



# THE QUARTERLY summer 09

THE JAMES RENWICK ALLIANCE



*Reclining Dress Impression with Drapery*  
cast glass sculpture by Karen LaMonte

**JAMES RENWICK ALLIANCE QUARTERLY**

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**SPRING CRAFT WEEKEND**

April 23, 24, 25, 2010

# from the outgoing president...

I have now passed the gavel of the James Renwick Alliance to Miriam Bonner. My volume of e-mail and telephone calls has dramatically diminished. I would like to thank all of you who have contributed your time, intellect and resources to the Alliance the past two years.

I enjoyed my tenure as president because of all of the assistance that you, the members, have contributed to make my job easier. I think that we have built a strong foundation with the Smithsonian American Art Museum which can be expanded upon to further the recognition and support of contemporary American craft. We tried out some new activities with JRA Day and the JRA's participation in ARTomatic with more than 76,000 attendees over six weeks to raise funds and to reach out to new audiences and seek new members.

We need new funding sources and more members; our pledge to the Smithsonian, based on the income of the JRA, is down significantly for 2010 despite our membership numbers holding up. I hope that all of you will continue your involvement with the JRA and will contribute your time and resources to the Alliance in the future so that the organization will grow and prosper. Many hardworking members are planning exciting events for the future. Good luck and good prosperity!

Anne Mehringer  
**OUTGOING PRESIDENT**



Anne Mehringer with Seung Hee Kim at Kookmim University, Seoul, Korea



**ON THE COVER**

*Reclining Dress Impression with Drapery*, cast glass sculpture by Karen LaMonte, will be presented to the James Renwick Alliance Acquisitions Committee for a vote to place it in the Smithsonian American Art Museum Renwick Gallery permanent collection. The meeting will take place on September 15 at the Renwick Gallery. Photo courtesy of the artist.

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## from the new president...

These are interesting times to become head of an arts organization. The challenges are many and well known. Over the next two years, I will work with the Board of Directors, and you, as members, to address how the organization should position itself for the future and take action. There will not be easy answers. Times have changed. What worked in the past may not work in the future. I hope you will help me and participate with your special skills in supporting the organization and its events.

The JRA is an impressive organization. You, the membership, are foremost patrons of the arts. It is thrilling to walk through the Renwick Gallery and see in the display plaques the extent to which the JRA has helped form the Renwick Gallery's permanent collection and created a legacy of American artistry for generations to view and appreciate. I am continually amazed at the creativity of artist members, at the depth and breadth of knowledge of the arts (in many forms) of so many members, at the involvement and influence members have on other arts organizations, and last but not least, at seeing the world-class studio craft collections of JRA members. I am delighted to be part of the JRA and to participate in its support for the Renwick Gallery and its support for the broader studio craft community.

Miriam Bonner

### NOMINATIONS FOR DISTINGUISHED CRAFT EDUCATOR ARE DUE BY SEPTEMBER 10

From Diane Grainer, Committee Chair

Nominations for the award of Distinguished Craft Educator are due in the JRA office by Sept. 10. A committee will evaluate nominations for this award and present those selected to the JRA Board for approval.

The following criteria apply: The award recipients may be currently active or retired, and must have:

- A reputation for excellence and innovation in education
- Had influence on students in a craft education program
- Made significant contributions to American education in the craft field
- Recognition as a current or retired distinguished educator by peers in the craft field

A letter of nomination should include a brief justification of choice/choices with information about the educational activities of the nominee, special contributions and effect on students and the current craft scene in one page. Letters from former students, colleagues, etc., may be included or be sent separately to:

Diane Grainer  
 10615 Belfast Place  
 Potomac, MD 20854  
 Fax: 301 765-0651  
 or email to [dmgrainer@comcast.net](mailto:dmgrainer@comcast.net)

I may be contacted at 301 765-0649 with any questions.

**APOLOGY:** Beth Kendal was listed as Beth Randal in the April issue of the Newsletter and on the website. We apologize for this misprint.

## MARK YOUR CALENDAR FOR JRA DAY NOVEMBER 28

From Mallory Lawson, Organizer

Mark your calendar for our second JRA Day, Saturday, Nov. 28, at the Womans Club of Chevy Chase, 7931 Connecticut Avenue. There will be plenty of free parking as well as 40 spaces across the street at the Chevy Chase Library. We're extending the show hours from 11 a.m. to 5 p.m. on the first Saturday after Thanksgiving, so hopefully everyone will be in Holiday Shopping Mode.

JRA Day has attracted 19 new exhibitors this year and a greater variety than last year's group. We're using the "Lounge" in the back for additional artists' spaces and will be giving a discount to JRA members.

This year we're adding one new fundraising venue for the JRA, "JRA Bay." This is a play on E-bay and will be an opportunity for all members to donate a previously used item to the effort. We're looking for craft items that came from any of the major craft shows and/or Renwick Alliance auctions. They need to be in the retail range of \$50 to \$500 and perfect condition. Jewelry, medium sized sculptural items, serving pieces, interesting planters, generic scarves, and/or things that will appeal to a wide range of people are priority items.

These items will be offered at a "buy-it-now" price and at auction with a minimum bid. Each item will be tagged with the artist's name, the description, retail price and donor's name, displayed on the stage and manned by committee members. Clean out those jewelry drawers! Open those cabinet doors! We all have wonderful things that can be recycled (and it's so in fashion now). We'll start collecting those items in the fall.

If anyone, other than last year's committee members (I will call upon you!), would like to help this year, or if anyone has questions, please contact me through the JRA office at 202 337-2805 or [mallorylawsonasid@msn.com](mailto:mallorylawsonasid@msn.com). It's a fun day, but we can use lots of help. It took the entire JRA Village to put it on last year, and we're tackling a longer and bigger show this time.

Check out the [www.jraday.org](http://www.jraday.org) website this fall to see the participating artists and examples of their work.



### Rising Star Tim Tate

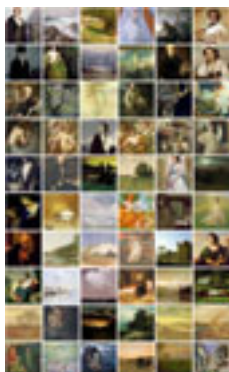
JRA's artist and board member Tim Tate received two important artists' awards this summer. He is the 2009 recipient of a \$35,000 award for sculpture from the Virginia A. Groot Foundation, which established the grant in 1988 so that a ceramic or sculpture artist may have the opportunity to devote a substantial period of time to the development of one's work. He was also named one of nine "Rising Stars of the 21<sup>st</sup> Century" awardees from WheatonArts during its summer program at Glass Weekend July 17–19.

## GRAND SALON INSTALLATION PAINTINGS FROM THE SMITHSONIAN AMERICAN ART MUSEUM

June 6, 2009 — Permanent

A new installation of seventy paintings from the Smithsonian American Art Museum's collection is on view indefinitely in the Grand Salon of the Museum's branch, the Renwick Gallery. The installation features landscapes, portraits, and allegorical works by fifty-one American artists from the 1840s to the 1930s.

Many of these paintings have not been exhibited in a number of years. Artists whose works are on view include Edward Mitchell Bannister, Romaine Brooks, Elliott Daingerfield, Daniel Garber, William Morris Hunt, George Inness, Homer Dodge Martin, Albert Pinkham Ryder, Abbott Handerson Thayer, John Henry Twachtman, and Irving R. Wiles.



The room is installed salon style, with paintings hung one-atop-another and side by side. A visitor guide, *Looking at Pictures in the Grand Salon—A Guide to the Artists*, is available only on site in the Grand Salon and includes short biographies of the artists and wonderful archival photographs.

Explore all seventy paintings in the Grand Salon installation on Flickr:

<http://www.flickr.com/photos/americanartmuseum/sets/72157618150411546/>



Frederick J. Waugh, *The Knight of the Holy Grail*, ca. 1912, oil on canvas, Smithsonian American Art Museum, Gift of William T. Evans.

### Free Gallery Talks

August 21, 2009—Gallery Talk with Robert Johnston  
A Few of The Ten Plus Some Others (Twachtman, Tarbell, Weir, and Ochtman)

<http://americanart.si.edu/calendar/event/?key=4008&date=2009-08-21>  
September 11, 2009; Gallery Talk with Robert Johnston  
Out of the Past (Cox, Ballin, Loeb, Macomber, and Walker)  
<http://americanart.si.edu/calendar/index.cfm?date=9/11/2009&cal=1>

## STAGED STORIES RENWICK CRAFT INVITATIONAL 2009

August 7, 2009 – January 3, 2010

*Staged Stories: Renwick Craft Invitational 2009* presents the work of ceramic artist Christyl Boger, fiber artist Mark Newport, glass artist Mary Van Cline, and ceramic artist SunKoo Yuh. These artists depart in significant ways from long-standing craft traditions by discarding the baseline rationale of crafts, their functionality, to create narrative artworks that confound old categories in the world of contemporary craft. As the exhibition title suggests, theatrical elements, including props, costumes, and narration, bind together these varied works.

Christyl Boger (b. 1959), an assistant professor at Indiana University in Bloomington, creates large-scale gilded ceramic figurines that incorporate contemporary props such as inflatable swimming pool toys. Mark Newport (b. 1964), artist-in-residence and

head of the fiber department at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, examines issues of masculinity through knitted superhero costumes that mix adolescent male subject matter with craft techniques usually associated with women. Mary Van Cline (b. 1954), who lives and works in Seattle, creates large black-and-white photographs of austere landscapes and encases them in glass to create staged environments. SunKoo Yuh (b. 1960), an associate professor at the University of Georgia in Athens, creates densely layered ceramic sculptures and drawings that compress multiple figures into a complex story incorporating Eastern and Western imagery.

*Staged Stories* is the fourth in a biennial exhibition series—established in 2000—that honors the creativity and talent of craft

artists working today. The exhibition includes fifty-eight artworks selected by Kate Bonansinga, director and chief curator of the Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas at El Paso, who is the guest curator of the exhibition. Robyn Kennedy, chief of the Renwick Gallery, and Nicholas Bell, curator, coordinated the exhibition at the Renwick Gallery. The four artists included in the exhibition were chosen by Kate Bonansinga; Jane Milosch, Renwick Gallery curator; and Paul J. Smith, director emeritus of the Museum of Arts and Design.

### PROGRAMS FOR THE INVITATIONAL EXHIBITION

Aug. 8, 1–4 p.m., *Staged Stories* Family Day, Grand Salon, Renwick Gallery. Mark Newport will lead a family friendly tour of his works in the exhibition.

<http://americanart.si.edu/calendar>

Sept. 25, 12 noon, *Staged Stories* gallery talk, moderated by Kate Bonansinga, Renwick Gallery.

Sept. 25, 6 p.m., *Staged Stories* Artists' Roundtable, moderated by Kate Bonansinga, McEvoy Auditorium at the Smithsonian American Art Museum (Eighth and F Streets N.W.).

Nov. 5, 12 noon, *Staged Stories* gallery talk with Fern Bleckner, Renwick Gallery deputy chief, Renwick Gallery.

Nov. 8, 3 p.m., a talk about Korean folktales with Young-Key Kim-Renaud, chair of the Korean Studies department at The George Washington University Sunday, Grand Salon, Renwick Gallery

Starting Sept. 1, a special resource room in the *Staged Stories* exhibition will feature "Sit 'n' Knit," an ongoing opportunity for visitors to consult with local knitting and crocheting experts, from 11 a.m. to 1 p.m. the first and third Tuesdays and from 1 to 3 p.m. the second and fourth Sundays. Renwick Gallery.



Clockwise from left: Mark Newport, *Batman 2* (detail), 2005, acrylic yarn and buttons, Courtesy of Greg Kucera Gallery; Mary Van Cline, *Cycles of Relationship of Time*, 2000, photosensitive glass, pâte de verre and bronze patina, Private collection. Photo by Rob Vinnedge; Christyl Boger, *Waterwings*, 2007, glazed white earthenware with gold luster, Courtesy of Laura Lee Brown and Steve Wilson; SunKoo Yuh, *Can You Hear Me?*, 2007, glazed porcelain, Collection of the artist.

## A REVOLUTION IN WOOD TURNED WOOD FROM THE CHARLES AND FLEUR BRESLER COLLECTION

September 24, 2010 – January 30, 2011



A Revolution in Wood celebrates the extraordinary recent gift of turned wood objects from collectors Fleur and Charles Bresler. The Bresler collection has a noticeably distinct aesthetic that emphasizes sculptural qualities and decorative motifs integrated into the whole form. The craftsmanship is exquisite and finely detailed. Wood turning has gained recognition as an art form since World War II. The exhibition will highlight contemporary wood turning's growing sophistication, and will feature sixty-six objects from the

1980s and 1990s, including a number of artworks that will be on public display for the first time.

Nicholas Bell, curator at the Renwick Gallery, is organizing the exhibition.

Frank E. Cummings III, *On the Edge Naturally*, 1990, lathe turned, carved, and inlaid Mexican kingwood burl, 18k gold, and Mother-of-pearl, 12 1/4 x 6 1/8 x 7 1/4 inches. (31.1 x 15.6 x 18.4 cm), Smithsonian American Art Museum, Gift of Fleur and Charles Bresler.

**BELOW**, The Smithsonian American Art Museum Renwick Gallery accepted *The Silk Rainforest*, ca.1975, by Sheila Hicks into the permanent collection. The piece, 96 x 270 x 3 inches and made of silk, linen and cotton, is a gift of Bob and Lynn Johnston through Educational Ventures, Inc.

## MICHAEL MONROE RETIRES FROM BELLEVUE ARTS MUSEUM



The Board of Trustees of Bellevue Arts Museum (BAM) announced that Michael Monroe, Director of Curatorial Affairs, will retire from BAM in February 2010. Upon his retirement, Monroe will become Director Emeritus in honor of his outstanding achievements at the Museum.

Monroe was curator-in-charge of the Renwick Gallery and is a friend to many James Renwick Alliance members. He was the moderator for the symposium during Spring Craft Weekend in April and described each piece in the live auction. He is a James Renwick Alliance member.



**ABOVE LEFT**, Gwen Paulson and Pati Young were at *The Evening of Learning* on March 8. The afternoon is a Craft Leaders Caucus event.

**ABOVE RIGHT**, Dana Trivas, JRA member, was at the opening of *The Art and Craft of Greene & Greene* exhibition in March.



Photo courtesy Smithsonian American Art Museum



**GARRY KNOX BENNETT  
WORKSHOP AND EXHIBITION**

**ABOVE,** Garry Knox Bennett, chair maker, shows JRA members how to make a lamp with a hidden switch at the workshop of June 7.

**LEFT,** Garry Knox Bennett walked JRA members through his exhibition “Call me Chair Maker” at the Katzen Center at American University. Caucus member Tina Heller inspects a chair closely.

**BELOW LEFT,** Myra and Stephen Hurlbard found their favorite chair at the Garry Knox Bennett exhibition.



## **THE ART OF GAMAN** **ARTS AND CRAFTS FROM THE JAPANESE AMERICAN INTERNMENT CAMPS, 1942–1946**

March 5, 2010 – January 30, 2011

*The Art of Gaman* will showcase arts and crafts made by Japanese Americans in U.S. internment camps during World War II. While incarcerated, the internees tried to gaman, a Japanese word that means to bear the seemingly unbearable with dignity and patience. Housed in tar-paper covered barracks furnished with nothing more than metal cots, the internees used scraps and found materials to create furniture, toys and games, musical instruments, pendants and pins, purses, and ornamental displays. These objects became essential both for simple creature comforts and emotional survival.

This exhibition presents an opportunity to educate a new generation of Americans about the internment experience and will provide a historical context through archival photographs and artifacts. The exhibition, organized by San Francisco-based author and guest curator Delphine Hirasuna, with the cooperation of the Japanese American Citizens League, will feature more than 100 objects, many of which are on loan from former internees or their families. The exhibition is based on Hirasuna’s 2005 book *The Art of Gaman*.



Photos by Clemmer Montague



## April 24, 2009 CAUCUS DAY

# Spring Craft Weekend

**LEFT,** Co-chairs are Barbara Bennett for the Patrons Evening and Brigitte Savage for Spring Craft Weekend.

The James Renwick Alliance realized a profit of over \$80,000 from Spring Craft Weekend Events; yet one single event of Spring Craft Weekend, Apr. 23–26, 2009, does not stand out alone. The entire weekend of seven events (studio visits on Thursday, Caucus Day and artists demonstrations at Gateway Arts Community, Patrons Evening on Friday, Symposium, Gala/ Auctions on Saturday and the Sunday Awards Brunch) has special meaning for each person; therefore, *The Quarterly* presents the weekend in photographs on the next seven pages. Information on these photographs and many others is available at the JRA office at 301 907-3888 or e-mail message to [admin@jra.org](mailto:admin@jra.org). Unless otherwise indicated, Miriam Rosenthal, JRA artist member, is the photographer.



Anne Mehinger

**ABOVE RIGHT,** Robert Sayers, an anthropologist, talked about onggi—Korean storage vessels—which Caucus members saw at this gallery/museum near the DMZ in Korea.

**RIGHT,** Leon Ellsworth admires an exhibition of silver vessels at the Republic Korea Korus House on Caucus Day.



Norman Mitchell



April 24, 2009 PATRONS EVENING

# Spring Craft Weekend



**LEFT,** Purse and decorations for Venice Carnival.

**COLUMN ONE,** Marion and Russell Burk of Greenwich, Connecticut peep out from their masks; Terry Beaty and Jacqueline Urow with their masks; Renwick Gallery Associate Curator Nicholas Belland his wife Allison; Richard and Lois England.



**ABOVE,** From the gallery in Margaret Booser's Red Dirt Studio.

**BELOW,** The fire dance between dinner and dessert.





April 24, 2009 **PATRONS EVENING**

# Spring Craft Weekend

**LEFT**, Elmerina and Paul Parkman.  
**BELOW**, Tim Tate, Gilbert and Bonnie Schwartz.



**ABOVE**, Burt and Anne Fishman, Brigitte Savage and Wyona Lynch-McWhite, director of the Fuller Craft Museum, Brockton, Mass.



**FAR LEFT**, Warren Mackenzie and Margaret Boozer.  
**LEFT**, Fred and Sue Sanders, Brooklyn, NY.

**BELOW LEFT**, Wendy and David Ellsworth.  
**BELOW**, Caucus member Clemmer Montague with Sandy Dwiggins, J.J. McCracken and Joe Hicks of Red Dirt Studio.





April 25, 2009 **SYMPOSIUM**

# Spring Craft Weekend

**LEFT**, Michael Monroe, moderator, views a slide of the work of Master of the Medium of Wood—David Ellsworth. **BELOW**, The symposium audience was informed, entertained and educated about craft and its masters: Cynthia Boyer, organizer; David Ellsworth; Norma Minkowitz; Anne Mehringer, JRA president; Warren Mackenzie; June Schwarz; and Michael Monroe, moderator.





## April 25, 2009 GALA / LIVE AND SILENT AUCTIONS

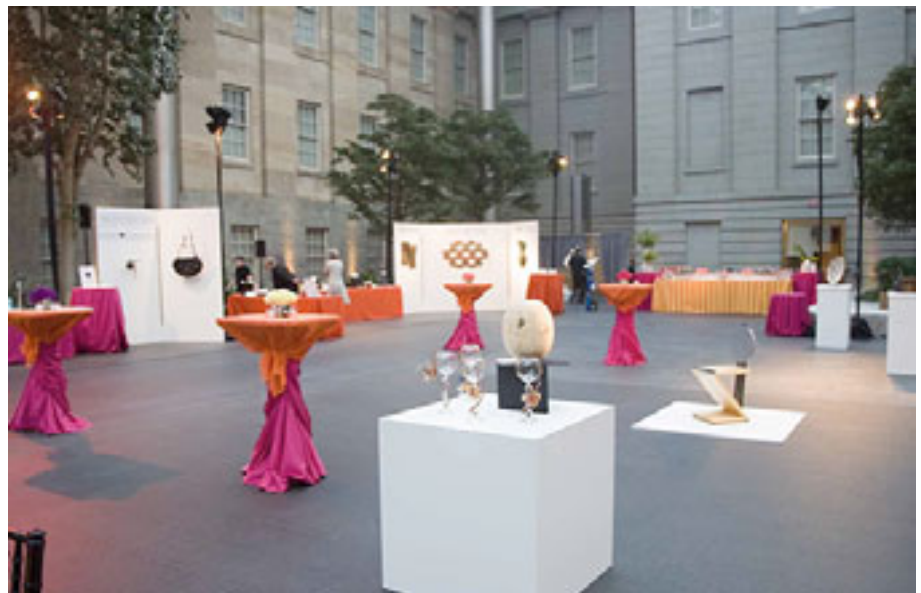
# Spring Craft Weekend

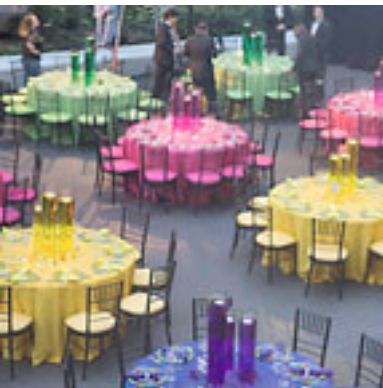
**LEFT**, Volunteer Jan Maddox tried on the necklace made by Lisa Walker of Munich.

**COLUMN ONE**, Bruce and Leslie Lane talk about the piece by Kate Blacklock, which they later bought at the auction; Artist Michael Janis and Pat Warner of Boston; Lloyd Herman, Stoney and Mary Jackson. Mary is a 2008 John D. and Catherine T. MacArthur Foundation Fellow.



**ABOVE**, Warren Mackenzie and Carolyn Alper admire the work of David Ellsworth.  
**BELOW**, The auctions display area, created by Judy Weisman and Bonnie Schwartz.





April 25, 2009 GALA / LIVE AND SILENT AUCTIONS

# Spring Craft Weekend

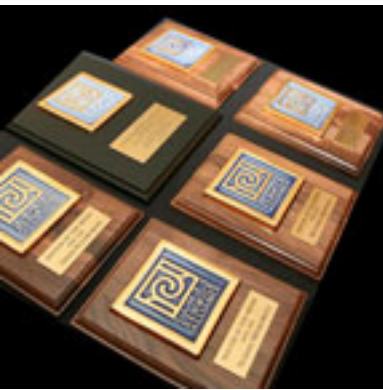
**COLUMN ONE**, Larry Gabriel, Pati Young and Binnie Fry; Deena Kaplan, Barbara Berlin and her artist daughter Danielle Gori-Montanelli; Volunteers Gayle Friedman and Judit Varga and JRA administrative assistant Dominique Hubbard; Anne Fishman makes a bid at the live auction.



**ABOVE**, Shirley Jacobs and her friend Paul Harman. Shirley is responsible for the audience of Patrons Weekend.

**BELOW**, Anne Mehringer, president, and her husband Terry Beaty.





April 26, 2009 **AWARDS BRUNCH**

# Spring Craft Weekend

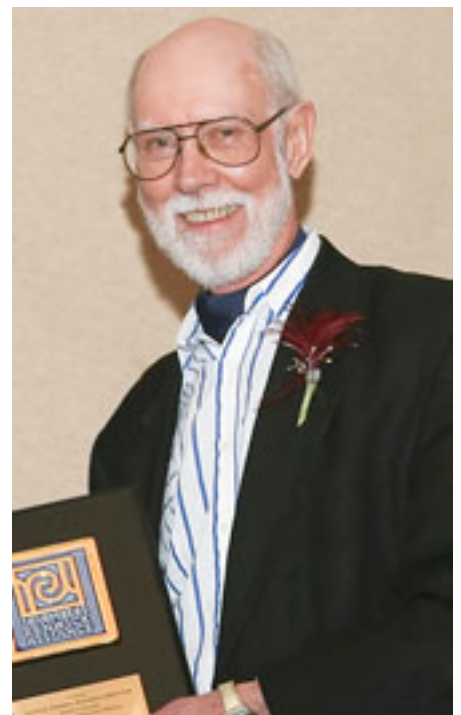
**COLUMN ONE**, Program administrator Sarah Frey, Bill and Nancy Schneider; Tommie Rush and Richard Jolley represented the Penland School of Craft at the gala/brunch and the reception at Habatat Gallery Virginia.



**ABOVE**, Brunch honorees and organizers: Marilyn Barrett, June Schwarz, Norma Minkowitz, Paul Parkman, David Ellsworth and Warren Mackenzie.

**BELOW**, Blind auction contributors: Margaret Boozer, Tim Tate, Laurel Lukaszewski, Michael Janis and Novie Trump. Not present: Liz Mears.

**BELOW**, Lloyd Herman was named as the "One of a Kind" recipient for his contributions to the James Renwick Alliance, the Renwick Gallery and the field of craft.



By Clemmer Montague, Trip Leader

# Korea

IS UNLIKE ANY OTHER ASIAN COUNTRY



Norman Mitchell

**Seoul**, capitol of the Republic of Korea, is a city unlike any other in Asia. Mostly built after the end World War II in 1945 and the Korean Conflict in 1953, it more resembles a western city with tall sky scrapers, modern highways, and numerous edge cities built outside the city and extending far beyond its boundaries. However, the constant presence of rice fields keeps one's perspective on the fact that it is an Asian country.

What we, Craft Leaders Caucus members, learned is that contemporary craft dates from the end of these wars. With the invasion of the Japanese army in 1910, the craftsmen disappeared and their focus was changed into making machinery which made weapons of war. After 1945 and again 1953, a new generation of craftsmen and artists traveled and studied abroad in the United States, England, and the Continent to learn skills in metal, ceramics, wood, fiber and most recently glass. What we saw were craftsmen equal to any in America with a slant of what survived in the Korean mind: ancient fiber and paper arts revived, exquisite metal work which we sampled at the Korus House here in April, an amazing ceramics community culminated at the Ceramics International Exhibition in cities south of Seoul. Koreans are new to the glass movement, with the first glass artist Ki Ra Kim studying formally at Rhode Island School of Design. Korea has one gallery which exhibits at SOFA Chicago and several studios of artists less than 50 years of age, working in fused, cast, blown and kiln formed glass.



Anne Mehninger

**ABOVE**, The constant presence of rice fields at the feet of numerous skyscrapers and modern highways keeps one's perspective on the fact that Korea is a modern Asian country.



Anne Mehninger

**ABOVE**, Having fun in Seoul by trying on traditional costumes are Miriam Bonner, Clemmer Montague and Lisa Anderson.

**ABOVE LEFT**, A visit to the National Palace of Changdeokgung set the stage for much of the trip.

**BELOW**, Seoul, a modern city with skyscrapers and venues of the past, with an ancient palace in the foreground.



Anne Mehninger



Norman Mitchell

# Korea CONT.



Anne Mehinger

**ABOVE,** Kiwon Wang, JRA guide and artist member, interprets for ceramic master Young Sook Park who is famous for her “Moon Pots.”

**LEFT,** Hyunseok Shim wanted a camera and could not afford one, so he made one himself. An accomplished metal worker, he made these cameras as necklaces as well.

The World Ceramics Exhibition Foundation’s biennial of international ceramics, displayed in the cities of Icheon and Jeonju, were everything expected with work from many American, European, Japanese and Australian artists. Our hosts were the wives of the WOCEF organizer, the governor of the province, the mayors of three cities and the gallery director of the Chosen Ceramics Museum.

Other hosts were the family of a major industrialist, the owner of a new museum of traditional furniture, a collector of fans, a collector of furniture with inlaid mother-of-pearl, a shopping center owner, the Lock Museum, fiber, jewelry, wood, ceramics and embroidery artists or museum owners, craft councils and shows.

Impressive as one might think was a visit to the observation tower and Unification Park at the Demilitarized Zone (DMZ, located 35 miles from Seoul) where one could see the North Korean soldiers in their outdated trucks across the rivers.

**LEFT,** The observation tower, Unification Park and Friendship Bridge at the Demilitarized Zone.



Anne Mehinger



# Korea CONT.



Anne Mehringer

Impressive also was the artist colony at Heyri Village, about 10 minutes from the DMZ. Created by a person who commissioned contemporary architects to design fantastic buildings, the village is home to many excellent galleries and studios. To be a resident, an artist must have a living space, a studio space and a gallery space for other artists' work. We even met a professor of ceramics (Korean-American) at the University of Michigan who stopped by to see how his two former students were doing in their resident's space.

Memorable was a gallery and museum which specialized in onggi—food storage pots discussed by Robert Sayers on Caucus Day—hundreds from centuries old to modern stacked outside the gallery.

The trip was helped along by Komelia Okim of Rockville and her sidekick Seung Hee Kim of Kookmim University, Kiwon Wang of New York City, Dr. Judith Schwartz of New York State University, and wine master Terry Beaty. Because of so many donations of food and the lesser cost of a bus, James Renwick Alliance even made money.

**TOP,** Fiber artist Hyuk Kywon explains her work in her gallery south of Seoul.

**RIGHT,** Overlooking an artist's studio is the group with the host for the day: Burnsoo Song, fiber artist (far right). Ben Huberman, Anne Mehringer, Bonnie Schwartz, Arnold Berlin, Sandy Mitchell, David Montague, Lisa Anderson, Nancy Schneider, Norman Mitchell, Clemmer Montague, Gisela Huberman, Kiwon Wang, Barbara Berlin, Miriam Bonner, Gilbert Schwartz, Komelia Okim, Terry Beaty and Burnsoo Song.



Anne Mehringer

**ABOVE** Heyri Village, an artist community near the DMZ, was a mecca of craft. A resident artist at Heyri Village must maintain a studio, a home and a gallery to show work of other artists. Kyunghyung Lee, director of Lee and Park Gallery, are with Ben and Gisela Huberman with their purchases of glass from glass artist Jongpil Pyun. Okhee Park was the organizer for the visit to Heyri.



Arnold Berlin

## Upcoming Trips...



James (Jim) Lawton's studio will be on the Craft Leaders study tour to Providence. His earthenware teapot is entitled "IS."

### JAMES RENWICK ALLIANCE CAUCUS ART STUDY TOUR PROVIDENCE TO NANTUCKET

September 23 – September 26  
From Nancy Schneider, Trip Leader

A burst of fall craft and fall color awaits the JRA Caucus in New England from Sept. 23 to Sept. 26.

The study tour begins on Wednesday in Providence with a welcome dinner at the home and studio of ceramic/print artist Kate Blacklock. Kate is coordinating a full day for us on Thursday with visits to five studios, two collections and a special behind the scenes tour of the Rhode Island School of Design museum with Assistant Director James Hall. The day will end with a reception by the water in Newport at Didi Suydam's Contemporary Gallery of jewelry, ceramics, sculpture, painting and photography.

The agenda on Friday includes the studios at Smokestack Studios: Alphonse Mattia, Eck Follen, Charles Swanson and Bruce Winn. The next day will be the fall kiln opening of Chris Gustin, an original chicken coop transformed into studio spaces for himself and his interns, living space, a large gallery and enough open space for us to have lunch and see just what this teaching/working enterprise is about.

Cape Cod is the next stop at Randy Darwall (fiber) and Brian Murphy's big yard while it's still warm and sunny. Their totally restored old house, barn and big yard are in the center of downtown Harwich and make a great backdrop for fabulous jackets and scarves.

The historic Dan'l Webster Inn in Sandwich will be home Friday and Saturday nights. Luckily it is just down the road from furniture maker Stephen Whittlesey who teaches at University of Massachusetts at Dartmouth

Saturday morning we are catching the 8 a.m. hydrofoil for Nantucket where Jayne and Robert Dane are planning a wonderful day

visiting their gallery, the best craftsmen in basketry (Nantucket baskets) and scrimshaw as well as a few Nantucket collectors.

Those who must go home Sunday morning can go with Green Shuttle to the airport. If some want more time to either enjoy Cape Cod or visit more art, a separate van can make the trip more leisurely with stops along the way. We can be as creative as we want.

This caucus trip includes all lunches and dinners except for Friday night (after a gallery reception) for \$625. Two nights at the Westin Providence (a Starwood hotel) are available for \$139 a night and two nights at the Dan'l Webster are priced at \$219 superior or \$259 deluxe minus 10%.

Questions can be directed to me, the Caucus Trip Leader, by writing to [nkschneider@verizon.net](mailto:nkschneider@verizon.net).

### ALLIANCE STUDY TOUR TO LORTON THIS FALL

The James Renwick Alliance study tour for this fall will be to the Workhouse Arts Center at Lorton. Date will be announced later. The afternoon will be devoted to visiting the studios and galleries. The Center includes a Glass House and Ceramics House plus lots of other buildings with other 2-D artists. The day will conclude with a visit to a nearby JRA member's home.

### CAUCUS STUDY TOUR WILL GO TO IRELAND, MAY 2010

The next international Craft Leaders Caucus study tour to Ireland is in mid-May 2010. A side trip, open for all James Renwick Alliance members, will be to the British Craft Council's COLLECT exhibition. Dates will be announced when the British Craft Council announces its date, hopefully in September.

The trip will have three legs: the Ireland portion, the COLLECT portion or a combination of both. COLLECT will probably be held in the same time frame as 2009: mid-May. Caucus members can choose among the above programs. The COLLECT program will be opened to all JRA members and not limited to Caucus members. David Montague is the trip leader.

Sonja Landweer's portfolio includes both sculptural forms in bronze and the recent addition of jewelry, shown here. She is from Jerpoint House, Thomastown, County Kilkenny.



Photos courtesy of the Irish Craft Council

# Board Member to Watch

BRENDA ERICKSON KEEPS THE WEBSITE UP TO DATE



Miriam Rosenthal

Dick Fryklund and Brenda Erickson take part in Spring Craft Weekend.

Brenda Erickson, JRA board member, is chair of the website committee, and as such directs and monitors the content for [www.jra.org](http://www.jra.org). Developed under the auspices of Jane Mason, the website has been celebrating JRA activities and the studio craft movement for over 15 years. The site is public and available to all internet users across the world.

The website was created to further the mission of the alliance: support to the Renwick Gallery, craft education, support for craft artists, and assistance for craft lovers and craft collectors. The aim is to continue that tradition and with advances in technology expand the information and utility of the site.

The website is primarily for the use and convenience of members. As such, the home page alerts members to major JRA events and other major craft events across the nation. There is also a calendar of upcoming events for which members evince interest or participation.

Members can and should alert the JRA office of events to highlight on the calendar. As a benefit of membership, gallery caucus members are asked about their participation in craft events, and these are listed on the calendar or the home page. JRA artist members are also encouraged to notify the JRA office about their activities in shows, workshops and other events of interest to our members.

The JRA sponsors numerous activities throughout the year. These events are advertised and described in detail. They include craft study tours, JRA distinguished artist workshops and lectures, JRA Day, Spring Craft Weekend, and the Renwick Craft Fellowship, funded by the JRA.

As delight in craft art is visual, so the website and the internet allow for more pictorial images than most media. A goal for the current year is to extend and expand on the visual presentations and have the news

and articles of events come alive on your computer. In the future will be the inclusion of more visuals about the artists that participate in JRA events and artists whose studios we visit during our craft study tours. While a picture cannot substitute for seeing an object in person, these visuals do educate our members on craft art and artists whose works we may not have known or seen.

The JRA is always looking to encourage new members to join or to participate in our activities. The website is the public face for acquainting other craft

**Editor's Note:** Brenda Erickson joined the James Renwick Alliance Board of Directors when she retired in 2007. Her interest is in keeping members and the world informed about JRA and its activities. As a result of her interest and passion, she is a JRA board member to watch.

lovers of our activities. We intend the site to represent the same friendly, welcoming experience that we enjoy as members.

In addition, Brenda compiles the monthly electronic newsletter that is disseminated to all members with email addresses. Again, the purpose is similar. The newsletter is to inform member of events sponsored by the JRA or the Renwick Gallery of the Smithsonian Museum of American Art, as well as craft events in the Washington area and around the world.

As the Smithsonian has a national following, one does not need to live in the Washington area to participate in JRA activities. The website and newsletter are designed to keep the membership and craft lovers around the country informed and to be part of the fellowship of studio craft.



## Board News

**RIGHT,** Rania Hassan, who was awarded the title of Distinction in Fiber at ARTomatic, was a guest at the June board meeting to express her appreciation. Anne Mehringer, outgoing president, presided at her last meeting.

**BELOW,** The last meeting for 2008–2009 took place on the front porch of the home of Bill and Nancy Schneider in Annapolis. Enjoying the cool breeze are J.G. Harrington, treasurer; Pati Young who just joined the board; Brenda Erickson who handles the website and newsletter; and Sorrell Caplan.



### JRA BOARD OF DIRECTORS MEETING DATES

(venues to be announced)

Monday, September 14, 2009

Monday, October 12, 2009  
(Columbus Day)

Monday, December 14, 2009

Monday, January 11, 2010

Monday, February 8, 2010

Monday, March 8, 2010

Monday, May 10, 2010

Monday, June 14, 2010

Photos by Clemmer Montague



**ABOVE,** Norman Mitchell, past president who has remained active on the JRA Board of Directors, rejoined the board as chair of the Planning and Nominating Committee. He and his wife Sandy have been Caucus members since the early 90s.

**RIGHT,** Establishing alliances is an important part of JRA board meetings. Robert Strauss and Anne Fishman were at the June meeting at the home of Bill and Nancy Schneider.



## JRA PARTICIPATES IN

# ARTomatic

From Mallory Lawson, Organizer

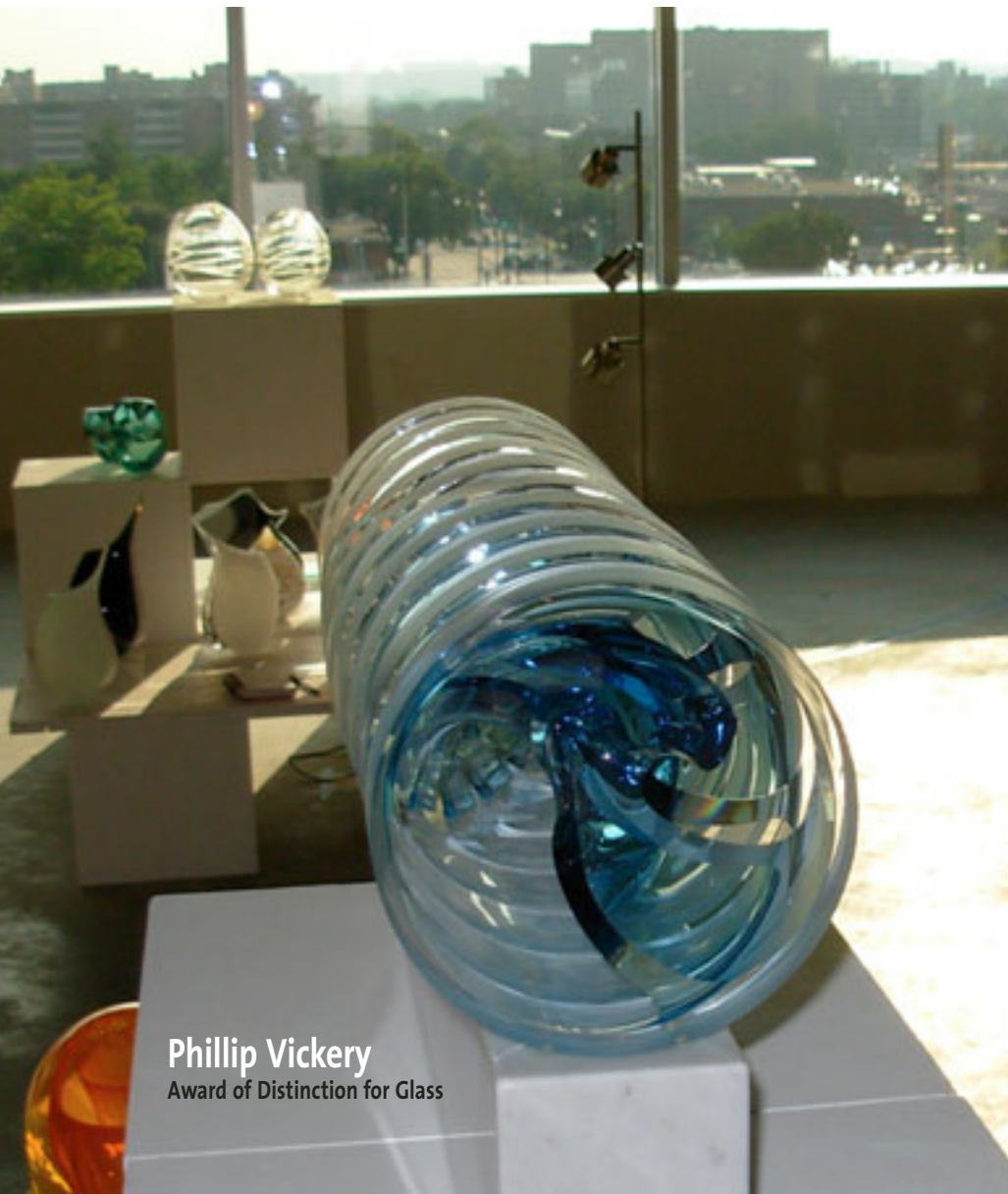
ARTomatic—begun in 1999 in the historic Manhattan Laundry Building on Florida Avenue—has grown over the years to include over 1,000 participants, with over 100 craft artists exhibiting their art. The six week un-juried exhibition is held in a vacant building and organized by an enormous group of volunteers. Artists pay a small fee to cover the electricity, security and trash removal. This year's attendance figures topped 76,000, up 24,000 from last year. To help celebrate its steady growth and 10th year anniversary, the JRA became one of the sponsors, and the education room was named the James Renwick Alliance room. My goal was for the JRA to have an opportunity to connect with young collectors and emerging craft artists.



**Michael Sirvet**  
Award of Distinction for Metal



**Laurel Lukaszewski**  
Award of Distinction for Ceramics



**Phillip Vickery**  
Award of Distinction for Glass

## ARTomatic was on eight floors and covered 275,000 square feet of space! To say we all left with burning feet is an understatement.

A decision to have JRA form a three-part program was made at the initial meeting with Anne Mehringer, Tim Tate and George Koch, ARTomatic's founder. These included:

1. JRA Awards of Excellence to the craft artists;
2. Organize and present three weekend programs;
3. Schedule a JRA event during the show.

The first step was to organize a JRA/ARTomatic committee. Those people, who came mostly from our Guild membership, included Lynn Bechthold, Diane Cabe, Anallya Cespedes, Bev Denbo, Denise Dickens,

Marilyn Falik, Bonnie Holland, Liz Mears and Sherry Selevan. They helped decide on the program topics, scope out where the crafts were located in the show, hand our program fliers to the craft artists, compile the four page list of Craft Sources in the DC Metro area for the third program and host the JRA reception.

The next item on the agenda was to form a panel of knowledgeable jurors to decide craft artists to receive the JRA Awards of Distinction. Jurors were Deena Kaplan, John Kotelly, Elmerina and Paul Parkman and Judy Weisman. This was no small task, since

## ARTomatic cont.

the show was on eight floors and covered 275,000 square feet of space! To say we all left with burning feet is an understatement. The winners were:

- Eric Celarier – Mixed Media
- Rania Hassan – Fiber
- James Long – Wood
- Laurel Lukaszewski – Ceramics
- Michael Sirvet – Metal
- Phillip Vickery – Glass

We were pleased to see excellent work in all the craft categories and surprised to see an exceptional amount of beautiful glass art, due in part to a large group of glass artists who travelled from Sunderland, England. The artists seemed genuinely honored and proudly displayed their ribbons throughout the duration of the show.

Next we organized three weekend programs held in the JRA Education Room. I narrated all three programs and assembled the panels. This was a challenge as two of the programs overlapped the Caucus Korea trip and the June Board meeting.

Our first topic, "What Are the Latest Trends in the Craft World" was presented by Nickolas Bell, associate curator of the Renwick Gallery, and our own Rebecca Cross, Tim Tate and Judy Weisman. Since all four panelists came from different professional positions, all craft related, it made for an interesting presentation.

The second topic, "What Makes a Piece of Craft Truly Exceptional" included Robyn Kennedy, chief of the Renwick Gallery; Michael Janis, co-founder of the Washington Glass School; and our own JRA members Chris Shea, metalsmith, and Binnie Fry, chair for the Artists of Distinction series. Again, everyone had different educational backgrounds and opinions as to what constitutes an extraordinary piece which made for a lively discussion.

"Where To Purchase Wonderful Craft in the DC Area" was the third and final subject. The committee compiled an extensive four page list which included major, regional and member shows, galleries, art centers, shops and museum shops. Denise Dickens and I presented this and were both surprised at the rich and varied list we developed. If any members would like a copy, please contact Sarah Frey, who worked hard with me to put it together.

## ARTomatic CONT.

After the third program, we had a JRA reception for those members who wanted to see ARTomatic, have a glass of wine, and receive a map with the craft winners designated so as not to collapse from exhaustion seeing the entire show.

Already the JRA is seeing positive feedback from our involvement with ARTomatic. Rania Hassan, the fiber winner, and her husband Sean Hennessey, a glass artist, have joined the JRA and have registered for JRA Day. The JRA was listed on the programs that all attendees received as well as on the Education Room, where many programs and workshops were held. Hundreds of membership brochures were picked up. And we've received thank you notes from the awardees (See Rania's sidebar below). All in all, ARTomatic was an interesting and positive new venture for the James Renwick Alliance.



**James Long**  
Award of Distinction for Wood

## LETTER FROM ARTOMATIC ARTIST RANIA HASSAN



**Rania Hassan**  
Award of Distinction for Fiber

I would like to take the opportunity to thank the James Renwick Alliance for recognizing my installation at ARTomatic 2009 with the Craft Award of Distinction in Fiber. It is a deep honor for me to be noticed and acknowledged by an organization that I have so much admiration for and which represents the pinnacle of fine craft. This award is a profound encouragement for the direction I have been taking in my work.

For the past few years I have been developing works that combine knitting and painting. In my "Knit Together [Ktogg]" installation at ARTomatic, I illustrated the connectedness through craft and hand making that we all share with others. I find the delicacy in the threads of fiber and intricacy of the stitches themselves to be representative of community, and the painting serves as a means to fuel the narrative. My work is a statement about craft and the generational connection nurtured in person and even online.

So, thank you for the recognition of my work, the wonderful support you have given me, and for the inspiration and encouragement to continue to build our community and to perfect and explore my craft.

—Rania Hassan

# Save the Dates!

## August

7 Renwick Gallery Invitational 2009 opens to the public. No formal opening ceremony.

12 noon, "Superheroes and Alter Egos" by Mark Newport, Grand Salon, Renwick Gallery.

8 1–4 p.m., *Staged Stories* Family Day, Grand Salon, Renwick Gallery. Mark Newport will lead a family friendly tour of his works in the exhibition.

## September

Starting Sept. 1, a special resource room in the *Staged Stories* exhibition will feature "Sit 'n' Knit," an ongoing opportunity for visitors to consult with local knitting and crocheting experts, from 11 a.m. to 1 p.m. the first and third Tuesdays and from 1 to 3 p.m. the second and fourth Sundays. Renwick Gallery.

14 JRA Board Meeting, venue/time TBA.

15 JRA Acquisitions Committee Grand Salon, 6:30 p.m.

21 JRA General Membership meeting, 6:30 p.m. Renwick Gallery, Grand Salon.

25 12 noon, *Staged Stories* gallery talk, moderated by Kate Bonansinga, Renwick Gallery.

25 6 p.m., *Staged Stories* Artists' Roundtable, moderated by Kate Bonansinga, McEvoy Auditorium at the Smithsonian American Art Museum (Eighth and F Streets N.W.)

23–26 Craft Leaders Caucus Study Tour to Rhode Island.

## October

12 JRA Board Meeting, venue/time TBA.

Local day tour to be announced.

13–17 American Craft Council 2009 Conference, Minneapolis.

30–Nov 1 Smithsonian Women's Committee Craft2Wear Show. (See article below for time and location.)

## November

### SOFA CHICAGO

JRA Table in Resources Area.

5 Preview opening to all JRA members.

7 9:30 a.m.–11 a.m. JRA Brunch.

5 12 noon, *Staged Stories* gallery talk with Fern Bleckner, Renwick Gallery deputy chief, Renwick Gallery.

6–8 Washington Craft Show.

8 3 p.m., a talk about Korean folktales with Young-Key Kim-Renaud, chair of the Korean Studies department at The George Washington University Sunday, Grand Salon, Renwick Gallery.

11–15 Philadelphia Craft Show.

28 JRA DAY

## December

14 JRA Board Meeting, venue/time TBA.

## January 2010

11 JRA Board Meeting, venue/time TBA.

## February

8 JRA Board Meeting, venue/time TBA.

25–28 American Craft Council Baltimore Craft Show \*\*\* New 4 day show.

## March

5–Aug. 1 *The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps, 1942–1946* opening at the Renwick.

8 JRA Board Meeting, venue/time TBA.

## April

21 Preview for Smithsonian Craft Show.

22–25 Smithsonian Craft Show.

23–25 James Renwick Alliance Spring Craft Weekend.

## May

10 JRA Board Meeting, venue/time TBA.

Mid May Craft Leaders Caucus Study Tour to Ireland and James Renwick Alliance Study Tour to COLLECT, dates TBA.

## June

14 JRA Board Meeting, venue/time TBA.

## SMITHSONIAN CRAFT2WEAR SHOW TAKES PLACE OCTOBER 30–NOVEMBER 1

The Smithsonian Women's Committee is offering Smithsonian Craft2Wear Show from Oct. 30 to Nov. 1 at the National Building Museum. The show and sale will feature more than 30 exhibitors of jewelry and wearable art, all of whom were previously juried into the Smithsonian Craft Show.

Here is the schedule of events surrounding this show:

Friday, Oct. 30: "Advance Chance" Party 5:30–8:30 p.m. First Choice Shopping, wine and hors d'oeuvres, music, modeling and more. \$40 per person by advance reservation.

Saturday, Oct. 31–Sunday, Nov. 1: 10 am–5 pm; daily admission Saturday and Sunday \$5.

Saturday, Oct. 31, luncheon with Janet Draper, horticulturist, Smithsonian Institution (space limited). \$45 per person by reservation.

Sunday, Nov. 1, luncheon with celebrated author Judith Viorst (space limited). \$45 per person by reservation.

Location: The National Building Museum, 401 F Street, NW. Washington, DC 20001, Metro - Red Line - Judiciary Square Station.

More information can be found at [www.Craft2Wear.Smithsonian.org](http://www.Craft2Wear.Smithsonian.org) or by phone at 888 832-9554 or 202 633-5006. The Craft2Wear Show is produced by the Smithsonian Women's Committee, which through its grant process, supports education, outreach and research at the Smithsonian Institution.

SMITHSONIAN WOMEN'S COMMITTEE  
PRESENTS

THE SMITHSONIAN CRAFT SHOW

APRIL 22–25, 2010

APRIL 21 – PREVIEW SHOWING





Paul Parkman

## JRA Fellow Jenneken Smucker Describes Research on Amish Quilts



Photos courtesy of The Textile Museum

As the James Renwick Pre-doctoral Fellow in American Craft, I have made great progress during the past six months toward completion of my dissertation, “From Rags to Riches: Amish Quilts and the Crafting of Value.” While in tenure at the Smithsonian American Art Museum, I spent many focused hours conducting research and drafting major portions of several dissertation chapters. My dissertation investigates how individuals, communities, and institutions constructed the value of Amish quilts during the late twentieth century. In the 1970s old Amish quilts became status symbols within the art world because they looked like abstract paintings when hung on walls.

When dealers came knocking on Amish doors in search of quilts, families were eager to sell rather than continue to own an object the outside world considered a valuable work of art. Soon Amish entrepreneurs found additional ways to benefit from the newfound interest in their bedcovers; they made new quilts to sell to the retail market. I explore the Amish struggle to negotiate their relationship with the “world” and mainstream Americans’ search for meaning through the consumption of quilts.

While a fellow, one of my primary areas of research surrounded events in the early 1990s known as the Smithsonian Quilt Controversy. In 1991 the Smithsonian’s Office of Product Licensing and Development contracted with American Pacific En-

**In the 1970s old Amish quilts became status symbols within the art world because they looked like abstract paintings when hung on walls.**

terprises, an American company with a quilt production facility in China, to reproduce adaptations of historic quilts in the National Museum of American History’s collection to sell to consumers through mail order catalogs and department stores.

Once these quilts were available on the retail market, the Smithsonian experienced its largest negative write-in campaign to date, facing constituents outraged by its decision to license “national treasures” to be reproduced in factories in China. While thousands of protesters signed petitions, wrote angry letters, or rescinded their Smithsonian memberships, tens of thousands of consumers bought these copies of “American heritage” quilts. I researched this topic at the Smithsonian Institution Archives and the National Museum of American History.

I also conducted research using the Renwick Gallery’s exhibition files. Since its inception, the Renwick has played a prominent role in the promotion of quilts as art objects—one of the themes of my dissertation. My research benefited from exhibition files from “American Pieced Quilts” (1972), “Quilts from the Indiana Amish” (1987), and “Amish Quilts from the Collection of Faith and Stephen Brown” (2000). These records helped elucidate how curators and private collectors began to value quilts as aesthetic

objects and how exhibitions helped disseminate this re-evaluation of quilts to larger audiences.

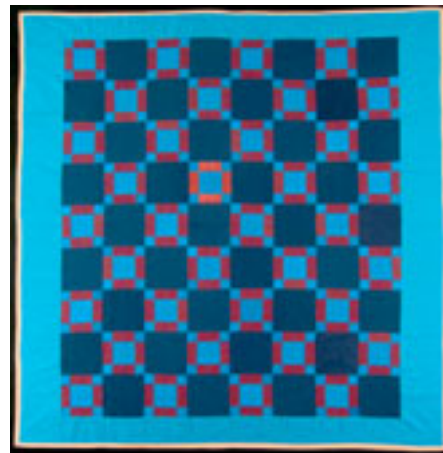
In addition to conducting research in primary source collections, my work benefited significantly from the use of secondary sources in the American Art/Portrait Gallery Library. I relished the ability to make the short trip downstairs from my office in the American Art Museum suite in the Victor Building to consult sources. The Fellows’ Office environment at American Art was a perfect place for focused writing; I drafted major portions of three dissertation chapters.

The Office’s quiet policy ensured that the only thing I and the other fellows heard was the steady clicking of fingers on keyboards. I additionally benefited from the collegiality of working alongside other fellows in this office; through both formal discussions and informal conversations I developed new ways of thinking about my project thanks to other fellows’ insights.

I am grateful for this opportunity to use the wealth of resources at the Smithsonian. I hope the James Renwick Alliance can continue to support young scholars such as myself as we contemplate the role of handcrafted objects in the material world. Thank you so much for your generous support.

—Jenneken Smucker

*James Renwick Fellow*



**ABOVE LEFT, Center Diamond, circa 1920–1940, maker unknown. Probably made in Lancaster County, PA. International Quilt Study Center & Museum, 2003.**

**LEFT, Nine Patch, circa 1930–1960, maker unknown. Made in Mifflin County, PA. International Quilt Study Center & Museum, Henry and Jill Barber Collection, 2003.**

# New Members

November 17, 2008 through June 10, 2009

## DUAL CAUCUS

Bob and Judy Huret  
San Francisco, CA

## INDIVIDUAL CAUCUS

ChaeYoung Ma  
Bel Air, CA

## GALLERY CAUCUS

Artists Circle Fine Art  
North Bethesda, MD

## DONOR

Sharon Leiser  
Washington, DC

Bruce and Mara Mayor  
Bethesda, MD

Leslie Riggs  
Arlington, VA

Carol Zilliacus  
Silver Spring, MD

## GUILD

Rhoda Baer  
Bethesda, MD

Carlos A. Beltran  
Reston, VA

Deborah Berman  
Chevy Chase, MD

Michael Borman  
Washington, DC

Laurie Erdman  
Arlington, VA

Randy Estabrook  
Alexandria, VA

Matthew Falls  
Cambridge, MD

Kay Franz  
Glen Allen, VA

Diana Gamerman  
Arlington, VA

Barry and Marlene Goldstein  
Silver Spring, MD

Vivian Johnson  
Arlington, VA

Mila Kagan  
Bethesda, MD

Judith Larzelere  
Westerly, RI

Jill W. Martin  
Washington, DC

Myania Moses  
Arlington, VA

John Noffsinger  
Annandale, VA

Rebecca Ravenal  
Bethesda, MD

Carol Samour  
Germantown, MD

Dolores Stewart  
Columbia, MD

Katja Toporski  
Takoma Park, MD

Judith Varga  
Rockville, MD

Wendy Wertheimer  
Washington, DC

## GIFT

Donna Sicklesmith-Anderson  
Alexandria, VA

Neal and Jennifer Beinhacker  
Arlington, VA

Naomi Cahn and Tony Gambino  
Bethesda, MD

Eric Celarier  
Silver Spring, MD

HyeYoon Chung  
Washington, DC

Jean Lawlor Cohen  
Chevy Chase, MD

Carl and Jan Fisher  
Tacoma, WA

Emily Goulding  
Washington, DC

Joann Grasso  
Falls Church, VA

Joan and Robert Greenbaum  
Bethesda, MD

Steve Keeble and Karen Depew  
Chevy Chase, MD

Seung Hee Kim  
Seoul, Korea

Chung- Hie Lee  
and Jiyoung Chung  
Providence, RI

James Long  
Baltimore, MD

Laurel Lukaszewski  
Alexandria, VA

Ellen Pollack  
Chevy Chase, MD

Robert and Songja Sayers  
Arlington, VA

Peter Sherer  
Washington, DC

Michael Enn Sivert  
Washington, DC

Carol N. Spiegel  
Washington, DC

Lisa Vershbow  
Washington, DC

Kiwon Wang  
New York, NY



Clemmer Montague

SOFA Chicago is coming up Nov. 6, 7, 8 with the JRA Brunch on Saturday, Nov. 7. Information on sign up for JRA events will be posted early this fall.

## JRA PLANS SOFA CHICAGO PARTICIPATION

The James Renwick Alliance will be participating in SOFA Chicago activities during its annual exhibition Nov. 6, 7, and 8.

The JRA table in the Resources Area will be manned with member participation, and the annual brunch on Saturday, Nov. 7 will take place from 9:30 a.m. with members, gallery caucus members and artists attending.

Sarah Frey will send out notices to sign up for SOFA participation when notified by SOFA administration. SOFA has negotiated hotel rates at several hotels which are on its website [www.sofaexpo.com](http://www.sofaexpo.com).

One special program open to JRA members will be a banquet honoring ceramic artists who have made significant contributions to the field, sponsored by the Watershed Center for Ceramic Arts. JRA has been offered two tables for its members.

David and Clemmer Montague are in charge of the weekend's programs.

## NEW MEMBER CHUNGHIE LEE AT FULLER



Photo courtesy of the artist

Chunghie Lee's *No Name Women* is one of the pieces in her exhibition at the Fuller Craft Museum.

*My Cup Overflows* is the title of the solo exhibition of James Renwick Alliance Artist Member Chunghie Lee which goes through Oct. 18 at the Fuller Craft Museum, Brockton, MA.

Korean-born and Rhode Island-based fiber artist Chunghie Lee is internationally recognized for her artwork. Inspired by traditional Korean wrapping cloths called pojagi (pronounced po-jah-ki), Lee's installation in Fuller Craft Museum's Merton and Alma Tarlow Gallery includes wall pieces, sculpture and wearable work that reference the

anonymous, ancient women of Korea who once created these functional works of art.

Lee is currently a member of the adjunct faculty at the Rhode Island School of Design. *Chunghie Lee: My Cup Overflows* is her 19th solo exhibition.

# Caucus Members

## Benefactor and Craft Leaders Caucus

Anne and Ronald Abramson	Sharon Karmazin and David Greene
John and Sharon Amdall	Sherley and Barnard Koteen
Lisa and Dr. Dudley Anderson	Bruce and Leslie Lane
Stanley and Evelyn Asrael	Myra and Dr. Stephen Hurbard
Marilyn and Dr. John Barrett	Jerome and Deena Kaplan
Char Beales	Bill and Sue Kolodner
Carolyn L.D. Benesh	Barbara Laughlin
Barbara and Arnold Berlin	Mallory Lawson
Dr. Jeffery Bernstein and Dr. Judith Chernoff	Chae Young Ma
Miriam Bonner and Leon Ellsworth	Anne Mehringer and Terry Beaty
Joan Borinstein	Laurel and Dr. Robert Mendelsohn
Charles and Fleur Bresler	Judith Davis and Michael Mickaliger
Marge Brown and Phil Kalodner	Robert Minkoff
Robert and Sharon Buchanan	Sandy and Dr. Norman Mitchell
Russell and Marion Burk	Clemmer and David Montague
Leonard and Fran Burka	Gwen and Dr. Jerome Paulson
Sorrell Caplan	Matthew Perlman
Melvin and Ryna Cohen	Chris Rifkin
Camille and Alex Cook	Michael and Karen Rotenberg
Jeffrey P. Cunard	Nancy and Dr. William Schneider
Bev Denbo	Bonnie and Gillbert Schwartz
Brenda Erickson	Irene and Robert Sinclair
Carl and Jan Fisher	Ann L. Smith
Anne and Burton Fishman	Jacqueline D. Urow
Genevieve A. Gee	Elyse Vinitzky
Brenda and Sanford Guritzky	Barbara Waldman and Dennis Winger
J.G. Harrington and Jere Gibber	Ronald and Anita Wornick
Tina Heller and Pati Young	
Lloyd Herman	
Gisela and Benjamin Huberman	
Judy and Robert Huret	
Reba and Dr. Mark Immergut	
Shirley Jacobs	



Clemmer Montague

Fleur Bresler makes a point at the Craft Leaders Caucus summer picnic Sunday, July 19, at the home of Deena and Jerry Kaplan. A total of 38 Caucus members attended the event.

## CAUCUS PICNIC MAKES A PERFECT DAY

Deena and Jerry Kaplan welcomed Caucus members to their fabulous home for a bountiful Sunday Summer Picnic on July 19th. Their enormous and exemplary craft collection, amassed over several decades, provided an extraordinary treasure hunt for the “Name That Artist” competition, won (for the second year in a row) by Clemmer and David Montague. The beautiful weather, memorable setting and delectable menu made for an outstanding picnic indeed.

## AMERICAN ART ANNOUNCES 2009 FELLOW: DANA BYRD

The Smithsonian American Art Museum’s Fellowship Program Coordinator Amelia Goerlitz announced that Dana Byrd, a PhD candidate at Yale University, is the 2009 James Renwick Fellow in American Craft.

Byrd’s dissertation concerns the material culture of the post-bellum plantation and its place in the ideological battle between the North and the South. She will arrive in residency in September. Goerlitz announced two publications by former Renwick fellows. *Choosing Craft: the Artist’s Viewpoint* (University of North Carolina Press, 2009) is a collection of artists’ writings co-edited by Vicki Halper who conducted much of her research during a 2005 Renwick fellowship. Elissa Auther, 2002 Renwick Fellow and now assistant professor of contemporary art at the University of Colorado at Colorado Springs, will publish her book *String, Felt, Thread: The Hierarchy of Art and Craft in American Art* with the University of Minnesota Press this winter. In it, she examines American fiber art and the impact of its elevation on the conceptual boundaries distinguishing “art” from “craft” in the post war era.

Goerlitz’s letter to Anne Mehringer reads, “We could not be more proud of our Renwick fellows, whose scholarship is expanding the traditional boundaries of American art. We thank you for your continued support and will continue to keep the JRA apprised of the fellows’ activities.”



# join the **JAMES RENWICK ALLIANCE**

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

- Donor (\$100 single, \$150 dual)
- Guild (\$60) for artists
- ART (\$80) for contributors under the age of 40
- Sponsor (\$250)
- Sustainer (\$500)
- Craft Leader Caucus (\$1,000 single, \$1,500 dual)
- Gallery Caucus Member (\$1,000)
- Benefactor (\$2,500)
- Grand Salon Patron (\$5,000)
- Renwick Society (\$10,000 and up)

My membership is  new  a renewal

Name (s) \_\_\_\_\_

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 names and addresses.

I wish to make a contribution to the James Renwick Alliance in the amount of \$ \_\_\_\_\_.

My check to the **James Renwick Alliance** is enclosed. Please charge my  VISA  MasterCard  Discover

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**

#### QUESTIONS?

Contact the JRA office phone 301 907-3888 fax 301 907-3855 admin@jra.org

## CONTRIBUTOR BENEFITS

### Donor (\$100 single, \$150 dual)

- Contribute to the JRA mission promoting American craft, and support the Renwick Gallery.
- Invitations to Renwick Gallery openings and exhibition tours.
- Learn about contemporary studio craft through the *JRA Quarterly*, monthly e-newsletter and JRA-sponsored workshops and lectures.
- Join fellow craft advocates on visits to studios, galleries, private collections, special exhibitions and behind-the-scenes tours of museums.
- Receive 20% discount on Renwick Gallery museum shop purchases.

### Guild (\$60) for artists

- Same benefits as donor (individual) plus...
- Reduced fee for JRA-sponsored workshops.
- Opportunity to meet and communicate with fellow artists and collectors.

### ART (Alliance for Renwick Tomorrow) (\$80) for contributors under the age of 40

- Same benefits as donor (individual) plus...
- Private dinner for two with a JRA collector with focus on developing collecting skills (members under the age of 40).

### Sponsor (\$250)

- Same benefits as donor (individual/dual) plus...
- Receive a craft-related book or Renwick Gallery exhibition catalog.

### Sustainer (\$500)

- Same benefits as Sponsor plus...
- Opportunity to give one annual gift membership at donor (individual) level (a \$100 value).

### Craft Leader Caucus (\$1,000 single, \$1,500 dual)

- Same benefits as Sustainer plus...
- Name/s listed on plaque in Renwick Gallery lobby.
- Invitation to participate in special Craft Leaders Caucus domestic and international trips.
- Vote on acquisitions for Renwick Gallery funded by the JRA.
- Invitation to special Craft Leaders Caucus programs.

### Gallery Caucus Member (\$1,000)

- Same benefits as Craft Leader Caucus plus...
- Recognition for support of JRA mission in the *JRA Quarterly* and monthly craft event e-newsletter.
- Receive invitations for two to Renwick Gallery openings and exhibition tours.
- Receive invitations for two to special Craft Leaders Caucus programs.
- Publicity for the gallery on JRA website with link to the gallery website and more.

### Benefactor (\$2,500)

- Same benefits as Craft Leader Caucus (dual) plus...
- Private tour for four at craft collector's home.

### Grand Salon Patron and Renwick Society

- Levels begin at \$5,000. Please call the JRA Office at (301) 907-3888 for information on membership and benefits.