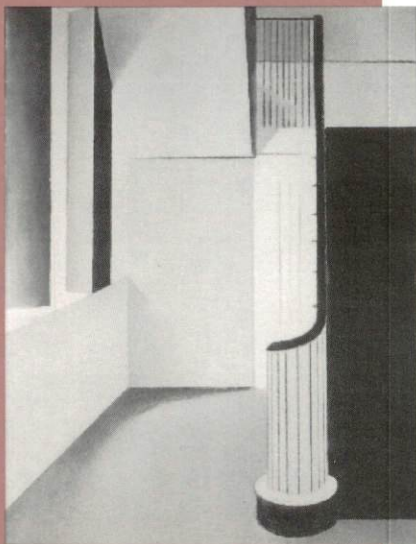


APPRAISAL STUDIES PROGRAM IN
FINE AND DECORATIVE ARTS

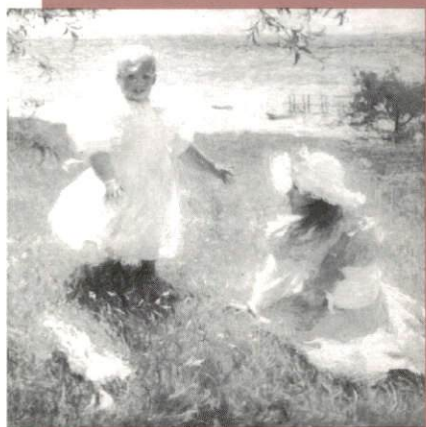
EXPANDING HORIZONS: AMERICAN PAINTING 1865-1930



Courtesy of Sotheby's New York



Courtesy of Richard York Gallery



Courtesy of Sotheby's New York



Courtesy of Christie's New York

A CONFERENCE
APRIL 24-27, 1996



NEW YORK UNIVERSITY

SCHOOL OF CONTINUING EDUCATION

EXPAN



Courtesy of Christie's New York

American paintings from the period bracketed by the end of the Civil War and the onset of the Great Depression (1865–1930) have been rediscovered by scholars, collectors, and dealers. This rediscovery has produced an explosion in the number of exhibi-

tions and catalogs exploring this art and has resulted in record prices being paid for works from this period.

Prior to the post-Civil War period, American artists had sought to express in their work an “indigenous” American culture and to evoke the spirit of the young Republic. Paintings created from 1865 to 1930 would reflect a broader perspective—increased introspection, concern with decorative qualities, and a new internationalism, as well as the social realism, modernism, and abstraction that would increasingly characterize American painting as the 20th century progressed.

In this three-day conference, leading authorities from museums, universities, galleries, auction houses, and media, as well as major collectors, explore: the movements, artists, and genres that define the diverse canon of American painting of this period; the collecting and history of taste for this art, and the creation of a market for it; the evolution of how this art has been treated by cultural institutions; physical aspects of the work, such as conservation and period frames; and issues of authenticity.



Courtesy of Berry-Hill Galleries

DING HORIZONS: AM

WEDNESDAY, APRIL 24

6.00–8.00 p.m.

Reception at Beacon Hill Fine Art
980 Madison Avenue, 3rd Floor
(between 76th and 77th Streets)

THURSDAY, APRIL 25

9.00–9.15 a.m.

Coffee and Check-in

9.15–9.20 a.m.

Welcome. Lewis Falb.

9.20–9.30 a.m.

Introduction. Lisa Koenigsberg.

KEYNOTE SESSION

9.30–10.15 a.m.

Widening the Field: The Metropolitan Museum of Art and the Study of American Art, 1965–1995. John K. Howat.

10.15–11.00 a.m.

Reflections on Collecting American Art—Then and Now.
Raymond Horowitz.

11.00–11.45 a.m.

Collecting American Art: The Future of the Past. Jay Cantor.

11.45 a.m.–12.00 p.m.

Break

12.00–1.00 p.m.

“All is Change”: The Posthumous History of American Impressionism. William H. Gerdtz.

1.00–2.00 p.m.

Lunch (On Your Own)

TOPICS IN AMERICAN PAINTING, 1865–1900

2.00–2.45 p.m.

Winslow Homer, Albert Pinkham Ryder, and Thomas Eakins: Public Taste and the Shaping of an American Canon.
William Innes Homer.

2.45–3.30 p.m.

Beneath the Surface: George Inness and Late 19th-Century American Landscape Painting. Michael Quick.

3.30–3.45 p.m.

Break

3.45–4.30 p.m.

Constructing an International Profile: American Portraiture in the Late 19th Century. Barbara Dayer Gallati.

4.30–5.15 p.m.

The Greater Britain: American Artists in England in the Late 19th Century. Marc Simpson.

6.30–8.30 p.m.

Reception at Berry-Hill Galleries
11 East 70th Street (between Madison and Fifth Avenues)



Courtesy of Richard York Gallery

AMERICAN PAINTING 18



FRIDAY, APRIL 26

9.15–10.00 a.m.

Still-Life Painting, Trompe l'Oeil, and Middle-Class Taste in America. Paul Staiti.

10.00–10.45 a.m.

Averting the Gaze: History Painting in America, 1860–1930. William Ayres.

10.45–11.00 a.m.

Break

TOPICS IN AMERICAN PAINTING, 1900–1930

11.00–11.45 a.m.

The Painted City: Inventing the Icon of Modern New York, from Henri to Hopper. Jan Seidler Ramirez.

11.45 a.m.–12.30 p.m.

Nature Made Visible: Early 20th-Century Modernism. Barbara Haskell.

12.30–1.15 p.m.

Precisionism in America, 1915–1941: Reordering Reality. Gail Stavitsky.

1.15–2.15 p.m.

Lunch (On Your Own)

PHYSICAL CHARACTERISTICS OF THE WORK

2.15–3.00 p.m.

Twenty-Five Years of Examining American Art: Recent Case Studies from IFAR's Authentication Service. Nancy J. Little.

3.00–3.45 p.m.

The Conservation of American Paintings and Determining When Condition Is a Problem. Simon Parkes.

3.45–4.30 p.m.

Art at the Edge: American Period Frames of the Late 19th and Early 20th Centuries. Suzanne Smeaton.

6.00–8.00 p.m.

Reception at Spanierman Gallery
45 East 58th Street (between Park and Madison Avenues).

On cover, clockwise from top right:

Charles Sheeler, *Hallway (Interior)*, 1919, oil on canvas, 24-1/4" x 16". Courtesy of Richard York Gallery.
George Inness, *Midsummer, Hudson Valley*, c. 1868–1875, oil on canvas, 12" x 18". Sold at Christie's New York on November 30, 1995.

Frank W. Benson, *The Sisters*, 1899, oil on canvas, 40" x 40". Sold at Sotheby's New York on May 25, 1995.

George Bellows, *Easter Snow*, 1915, oil on canvas, 34" x 45". Sold at Sotheby's New York on May 25, 1995.

Interior images, left to right by panel:

Georgia O'Keeffe, *My Autumn*, 1929, oil on canvas, 40" x 30". Sold at Christie's New York on November 30, 1995.

William Merritt Chase, *Weary*, c. 1889, oil on panel, 9-7/16" x 12-3/8". Courtesy of Berry-Hill Galleries.

Marsden Hartley, *A Lady in Laughter*, 1919, oil on board, 23" x 18-1/2". Courtesy of Richard York Gallery.

William Michael Harnett, *Cigar Box, Pitcher and "New York Herald"*, 1880, oil on canvas, 9-1/2" x 7-3/4". Courtesy of Berry-Hill Galleries.



65-1930

SATURDAY, APRIL 27

TASTE AND THE MARKET: PAST AND PRESENT

9.30-10.15 a.m.

From Receptions to Fairs: Marketing American Painting in the Late 19th Century. Annette Blaugrund.

10.15-11.00 a.m.

Style Into Fashion: The Current Vogue for the Art of William Merritt Chase: How It Came to Be and How It's Been Reflected in the Art Market. Ronald G. Pisano.

11.00-11.15 a.m.

Break

11.15 a.m.-12.45 p.m.

Value and Worth: Panel Discussion on Taste and the Market for American Painting.

Moderators:

Ann E. Berman
Lisa Koenigsberg

Panelists:

Max N. Berry
David Park Curry
Debra Force

Frederick D. Hill
Dara Mitchell
Ira Spanierman
Richard York

12.45-1.15 p.m.

Audience Discussion and Closing Remarks

Afternoon

**Open Houses at Galleries Specializing in American Painting (On Your Own).
Welcome by Directors.**

Midtown

David Findlay, Jr. Fine Art
41 East 57th Street
(between Madison and Park Avenues)

Babcock Galleries
724 Fifth Avenue (between 56th and 57th Streets)

Kraushaar Galleries
724 Fifth Avenue (between 56th and 57th Streets)

Kennedy Galleries
730 Fifth Avenue (between 56th and 57th Streets)

Spanierman Gallery
45 East 58th Street (between Madison and Park Avenues)

Uptown

Hirschl & Adler Galleries
21 East 70th Street (between Madison and Fifth Avenues)

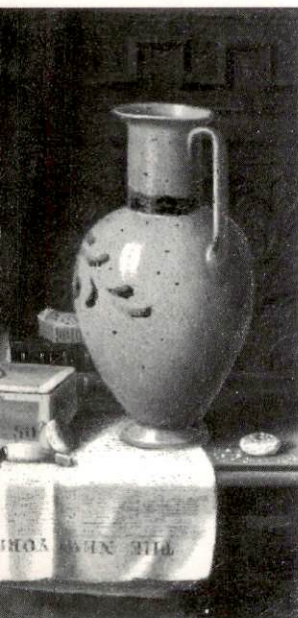
Berry-Hill Galleries
11 East 70th Street (between Madison and Fifth Avenues)

Jordan-Volpe Gallery
958 Madison Avenue (between 75th and 76th Streets)

Alexander Gallery
980 Madison Avenue (between 76th and 77th Streets)

Beacon Hill Fine Art
980 Madison Avenue (between 76th and 77th Streets)

Adelson Galleries
25 East 77th Street (between Madison and Fifth Avenues)



Courtesy of Berry-Hill Galleries

Lisa Koenigsberg, conference director; associate director, Arts and Humanities and adjunct associate professor of arts, NYU School of Continuing Education; former guest curator, Yale University Art Gallery, Worcester Art Museum, and assistant director for project funding, Museum of the City of New York; lecturer; author of essays and articles on American arts.

William Ayres, chief curator and director of collections and interpretation, The Museums at Stony Brook; former: director, Fraunces Tavern Museum; project director for "Picturing History: American Painting, 1770-1930" and editor of accompanying book; director of development, Winterthur Museum.

Ann E. Berman, commentator on the American paintings market for periodicals including *Art & Auction* (where she is a contributing editor), *Maine Antiques Digest*, and *The Art Newsletter*; former: head, Paintings Department, Christie's New York (East), and specialist in American paintings, Christie's New York (Park Avenue).

Max N. Berry, collector; president, Archives of American Art; member, Smithsonian National Board, Smithsonian Institution; trustee, The Phillips Collection; member, Program Committee, Bryant Fellows and member, The Visiting Committee, Department of American Paintings and Sculpture, The Metropolitan Museum of Art.

Annette Blaugrund, independent curator and consulting curator of American art, The Parrish Art Museum; former: Andrew W. Mellon Senior Curator of Paintings, Drawings, and Sculpture and director of institutional planning, The New-York Historical Society; recent publications include *Paris 1889: American Artists at the Universal Exposition* (1989), *John James Audubon: The Watercolors for the Birds of America* (with Theodore Stebbins, Jr., 1993), and *New York: A Magnet for Artists* (with Stephen Edidin, 1994).

Jay Cantor, senior vice president and director of museum services, Christie's New York since 1988, having joined the firm in 1978 as the first head of the American Paintings Department where he guided the growth of sales of American art from zero to over \$30 million annually; member: Art Advisory Panel, Internal Revenue Service; publications include *Winterthur* (1985).

David Park Curry, curator of American arts, Virginia Museum of Fine Arts, since 1990; former: Gates Foundation Curator of American Art and curator of painting and sculpture, Denver Art Museum; curator of American art, Freer Gallery of Art; publications include works on Homer, Whistler, Hassam, and Sargent.

Debra Force, director, Beacon Hill Fine Art; former: director of American art, Hirsch & Adler Galleries; assistant and subsequent head, American Paintings Department and senior vice president, Christie's New York; director, INA Corporation Museum and Corporate Art Collection (now CIGNA Philadelphia).

Barbara Dayer Gallati, associate curator, American painting and sculpture, The Brooklyn Museum; lecturer, School of Visual Arts; among exhibitions she has curated is "The Art of Thomas Wilmer Dewing: Beauty Reconfigured" (1996, with Susan Hobbs); publications include *William Merritt Chase* (1995).

William H. Gerdts, professor of art history, The Graduate School of the City University of New York; former: associate professor of art and gallery director, University of Maryland; curator of painting and sculpture, The Newark Museum; curator of art, The Norfolk Museum; his numerous publications include 15 books, including *American Impressionism* (1984), *American Impressionism: Masterworks from Public and Private Collections in the United States* (1990), *Monet's Giverny: An Impressionist Colony* (1993), and *Impressionist New York* (1994).

Barbara Haskell, curator of painting and sculpture, Whitney Museum of American Art, which she joined in 1975; former: curator of painting and sculpture and director of exhibitions and collections, Pasadena Art Museum; publications include works on J. Stella, Hartley, Demuth, and Dove, which accompanied exhibitions that she curated.

Frederick D. Hill, co-owner and director, Berry-Hill Galleries, a gallery specializing in 19th- and early 20th-century American art; lecturer; author of articles in such periodicals as *The Magazine ANTIQUES* and *American Art Review*.

William Innes Homer, H. Rodney Sharp Professor of Art History, University of Delaware, since 1984, where he has served on the faculty since 1966; publications include *Robert Henri and His Circle* (1969), *Alfred Stieglitz and the American Avant-Garde* (1977), *Alfred Stieglitz and the Photo-Secession* (1983), *Robert Henri and His Circle* (1988), *Albert Pinkham Ryder: Painter of Dreams* (with Lloyd Goodrich, 1989), and *Thomas Eakins: His Life and Art* (1992).

Raymond Horowitz, collector, for over 35 years together with his wife, Margaret; in 1973 the Metropolitan Museum of Art exhibited 50 works from their collection; member, since 1969, and chairman since 1978 of The Visiting Committee, Department of American Paintings and Sculpture, The Metropolitan Museum of Art; trustee, Archives of American Art; commissioner, National Museum of American Art.

John K. Howat, The Lawrence A. Fleischman Chairman of the Departments of American Art, The Metropolitan Museum of Art, since 1982, having joined the museum in 1966 as a Chester Dale Fellow and serving successively as assistant curator, associate curator-in-charge, and curator, Department of American Paintings and Sculpture prior to becoming chairman; publications include books and essays on the Hudson River School and Kensett, as well as *Nineteenth-Century America: Paintings and Sculpture* (with Natalie Spassky and others, 1970).

Nancy J. Little, art research consultant; former: director of authentication service, International Foundation for Art Research; assistant to professor John Rewald, City University Graduate School; director of library and archives, M. Knoedler & Co.

Dara Mitchell, senior vice president and director, American Paintings and Sculpture Department, Sotheby's New York; since joining the firm in 1985, she has been involved in the evaluation and overseen the sale of many important collections and paintings, including Rembrandt Peale's *Reubens Peale with a Geranium*, F. E. Church's *Home by the Lake*, Sargent's *Spanish Dancer*, Hassam's *The Room of Flowers*, and most recently paintings from the IBM collection.

Simon Parkes, principal, Simon Parkes Art Conservation, a firm founded in 1976 in London and reestablished in New York in 1979 specializing in oil paintings from all periods; apprenticed with Peter Newman, and Derek and Roger Hulme in London, and worked briefly with Gustave Berger Art Conservation in New York.

Ronald G. Pisano, independent scholar and author; guest curator of exhibitions on Chase and other late 19th-century American artists; former director, The Parrish Art Museum; recent publications include *Summer Afternoons: The Landscape Paintings of William Merritt Chase* (1993), *Photographs from the William Merritt Chase Archives* (1992), and *Long Island Landscape Painting: 1920-Present* (1990).

Michael Quick, director, George Inness Catalogue Raisonné; former curator of American art, Los Angeles County Museum of Art, and curator of collections, Dayton Art Institute; contributor to *George Inness: Presence of the Unseen* (1994); recent publications and exhibitions include *An American Painter Abroad: Frank Duveneck's European Years* (1987); and *The Paintings of George Bellows* (1992).

Jan Seidler Ramirez, deputy director for collections and programs, Museum of the City of New York, which she joined in 1987 as curator of painting and sculpture (1987-90), becoming assistant and then associate director for collections; former chief curator of art and history, The Hudson River Museum; publications include articles on New York art and artists, as well as on American sculpture.

Marc Simpson, assistant editor, The Getty Art History Information Program, Bibliography of the History of Art; formerly The Ednah Root Curator of American Paintings, The Fine Arts Museums of San Francisco; curator of exhibitions and lecturer on American art; publications include essays on Sargent, Abbey, Homer, Haseltine, and Harnett.

Suzanne Smeaton, gallery director, Eli Wilner & Co, has been framing works of art and involved in the study of frames for the past 17 years; lecturer and author of numerous articles on frames including contributions to *The Magazine ANTIQUES*, *Picture Framing Magazine*, and *Antiques and Fine Art*, and texts for videos on American frames.

Ira Spanierman, art dealer, for almost fifty years. Spanierman Gallery specializes in late 19th- and early 20th-century American art and has mounted major exhibitions of works by American Impressionists and added to the current appreciation of the field through support for scholarship and publications.

Paul Staiti, professor of art history, Mount Holyoke College, where he has been on the faculty since 1979; co-curator of "John Singleton Copley in America" and contributor to the accompanying catalog; author of books and essays on Samuel F. B. Morse and William Michael Harnett.

Gail Stavitsky, curator of collections and exhibitions, The Montclair Art Museum, since 1994; former assistant curator of fine arts, Carnegie Museum of Art; publications include major contribution to *Precisionism in America: Reordering Reality, 1915-1941* (1994), which she curated.

Richard York, president, Richard York Gallery, since 1981; member, Art Advisory Panel, Internal Revenue Service; former: associate, Hirschl & Adler Galleries; head of American Department, M. Knoedler & Co.; director of American art, Hammer Galleries; board of directors, Art Dealers Association of America.

T O R E G I S T E R

BY MAIL:

Return the registration form **at least two weeks before the conference start date** with a check or money order payable to New York University. Or complete the credit card information on the form.

After April 10, send registrations to: Appraisal Conference, NYU School of Continuing Education, 48 Cooper Square, Room 203, New York, NY 10003.

BY TELEPHONE:

Using American Express®, Visa®, or MasterCard®, call (212) 998-7171 **at least six days before the start date of the conference**. After April 17, telephone (212) 998-7130.

BY FAX:

Fill in the registration form, including credit card information, and dial (212) 995-3060, 24 hours a day, **at least six days before the conference start date**.

IN PERSON:

Register in person at Room 126, Shimkin Hall, 50 West 4th Street, New York, NY 10012, **beginning January 20**. Call (212) 998-7150 for in-person registration hours.

FEE:

The conference fee is \$325, plus a \$20 registration fee. The conference fee covers all scheduled events, including the evening reception.

WITHDRAWAL AND REFUNDS:

Notice of withdrawal must be made in writing to: Appraisal Conference, NYU School of Continuing Education, 48 Cooper Square, Room 203, New York, NY 10003. Refunds are computed from the day on which written notice is received. The refund schedule is 100% for withdrawal notice received five business days before the April 24 start of the conference and 75% one to four business days before the start of the conference. No refunds are made once the conference has begun. The \$20 registration fee is not refundable unless the conference is canceled.

CONFERENCE LOCATION:

The conference is held at New York University's Washington Square campus in the heart of Greenwich Village.

THE APPRAISAL STUDIES PROGRAM IN FINE AND DECORATIVE ARTS

NYU's School of Continuing Education offers a wide range of appraisal courses in fall, spring, and summer, as well as a certificate program in Appraisal Studies in Fine and Decorative Arts. For information, write or call: Appraisal Studies Program, NYU School of Continuing Education, 48 Cooper Square, Room 203, New York, NY 10003; (212) 998-7130.

Note Certificate students may earn the equivalent of one ten-session elective toward the certificate at the 1996 American Painting Conference. For details, write or call the Appraisal Studies Program.

Program Administration

Lewis Falb

Director
Arts and Humanities

Lisa Koenigsberg

Associate director
Arts and Humanities

Further Information

For further information on the School of Continuing Education's policies and procedures, including withdrawals and refunds, please see the SCE Bulletin. To get a free copy of the Bulletin, please call (212) 998-7080.

The policies, requirements, schedules, activities, tuition, fees, and calendar of the school and its departments and programs are subject to changes without notice at the sole discretion of the administration. For further information see the SCE Bulletin.

Registration: Spring Term, 1996. Mail to:
SCE REGISTRATION OFFICE, New York University,
P.O. Box 1206, Stuyvesant Station, New York, NY 10009-9988

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☐ Ms.

Home Address (Street)

Apt. No.

City

State

Zip

Signature of Adviser
(If applicable)

Country of Citizenship

Social Security No./Student ID No.

Birth Date

First Attendance in SCE?
☐ Yes ☐ No

Home Telephone
()

Daytime Telephone
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If no, date last attended:

Highest educational level (check one)

☐ High School ☐ Attended College ☐ 4-Year College Graduate ☐ Post-Grad Studies

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Section Number

Title of Course/Seminar (abbreviate)

Tuition

Day(s)

Hours

X03.9623

American Painting

\$325

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Registration Fee

\$20

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*Include appropriate registration fee if registering for courses with numbers beginning with the letter X. Registration fee is \$10 if tuition total is \$99 or less, \$20 if tuition total is \$100 or more. Do not include registration fee for seminars with numbers beginning with the letter R.



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EXPANDING HORIZONS:
AMERICAN PAINTING
1865-1930

A CONFERENCE

APRIL 24-27, 1996