



summer 2014

# THE QUARTERLY

THE JAMES RENWICK ALLIANCE



**Tommie Rush**

*Cobalt Fade Green Dogwood Vase, 2013*

**JAMES RENWICK ALLIANCE QUARTERLY**

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*The Quarterly* is published three times a year by the James Renwick Alliance, an independent national nonprofit organization, created to recognize the achievements of America's craft artists and to foster scholarship, education, and public appreciation of craft art. Founded in 1982, the Alliance supports the nation's showcase of contemporary American craft, the Smithsonian American Art Museum's Renwick Gallery in Washington, D.C. The opinions expressed therein are not those of the James Renwick Alliance, its board of directors or the Smithsonian American Art Museum's Renwick Gallery and its staff. *The Quarterly* is published for members of the James Renwick Alliance and is not for sale.

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Administrator



I am wearing a Bruce Metcalf necklace, *Two Golden Ballflowers*, 2011. Photo by Miriam Rosenthal

# From the president...

This is nothing less than a love letter. To all of you. This is the end of my first year—a wonderful year—as the president of the JRA. And it was you, all of you, who made this possible.

Your involvement, your volunteering to do the hard job, the relentless planning and organizing are what made our year together so rich and satisfying. This voluntarism, this willingness to work hard, your good humor, your intelligence—all make our organization so great. Thank you. Let's just mention a few highlights of the past year:

- **Raised \$500,000** for the Renwick renovation which earned a gallery with our name. You are generous. **Spring Craft Weekend** was so incredibly successful. Many worked on that and spent countless hours making sure every detail was perfect. The **caucus** and **membership committees** work so hard to make certain we continue growing. Our **devoted treasurer** and **development vice president** are always thinking, always analyzing, always keeping us in line. Our **planning** and **nominating committee** brings in new and interesting board members. **Membership** is always envisioning how to attract new people.
- **Our program director** with amazing workshops, lectures and day trips. Our weeks and months are filled with learning. Our **Distinguished Artists Series committee** came up with fantastic lecturers. The **workshops** are not just for learning; they are truly one-of-a-kind experiences. Our **hospitality committee** working on the great potlucks, not only just fun but enhance and cement our close ties. And our **trips**. Our remarkable trips: educational, amazing, full of fun. The **fellowship committee** always supporting the most accomplished fellows. Oh, and our **website** is almost ready to make its splashy debut. That will be a fine day!

We are so lucky indeed to have each other. To work for a common purpose, volunteer hours and hours of planning, and analysis and creativity. This is what makes us great. We are learning and striving to overcome difficulties.

So, enjoy the summer. See you in September!

Giselle Huberman, JRA President

**JRA BOARD MEETINGS\***

- Tuesday, September 9 @7:30 p.m.
- Tuesday, October 7 @7:30 p.m.  
(General membership meeting)
- Tuesday, November 18 @7:30 p.m.
- Tuesday, January 6 @7:30 p.m.
- Tuesday, February 24 @7:30 p.m.
- Tuesday, April 28 @7:30 p.m.
- June TBA

\*Dates and times are subject to change



**ON THE COVER**

Tommie Rush's *Cobalt Fade Green Dogwood Vase*, 2013. Tommie and husband Richard Jolley join together for the first 2014-15 Distinguished Artist Series workshop, potluck and lecture at the Smithsonian American Art Museum on October 25-26. See page 16 for details. Above, Richard Jolley's *Earth and Sky #1*, 2013. Photos by Richard Jolley

## SEVENTH ANNUAL JRA DAY IS DEC 6TH

The seventh Annual JRA Day Craft Artist Exhibition and Sale is set for Saturday, December 6, at the Woman's Club of Chevy Chase. This one-day show features artists who are members of the James Renwick Alliance and the proceeds benefit the JRA.

More than 35 artists across all of the craft media, including at least eight new artists, will be participating in this year's show, which includes jeweler **Nora Fischer** and ceramic artist **Elizabeth Kendall**. Some of the favorite returning artists include jeweler **Adrienne Alaimo**, ceramic artist **Laura Peery** and wood artist **Richard Webster**. Information on all of the artists will be



available on the JRA Day web site ([www.jraday.com](http://www.jraday.com)) and Facebook page in mid-summer.

According to co-chairs Jere Gibber and J.G. Harrington, "The last two shows have had more visitors and some of the highest sales, and we're going for three record-breaking years in a row.

"The JRA Day committee is once again looking for sponsors to help support free admission to the show. We also need volunteers to help the day of the show—everything from set up and take down to bringing lunch to the artists. If you're interested in helping, please get in touch with the JRA office."



ABOVE, *High Tea* by Elizabeth Kendall. FAR LEFT, Turned wood bowl by Richard Webster. ABOVE LEFT, *Zebra Red Black* by Adrienne Alaimo.

## SAVAGE, ERICKSON LEAD 2015 SCW

Spring Craft Weekend 2015 began before SCW 2014 even ended with **Brigitte Savage**, (on left in photo), and **Brenda Erickson** as the co-chairs for JRA's major fundraising event. The weekend is March 27–29 with the theme *A Celebration of Craft*.

Giselle Huberman, president, started the proceedings as soon as possible since it takes a full year to plan and execute such an undertaking. A special recognition will be awarded to Clemmer and David Montague for extraordinary service to the JRA.

Here is the committee for the events: Shirley Jacobs again will amaze everyone with her skills at soliciting patrons. Caucus Day will again be headed by Barbara Berlin and Pati Young. Barbara Wolanin and Nikki O'Neill are co-chairs for the panel discussion on Saturday morning, *The Decorative in Contemporary Craft*, which will be moderated by 2013 Master of the Medium of Metal/Jewelry, Bruce Metcalf.

Anne Mehringer will remain as auction chair and Judy Weisman will remain in charge of installation of the auction. Gala co-chairs Bonnie Schwartz and Raeanne Hytone again will dazzle and dazzle everyone with a spectacular gala.

Marilyn Hardis and Paul Parkman are in charge of the Master of the Medium awards brunch, and Gwen Paulson again is the hospitality chair. Clemmer Montague will again head up publications and travel.



## RENWICK GALLERY RENOVATION NEWS

The Smithsonian American Art Museum announced on June 23 a \$5.4 million gift from **David M. Rubenstein** for the renovation of its Renwick Gallery. The gift completes the private fundraising goal for the capital renovation project. Rubenstein is known as a philanthropist with a passion for American history. His gift to support the renovation of the Renwick Gallery is the latest in a series of gifts to restore important American landmarks, such as the Washington Monument, the National Archives and Monticello. In recognition of this generous gift, the Renwick Gallery's Grand Salon will be named in honor of Rubenstein. The renovation, currently underway, is the first comprehensive renewal of the building in 45 years. It includes completely renewed infrastructure and enhanced historic features and other upgrades to the historic building that will make it a 21st-century destination attraction. Funding for the renovation project, a 50-50 public-private partnership, totals \$30 million.



Ron Blunt



Miriam Rosenthal

THURSDAY, MARCH 27, 2014 THE JAMES RENWICK ALLIANCE EVENING

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL



**SPRING CRAFT WEEKEND 2014** was a tremendous success—a “thank you” welcome evening, visits to a collector’s home, a designer and manufacturer’s studio, a jewelry gallery, a reception with an ambassador, his wife and a knowledgeable cultural affairs officer, a stimulating panel discussion, one-of-a-kind people, a gala, auctions and distinguished educators. The James Renwick Alliance cleared over \$160,000 from the weekend’s fundraising efforts, thanks to Shirley Jacobs whose intake from patrons was over \$160,000 and the auctions which brought in \$215,000. For a summary of the weekend’s finances, call the JRA office. The next pages tell the story in photographs.



**TOP LEFT**, Thursday night hosts: Jerry and Deena Kaplan. **LEFT**, Deena and Jerry Kaplan welcome, center, Renwick Gallery Curator Nora Atkinson, Smithsonian American Art Museum Director Betsy Broun and Renwick Gallery Chief Robyn Kennedy. Nicholas Bell, Renwick Gallery senior curator, is behind Betsy, talking with Arlene and Harold Finger. **BOTTOM LEFT**, Elizabeth Doyle admires the fantastic chocolate cake in the shape of the Renwick Gallery. **BOTTOM RIGHT**, Randi Jacobs and Mikki Van Wyk try to identify each tile in the wall piece. **BELOW**, Even the desserts recognized JRA.



FRIDAY, MARCH 28, 2014 CAUCUS DAY



**TOP LEFT and RIGHT**, Caucus Day program included a visit to Jewelerswerk Gallery for a look at work by Dutch artists as well as the gallery's regular artists. **BELOW**, JRA president Giselle Huberman introduces and thanks Dutch Ambassador Rudolf Bekink for hosting the reception on Friday evening. **RIGHT**, Jan Kennis, Cultural Attaché of the Embassy of the Netherlands to the US, described with enthusiasm Dutch craft artists and venues on the JRA May itinerary to the Netherlands.



SATURDAY, MARCH 29, 2014 PANEL DISCUSSION MATERIALISM: THE MEDIUM OR THE MESSAGE

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL

An audience of over 125 heard from leaders in their fields—the four Distinguished Educators and moderator **Elisabeth Agro**, the Nancy M. McNeil Associate Curator of American Modern and Contemporary Crafts and Decorative Arts at the Philadelphia Museum of Art. The panel discussion was held in the Smithsonian American Art Museum's McEvoy Auditorium.

Each panelist illustrated a history of involvement with their chosen material and their unique sense of humor. **Dan Dailey**, who suggested the word “Materialism” to describe the studio craft movement’s effort to establish its place in art history, described his love of the liquid quality of glass with which he draws in color to create his imaginative lights, sconces and architectural murals and projects.

**Peter Held**, now a curator of ceramics, calls himself a “recovering artist.” He discussed his own early work and influences and recent thought-provoking ceramic exhibitions. His pride in his



legacy of the Ceramics Research Center at Arizona State University Art Museum and his dozen publications was clear.

**Glen Kaufmann** described himself as a “maxi-materialist,” open to expansive definitions

and interpretations. Trained as a weaver, deeply inspired by living in Japan and Japanese fabrics, his recent striking installations were made out of plastic newspaper bags and blue jeans.

**Patti Warashina** was part of the studio clay movement in the late 1950s. She is still in love with clay as well as surface painting influenced by surrealism and abstract expressionism. Her view of the world as a circus and her take on politics inform her colorful and intriguing figurative sculptures.

Elisabeth Agro shared her curatorial viewpoint and role in highlighting craft within the museum and in special exhibitions. She defined craft as things made by human hands with skill.

Dan Dailey elaborated on his concept of Materialism, developed in interviews with artists who embrace a “philosophy of

**ABOVE**, Panel discussion organizers and panelists are, left, Barbara Wolanin, chair, Giselle Huberman, JRA president, and panelists Glen Kaufman, Peter Held, Patti Warashina, Elisabeth Agro and Dan Dailey.

material mastery.” The first generation, often guided by European émigrés, had to learn about their materials from scratch to develop the skill to execute their ideas as they blurred the lines between art and craft. The discussion brought out how students are no longer focusing on developing skill in one medium and the collapsing of craft programs into broader sculpture or 3D design departments.

In a final comment from the audience, gallery owner Rick Snyderman described craft art as “materials in service of an idea.”  
—Barbara A. Wolanin



Those who missed the lively panel or would like to review it can see the Webcast on the Smithsonian American Art Museum Web site at [http://americanart.si.edu/multimedia/webcasts/archive/2014/JRA\\_Craft/index.cfm](http://americanart.si.edu/multimedia/webcasts/archive/2014/JRA_Craft/index.cfm)

SATURDAY, MARCH 29, 2014 ONE-OF-A-KIND AWARD

## Deena and Jerry Kaplan Accept the One-of-a-Kind Award

*Editor's Note:* Deena and Jerry Kaplan received the JRA One-of-a-Kind Award at the Spring Craft Weekend Ball on Saturday, March 29. Here are excerpts from the presentation, given by Judy Chernoff and Jeff Bernstein.

"It is an honor for us to represent the James Renwick Alliance in presenting the JRA One-of-a-Kind Award to Deena and Jerry Kaplan.

"Before we began preparing for tonight's presentation, we had talked about how we could ever say enough to honor Deena and Jerry, two simply outstanding people who have been our friends and mentors over the years that we have been involved with the JRA and the Collectors of Wood Art. Already thinking the world of them, we decided to call on several of their friends, some of whom are in the room tonight, to get their thoughts and stories to help complement ours. What emerged from these discussions were consistent and genuine observations that together made a crystal clear picture of who Deena and Jerry are and why they are so deserving of this recognition.

"Two prevailing themes came out again and again when describing our honorees. First is the importance of strong and supportive connections and friendships with those in



**ABOVE,** Deena and Jerry Kaplan accept the 2014 One-of-a-Kind award. **BELOW LEFT,** Judy Chernoff and Jeff Bernstein honored Deena and Jerry with words of praise and appreciation.

their lives—everyone from artists to fellow collectors to galleries and gallery owners and to museums and curators. And the second theme is their incredible generosity, both locally and nationally, both in the craft world and outside of the craft world. Their generosity is the basic fabric of who they are.

"It is without a doubt that the JRA has been and continues to be very close to Deena and Jerry's hearts. Deena served on the JRA Board and was very much responsible for planning the Anniversary Program in 1997, which celebrated the 15th anniversary of the JRA and the 25th anniversary of the Renwick. They have opened their home countless times for JRA events over the years and have been extremely generous in supporting the JRA's and the Renwick's multiple fund raising efforts, including major gifts to the Lloyd E. Herman Curator of American Craft endowment, to the Renwick Gallery renovation project, and to the JRA's efforts to name a gallery at the Renwick for the JRA. They love spending time with JRA members at events and on trips. And according to Deena, the JRA has provided the opportunity to see places that even the best travel agent in the world could not have gotten them into.

"Their generosity extends beyond the craft and art world as well. The Kaplan family has sponsored a Senior Art Show at the Jewish Community Center in Rockville for 16 years

...and sponsors outreach efforts at the Hebrew Home near the JCC. Deena has served as the National Chair for Women for Israeli Bonds. They also contribute to numerous charities in the community and nationally through their Kaplan Family Foundation, which is now run by their three daughters. One of the beneficiaries of funds from the Foundation has been the Washington Hospital Center where a major gift in 2007 allowed the hospital to improve and expand its facilities and acquire state of the art technology. Deena and Jerry and the entire Kaplan family have always been guided by the principle of participating to the fullest extent in the community by giving back.

"Generosity is not solely based on one's ability to give but rather the intentions behind the giving. Focusing on society's common good and giving from the heart represent how Deena and Jerry give. Because of their volunteer efforts in and generous philanthropic support of the JRA, because of their generosity to and support of so many additional art and non-art organizations, because of the important connections and friendships they have made with so many others over the years, and because they have served and continue to serve as such wonderful role models for us all, the JRA is pleased and honored to present the One-of-a-Kind Award to Deena and Jerry Kaplan."



SATURDAY, MARCH 29, 2014 BLACK & WHITE BALL AND LIVE & SILENT AUCTIONS

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL



**ABOVE**, Peter Olsen, Myra Kurzbard, Patti Warashina and Stephen Kurzbard are at the ball. **TOP LEFT**, Camille Cook and Cindy Hickok welcome Tim, the tall clown. **TOP RIGHT**, Chris Rifkin and Gretchen Keyworth show off their extra-ordinary necklaces. **LEFT**, Volunteers Sherry Selevan, Ann Byron and Barbara Magid move things along in the back room.



**SATURDAY, MARCH 29, 2014 BLACK & WHITE BALL AND LIVE & SILENT AUCTIONS**



**ABOVE LEFT**, The Black and White Ballroom waits quietly for its guests. **ABOVE**, Patron George Andrew Rose studies a silent auction object. Anne Mehringer, auction chair, and Martin Gammon begin the live auction. Johanna Thompson carefully observes *Coniform #4* by Lanny Bergner. **LEFT**, Jerry and Gwen Paulson and Diane and Marc Grainer present the best in black and white.

SUNDAY, MARCH 30, 2014 DISTINGUISHED EDUCATORS AWARDS BRUNCH

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL



**ABOVE,** Spring Craft Weekend is complete after the awards brunch on Sunday. Taking part in the festivities are, left front, JRA President Giselle Huberman, SCW Chair Clemmer Montague and Distinguished Educator Patti Warashina. Back are Nikki O'Neill, Peter Held, Glen Kaufman, Dan Dailey and Paul Parkman. **LEFT,** Patti Warashina introduces herself and her work at the Sunday Distinguished Educator's Awards brunch. **BELOW LEFT,** Dan Dailey is at the home of Deena and Jerry Kaplan next to his floor lamp.



Hi Clemmer,

Please convey this note to the JRA members who worked so hard to make the awards weekend a success.

Thank you again for all of your efforts on my behalf. I don't know really who did what to arrange and produce all of the events over the past four days, but Linda (MacNeil) and I were impressed by the well organized and festive celebrations each time we gathered with the JRA at a different venue.

I was feeling physically down, maybe due to the airplane cabin air coming to DC on Thursday, but oddly now on the bus north from Boston toward our house, I am feeling much better. Everyone was so thoughtful and caring, forgiving of my compromised condition. At least I managed to convey my thoughts with some clarity during three presentations in spite of the way I was feeling.

I very much appreciate being recognized two times by the JRA. When the work is going on, there is no notion of others considering and evaluating my efforts and achievements. Once in a while there is some critical writing, and, of course, sales are a kind of measure for the artist to gauge the way his work reaches others. But awards represent another kind of appreciation which conveys both respect and the fact that my work has meaning to others. This is very gratifying.

From the party at Deena and Jerry's house to the gathering at the ambassador's house, to the panel discussion, the GALA! and today's award presentations, we were constantly delighted by everyone's thoughtful and enthusiastic welcome. We are lucky to have such a large group of accomplished and interesting friends in the JRA, and we really enjoy being with you.

Thank you again for everything,

Dan (Dailey), 2014 Distinguished Educator

# NYE Party Events and Adventures Show a Spice of Life about Local Art

The New Year's Eve party produced a number of exciting events for members to travel locally and learn about art venues in depth. The first was a visit for 10 to Glenstone Museum in Potomac after sharing lunch with Giselle and Ben Huberman at their home on April 4.

## Glenstone Museum Visit

The exhibition was the work of David Weiss and Peter Fischli, titled *Peter Fischli and David Weiss*, and was an in-depth survey of the artists' work from 1979 through 2012. With over two dozen works drawn exclusively from Glenstone's permanent collection, the works on display mine the everyday for the sublime and absurd—subtly infusing the familiar with the idiosyncratic or unknown. The collection of Mitchell and Emily Rales is now exhibited

on a rotating basis in a 25,000-square-foot building designed by well-known modernist architect Charles Gwathmey.

## National Gallery of Art Sculpture Garden Tour

The second adventure was to the National Gallery of Art sculpture garden on Saturday, May 10,

Sandy Mitchell, a docent for NGA and a JRA board member, chose specific works to show the dozen people who signed up. Her story of the acquisition and installation of the Marc Chagall Mosaic *Orphée* (1969) is described on the National Gallery of Art's web page <http://www.nga.gov/content/ngaweb/press/acquisitions/chagall-orphee.html>.

Adorning a garden wall at Evelyn and John Nef's private residence in Georgetown for nearly four decades, the mosaic was part of



**ABOVE,** The American Visionary Art Museum's Founder and Director Rebecca Alban Hoffberger, center with black and white blouse, led a private tour for JRA members of the museum's treasures. Photo by Clemmer Montague

Evelyn's momentous 2009 bequest to the National Gallery. Sandy described the way the wall was moved from its location in Georgetown to the northwest corner of the Sculpture Garden.

The piece comprises 10 individually fashioned panels, each measuring approximately 5 by 3 1/2 feet and mounted on concrete, the mosaic presents colorful figures from Greek mythology—Orpheus with his lute, the Three Graces and the winged horse Pegasus. Conservators also studied the original structural reinforcement—an iron grid inside the concrete panels—and the iron clips that held them to the wall. Corroded by the elements, the iron needed to be replaced. The team designed a new stainless steel rebar armature and clip system to secure the panels. Gallery masons and designers then created a wall in the Sculpture Garden to present the newly conserved *Orphée*. Situated under trees in the northwest corner of the Sculpture Garden, the

site emulates the Nef's secluded Georgetown garden. After the tour, the group moved across the street to the Capital Grill for lunch.

## Baltimore's American Visionary Art Museum

The third adventure was to Baltimore to the American Visionary Art Museum for a private tour with Founder and Director Rebecca Alban Hoffberger. Organized by Bonnie Schwartz, the 15 JRA members and friends were enthralled with the Director's enthusiastic presentation of the gems of the museum, the building, its installation and current collections. Sculptor David Hess who was commissioned to create and install the Museum's winding staircase shared lunch with all and then described the process of the commission, its manufacture and installation. He then walked with the group to the bird's nest attached to the second building of the museum campus.



**ABOVE,** Sandy Mitchell, center in green, a docent for the National Gallery of Art, led the JRA group on a walking tour of the Sculpture Garden. She described the Marc Chagall sculpture, *Orphée*, in the background and how it was moved from a private residence in Georgetown to be installed in the northwest corner of the Sculpture Garden. Photo by Clemmer Montague

# New York and its Environs Showed off Great Talents

Photos by Mikki Van Wyk and Clemmer Montague



**ABOVE,** Fred Sanders checks up on the next venue on the agenda as Gisel Huberman, right, expresses appreciation to Olivia and Harlan Fischer for a JRA visit. **LEFT,** It was a nice day to be in Brooklyn with the Statue of Liberty in the background: Rebecca Ravenal, Mallory Lawson, Mikki Van Wyk, Susan Sanders, Caddy Benson, Carol Green, Kathy Furlong and Patricia Lemer. **BELOW LEFT,** *40 Under 40: Craft Futures* artist Sabrina Gschwandtner is with Carol Green. Sabrina combines film, video, knitting, embroidery and sewing into 16-millimeter film stitched together in Log Cabin quilt style. **BELOW RIGHT,** Museum of Art and Design's *Out of Hand: Materializing the Post Digital* explores 21st-century creativity using advanced methods of digital fabrication.



What has happened to artists from the *40 Under 40: Craft Futures* exhibition? Have they moved on to more development of their art? Have they faltered and gone in different directions? This was one of the themes of the New York James Renwick Alliance travels to Manhattan, Brooklyn and Long Island, April 23–27, led by New York's own Marilyn Henrion and Susan and Fred Sanders.

The New York study tour was an item for the auction at Spring Craft Weekend.

The study tour did what was promised in the itinerary: an in-depth look at a diverse

group of New York City and New York area artists and their work: everything from jewelry, ceramics, glass, furniture, painting, sculpture, paper, plastic film, cork, photography, fiber and mixed media.

Washingtonian Shelly Brunner, now a docent at the Museum of Art and Design, guided us through the current exhibition there; Michael, Douglas and Katja Heller at Heller Gallery, which remains a unique destination in New York City's vibrant art scene, were happy to see us in their new gallery space at 303 Tenth Avenue near the 28th Street

entrance to the acclaimed High Line Park. UrbanGlass showed us its state of the art facility. Harlan and Olivia Fischer of Head of the Harbor, Long Island, welcomed us to their home and gallery of contemporary glass, paintings and ceramics.

Jack Lenor Larsen and his staff made Friday a very special day with a tour of Long-House Reserve. Jack joined us for lunch and a walk through his warm and inviting home and garden.



**ABOVE,** At a tour of the LongHouse Reserve's Garden, everyone poses with hands over ears and mouth open, mimicking the set of 25 bronze sculptures "Contemporary Chinese Warriors," 2005, by Yue Minjun. Photo by Matko Tomicic. **LEFT,** Marilyn Henrion, trip organizer, accepts a gift from JRA President Giselle Huberman. **BELOW,** A rare opportunity was a visit to "The 72-Room Bohemian Dream House" of world-renowned photographer Jay Maisel whose home and studio is in a 19th century bank building on the Bowery with the original graffiti. **BOTTOM LEFT,** Jack Lenor Larsen graciously sits and talks about LongHouse Reserve: the house, the collection, the garden and the sculptures. **BOTTOM RIGHT,** *40 Under 40: Craft Futures* hand-cut paper artist Mia Pearlman talks about how she works.



# The Netherlands: Below Sea Level, but Above the Clouds in Craft, May 15–22

Photos by Mikki Van Wyk, Jackie Urow and Clemmer Montague

The Craft Leaders Caucus study tour to Amsterdam was overwhelming in its diversity, not confined to the traditional definition of craft as we know it.

The perfect introduction to Amsterdam was a noontime canal cruise with lunch, an hour and a half on the canals to the IJ Lake, formerly a bay, with a Dutch historian talking about the city and its history. Only then did we start seven days of visits to the art, craft, schools, work centers and design venues of the Netherlands.

In 1967 jewelry designers Gijs Bakker (1942) and the late Emmy van Leersum (1930–1984) shook up the haute couture world with a fashion show held at the Stedelijk Museum Amsterdam by introducing common materials such as stovepipe necklace, now an icon of Dutch design. Their avant-garde jewelry and clothing fused fashion, design and art. The show brought them international recognition in the world of 1960s jewelry design and sparked a true revolution. Gijs was the first designer to create a piece of jewelry of such audacity and on such a scale. We were fortunate to visit the recreation of this famous show—*gijs+emmy spectacle*—and more fortunate that Gijs Bakker met us and walked us through the museum space.

That was the beginning of an extraordinary concept of jewelry as fashion and art, moving craft into the world of design. We visited the studios of current jewelers/designers Ted Noten, Gijs and Ruudt Peters, Lucy Sarnell and Ineke Heerkens who have continued this concept.

Then we had a close look at designers and what they do: Kiki van Eijk and Joost van Bleiswijk, Piet Hein Eek, Aldo Bakker, Roderick Vos, the Frozen Fountain Design studio, the Marcel Wanders Hotel and Design Academy Eindhoven. These visits changed our minds about the world of design.

That does not mean that the one-of-a-kind artists are a thing of the past. We were more than happy to visit Wouter Dam, Jeroen Bechtold and Henk Wolkers, ceramists; Marian Bijlenga and Barbara Broekman, fiber; Barbara Nanning, ceramics and glass; Richard

Meitner, Mieke Groot and Carl van Hess, glass. These artists all attest in their work to the traditional way we think of craft.

Centers such as the Van Tetterode Galerie, (glass studio) offer facilities for those working in studio glass design who do not have such large and expensive studios. The European Ceramic Workcentre in Den Bosch ('s-Hertogenbosch) and the Tilburg Textile Museum and Laboratory offered a look at current and future tools for working in these fields, two of the favorite sites visited.

A study tour would not be complete without words about the food. The restaurants were extraordinary and in the most amazing venues: an ancient warehouse, a glass hot-house and the most unusual setting—an oil rig platform moved from the North Sea to the IJ Lake, now housing REM Eiland, a top notch restaurant with spectacular views of shipbuilding yards, barges and the “new Amsterdam,” contemporary buildings or re-worked warehouses into wonderful new places to live and work.

Neither would the tour be complete without the mention of the attentive and creative skills of Caroline van Diest who planned, organized and then led 23 anxious Americans from one venue to another. Caroline is an independent curator and the Director of Marketing for the Leerdam GlasMuseum and its extensive “open storage” display of its collections.

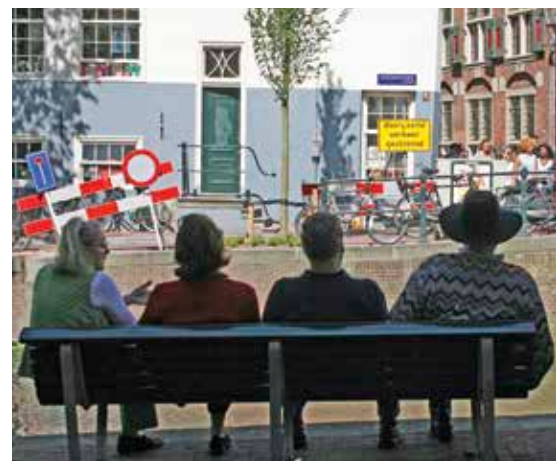
We also were educated about the environment, the land, the sea, vegetation, crops, roads, and government, by our informed driver Cor. Without the help of Karl Fritz and Corrine Steenbeeke of ProTours who provided bus service, hotel accommodations, restaurant reservations and the private incredible canal cruise with lunch, we would have been “up the river.”

We only touched the surface of craft (life, museums, art, culture, food and the wonderful Dutch people) in the Netherlands, and will save this for next time.—*Clemmer Montague*

**RIGHT, Resting a few minutes: Anne Mehringer, Aletta Snaap, Tom Lyn and Arnold Berlin. ABOVE RIGHT, Amsterdam canals on a busy weekend day.**



**ABOVE,** Ceiling and light fixtures decorate the lobby of the hotel of Marcel Wanders, one of the most distinguished Dutch designers, known for his furniture, interior designs and art direction.



Frank van Diest



**ABOVE,** Tour leader Clemmer Montague, left, with tour organizer Caroline van Diest, Director of Promotion and Marketing at the Leerdam GlasMuseum.



**ABOVE,** Dinner at Piet Hein Eek's restaurant in Eindhoven (clockwise from left): Pat Arnold, Mikki Van Wyk, Tina Heller, Cor Driver, Caroline van Diest, Pati Young and Irene Sinclair.



**ABOVE,** Jackie Urow dreams about a brooch in the studio of Ruudt Peters. **LEFT,** Ceramics and jewelry exhibition at Stedelijk Museum Den Bosch.



**ABOVE,** Gijs Bakker, at left with raised hand, describes the metal necklace and gown in the recreation of the Stedelijk Amsterdam Museum's 1967 exhibition *gijs+emmy spectacle*.



**ABOVE,** Back row: Jackie Urow, Aletta Schaap, Leon Ellsworth, Tom Lyn, Mallory Lawson, Pati Young, Pat Arnold, Anne Mehringer, Miriam Ellsworth, Irene Sinclair and Terry Beatty. Front row: Elizabeth Doyle, Siba Sahabi, paper artist, Ben Huberman, Mikki Van Wyk, Tina Heller, Giselle Huberman, Caroline van Diest and Clemmer Montague. Not pictured: Arnold and Barbara Berlin, Carol and Joe Green and Marc and Diane Grainer.

Caroline van Diest



**ABOVE,** Jean Dubuffet's *Jardin d'email* at the Kröller-Müller Museum was the perfect spot for a photo op.



**ABOVE,** Arnold Berlin is with his purchase from ceramist Henk Wolkers.

# Upcoming DAS Promises A Complex Set of Artists Working in Glass



**LEFT**, This photo shows a portion of *Cycle of Life: Within the Power of Dreams and the Wonder of Infinity* by Richard Jolley, one of the largest figurative glass-and-steel assemblages in the world, commissioned in 2009 for the Knoxville Museum of Art.

The 2014–2015 Distinguished Artist Series promises a complex set of artists, working together in one medium or separately in a chosen material. Thus far two sets have been confirmed, and others are in the process of discussion and will be announced later this summer. Information on registering for workshops and potluck dinners will be published nearer to the dates of each session.

## HUSBAND AND WIFE: Richard Jolley, Tommie Rush—October 25–26

**Richard Jolley**, internationally recognized as one of today's most accomplished and inventive glass sculptors, was born in Wichita, KS, in 1952. As a youth, he moved to Oak Ridge, TN, and in 1970 began his art training at Tusculum College in Greenville, TN, studying under noted glass artist Michael Taylor. After receiving a bachelor of fine arts degree from George Peabody College in Nashville (now part of Vanderbilt University), Jolley continued graduate studies at North Carolina's Penland School of Crafts under the instruction of studio glass artist Richard Ritter. Since establishing his studio in Knoxville in 1975, Jolley has participated in over 65 solo museum and gallery exhibitions throughout the United States and in Australia, Europe, Israel and Japan. Jolley's works have been showcased in numerous important museum surveys of contemporary glass and are in more than 33 public collections, including the Renwick Gallery.

**Tommie Rush** earned her bachelor of fine arts degree at the University of Tennessee and studied at the Arrowmont School of Crafts. Her work is included in many museum collections including the Renwick Gallery. She says of her work, "I want my work to convey the human touch and a link with nature. I work in the vessel format because I enjoy designing and using well-made functional objects. There are many considerations that come into play when I start to work on a new series such as the color palette I will use, the interplay of form and the surface treatment and ultimately how the object will be used."

In 2011, the Mobile Museum of Art presented *Richard Jolley and Tommie Rush: A Life in Glass*, featuring an extensive body of their works.

## BROTHERS: Einar and Jamex de la Torre—June 6–7, 2015

Collaborating artists-brothers **Einar** and **Jamex de la Torre** were born in Guadalajara, México (1963 & 1960), where they grew up until the family suddenly moved to California

in 1972. Presently they live and work in both Ensenada, México and San Diego, CA. Jamex started lampworking glass in 1977, attended California State University at Long Beach under scholarship and received a bachelor of fine art degree in sculpture in 1983. Einar started work with glass in 1980 and also attended California State University Long Beach.

The brothers appropriate cultural artifacts and create new ones through their artistic vision reflecting their immersion in contemporary culture as well as their desire to contribute to the global visual discourse. Identity is a much larger assemblage of where they were born, lived and live, exhibit, travel and who they meet. To say that the de la Torre brothers are Mexican artists says nothing about their formative years in Orange County or their current experience of the U.S./México border region that they cross regularly between their San Diego studio and their home in Ensenada.

Their work is of accumulation in order to accommodate their rich well of influences, experiences and experiments; not a postmodern pastiche that is disconnected and isolated but a socio-cultural mash-up that obliges us to make connections, seek out familiar signifiers, and laugh irreverently.



**Eastern Medicine,**  
Einar and Jamex  
de la Torre, 2008



# Sold Out Audiences Love Michael Janis, Akio Takamori at the End of DAS Season



Michael Janis and Akio Takamori took two entirely different routes in presenting their style of making art at workshops to end this season's Distinguished Artist Series.

Michael, a local boy, led a true workshop as an introduction to how he accomplishes his remarkable sgraffito, powdered glass, masterpieces. Akio demonstrated how he makes and decorates his sleeping figures.

To a sold out crowd at the Washington Glass School facilities where his studio is located, **Michael Janis** showed the group how to make high-fire enamels and to apply decals. He had the crowd following his instructions and having fun doing just that. An energetic and friendly speaker, he encouraged all to wear safety masks and to go through the process of transferring a decal. This was on Saturday, May 3.

The best thing that ever happened to **Akio Takamori** was that the late Ken Ferguson, eminent ceramist and educator, came to his village in Japan and suggested that the young man go to the Kansas City Art Institute (where

Ferguson was head of the ceramics department) to study ceramics. Up until that time, Akio had been making functional cups in a local factory. He did just that, not speaking any English, and, later in life, has become one of the most eminent and beloved artists in the field. He related all of this to another sold out audience at Novie Trump's Flux Studio on Saturday, May 31, and expanded on it at the Sunday lecture. He retired in June this year from the University of Washington, Seattle, where he was a professor of ceramics.



What became clear as he demonstrated how he hand builds and paints his figures is that, although his subject matter and imagery come directly from those of his hometown village in Japan, his ceramic sculptures are purely western in thought. Japan is still very traditional in that its artists present ceramics in recognizable vessel forms. Akio's work is purely figurative, bordering on depicting abstract comic characters.

On Sunday following each of their workshops, Michael and Akio told their individual stories in photographic imagery at the



Smithsonian American Art Museum's McEvoy Auditorium. They both described the history and current status of their work.

Pati Young arranged the potluck dinners after each workshop with Giselle and Ben Huberman hosting the one for Michael and Barbara and Arnold Berlin for Akio.

**TOP LEFT**, Michael Janis leads workshop participants in using a light box to create their decals. **TOP RIGHT**, He shows an image of what he would like to accomplish with his glass.

**ABOVE**, Akio Takamori demonstrates how he applies paint to his ceramic figures. **LEFT**, He led the audience on a historic trail of his work at the lecture on Sunday. Photos by Miriam Rosenthal

# Board Member to Watch: Pati Young: A Wave of Effervescence

One cannot spend time with Pati Young without being buoyed up by her energy and cheerfulness. One just gets carried along on a wave of effervescence.

Arriving at this happy state, though, has required battling headwinds. Because of family upheavals, her growing up years involved the disruption of changes in neighborhoods and schools, and her post-high school years offered challenges. She tried several college and training programs which did not help her determine where she was headed. Therefore, she would take a break and work for a while but found the jobs unfulfilling. Finally someone pointed her to the University Without Walls at the University of Massachusetts, Amherst, tailored to motivated people who wanted to complete undergraduate degrees.

There she flourished. The program required students to design and justify their own academic plan. Pati's approved course of study was in human interaction/interpersonal dynamics where she found her niche and prospered to such an extent that she also obtained a masters degree in social work.



Art crept into her life from two directions. First, her best friend, an artist, helped her land a job at a gallery between college stints. There, she was drawn to the creativity around her. Later, one of the courses she was required to take at UM involved art studies. She found she loved it!

After all that time bouncing from place to place, Pati was now eager to "come home" to the D.C. area where she worked for 15 years as a psychotherapist. The work was emotionally intense, so Pati again sought art—not so much as a relief from her work, but to balance it, and that search for balance took her to both creating and collecting.

As Pati puts it, she feels a real need to do creative work. She has experimented in photography, ceramics, mask making, jewelry and many types of glass, including a series of glass wall tiles which delightfully decorate a bathroom in her home. Most recently she took a class at the Weisser Glass Studio in Kensington in which multiple techniques were used to create a composite piece.

Her house is filled with art—some from parents, some from early collecting, and now with quite sophisticated craft items. She reports that the genesis of the collecting came when she first got her own place which needed to be "warm and holding" while simultaneously expressing her own unique style. And what is it that this newly minted craft collector looks for? She is drawn to pieces with whimsy—that are figurative, exploit textures and have a mix of materials. Most especially something new that stretches traditional bounds. In addition, of course, there are monkeys, in every conceivable material and style—just to keep it all lighthearted.

Pati's interest in contemporary craft has led to her involvement in the activities of the James Renwick Alliance. There is not a recent JRA trip she has not been on. She has been on the JRA Board of Directors since 2009, chaired the membership committee and recently was named hospitality committee chair. This, she reports, is her favorite responsibility, and it suits her background in facilitating interaction between people. Her mission is to create events where members can interact with



**ABOVE,** Pati Young is clowning it up at the Spring Craft Weekend auction with "Tim," the man on stilts. **LEFT,** Pati thinks seriously about taking this piece home. Photos by Miriam Rosenthal

artists, gaining greater understanding and thus maintaining interests and involvement in the organization.

The JRA, she believes, must function as a bridge between the fine work of crafts makers of the past and the emerging artists and media of the future. It should seek to "honor the elders;" capture their work and history, while supporting contemporary artists who are traveling along a continuum to new techniques and new media.—*Johanna Thompson*

# The Hidden Organic World Inspires Nikki O'Neill's Exquisite Glass Sculptures



It is no surprise that Nikki O'Neill's exquisite glass sculptures are inspired by the often hidden organic world around us. After all, she looked through her first microscope when she was just seven years old.

Nikki's life has always been about exploration and delightful discoveries. As the eldest of six children in a military family, she spent her childhood exploring diverse environments. From Colorado mountain streams to Alabama swamps to centuries-old rural European villages, she was enchanted by the secret habitats and small, often overlooked creatures

she found: lichens and insects, algae and microbes to name a few.

After obtaining bachelor and master of science degrees in botany and a doctor of philosophy degree in plant pathology, Nikki's career path led her to the U.S. Department of Agriculture in Beltsville where, as a research scientist, she tackled many interesting projects: identifying a fungus about to destroy the White House lawn and a disease threatening the U.S. sugarcane industry and discovering a species of fungi which wipe out opium poppy plants.

For the past 30 years, you could say that she has had two overlapping passions: science and art. Nikki has brought all her research and experimenting skills to bear in exploring new, innovative techniques in the creation of glass sculpture. For example, she combined lab-based chemicals with recycled glass, heat and gravity to create her *Synthesis* series. "It is so wonderfully energizing to creatively combine science and art to make nature-inspired pieces in the studio," she said of her experiences in glass and science.

**LEFT and BELOW,** Nikki O'Neill's exquisite glass sculptures reflect her two passions: art and science. Here she uses two polishing techniques in the finishing processes of her work. Photos courtesy of the artist.

Nikki now focuses on making glass art full time. Her vessel form series *Mycota*, *Synthesis* (sculptural marine habitats) and delicate *Coral Reefs* are inspired by a deep love of nature's creatures and mysterious habitats. To the delight of colleagues, she maintains a professionally equipped glass studio which is set up in her repurposed glass greenhouse.

Nikki's beautiful piece in the recent SCW auction was much sought. Besides being an accomplished glass artist and teaching at Weisser Studios and The Studio at Corning, New York, Nikki has taught at L'Academie de Cuisine in Bethesda, is a serious gardener, has two children and two grandchildren, co-chaired the JRA Spring Craft Weekend awards brunch, and will co-chair the SCW panel discussion in 2015.

Nikki may love nature, but the grass is certainly not growing under her feet. Her work is collected nationally, exhibited all over the county and you can see more of her work on her website [www.nikkioneillglass.com](http://www.nikkioneillglass.com).



# Four Settings for Tours:

## Solomon's Island, San Francisco, Phoenix and Tempe, AZ, and Japan

### ANNMARIE SCULPTURE GARDEN AND ARTS CENTER, SOLOMON'S ISLAND, MD CHANGED TO SATURDAY, SEPTEMBER 13



The date on which the James Renwick Alliance members, families and friends will have the unique opportunity to take part in an afternoon at Annmarie Sculpture Garden and Arts Center, Solomon's Island, MD, has been changed to Saturday, September 13. It is not too late to sign up.

The afternoon will go something like this: arrive at the Garden for a docent-led tour, high tea with the director and a board member and a no host dinner at a Solomon's seafood restaurant. Cost is \$100 per person which includes an admission fee, tea and a donation to the James Renwick Alliance. Nonrefundable. Brigitte Savage is the organizer.

University Museum, Larry Ellison's Japanese garden, Paul and Sharon Dauer's collection of ceramics, Dorothy Saxe, Robert and Judy Aptekar, Lois Anderson, a jewelry gallery, Sandy Simons TRAX Gallery (ceramics), Nancy Selvin, Marvin Lipofsky, a very special day in Sacramento to chief patrons of the Crocker Art Museum, and so on.

Accommodations, not included in the cost of the trip, will be at the Sir Francis Drake Hotel on Union Square, and can be extended to three days prior to and three days following the tour dates. A lottery was used to select the 24 participants, and full payments will have been made by this publication date.

**BELOW LEFT**, Sandy Simon, a potter, shows the work of many potters at TRAX Gallery. **BELOW**, Robert Brady in his studio. **BOTTOM**, Ceramic sculptor Nancy Selvin of Berkeley opens her studio for a JRA visit.



### SAN FRANCISCO AND ENVIRONS: SPECIAL PLACES TO VISIT OCTOBER 14-19

The San Francisco Craft Leaders Caucus study tour for October 14-19 just became more exciting and enduring: exciting because Michael Holmes, owner of Velvet da Vinci Gallery (jewelry), announced to tour organizer Pati Young that he will have a special exhibition of **Gary Knox Bennett** who will be revisiting his jewelry roots. Gary then will join the JRA group in the gallery for lunch on Friday, October 17; enduring because Gary was the JRA 2011 Master of the Medium of Wood and a very good friend who has made valuable donations to the SCW auctions.

Organized and led by Pati Young of Silver Spring and Jeffrey Spahn of San Francisco, the tour begins on Tuesday, October 14, with a cocktail party and welcome dinner.

After that, it is visiting one superstar after another, whether they are artists, collectors, friends, galleries or museums. Such visits are a rare peek at the private jewelry collection of Susan Cummins, Stanford



## VISIT THE SUN-DRENCHED VALLEY OF THE SUN: TEMPE, PHOENIX, SCOTTSDALE, AZ FEBRUARY 11–16, 2015

Spend five days and four nights visiting the sun-drenched Valley of the Sun, abounding in private collections, artist studios and insider private museum tours. Tour leader will be Peter Held, curator of ceramics at the newly opened Ceramics Center & Brickyard Gallery and a JRA 2014 Distinguished Educator award recipient. Dates are February 11–16, 2015.

Highlights of the tour include: welcome dinner on the rooftop terrace of the home of Joanne and James Rapp, fabulous private craft collections of Sara and David Lieberman, Midge and Jerry Golner, and folk art collection of Kathleen Vanesian. Studio visits include Susan Beiner, Tom and Carol Eckert, Kurt Weiser and Howard Werner. Cultural institutions include the ASU Art Museum's Ceramics Center & Brickyard Gallery, Frank Lloyd Wright's Taliesin West, the studio and home of Paolo Soleri, Heard Museum of Native Arts and the new James Turrell sky space Air Apparent at ASU.

Air transportation and hotel lodgings at the Tempe Missions Palm Hotel (\$189 per room) will be at the expense of each person. Cost is \$695 per person plus a \$300 per person contribution to the James Renwick Alliance. Included are three lunches, one-dinner and admission tickets. The tour is limited to the first 40, and others will be placed on a waitlist.



## OCTOBER 9–23, 2015 JAPAN TOUR DRAWS LOTS OF INTEREST

The Craft Leaders Caucus is offering an extensive 14-day tour to Japan with venues in ceramics, fiber, jewelry and metals, glass and wood from October 9–23, 2015. This is the perfect opportunity to upgrade to caucus membership level to be eligible for this trip.

Led by Ceramist Jeff Shapiro of Accord, NY, (who lived in Japan for 10 years as a beginning ceramist), the major emphasis will be on ceramics and Jeff's connections with the artists and their extended families, visiting their homes, sharing meals, an experience to be embedded deep in one's heart. The studios and homes are of Japan's superstars in ceramics including Living National Treasures. Jeff is a wonderful storyteller, and you will hear stories about these relationships and gain some insight into the daily life of a potter/ceramic artist in Japan.

Visits will be to Isamu Noguchi's former studio (now a museum), a formal tea ceremony, the Naoshima Island with a visit the Chichu Bijitsu kan Museum (Claude Monet, James Turrell, Walter De Maria) and the House Project village and many more sites. Most importantly will be the tastes of Japan as Jeff takes us on a path to some of the best restaurants and home kitchens of some of the best cooks. He is putting together an impressive list of venues for all areas of craft as well. Cost, including hotels, food, bus and train transportation, admission fees when applicable, will be between \$9,000 and \$10,000 per person, excluding international airfare.

Because of the enormous interest in this tour, it may be offered twice, once in 2015 and again in 2016. An announcement of the results of a lottery will be made this summer.



**LEFT**, Tempe Mission Palms Hotel is the home away from home on the tour to Tempe, Phoenix and Scottsdale, Arizona in February. Photo courtesy of the Tempe Mission Palms Hotel. **TOP**, Nanzen-ji Zen Temple is a sprawling Zen paradise surrounded by lush hills, temple buildings and a karaensui (dry gravel) Zen garden. The temple, located at the base of Kyoto's forested Higashiyama mountains, is one of the most important Zen temples in all of Japan. **ABOVE**, Isezaki Jun is one of the most loved of Japan's potters. He has been designated as a Living National Treasure for his "Bizen" pottery creations, a traditional style of pottery distinguished by its reddish-brown color and lack of glaze as demonstrated in the tea bowl held by David Montague. Photos by Clemmer Montague

# What a Way to End the Year's Programs: Stone Carvers, Lino Dinner, Eastern Shore, Brunch with Albert Paley

## CLOSE UP VIEWS OF THE STONE CARVERS AT NATION- AL CATHEDRAL

First was a close-up view of stone carvers at the National Cathedral, part of a small band of carvers who have worked on the Washington National Cathedral for over 100 years. Sean Callahan and Andy Uhl regaled JRA members with stories of artisans and their handworks throughout the magnificent building. The visit, which I arranged, was on April 8. Sean and Andy created many of the beautiful original carvings and now are involved mostly with repairing damage after the earthquake which rocked massive stones loose from the towers.

They gave an up-close look at many amazing handcrafted elements from wooden altar screens to 16th century Flemish tapestries to a massive yet delicate steel gate by Albert Paley. The tour ended in the stone carving studio where Sean demonstrated his carving technique.—*Rebecca Ravenal*

**BELOW,** National Cathedral stone carver Sean Callahan demonstrates his skill. Photo by Pat N. Arnold



## WATCH THAT MAN COOK! FOOD, NOT GLASS: LINO TAGLIAPIETRA IN THE KITCHEN



**LEFT,** Dinner with Lino Tagliapietra was a very special evening. Offered as a live auction item at the 2013 Spring Craft Weekend auction, the dinner took place on June 5, 2014 when Lino was on the east coast. Attending the event was host Anne Mehringer, David Montague, Eleanor Rosenfeld, Lino and Colleen Kollar-Kotelly.

**BELOW,** Seated on the other side of the table are Leon Ellsworth, Giselle Huberman, John Kotelly, Miriam Ellsworth and Carl Fisher. Photos by Clemmer Montague

A year and a half ago 13 people bid on a live auction item: Dinner with **Lino Tagliapietra**. Not just breaking bread with him, but breaking bread at a dinner which he planned, shopped for and cooked.

The deal was that the dinner would take place when Lino was available on the East Coast. The 13 waited and waited. Finally the word came: Spring 2014, but no specific time. Then just before the Caucus tour to the Netherlands, the date was announced: June 5, 7:30 p.m.

Meantime, Anne Mehringer and Terry Beaty volunteered to host this very special occasion in their home in Bethesda and to provide the accompanying beverages and wines. They arrived home from an extension of the Netherlands tour on June 1, met Lino when he arrived on June 4, went shopping with him and opened their kitchen to him.



Of course, it was a delightful evening, lots of good conversation along with good food in the company of the master of glass blowing. In an early celebration of his 80th birthday in August, Anne presented him with a birthday cake.

In addition to Anne and Terry, bidders were Miriam and Leon Ellsworth, Jan and Carl Fisher of Tacoma, WA, Colleen and John Kotelly, Giselle and Ben Huberman, Clemmer and David Montague and Eleanor Rosenfeld.—*Clemmer Montague*



**ABOVE,** Exploring the 350 year old house of Carol and Earl Ravenal concluded the day's activities. Photo by Clemmer Montague

**HOW TO END THE MONTH OF JUNE:  
A DAY ON THE EASTERN SHORE**

What better way to spend a day in late June than on a one-day excursion to the eastern shore, led by one of JRA's rising stars Rebecca Ravenal. What was amazing about the day's activities were visits to several top-notch galleries. Carla Massoni Gallery was featured with artist Rob Glebe who combines metal and wood in his sculptures and was there to talk about his work. We later saw a collaboration between him and Vicco Von Voss in Von Voss's show at the Academy of Art in Easton. Hegland Glass Gallery highlighted slumped glass, and Faith Wilson demonstrated how she makes floor coverings.

Vicco Von Voss is a maker of fine wood furniture and timber frame homes, combining traditional joinery methods and contemporary design elements. He emphasized these points as he walked the group through his first solo exhibition at the Academy of Art Museum in Easton. Mosaic artist Jennifer Wagner took the group on a walking tour to two large building-sized mosaic murals.

At the end of the day, Rebecca's parents Carol and Earl Ravenal invited the group to their 350-year old home on the banks of the Choptank River for cocktails and dinner, a truly rare occasion. The house reflects the growth of this area from the early native tribes and trappers into a center of major agricultural and economic activity.

**TWO MASTERS: ARTIST ALBERT PALEY AND COLLECTOR RONALD ABRAMSON CONVERSE**

Craft Leaders Caucus members learned that becoming a world recognized artist requires a myriad of factors: enthusiasm, education, creativity, hard work and loyal supporters. This was the heart of the conversation between artist **Albert Paley** and art advocate **Ronald Abramson**. The setting was the home of Giselle and Ben Huberman and the occasion was the Craft Leaders Caucus Summer Social. The organizers were Elizabeth Doyle and Rebecca Ravenal.

Albert is one of the first recipients of JRA's Master of the Medium of Metal. His retrospective exhibition opened to the public at the Corcoran Gallery of Art on June 28. Ronald is one of the founding members of the James Renwick Alliance and is an avid supporter of the art. He has known Albert Paley for over 20 years and has been a strong advocate of his work, collecting several pieces for public display. His passion and interest for Paley's work precipitated the current Corcoran exhibition.



**ABOVE,** The Craft Leaders Caucus Summer Social, was organized by Elizabeth Doyle, left, and, right, Rebecca Ravenal. Metal sculptor Albert Paley, second left, and collector Ronald Abramson, conversed about Paley's life's work as an artist. Photo by Clemmer Montague



**ABOVE:** JRA officers for 2014-2015 are: left, Secretary—Johanna Thompson; Vice President for Programs—Pat Arnold; President—Giselle Huberman; Vice President for Development—Brigitte Savage; and Treasurer—Brenda Erickson. Photo by Miriam Rosenthal



Jun Kaneko, JRA Master of the Medium of Ceramics for 2011, designed the sets and costumes, based on his artistic motifs, for the Washington National Opera's production of Mozart's *The Magic Flute*. Twenty-five JRA members and friends went to Nationals Park on May 3 for the opening night simulcast of "Opera in the Outfield." Photo by Donna Anderson

# Save the Dates!

JRA events in reds

## August

8–9 Penland study tour,  
led by Tim Tate

## September

9 JRA Board Meeting

13 Annmarie Sculpture  
Garden Tour

## October

7 JRA Board and Annual  
General Membership Meetings

14–19 San Francisco Craft  
Leaders Caucus Study Tour

25 Distinguished Artist Series  
workshop and Potluck, Richard  
Jolley and Tommie Rush

26 Lecture at the Smithsonian  
American Art Museum McEvoy  
Auditorium at 2 p.m.

25–26 Craft 2 Wear Show,  
Smithsonian Women's Committee

## November

6 SOFA Chicago Preview

7–9 SOFA Chicago Exhibition

8 JRA Brunch at SOFA  
Chicago, 9–11 a.m.

14–15 American Craft Council  
award to Fleur Bresler

18 JRA Board Meeting

## December

6 JRA Day

## January 2015

6 JRA Board Meeting

## February

11–16 Sun-drenched Valley  
of the Sun Study Tour, Tempe,  
Phoenix and Scottsdale, AZ

24 JRA Board Meeting

## March

27–29 Spring Craft Weekend

27 Caucus Day

28 Panel Discussion (morning);  
Auctions and Gala (evening)

29 Master of the Medium  
Brunch

## April

22 Preview night, Smithsonian  
Craft Show

23–16 Smithsonian Craft  
Show

28 JRA Board Meeting

## June

TBA JRA Board Meeting

6 Distinguished Artist Series,  
Brothers Einar and Jamex de  
la Torre

7 Lecture at the Smithsonian  
American Art Museum McEvoy  
Auditorium at 2 p.m.

12–14 Glass Weekend,  
Wheaton Village, Millville, NJ

## NORA ATKINSON JOINS CURATORIAL STAFF AT THE RENWICK GALLERY

The Smithsonian American Art Museum has appointed Nora Atkinson as the Lloyd Herman Curator of Craft, a newly endowed position at its Renwick Gallery. Atkinson will acquire artworks for the museum's permanent collection and organize exhibitions at the Renwick Gallery following a major renovation of its historic building, currently underway. She joins Nicholas R. Bell, The Fleur and Charles Bresler Senior Curator of American Craft and Decorative Art, on the staff at the Renwick Gallery. Atkinson began work at the museum on March 10.



Atkinson comes to the museum from the Bellevue Arts Museum in Bellevue, WA where she was a curator since 2006 with a focus on art, craft and design. Recent exhibitions include "Fragile Fortress: The Art of Dan Webb" (2014), "Making Mends" (2012), "Lisa Gralnick: The Gold Standard" (2010) and "The Book Borrowers: Contemporary Artists Transforming the Book" (2009). The exhibition catalogue for "Fragile Fortress," to be published in March, includes an interview with Webb by Atkinson. She earned a master's degree from the University of Washington, Seattle in 2006.

Lloyd Herman, the founding director of the Renwick Gallery, offered a major challenge gift that was the catalyst for attracting matching funds from private contributors to create a \$2 million endowment to support a new curator of craft position. Herman has been a leader throughout the history of the modern craft movement, and during his tenure at the Renwick Gallery from 1971 to 1986, he established the Renwick as one of the most respected venues and voices for American craft.

## DR. SARAH WARREN, RENWICK SENIOR FELLOW, TALKS ABOUT HER NINE-MONTH TENURE



"It is with great pleasure that I report on my nine-month tenure as the James Renwick Senior Fellow in American Craft at the Smithsonian American Art Museum. In the proposal for the fellowship, I outlined a course of research investigating the development of craft in the Hudson Valley during the 1970s and 1980s. During my time as the Renwick Fellow, I conducted extensive research on the Northeast Craft Fair at Rhinebeck, the first blockbuster craft fair and the catalyst for the mass-market transformation of studio craft in this period. My comprehensive history of the Fair, "Selling Rhinebeck: Confrontation, Profit, and the 'Mass-Anxiety Attack' of the Northeast Craft Fair," will be published in the current issue of the *Journal of Modern Craft*.

"In addition, I was able to begin research on a number of intentional communities in the Hudson Valley where craft plays a central role. These communities provide examples of how craftspeople associated with the counterculture negotiated the increasing commercialization of craft.

"I am so grateful for the time and resources afforded me by the Renwick Alliance. Working with Nicholas Bell and other Renwick staff was invaluable to my research, and the collaborative atmosphere of the Smithsonian Fellows program facilitated the most productive period in my career thus far."—Sarah Warren



A rainbow occurred outside the studio of *40 Under 40: Craft Futures* cork artist Dan Michalik during the JRA New York trip. Photo by Clemmer Montague