

# Initiatives

in Art and Culture

## THE NEW: Modern, Modernity, Modernism

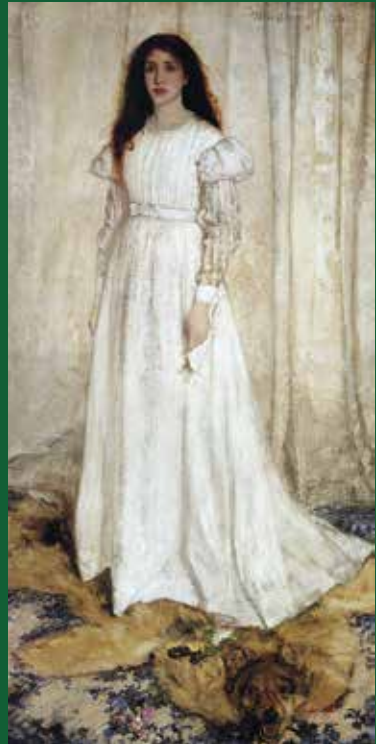
22ND ANNUAL AMERICAN ART CONFERENCE

FRIDAY – SATURDAY, MAY 19 – 20, 2017

Ralph Albert Blakelock, *Seascape*, Oil on board laid down on board, 7 $\frac{7}{8}$  x 11 $\frac{3}{4}$  in. Private collection. Photo, courtesy Questroyal Fine Art, LLC, New York, New York.



Marsden Hartley, *Canuck Yankee Lumberjack at Old Orchard Beach, Maine*, 1940–41, Oil on Masonite-type hardboard, 40  $\frac{1}{8}$  x 30 in. (101.9 x 76.2 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.



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



Thomas Cole, *The Course of Empire: The Consummation of Empire*, 1836, Oil on canvas, 51 x 76 in. Collection of The New-York Historical Society.

# THE NEW: Modern, Modernity, Modernism

22ND ANNUAL AMERICAN ART CONFERENCE

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.

We begin our consideration with Thomas Cole and his revolutionary approach—grounded in his belief in conservation and fear of damage to the wilderness—to depicting the grandeur and rugged natural beauty of America. A century later, the Precisionists, Constructivists, and, perhaps ironically, the Regionalists would employ abstraction to capture a different, yet still personal, vision of reality.

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.



Alfred H. Maurer, *Fauve Still Life*, ca. 1908-10, Oil on canvas, 18 x 21 5/8 in. Collection of Tommy and Gill LiPuma.

**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).

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# Friday, May 19, 2017

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Formal sessions take place at Sotheby's New York, 1334 York Avenue (at 72nd Street).

9:00 – 9:45 a.m.

**Registration and continental breakfast**

9:45 – 10:00 a.m.

**Introduction.** Lisa Koenigsberg.

10:00 – 10:45 a.m.

**Thomas Cole, Proto-Modernist.**  
Barbara Novak.

10:50 – 11:35 a.m.

**Modern Bronze: H. K. Brown's Sculptures, 1842-1853.**  
Karen Lemmey.

11:40 a.m. – 12:45 p.m.

**John Graham: Maverick Modernist.**  
William C. Agee, Alicia G. Longwell, and Karen Wilkin in Conversation.

12:45 – 2:30 p.m.

**Lunch (on your own) and booksigning**

2:30 – 3:15 p.m.

**Truth and Beauty: American Art in 1862.** Lee Glazer.

3:20 – 4:05 p.m.

**Ralph Albert Blakelock: the Bridge to Modernism.**  
Louis M. Salerno.

4:10 – 4:55 p.m.

**Kami of the Japonesque: Thomas Wilmer Dewing, Maynard Dixon, Robert Winthrop Chanler, and the Folding Screen in America.**  
Hannah Sigur.

5:30 – 7:30 p.m.

**Reception and viewing**

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*19 East 74th Street*



John D. Graham, *Head of a Woman*, 1954, Oil, chalk, ballpoint pen, colored pencil, pencil, brush, and pen and ink on tracing paper, 24 1/4 x 18 7/8 in. Collection of Leonard and Louise Riggio, New York. Photo: courtesy, Parrish Art Museum, Water Mill, New York.



Henry Kirke Brown, *La Grazia*, modeled ca. 1844, cast ca. 1850, Smithsonian American Art Museum, Gift of Henry Kirke Bush-Brown.



Robert Winthrop Chanler, *Peacock Screen (No. 4)*, Oil On Canvas, 86 1/8 x 94 in. (218.8 x 238.8 cm). Fine Arts Museums of San Francisco.

# Saturday, May 20, 2017

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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.

10:05 – 10:45 a.m.

## Glimpsing Modernity: the Taos Paintings of Walter Ufer and E. Martin Hennings.

Catherine Whitney.

10:50 – 11:30 a.m.

## American Crossroads: Rural Life Meets Modern Art.

Amanda C. Burdan.

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.

3:35 – 4:25 p.m.

## Frank Stella: Sculptural Painting.

Igal Kapsan.

4:30 – 5:15 p.m.

## Erasing Boundaries Between Artists and Conservators: The Challenges of Treating Works Alongside Their Creators.

Joyce Hill Stoner.

5:30 – 7:00 p.m.

## A Tribute to Tommy LiPuma Reception and viewing

## HOLLIS TAGGART GALLERIES

521 West 26th Street, 7th Floor



Dale Nichols, *Spring Turning*, 1946, Oil on canvas, 25 x 18 in. Private Collection. © Joan Nichols Lenhart.



Walt Kuhn, *Ogunquit Beach*, 1924, in its original Heydenryk frame.

# Presenters

**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 Smeaton 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 Synchronism, 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, 2016).

**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: America's Photographic Encounters with Cézanne." She completed her PhD at Brown, authoring a dissertation entitled "*Américaines* in Paris: The Role of Women Artists in the Formation of America's Cultural Identity, 1860-1880." In 2015, Burdan oversaw the installation of the Museum of Fine Art, Boston's Jamie Wyeth retrospective at BRMA in and the exhibition "Things Beyond Resemblance: James Welling Photographs" and the accompanying site-specific sculpture installation, *Gradients*. She has also curated four exhibitions in a continuing series

of annual decorative arts installations at Brandywine: "Which Way the Wind Blows: Antique American Weathervanes" (2013), "William Schimmel: A Bold Piece of Work" (2014), and "Plus Ultra: Moravian Tiles of the New World" (2015); "Sipped and Savored: The Art of Chocolate" is on view now. Previously, she served as Assistant Curator at the Florence Griswold Museum in Old Lyme, Connecticut, and worked in the curatorial departments of the Philadelphia Museum of Art and the Rhode Island School of Design Museum of Art. Burdan has also held visiting assistant professorships at Connecticut College and Kutztown University of Pennsylvania, and taught courses at a number of colleges, universities, and art museums.

**Stacey Epstein**, owner, Stacey Epstein Fine Art; Epstein is a private dealer who offers advisory and curatorial services in the area of American Modernism and Post War art. She is the leading authority on the art of Alfred Maurer. Epstein previously served as a director at Hollis Taggart Galleries (HTG) where she worked from 1998 - 2015. She is the author of *Alfred H. Maurer: At the Vanguard of Modernism* (Addison Gallery of American Art/ Yale University Press, 2015), the companion publication to the Maurer retrospective she co-curated for the Addison Gallery of American Art. Epstein holds a PhD in Art History from the Graduate Center, CUNY. In addition to publishing and lecturing, she has appeared in such documentaries as "Shattering Boundaries: Grace Hartigan." Over the years, she has curated a range of exhibitions including: "Concerning Expressionism: American Modernism and the German Avant-Garde" (HTG, 1998), "Alfred Maurer: Aestheticism to Modernism, 1897 - 1916" (HTG, 1999), "Inheriting Cubism: The Impact of Cubism on American Art, 1909 - 1936" (HTG, 2001), "Pathways and Parallels: Roads to Abstract Expressionism" (HTG, 2007) "Why Nature? Hofmann, Pousette-Dart, Stamos" (HTG, 2014) and "Masterworks by Alfred Maurer" (Taggart, Epstein, Moore Art Associates, 2016). Epstein has contributed essays to such publications as *Cézanne and American Modernism* (Montclair Art Museum and the Baltimore Museum of Art, 2010), *Celebrating the American Spirit: Masterworks from the Crystal Bridges Museum of American Art* (Crystal Bridges Museum of American Art, 2011) and most recently to *Matisse and American Art* (Montclair Art Museum, 2017).

**Susan Faxon**, Associate Director and Robert M. Walker Curator of Art Before 1950, Addison Gallery of American Art; prior to assuming this role in 1986, she was the director of the University Art Galleries at the University of New Hampshire, Durham (1975 - 1986). She is a co-author of *Addison Gallery of American Art 65 Years* (1992) and project director, curator and contributor to *Academy Hill: The Andover Campus, 1778 to Present, Andover and New York* (2003), produced in association with the Princeton Architectural Press. She has curated numerous exhibitions highlighting the Addison Gallery collection, including "On Paper: Masterworks from the Addison Collection" (2003) and "Maurice

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 reinstated 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.

**Randall R. Griffey**, Curator, Modern and Contemporary Art, The Metropolitan Museum of Art; prior to joining the Metropolitan in 2013, Griffey held curatorial positions at the Nelson-Atkins Museum of Art (1999 - 2008) and the Mead Art Museum, Amherst College (2008 - 2012). At the Metropolitan, Griffey has organized "Reimagining Modernism: 1900 - 1950," a comprehensive reinterpretation of the museum's collections of European and American modern painting, sculpture, photography, works on paper, and design. He co-curated "Thomas Hart Benton's *America Today Mural* Rediscovered." Among his publications are the journal articles "Marsden Hartley's Aryanism: Eugenics in a Finnish-Yankee Sauna," in *American Art* (Smithsonian Institution, 2008) and the essay "Reconsidering 'The Soil': The Stieglitz Circle, Regionalism, and Cultural Eugenics in the 1920s," in the Brooklyn Museum's exhibition catalogue *Youth and Beauty: Art of the American Twenties* (2011). Both of these publications were recognized with awards from the Association of Art Museum Curators. Griffey is a 2016 graduate of the Center for Curatorial Leadership. Most recently, he has co-curated and co-authored "Marsden Hartley's Maine," organized in conjunction with Colby College Museum of Art.

**Igal Kapsan**, CAD software product architect who serves the needs of large and growing markets; Kapsan 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, Kapsan 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. Kapsan has observed that working with Stella has opened his eyes "to new capabilities which I didn't utilize in my life as an engineer." Kapsan 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/Modern" 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 & 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 (2005). Lemmey became interested in sculpture as a "Sheila Hicks: 50 Years" (2010 - 11), and project director for "American Vanguards: 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:

[www.thenewiac.eventbrite.com](http://www.thenewiac.eventbrite.com)

**By e-mail:** Fill in the registration form and send to: [info@artinitiatives.com](mailto:info@artinitiatives.com).

**By mail:** Return form at least 10 days before the conference start date with a check or money order payable to **Initiatives in Art and Culture** or complete the credit card information on the form, and mail to Initiatives in Art and Culture, 333 East 57<sup>th</sup> Street, Suite 13B, New York, NY 10022

**By phone:** Using American Express®, Visa® Card, Discover®, or MasterCard®, call (646) 485-1952.

**Fee:** The conference fee is \$350 with single-day registration options available. Educators and museum professionals rate \$160 (with ID). Student rate \$100 (with ID). To receive a discounted rate, you must provide proof of status.

**Withdrawal and refunds:** Notice of withdrawal must be made in writing to: Initiatives in Art and Culture, 333 East 57<sup>th</sup> Street, Suite 13B, New York, NY 10022 or to the Program Office via e-mail at [info@artinitiatives.com](mailto:info@artinitiatives.com). No refunds will be made after May 5, 2017.



Walter Ufer, *The Listeners*, 1926, Oil on canvas, 24 x 29 in. Philbrook Museum of Art, Tulsa, Oklahoma, gift of Lilian W. Anson (1957.5)

**Conference location:** This conference will take place at Sotheby's New York at 1334 York Avenue at 72nd Street with events at Conner • Rosenkranz and Hollis Taggart Galleries.

**Program subject to change.**

Single-day registration options available; please send inquiries to: [info@artinitiatives.com](mailto:info@artinitiatives.com) or call (646) 485-1952.

**Please register me for “The New: Modern, Modernity, Modernism.”  
The conference fee is \$350 with single-day registration options available.  
Please send inquiries to: [info@artinitiatives.com](mailto:info@artinitiatives.com) or call (646) 485-1952.**

**Educators and museum professionals rate \$160 (with ID). Student rate \$100 (with ID).**

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# Presenters

**Alicia G. Longwell**, The Lewis B. and Dorothy Cullman Chief Curator, Art and Education, Parrish Art Museum; Longwell has pursued a special interest in the history of the art and artists of Eastern Long Island. Major survey exhibitions and accompanying scholarly catalogues include *John Graham: Maverick Modernist* (2017); *Jane Freilicher and Jane Wilson: Seen and Unseen* (2015); *Malcolm Morley: Painting, Paper, Process* (2012); *Dorothea Rockburne: In My Mind's Eye* (2011); *Sand: Memory, Meaning and Metaphor* (2008); and *North Fork/ South Fork: East End Art Now* (2004). Longwell has curated solo exhibitions on the work of artists Barbara Bloom, Marsden Hartley, Frederick Kiesler, Alan Shields, Esteban Vicente, and Jack Youngerman, among many others. She has organized for the Parrish and contributed catalogue essays for *William Glackens* (2014); *Angels, Demons, and Savages: Pollock, Ossorio, Dubuffet and Michelle Stuart: Drawn from Nature* (2013); and has published works on Parrish holdings including William Merritt Chase paintings and photographic archives, American landscape painting, and American Painter-etcher prints.

**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 Yasuo 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 Altshul 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* (Praeger, 1969), *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 actively 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 globalism 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 Hôdden 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](http://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 Shelburne (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 CAA/ 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 Vilcek 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*, 2016); 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.

**Karen Wilkin**, a New York-based curator and critic. She is the author of monographs on Stuart Davis, David Smith, Anthony Caro, Kenneth Noland, Helen Frankenthaler, Isaac Witkin, Giorgio Morandi, Georges Braque, and Hans Hofmann, and has organized exhibitions and lectured on the work of these artists internationally. She was a contributing editor, with William C. Agee, of *Stuart Davis: A Catalogue Raisonné* (Yale University Press, 2007) and the *Hans Hofmann Catalogue Raisonné of Paintings* (Lund Humphries, 2014). Contributing Editor for *Art*, the *Hudson Review* and a regular contributor to *The New Criterion* and *The Wall Street Journal*, Wilkin teaches in the New York Studio School's MFA program. Recent projects include "American Vanguard: John Graham, Stuart Davis, Arshile Gorky, Willem de Kooning and their Circle, 1927 – 1942" (with W. C. Agee and Irving Sandler), and "Hans Hofmann: Works on Paper," (Museum of Contemporary Art, Jacksonville, FL, and the Portland Art Museum, ME, 2017) and a John Graham retrospective, with Alicia G. Longwell, for the Parrish Museum of Art, 2017.

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Frank Stella, *K144*, 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.

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FRIDAY – SATURDAY, MAY 19 – 20, 2017