of Decorative Arts at the Smithsonian Associates for many years and served as Assistant Chair from 1997-99.

Ms. Nasstrom Evans has been Vice President of The Decorative Arts Society since 1997 and has worked concurrently on its newsletter, first as a coordinator and now as a supervisor. She was guest curator for a 2004 exhibition on Jane Byrd McCall Whitehead's aesthetic of simple living for the Georgia Museum of Art and wrote the accompanying exhibition brochure. Her research project is "The Aesthetic Evolution of Simple Living in Jane Byrd McCall Whitehead's Artistic Environs, 1860-1930."

"Simple living" can be described as a search for spiritual and physical health in union with nature in rural, anti-materialist settings governed by aesthetics of simplicity and utility. Advocates often integrated progressive causes such as Arts and Crafts, socialism, and feminism into their lifestyle.

Jane Byrd McCall Whitehead was born into Philadelphia's patrician class. She left the United States in 1876 to study art in England and Europe, notably at Oxford with John Ruskin and in Paris at the Academie Julian. She began experimenting with simple living in the 1880s, and after she married, she and her husband dreamed of forming an "art convent" in this country founded on principles associated with simple living and Arts and Crafts ideals drawn from their mentor, John Ruskin, and their acquaintance, William Morris. In 1903 they opened the Byrdcliffe art school in Woodstock, New York, a catalyst for a century of experimentation in the arts that continues to operate today. Weaving, modeling, design, woodcarving, artistic photography, pottery, painting, carpentry, and metalwork including jewelry and enameling were all practiced.

Ms. Nasstrom Evans's dissertation will analyze the philosophy of simple living in a transatlantic context and trace its aesthetic evolution in the artistic environments Jane Byrd McCall Whitehead established throughout her lifetime.

THE JAMES RENWICK FELLOWSHIP IN

AMERICAN CRAFT

The Smithsonian American Art Museum and its Renwick Gallery invite applications for research fellowships in art, visual culture, and craft of the United States. Fellowships support independent and dissertation research. Terms of residency range from three to twelve months.

Modern and contemporary American craft is featured in the Renwick Gallery, a curatorial department of the Museum. The Gallery boasts a permanent collection of American crafts in glass, ceramic, wood, fiber, and metal.

The James Renwick Fellowship in American Craft is available for research in American studio crafts or decorative arts from the nineteenth century to the present. The program receives funding support from the James Renwick Alliance.

January 15 is the application deadline for fellowships to begin on or after June 1, 2006.

For general information, contact the SAAM Fellowship Office at 202-275-1557 or email saamfellowships@si.edu. For applications, call the Office of Fellowships, 202- 275-0655 or email siofg@si.edu. Applications are available online at americanart.si.edu/fellowships.

Help JRA through CFC!

By Deidre Healy

The James Renwick Alliance is participating in the Combined Federal Campaign of the National Capital Area for the first time this year! CFCNCA is part of the world's largest and most successful annual workplace giving campaign; it raised more than $55 million in 2004. It's the way Federal civilian, postal, and military donors support eligible non-profit organizations—and this year the JRA is among their choices.

To participate, eligible employees fill out a pledge card for a payroll deduction or a gift by cash or check. If you are eligible, please consider designating The JRA, CFC Campaign Number 7255, as a recipient.

And do you have eligible friends or family members? Talk to them about the JRA and ask them to make a gift through CFC. Do you know of a workplace that has a CFC kick-off event? Ask the campaign coordinator to consider inviting the JRA. We'll send a representative to promote and talk about the James Renwick Alliance.

I'm so excited that JRA will be part of the Campaign this year - we've so many things happening this year and your support, as always, means so much!

Join the James Renwick Alliance

CONTRIBUTOR BENEFITS

Donor ($100)

The *Quarterly*, the newsletter and e-mail craft bulletin.

Invitations to Renwick Gallery openings and exhibitions tours conducted by artists and curators.

Unique craft study tours to artists' studios, private collections, and special exhibitions.

A twenty percent discount in the Renwick museum shop.

Guild ($50)
For craft artists.

Same benefits as donor, plus

Reduced fee for workshops.

ART (Alliance for Renwick Tomorrow) ($70) *For contributors under the age of 40.*

Same benefits as donor.

Sponsor ($250)

Same benefts as Donor, plus

Complimentary book/catalog of a Renwick Gallery exhibition.

Sustainer ($500)

Same benefts as Sponsor, plus

One annual gift membership of the Donor level.

Craft Leaders Caucus
($1000, $1500 double)

Same benefts as Sustainer plus

Vote on acquisitions to be funded by the Alliance for the Renwick Gallery.

Invitation to special programs.

Name listed on plaque in Renwick Gallery lobby.

Opportunity to participate in extended craft study tours within the United States and abroad.

Gallery Caucus Member ($1000)

Same benefits as Craft Leader Caucus, plus

Publicity for your gallery, Web site link, and more. Call (301) 907-3888 for details.

Benefactor ($2500)

Same benefits as Craft Leader Caucus, plus

Private tour for four at craft collector's home.

Grand Salon Patron ($5000)

Same benefits as Benefactor, plus

Free admission for two to all Craft Weekend activities (a $1,200 value).

Recognition in the invitation and Benefit Auction catalog for Craft Weekend.

Renwick Society ($10,000 and up)

Same benefits as Grand Salon Patron, plus

A work of art purchased by the JRA for the Renwick Gallery will honor the donor.

Questions?

Contact Deidre Healy

301.907.3888

301.907.3855 fax

jraoffice@jra.org

REGISTRATION

Yes, I want to join the James Renwick Alliance at the level of:

- ❑ **Donor** ($100)
- ❑ **Guild** ($50) for craft artists
- ❑ **ART** ($70) for contributors under the age of 40
- ❑ **Sponsor**($250)
- ❑ **Sustainer** ($500)
- ❑ **Craft Leader Caucus** ($1000, $1500 double)
- ❑ **Gallery Caucus Member** ($1000)
- ❑ **Benefactor** ($2500)
- ❑ **Grand Salon Patron** ($5000)
- ❑ **Renwick Society** ($10,000 and up)

I wish to make a contribution to the James Renwick Alliance in the amount of

$ _____

❑ **Renewal** ❑ **New Member**

Name (s) _____
(as you wish to be listed)

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

e-mail _____

❑ **I have friends who would be interested in learning about the Alliance. Please call me for thier names and addresses.**

Circle One:

Check Enclosed VISA Mastercard Discover

Please make check payble to James Renwick Alliance

Card number _____

Expiration date _____

Signature _____

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

Please return this completed form to:

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

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

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Boston, MA 02108
617-262-2385
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lacostegallery.com

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e-mail: nfdinc@aol.com

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505-986-3432
www.patina-gallery.com

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(314) 862-8557
www.rduanereedgallery.com

Sansar Gallery
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Bethesda MD 20814
(301) 652-8676
www.got.net/~burly/Sansar%20Folder/sansar

Sienna Gallery
Sienna Patti
Lenox MA 02140
413-637-8386
www.siennagallery.com

Snyderman-Works Gallery
Ruth and Rick Snyderman
Philadelphia PA 19106
(215) 238-9576
www.snyderman-works.com

Thirteen Moons Gallery
Jane Sauer
Santa Fe, NM 87501
505-995-8513
www.thirteenmoonsgallery.com

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

The James Renwick Alliance Welcomes New Members!

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Barbara and Alan McConagha
Bethesda, MD

▸ *Donor*

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Arlington, VA

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Champaign, IL

Tina Heller
Washington, DC

Sharon Keim
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Ann Milne
Santa Rosa, CA

Sonya H. Ruehl
Orinda, CA

Barbara J. Williams
Springfield, VA

▸ *Guild*

Robert Wiener and William Norris
Washington, DC

Craft Events Elsewhere

By Brenda Erickson

Across the Media

▶ ***Transformations: The Language of Craft,*** which features the work of 65 leading international and Australian artists, opens November 11 and goes to January 29, 2006 at the National Gallery of Australia, Canberra.

▶ ***East Meets West: The Asian Aesthetic in Contemporary Western Art,*** at the Racine Art Museum until January 22, explores the influence of the Orient on American crafts.

Clay

▶ Familiar to JRA members who visited his studio, ***Steve Tobin: Exploding Clay,*** is at the Museum of Ceramic Art in Pomona, CA from November 12 to January 7, 2006. The ceramic pieces range up to seven feet in diameter – large enough to walk inside.

▶ ***Between Cloud and Memory: Akio Takamori, A Mid-Career Survey,*** features 48 sculptures and drawings at the Arizona State University Ceramics Research Center in Tempe until January 14. Organized by Peter Held, the exhibition is accompanied by a catalog.

▶ Until December 30, the Tang Teaching Museum in Sarasota Springs is showing ***Opener 10: Kathy Butterly,*** an artist who makes quirky, colorful porcelain objects.

▶ Through December 31, the Mint Museum of Craft + Design in Charlotte, NC is mounting ***Don Reitz: Clay, Fire, Salt, and Wood,*** a retrospective of the Reitz work with accompanying catalog.

Glass

▶ ***Debra Moore: Natural Reflections*** can be seen until January 15, 2006 at the Museum of Glass in Tacoma. Her work features studies of orchids, bamboo, moss, leaves, and tree forms using hot glass in a very organic and fluid fashion. The museum is also featuring ***Paul Stankard: A Floating World, Forty Years of an American Master in Glass.***

▶ Not far away, ***Fusing Traditions: Transformations in Glass by Native American Artists*** travels to the Burke Museum in Seattle through December 31.

▶ As close by is ***David Chatt, Two Hands, Twenty Years, and A Billion Beads*** at the Bellevue Arts Museum in Washington State through January 1.

▶ Until January 6, the Pittsburgh Glass Center will show ***Well Hung: Chandeliers,*** ten artists stretching what's possible mixing sculptural and functional art.

Wood

▶ The Fuller Craft Museum in Brockton, MA is showing the father of contemporary American woodturning, ***Rude Osolnik: A Lifetime of Turning,*** from October 22 through February 19, 2006.

▶ ***Functional Items in Animalistic Forms*** continues at the Wharton Esherick Museum in Paoli, PA until December 31.

▶ ***The Secret Life of Trees: Revelations though Craft*** is at the Los Angeles Craft and Folk Art Museum until December 21.

▶ As part of the ***Craft in Dialogue*** series, ***Maria van Kesteren, Woodturner,*** can be seen at the National Museum in Stockholm through November 27.

Metal

▶ ***Gijs Bakker,*** who gave the keynote address at the SNAG convention in June, is being recognized with a retrospective in his native Holland at the Stedelijk Museum in 's-Hertogenbosch (the Hague) that runs until January 1.

▶ The National Ornamental Metal Museum is honoring ***Master Metalsmith: Elliott Pujol,*** whose work is articulated through vessels of copper alloy, through November 6.

▶ ***From Sideboard to Pulpit: Silver in Georgia,*** can be seen at the Georgia Museum of Art in Athens from November 19 through March 16.

▶ ***Harriete Estel Berman*** is showing at COPIA in Napa, CA until January 23.

Fiber

▶ ***Dard Hunter and the Revival of the Handmade Book*** runs through December 22 at the American Museum of Papermaking in Atlanta. Hunter worked as a graphic designer and book artist for the Arts and Crafts Community in Aurora, NY.

▶ Beginning on November 26 and going to March 12, The Boise Art Museum will present ***Hildur Bjarnadóttir.*** The exhibition of her new work examines the fraught relationship between textiles and painting.

▶ ***Key Sook Geum: Wearable Art,*** goes until January 8 at the Goldstein Museum of Design in St. Paul, MN.

Link onto the Alliance Web site calendar at www.jra.org for other venues on the tours and more listings of exhibitions and events.

Silver Show Opens at the Renwick

By Deidre Healy

Celebrating the opening in the Renwick Gallery's Grand Salon

On September 15, 2005, members of the James Renwick Alliance and the staff of the Renwick Gallery joined friends from the Smithsonian American Art Museum and special guests from the Dallas Museum of Art, the Tiffany Foundation, and the National Endowment for the Arts to celebrate the opening of "Modernism in American Silver: 20th Century Design." This wonderful exhibition is the result of collaboration among Kevin W. Tucker, Margot B. Perot Curator of Decorative Arts and Design at the Dallas Museum; Charles L. Venable, Deputy Director for Collections and Programs at the Cleveland Museum of Art; and independent curator Jewel Stern. Pieces from Ms. Stern's collection comprise a major portion of the exhibition. Jane Milosch, Renwick Gallery curator, is coordinating the exhibition at the gallery.

The exhibition received, in addition to support from the James Renwick Alliance, a generous grant from the National Endowment for the Arts under the American Masterpieces initiative, which made it possible for the exhibition to travel to the Renwick Gallery. Publication of the catalog (which is available in the Renwick Gallery gift shop) was underwritten by The Tiffany & Co. Foundation. The evening truly was a celebration of the spirit of collaboration as well as the beautiful objects.

"Modernism in American Silver: 20th Century Design" features more than 200 works of American production line silver from 1925 to 2000. The show runs through January 22, 2006.

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Quarterly

Fall 2005

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Coming in January:

Thoughts on What to Do With Craft in the Real World

An evening entitled "Arts and Crafts in your Environment" will be open to all members of the JRA. It is to be held at the Renwick Gallery on Wednesday, January 18th, from 6:30 to 8:30 pm and will feature a panel presentation: thoughts on how to deal with your crafts in the home or office from Judy Weisman; cataloguing, insurance and other recording tips from Julianna Mahley; and ideas on where to go to find, learn about, and acquire the best available craft objects from Cynthia Boyer.

And remember:

Spring Craft Weekend, April 21-23