THE NEW: Modern, Modernity, Modernism

22ND ANNUAL AMERICAN ART CONFERENCE

FRIDAY – SATURDAY, MAY 19 – 20, 2017

Initiatives in Art and Culture


James Abbott McNeill Whistler, Symphony in White, No. 1: The White Girl, 1862, Oil on canvas, 84.5 × 42.5 in (215 × 108 cm). The National Gallery of Art, Washington, D.C.

Marsden Hartley, Canuck Yankee Lumberjack at Old Orchard Beach, Maine, 1940–41, Oil on Masonite—type hardboard, 40 1/8 × 30 in. (101.9 × 76.2 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

Ralph Albert Blakelock, Seascape, Oil on board laid down on board, 7 ½ x 11 ¾ in. Private collection. Photo, courtesy Questroyal Fine Art, LLC, New York, New York.
Modern, modernity, Modernism: the significance of these terms changes as society, language, and perception change. Thomas Cole was modern in 1824; by 1862, one could argue, his most prominent successor, Frederic Edwin Church was not, as comparison of Church’s Cotopaxi to Whistler’s contemporaneous Symphony in White, No 1: The White Girl reveals. By the 1950s, both of these works would seem dated. Art of the early and mid-20th century from movements once considered radical can now seem staid and conventional, particularly when juxtaposed with works from the late 20th- and early 21st-centuries.

In Initiatives in Art and Culture’s 22nd Annual American Art Conference, we consider what it means to be “modern.” We explore what, at different times in the history of American art, stunned viewers or was considered revolutionary, including in our consideration artists insufficiently either in their time or in ours. We will consider the idea of modernity, a term Baudelaire is credited with coining in his 1864 essay “The Painter of Modern Life.” Central aspects of modernity are the artist’s responsibility to capture the experience of life in a metropolis, his openness to the novelty of the future, and his questioning or rejection, to a greater or lesser extent, of artistic tradition. Modernism generally refers to a specific movement characterized by a tendency to abstraction in pursuit of a more appropriate way of rendering a new, more industrialized world.

Innovation in American art is not confined to evolution in technique, composition, subject matter, and materials. It is evident in framing, in new techniques and approaches to the reversible conservation of art, and in the use of new technologies, such as 3D modeling and computer assisted design, that allow today’s artists to explore reality in ways previously unimaginable.

Leadership funding has been provided by The Richard and Jane Manoogian Foundation and The Louis and Lena Minkoff Foundation.

We gratefully acknowledge funding from ACA Galleries, The American Art Fair; Collisart, LLC; Conner Rosenkranz; Freeman’s; George Jeffords; Hollis Taggart Galleries; Jason Schoen; Jonathan Boos; Menconi + Schoelkopf Fine Art; Marty O’Brien; The Peters Family Art Foundation; Questroyal Fine Art; and anonymous donors, as well as support received from Christie’s and Shannon’s (as of 4/11/2017).

We are deeply grateful to Sotheby’s New York for hosting Initiatives in Art and Culture’s 22nd Annual American Art conference.

In celebration of Tommy LiPuma (1936 –2017) and his joyful embrace of American art and culture.

In memory: Harry L. Koenigsberg (1921 – 2002).
Formal sessions take place at Sotheby’s New York, 1334 York Avenue (at 72nd Street).

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**CONNER • ROSENKRANZ**
19 East 74th Street
Saturday, May 20, 2017

Formal sessions take place at Sotheby’s New York, 1334 York Avenue (at 72nd Street). Informal opportunities to view the American Paintings and Sculpture Exhibition begin on this day.

9:30 – 10:00 a.m. Coffee

10:00 – 10:05 a.m. Welcome. Lisa Koenigsberg.


11:35 a.m. – 12:30 p.m. Conversation on Pioneering in the Collecting of Modernism. Stacey Epstein, Susan Faxson, Andrew Schoelkopf, and James W. Tottis.

12:30 – 2:00 p.m. Lunch (on your own) and booksigning

2:00 – 2:40 p.m. Marsden Hartley’s Maine. Randall R. Griffey.

2:45 - 3:30 p.m. Framing the Twentieth Century: The House of Heydenryk and American Art. David Mandel in conversation with Suzanne Smeaton.


5:30 – 7:00 p.m. A Tribute to Tommy LiPuma Reception and viewing

HOLLIS TAGGART GALLERIES
521 West 26th Street, 7th Floor
Lisa Koenigsberg, conference director; President, Initiatives in Art and Culture; she launched the series of annual conferences on American art in 1996. Formerly: Director, Programs in the Arts and Adjunct Professor of Arts, NYU/SCPS; Assistant Director for Project Funding, Museum of the City of New York; Executive Assistant, Office of the President, American Museum of Natural History; Architectural Historian, New York City Landmarks Preservation Commission; and guest curator, Worcester Art Museum and Yale University Art Gallery. She contributed a chapter to The Art of Collecting: An Intimate Tour Inside Private Art Collections with Advice on Starting Your Own (2010), and she collaborated with Suzanne Smeal on an essay for the catalog for Auspicious Vision: Edwin Wales Root and American Modernism, an exhibition celebrating the 50th anniversary of the Edwin Root Bequest to the Munson–Williams Proctor Art Institute. Other writings have appeared in books and journals, among them The Gilded Edge: The Art of the Frame (2000), Architecture: A Place for Women (1990), The Architectural Historian in America (1991), the Archives of American Art Journal, the Journal of the Society of Architectural Historians, and the Proceedings of the American Antiquarian Society.

William C. Agee, Evelyn Kranes Kossak Professor Emeritus of Art History, Hunter College, City University of New York (CUNY); he is founding editor, contributing editor, and co-author of the essays in Stuart Davis: A Catalogue Raisonné (three volumes, 2007); formerly Director, The Museum of Fine Arts, Houston and Pasadena Art Museum. Among his publications are works on Synchromism, Duchamp–Villon, painting and sculpture of the 1930s, Bruce, Daugherty, Schamberg, Crawford, Diller, Davis, Dove, Francis, Judd, Marin, Noland, Porter, and Arnold Friedman. In Spring 2011, he was a fellow at the Georgia O'Keeffe Museum Research Center in Santa Fe, New Mexico. His most recent publication is Modern Art in America, 1908 – 1968: A Critical and Thematic History (Phaidon, 2015).

Amanda C. Burdan, Associate Curator, Brandywine River Museum of Art (BRMA); her most recent exhibition “Rural Modern: American Art Beyond the City” opened at the BRMA in October 2016 and traveled to the High Museum of Art in early 2017. She is currently organizing “American Impressionists: Echoes of a Revolution,” which opens in 2018. Burdan earned her master’s degree at Brown University; her thesis was titled “The Druet Prints: An Intimate Tour Inside Private Art Collections with Advice on Starting Your Own” (2010), and she collaborated with Suzanne Smeal on an essay for the catalog for Auspicious Vision: Edwin Wales Root and American Modernism, an exhibition celebrating the 50th anniversary of the Edwin Root Bequest to the Munson–Williams Proctor Art Institute. Other writings have appeared in books and journals, among them The Gilded Edge: The Art of the Frame (2000), Architecture: A Place for Women (1990), The Architectural Historian in America (1991), the Archives of American Art Journal, the Journal of the Society of Architectural Historians, and the Proceedings of the American Antiquarian Society.
Prendergast: Learning to Look” (2001 - 02), among many others. She was project director, co-curator, and author for both “Coming of Age: American Art from 1850s to 1950s” (2006 - 07) and the retrospective exhibition, Karen Wilkin. She was project director and co-curator for “Alfred Maurer: At the Vanguard of Modernism” which opened at the Addison in the spring of 2015 and traveled to Crystal Bridges. She has researched, lectured, and curated exhibitions on topics ranging from 19th-century landscape to early modernism. In addition she has academic credentials in architectural history and preservation.

Lee Glazer, Associate Curator of American Art The Freer|Sackler Galleries, Smithsonian Institution; Glazer specializes in American art of the Gilded Age. Since joining the Freer-Sackler in 2007, she has organized a number of exhibitions, including “Peacock Room REMIX: Darren Waterston’s Filthy Lucre”; “Winslow Homer: Four Views of Nature”; “Seascapes: Tryon and Sugimoto”; and “An American in London: Whistler and the Thames.” She is the author of A Perfect Harmony: The American Collection in the Smithsonian’s Freer Gallery of Art (2013) and co-editor of James McNeill Whistler in Context (2008), East West Interchanges in American Art (2012), and Palaces of Art: Whistler and the Art Worlds of Aestheticism (2013). In 2011, Glazer reinstalled the Peacock Room to its appearance in 1908, when its shelves were filled with Asian ceramics collected and arranged by museum founder Charles Lang freer, and she is the author of the accompanying publication, The Peacock Room Comes to America (2012). She is currently working with the Freer-Sackler’s Department of Conservation and Scientific Research on a cross-disciplinary study of Whistler’s watercolors that will be the basis of a special exhibition and publication planned for 2018.


Igal Kaptsan, CAD software product architect who serves the needs of large and growing markets; Kaptsan has over 20 years of experience, many of them spent on aerospace, automotive and yachts design projects, as well as consumer products and jewelry design. For the last 13 years, Kaptsan has been working with the celebrated American artist Frank Stella expressing ideas in a 3D virtual environment, using different CAD and rendering and simulation tools, enabling them to explore different options and ensure the realization of the ideas. Kaptsan has observed that working with Stella has opened his eyes "to new capabilities which I didn’t utilize in my life as an engineer." Kaptsan observed that prior meeting Stella "when I looked at anything that wasn’t well defined I asked ‘Why was it created? What purpose does it serve?’ Now 3D abstract shapes have a completely different meaning for me. They tell me a story I didn’t know existed." The 3D work with Stella is very free form guided by the following “Let’s try and see what happens.” The essence of the challenge is to make the work buildable and self-supporting.

Karen Lemmey, Curator of Sculpture, Smithsonian American Art Museum; Lemmey joined the Museum’s staff in 2012. Her research interests include public art and monuments, the history of materials and methods, American artist colonies in 19th-century Italy, the depiction of race in American sculpture, the history of sculpture conservation, and direct carving. Lemmey co-curated "Isamu Noguchi, Archaic/Modem” with Dakin Hart, senior curator at The Noguchi Museum (2016) and was the coordinating curator for “Martin Puryear: Multiple Dimensions” (2016). She organized “Measured Perfection: Hiram Powers’ Greek Slave” (2015) and “Direct Carving” (2014), both of which draw from the museum’s extensive collection of American sculpture. Previously, Lemmey was a research associate at The Metropolitan Museum of Art and served as monuments coordinator for the City of New York’s Parks Et Recreation. She was an Andrew W. Mellon Foundation Fellow at The New-York Historical Society and an Andrew W. Mellon Curatorial Fellow at the National Gallery of Art in Washington, D.C., where she organized the exhibition “Alexandre-Louis-Marie Charpentier” (2006). Lemmey holds a bachelor’s degree in art history from Columbia University (1995) and a doctorate in art history and certificate in American studies from the Graduate Center of the City University of New York (2006). Lemmey became interested in sculpture as a “Sheila Hicks: 50 Years” (2010 - 11), and project director for “American Vanguard: Graham, Davis, Gorky, de Kooning and Their Circle 1927 - 1942” (2012), curated by William Agee, Irving Sandler, and high school student while serving as an apprentice at the studio of Greg Wyatt, sculptor-in-residence at the Cathedral Church of Saint John the Divine in New York City. While there, she studied traditional methods of sculpting in clay, making molds and casting bronze.
Registration

Registration confirmations are sent via e-mail.

To register on-line:
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By e-mail: Fill in the registration form and send to:
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By phone: Using American Express®, Visa® Card,
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Fee: The conference fee is $350 with single-day
registration options available. Educators and museum
professionals rate $160 (with ID). Student rate $100
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David Mandel, President, House of Heydenryk; Mandel has over 30 years of experience in high-end framing and regularly works with leading museums, galleries, auction houses, collectors, designers and artists in the world. The House of Heydenryk, established in 1845, has framed major art from the early Renaissance to the contemporary periods. The firm created frames for and worked with all of the following American Modernist painters: Georgia O’Keeffe, John Marin, Charles Sheeler, Marsden Hartley, Stuart Davis, Max Weber, Milton Avery and Yasu Kuniyoshi. In addition to working directly with Edward Hopper and Andrew Wyeth, Heydenryk also designed and produced frames for European artists Pablo Picasso, Salvador Dalí and Fernand Léger during their lifetimes. Mandel has lectured about framing and his company’s history for New York University, Philadelphia Museum of Art, Fashion Institute of Technology & Fairfield University. In the tradition of the founder & his inspiration, Henry Heydenryk, Mandel continues to create new frame designs for fine arts and interior design on an international basis.

Barbara Novak, Helen Goodhart Altschul Professor Emerita, Barnard College; after earning her BA from Barnard (1951) and her PhD from Harvard (1957), Novak returned to Barnard to teach from 1958 – 1998. After her retirement in 1998, Barnard established a chair in her name. Her rare gifts and talent as a teacher were recognized by College Art Association of America with a distinguished Teaching of Art History Award, which noted that her courses had become legendary, with students finding her teaching style “riveting.” Novak’s three major scholarly books, Voyages of the Self: Pairs, Parallels, and Patterns in American Art and Literature (Oxford University Press, 2007), American Painting of the 19th Century: Realism, Idealism, Idealism, and the American Experience (Prager, 1968), Nature and Culture American Landscape and Painting, 1825 – 1875 (Oxford University Press 1980; rev. ed. 1995), were published as a trilogy by Oxford University Press in 2007.

Louis M. Salerno, owner, Questroyal Fine Art, and a longtime enthusiast and collector of American paintings. Once a successful seller of thoroughbred breeding stock, Salerno discovered his interest in American art in the 1970s. Driven by his entrepreneurial spirit and creativity, he quickly became a prominent art dealer, establishing Questroyal in the late 1980s, and vowing that Questroyal would treat all clients equally. Together with his partner and son, co-owner Brent L. Salerno, he actively and persistently acquires quality American paintings, fueled by his confidence in American art. Salerno discovered the work of Ralph Albert Blakelock early in his gallery career, and was instantly drawn to the artist’s unique, energetic, and visionary works. Blakelock’s immense success during his lifetime despite his struggle with mental illness only adds to Lou’s fascination with this influential figure. Questroyal Fine Art actually seeks works by Blakelock, and in 2016 mounted the largest exhibition of Blakelock paintings in history, “Ralph Albert Blakelock: The Great Mad Genius Returns.” With over 125 works on view, this exhibition featured Blakelock’s iconic moonlights and Indian encampments alongside rarely seen subjects, including late works created while he was institutionalized.

Andrew Schoelkopf, co-founder and partner, Menconi + Schoelkopf; Schoelkopf literally grew up in an American painting gallery; his father, Robert Schoelkopf, opened an art gallery on Madison Avenue in 1958 and ran the business—which Andrew joined in 1989—until his passing in 1991. After the closing of the Robert Schoelkopf Gallery, Schoelkopf joined Christie’s auction house as a specialist in American paintings and became director of the American Paintings Department in 1995, leading several of the firm’s most successful auctions in the field, most notably that of American paintings, drawings and Christie’s including director of business development for North and South America; in his final position with the firm, he served as president of Christie’s Internet auction business. He was also a member of Christie’s Business Development and Operating Committees. In April 2001, Andrew and his partner Susan Menconi opened their doors and are private dealers specializing in American paintings, drawings, and sculpture of the 18th, 19th, and early 20th centuries; they have sold works of art to the leading private collectors and museums including the Museum of Fine Arts, Boston; The Metropolitan Museum of Art; and The Art Institute of Chicago. The recipient of a BA from Denison University and an MBA from Fordham University Graduate School of Business, Schoelkopf is a past member of the board of directors of the Private Art Dealers Association of America and sits on the Art Show Committee of the Art Dealers Association of America. The gallery is a member of both the Private Art Dealers Association of America and the Art Dealers Association of America.

Hannah Sigur, a specialist on international expositions and on globalization in the material culture of Meiji Japan and Gilded Age America and Europe; Sigur, who holds a PhD from the Institute of Fine Arts, NYU, teaches Global Cultures and Ideas at Santa Clara University, and Arts of Japan at University of California, Davis. Her book, The Influence of Japanese
Art on Design (2008), concerns Japonisme. Her recent work focuses on British designer Christopher Dresser; California art dealer George Turner Marsh, and Japanese national pavilions at world’s fairs. Her essay on the Hööden of the 1893 Chicago Exposition will appear this year in a volume published by Routledge.

Suzanne Smeaton, pioneer in the study and scholarship of period frames; Smeaton has framed fine art for over 40 years. Working extensively in the field of American period frames, she has advised both public and private clients; conducted comprehensive frame surveys of public, private, and corporate art collections; carried out American frame research projects; researched and written educational videos; and curated and co-curated frame exhibitions at many museums-among them The Metropolitan Museum of Art and The Columbus Museum of Art in Georgia. She has also written articles for publications such as The Bulletin of the Metropolitan Museum of Art, The Magazine ANTIQUES, Picture Framing Magazine, and American Art published by the Smithsonian Institution and is a contributor to www.theframeblog.com. For some 27 years, she was employed at the noted frame gallery of Eli Wilner & Company in New York City. She has lectured at museums throughout the United States, for art appreciation groups across the country as well as for Christie’s, Sotheby’s American Arts Course, the Appraiser’s Association of America, the International Society of Appraisers, and the Appraiser’s Society of America. She continues to lecture frequently on the subject of American picture frames and to present at symposia.

Joyce Hill Stoner, Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture and Director, Preservation Studies Doctoral Program, University of Delaware, is also a professor and paintings conservator at the Winterthur/University of Delaware Program in Art Conservation. She has been a visiting scholar in painting conservation at The Metropolitan Museum of Art and at the J. Paul Getty Museum. She has treated paintings for many museums and private collectors, and was senior conservator on the team responsible for the five-year treatment of Whistler’s Peacock Room, the Freer Gallery of Art, Smithsonian Institution, Washington, DC. Stoner has authored more than 80 book chapters and articles. She has also been studying the paintings of the Wyeth family and has published and spoken widely on this topic. Andrew Wyeth painted her portrait in 1999. She curated two shows about the Wyeth family: “Warhol, Wyeth, and Basquiat” and “Wyeth Vertigo” at Sheelburne (chosen as the “Exhibition of the Week” by The Week magazine, Aug. 9, 2013). Stoner was awarded the American Institute for Conservation Lifetime Achievement Award (2003) and the CAAJ Heritage Preservation Award for Distinction in Scholarship and Conservation in 2011.

James W. Tottis, museum consultant; previously Director of Collections, Museum of the City of New York and prior to that, a member of the curatorial staff in the Department of American Art, DIA for over 24 years; he has also served as an adjunct professor in the Humanities Department at Wayne State University. His exhibition, “Life’s Pleasures: The Ashcan Artists’ Brush with Leisure” (2008), was accompanied by a multi-author catalogue. He was the organizing curator for “American Beauty: Paintings and Sculpture from the Detroit Institute of Arts 1770 – 1920,” a multi-venue exhibition in Europe and America; and organizing curator for “Building Detroit: 150 Years of Architecture and Innovation,” which explored 50 of the city’s most celebrated and influential structures and their architects, and was part of the DIA’s celebration of Detroit’s tercentenary. His most recent publications are The Guardian Building: Cathedral of Finance (2008) and Life’s Pleasures: The Ashcan Artists’ Brush with Leisure. He has contributed to Collecting American Decorative Arts 1985 – 2005; American Paintings in the Detroit Institute of Arts, vol. III; and From the Hudson River School to Impressionism: American Paintings from the Manoogian Collection.

Catherine Whitney, Chief Curator and Curator of American Art, Philbrook Museum of Art; Whitney specializes in American paintings, modernism, and Southwestern art from 1890-1940. She received a BA in Art History and Studio Art from Bowdoin College and a graduate degree from the University of Maryland in Art History (American paintings). She has originated numerous exhibitions including the traveling shows, “From New York to New Mexico: Masterworks of American Modernism from the Vílcek Foundation Collection” (traveled to the Phoenix Art Museum and Georgia O’Keeffe Museum in 2015-16) and “Black on Black & White: The Southwest of Laura Gilpin and Maria Martinez” (co-curated and traveled under a different title to the Wichita Art Museum, 2013 and the National Museum of Women in the Arts, Washington, DC, 2017). She has authored numerous catalogue essays including recent chapters for the Brandywine River Museum of Art (Rural Modern: American Art Beyond the City, 2018), Denver Art Museum, (A Place in the Sun: The Southwest Paintings of Walter Ufer and E. Martin Hennings, 2015 – 16) and Philbrook Museum of Art (Models & Muses: Max Weber and the Figure, 2012 – 13). Prior to joining the curatorial team at Philbrook in 2010, she held various positions in the Education and Conservation Divisions at the National Gallery of Art, Washington, DC, and the Gerald Peters Gallery, Santa Fe. She serves as president of the Southwest Art History Conference Board in Taos, New Mexico.

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Frank Stella, K.144, 2013, ABS RPT with stainless steel. 80 x 97 x 53 in. (203.2 x 246.4 x 134.6 cm). Collection Martin Z. Margulies. © 2015 Frank Stella/Artists Rights Society (ARS), New York.