

Fall 2001

APPRAISAL STUDIES IN FINE AND DECORATIVE ARTS



Courtesy, Averill and Ann Marie Mix; photo: M. Lee Fatherree.

Plein Air, Before, and Beyond: A CENTURY OF CALIFORNIA ART

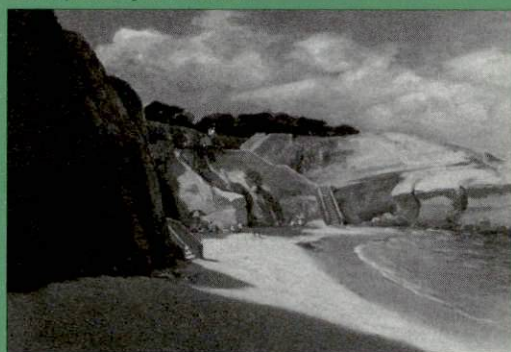
NOVEMBER 1-3, 2001

A CONFERENCE IN LOS ANGELES AND
PASADENA

Courtesy, San Diego Museum of Art.



Alvarez Family Collection. Photo courtesy: University of California Press.



Courtesy, Garzoli Gallery, San Rafael, CA.



NEW YORK UNIVERSITY

School of Continuing and
Professional Studies





Courtesy, Oakland Museum of California; photo: Cecile Keefe.

As we begin the new century, the history of American art is being rewritten. Landmark works such as William H. Gerdts' 1990 *Art Across America: Two Centuries of Regional Painting* have departed from the traditional focus on Manhattan, Boston, and Philadelphia to

include the many artists who worked in other areas of the United States.

One of the areas that looms largest in American regional art is California; recent scholarship, museum exhibitions, and catalogues have expanded our understanding and appreciation of California painting. Neglected artists have been rediscovered, and collecting interest has intensified.

This conference considers art created in California from the mid-19th century through the third decade of the 20th and beyond. Beginning with an examination of how Eastern influences—the Hudson River School, for example—affected the work of California landscape painters, the conference explores how the artists of California came to define styles and approaches that were both geographically specific and artistically differentiated. At the same time, we explore the position of California art within the spectrum of American Art. Artists to be considered include Albert Bierstadt, Thomas Hill, William Keith, Raymond Yelland, Guy Rose, Stanton Macdonald-Wright, and Elmer Bischoff. Specific schools such as California Impressionism are explored, as are the tension between modernist impulses and traditional aesthetics in the first decades of the 20th century, and the emergence of subsequent modern movements such as Abstract Expressionism.

We are grateful for support from Butterfields, an eBay company; Christie's Los Angeles; Edenhurst Gallery; Eli Wilner & Co., New York, NY; Garzoli Gallery, San Rafael, CA; George Stern Fine Arts; Redfern Gallery, Laguna Beach, CA; William A. Karges Fine Art, Los Angeles and Carmel.



Courtesy, The Rose Family Art Collection.

Plein Air, Before, and

Thursday, November 1

This session will take place at the Los Angeles Athletic Club and provide an opportunity to visit the collections of California painting. Buses depart promptly at 2 p.m. from the conference hotel in Pasadena to Los Angeles.

3 p.m. **Arrival at the Los Angeles Athletic Club.**
431 West Seventh Street

**Welcoming Remarks and Overview of Art
at the Los Angeles Athletic Club.**
Patricia Trenton, Art Director.

3.20–4 p.m. **An Overview of the California Impressionist Style.** Jean Stern.

Buses, departing promptly at 5 p.m., will transport registrants from the Los Angeles Athletic Club to Christie's Los Angeles.

6–8 p.m. **Reception and Viewing of the Sale of California Paintings.**
Christie's Los Angeles
360 North Camden
Welcoming Remarks and Sale Overview.
Catherine Leonhard, Vice President and American Paintings Specialist.

Friday, November 2

The day's sessions will take place at The Huntington Library, Art Collections, and Botanical Gardens.

8.45–9.10 a.m. **Coffee and Check-in**

9.10–9.15 a.m. **Welcoming Remarks.**
Edward J. Nygren, Director of Art Collections, The Huntington Library,
Art Collections, and Botanical Gardens.

9.15–9.20 a.m. William F. Cipolla, Associate Dean, Division of Arts, Sciences, and
Humanities, NYU School of Continuing and Professional Studies.

9.20–9.30 a.m. **Introduction.**
Lisa Koenigsberg.

9.35–10.15 a.m. **California Painting in the Nineteenth Century:
The Hudson River School and Barbizon Periods.**
Alfred C. Harrison, Jr.

10.20–11 a.m. **Thomas Hill: Art and Illusions.**
Janice Driesbach.

11.05–11.45 a.m. **California's First Avant Garde:
Toward Tonalism and Beyond.**
Scott A. Shields.

11.50 a.m.–1.15 p.m. **Lunch**
(For those wishing to eat at The Huntington on the Terrace, box lunches will be available for purchase; advance registration is necessary; attendees will be sent information upon registration.)

Courtesy, Anne and John Summer



Beyond: A CENTURY OF CALIFORNIA ART



Courtesy, Garzoli Gallery, San Rafael, CA.

1.15–2.15 p.m. **Film on the life of one of California's leading turn-of-the-century artists, Theodore Wores, with introductory remarks and commentary by Dr. A. Jess Shenson, a close family friend.**

2.20–3 p.m. **California Still Life at the Time of the Impressionists.**
William H. Gerdts.

3–3.15 p.m. **Break**

3.15–3.55 p.m. **California Impressionism: A Personal Experience.**
Paul Bagley.

4–4.40 p.m. **California in Perspective: A Tale of Two Coasts.** Deborah E. Solon.

Buses depart promptly at 4.45 p.m. for Los Angeles.

6–8 p.m. **Viewings and Receptions at:**

Edenhurst Gallery

8920 Melrose Avenue

George Stern Fine Arts

8920 Melrose Avenue

William A. Karges Fine Art, Los Angeles and Carmel

9001 Melrose Avenue

8 p.m. *Last bus returns to Pasadena.*

Tield.



Cover: Elmer Bischoff, *Two Women in Vermilion Light*, 1959, oil on canvas, 67½" x 67½". Collection, Averill and Ann Marie Mix; photo: M. Lee Fatherree; Mabel Alvarez. *Self-Portrait*, 1923, oil on canvas, 23¼" x 19½". Alvarez Family Collection; photo courtesy, University of California Press; Alfred R. Mitchell, *La Jolla Cove*, n.d., oil on canvas, 24" x 36" (unframed). Gift of the Artist. Collection, San Diego Museum of Art; Joseph Raphael (1869–1950), *Apples*, oil on canvas, 27¼" x 38½". Courtesy, Garzoli Gallery, San Rafael, CA.

Interior: Selden Connor Gile, *Boat and Yellow Hills*, ca. 1923 (detail), oil on canvas, 30½" x 36". Collection, Oakland Museum of California. Gift of Dr. and Mrs. Frederick G. Novy, Jr.; photo: Cecile Keefe; Guy Rose, *On the River*, c. 1910, oil on canvas. The Rose Family Art Collection; Thomas Hill, *Boating Scene*, ca. 1875, oil on paper mtd, 14" x 22". Courtesy, Garzoli Gallery, San Rafael, CA; Stanton Macdonald-Wright (1890–1973), *Yin Synchrony*, 1925, 24" x 29½". Collection, Anne and John Summerfield; Lucia K. Mathews, *Portrait of Red-Haired Girl*, 1910, watercolor on paper, 41¼" x 34½" (framed). Collection, Oakland Museum of California. Gift of Mr. Harold Wagner; photo: M. Lee Fatherree; Joseph Kleitsch, *Garden Fence*, 1923, oil on canvas, 36" x 40". Collection, Mr. and Mrs. Thomas B. Stiles, II; Charles Rollo Peters, *Visitation*, n.d., oil on canvas mtd. on masonite, 18½" x 30¼" (unframed). Oakland Museum of California, Kahn Collection, 66.38. Photo: M. Lee Fatherree; Raymond D. Yelland, *A Glimpse of Ocean*, 1877, oil on canvas, 28" x 48". Private collection; courtesy, The North Point Gallery, San Francisco, CA; Thomas Hill, *Sentinel Rock*, ca. 1865, oil on canvas, 24" x 20". Private collection; courtesy, The North Point Gallery, San Francisco, CA.; Maurice Braun, *Southern California Hills*, 1914, oil on canvas, 40" x 50". Collection, John and Patricia Dilks; Elmer Bischoff, *Girl with Blue Blouse*, 1959, oil on canvas, 29½" x 26½". Private collection; photo: David Allison; Albert Bierstadt, *Liberty Cap, Yosemite*, 1873, oil on paper laid down on board, 30" x 20". Sold at Christie's New York on November 30, 1999.

Mail Panel: Guy Rose, *Laguna Shores*, ca. 1916, oil on canvas, 21½" x 24½". Collection, Mr. and Mrs. Thomas B. Stiles, II.

CALIFORNIA ART

Saturday, November 3

The day's sessions will take place at The Huntington Library, Art Collections, and Botanical Gardens.

9.30–10.10 a.m. **The California Decorative Style of Arthur and Lucia Mathews: Revealed in Paintings, Murals, Graphic Art, Frames, and Furniture.**

Harvey L. Jones.

10.15–10.55 a.m. **Independent Spirits: Women Painters of the American West, 1890–1945.**

Patricia Trenton.

11–11.15 a.m. **Break**

11.15–11.55 a.m. **The Society of Six: In Living Color.**

Nancy Boas.

12–12.40 p.m. **Picturing Paradise: San Diego in the Eye of the Artist.**

D. Scott Atkinson.

12.45–2 p.m. **Lunch**

(For those wishing to eat at The Huntington on the Terrace, box lunches will be available for purchase; advance registration is necessary; attendees will be sent information upon registration.)

2–2.40 p.m. **From San Francisco to San Diego, Selected Master Sculptors.**

Ilene Susan Fort.

2.45–3.25 p.m. **Beyond Impressionism: The Emergence of California Modernism.**

Will South.

3.25–3.40 p.m. **Break**

3.40–4.20 p.m. **Elmer Bischoff and the Ethics of Paint.**

Susan Landauer.

4.25–5.10 p.m. **Panel on Collecting California Art.** Donna H. Fleischer, William H. Gerdts, Scot M. Levitt, Ray Redfern, Thomas B. Stiles, II, and Barbara Alexander Stiles. Moderator: Lisa Koenigsberg.

5.10–5.30 p.m. **Break**

5.30–6.10 p.m. **California within the American Context.**

Elizabeth Broun.

6.15–8.30 p.m. **Viewing of and reception celebrating the exhibition "The Lure of the West," a travelling exhibition from the Smithsonian American Art Museum.**



Courtesy, Oakland Museum of California; photo: M. Lee Fatherree.



Courtesy, Mr and Mrs. Thomas B. Stiles, II.

PRESENTERS

Lisa Koenigsberg, conference director; director, Programs in the Arts and adjunct professor of arts, NYU School of Continuing and Professional Studies; formerly guest curator, Yale University Art Gallery and Worcester Art Museum and assistant director for project funding, Museum of the City of New York; her publications include essays, articles, and catalogues on American arts and architecture.

D. Scott Atkinson, curator of American art, San Diego Museum of Art, since 1997. He was formerly curator of collections and exhibitions, Terra Foundation for the Arts (1985-96) in which capacity he programmed exhibitions for both museums operated by the Foundation: the Musée d'Art Américain in Giverny, France and the Terra Museum of American Art, Chicago, Illinois. He has contributed catalogue essays to publications accompanying numerous exhibitions including, *William Merritt Chase: Summers at Shinnecock 1891-1902* (1987). Among the exhibitions that he has curated are "Winslow Homer in Gloucester," (1990); "An American Pulse: The Lithographs of George Wesley Bellows" (1999); and "Picturing Paradise: San Diego in the Eye of the Artist, 1875-1940," (1999) each of which was accompanied by a catalogue.



Courtesy, Oakland Museum of California; photo: M. Lee Fatherree.

Paul Bagley, collector, with his wife Kathy; since 1983, they have been collecting works by artists associated with California Impressionism. An investment banker, Paul is a native of Santa Barbara who relocated to the East Coast in 1968, and he and his wife now live in Princeton, New Jersey. They have been active in supporting programs offered at leading institutions such as the National Academy of Design, the Fleischer Museum, the Laguna Art Museum, the Carmel Art Association, the San Diego Historical Society, the Santa Barbara Museum of Art, the Santa Barbara Historical Society, and The Irvine Museum, to enhance appreciation and broaden understanding of the art of the California region. While chairman of FFCA, Mr. Bagley was instrumental in the development of the Fleischer Museum collection and the museum itself.

Nancy Boas, adjunct curator of American Paintings, the Fine Arts Museums of San Francisco; she is the author of *The Society of Six: California Colorists* (1988); she cocurated an exhibition based on that book and an exhibition, "Facing Eden: 100 Years of Landscape Art in the Bay Area" both at the M. H. de Young Memorial Museum. She is writing a biography of David Park, the originator of Bay-area figurative painting.

Elizabeth Broun, director, Smithsonian American Art Museum, since 1989; among her publications are *Albert Pinkham Ryder* (1989) and *Patrick Ireland: Drawings 1965-1985* (1986), which accompanied exhibitions that she curated; curator of "The Prints and Drawings of Pat Steir" (1983); member, executive committee, Consortium for the Computerized Interchange of Museum Information.

Janice Driesbach, director, Sheldon Memorial Art Gallery and Sculpture Garden, since 2000; formerly, curator of art, Crocker Art Museum (1985-2000) where she also served as interim director; among her publications that accompanied exhibitions of the same name are *Art of the Gold Rush* (coauthored with H. Jones and K. C. Holland, 1997), *Direct from Nature: The Oil Sketches of Thomas Hill* (1996), and *Obata's Yosemite: The Art and Letters of Chiura Obata from his Trip to the High Sierra in 1927* (1993, with S. Landauer). She also contributed to *Transient Poet: William Allan Retrospective* (1993), and wrote "Landmarks of Early California Painting," which appeared in *California History* 71 (1992). Among other exhibitions she curated are "Decisive Moments: American Impressionist Paintings from West Coast Collections" (1999), "California Modernists: The Society of Six" (1990-91), and "Diego Rivera: Mexico and California (1990).

Private collection; courtesy, The North Point Gallery, San Francisco, CA.



Donna H. Fleischer, executive vice president and director, Fleischer Museum, since its inception in 1989. Located in Scottsdale, Arizona, the Fleischer Museum was the first museum dedicated to the California School of American Impressionism (1890–1930s). Mrs. Fleischer and her husband, Morton, began collecting art of this period in 1982; their collection encompasses over 300 works by 80 artists. Mrs. Fleischer has served on the boards of Scottsdale Artists School and of several philanthropic entities. She is currently president of the Fleischer Foundation, a member of the Xavier College Preparatory National Fine Arts Advisory Board and of the Advisory Council, the Florence Griswold Museum, and an honorary patron member, the National Sculpture Society.

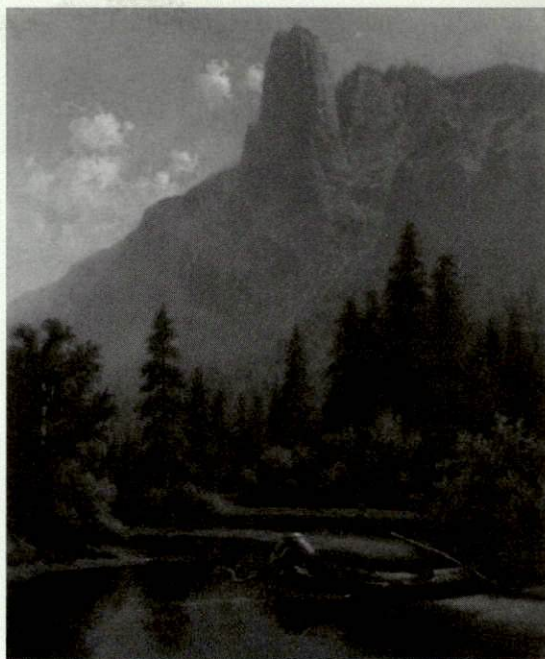
Ilene Susan Fort, curator of American art, Los Angeles County Museum of Art, with which she has been associated since 1983; among the exhibitions she curated are "Made in California: Art, Image and Identity, 1900–2000," (2000–2001); "Jacques Schnier: Art Deco and Beyond," (1998), "American Paintings in Southern California Collections from Gilbert Stuart to Georgia O'Keeffe," (1996), "The Figure in American Sculpture: A Question of Modernity" (1995–96), and "The Flag Paintings of Childe Hassam," (1988–89), each of which was accompanied by a publication she authored or which she edited and to which she was a principal contributor; she has also authored numerous catalogue entries and essays and periodical articles.

William H. Gerdts, professor emeritus, The Graduate School of the City University Graduate Center; former associate professor of art and gallery director, University of Maryland and curator of painting and sculpture, The Newark Museum; his numerous publications include *Art Across America: Two Centuries of Regional Painting* (1990), *Childe Hassam Impressionist* (with W. Adelson and J. Cantor, 1999), *California Impressionism* (with W. South, 1998), *California Light* (with P. Trenton, 1990), *American Impressionism* (1984; new and expanded edition, 2001), and *Painters of the Humble Truth: Masterpieces of American Still-Life 1801–1939* (1981).

Alfred C. Harrison, Jr., president, The North Point Gallery, who assembled an extensive collection of 19th-century American paintings with an emphasis on California art; among his publications are exhibition catalogues, articles for periodicals including *The Magazine ANTIQUES* and *Art of California*, and *William Keith: The St. Mary's College Collection* (1988).

Harvey L. Jones, senior curator of art, Oakland Museum of California, since 1971; among the exhibitions relating to California art that he has curated that were accompanied by publications of the same title are "Art of the Gold Rush" (1998–99, cocurated and coauthored with J. Driesbach and K. C. Holland); "Guy Rose: American Impressionist" (1995–97); "Twilight and Reverie: California Tonalist Painting 1890–1930" (1995–97); "A Time and Place: From the Ries Collection of California Paintings" (1990–92); "Granville Redmond" (1988–1989); and "Arthur and Lucia Mathews: The California Decorative Style" (1985). He also authored *Mathews: Masterpieces of the California Decorative Style* (1980; Reprint 1985). He is currently working on a new book about the Mathews to be published in 2004.

Susan Landauer, Katie and Drew Gibson Chief Curator, San Jose Museum of Art; current books and exhibition catalogues authored by Dr. Landauer include *Elmer Bischoff: The Ethics of Paint* (2001), *California Impressionists* (1996), *The San Francisco School of Abstract Expressionism* (1996), and *Obata's Yosemite: The Art and Letters of Chiura Obata from his Trip to the High Sierra in 1927* (1993, with J. Driesbach). Recent exhibitions she has curated include "Contemporary Devotion" (2000); "The Lighter Side of Bay Area Figuration" (2000); "Breaking Type: The Art of Karl Kasten" (1999); and "The San Francisco School of Abstract Expressionism" (1996).



Private collection; courtesy, The North Point Gallery, San Francisco, CA.



Courtesy, John and Patricia Dilks.

Scott M. Levitt, director, fine arts department, Butterfields; in this capacity, he oversees operations in Los Angeles, San Francisco, and Chicago, for traditional as well as online auctions. After attending the Sotheby's Works of Art Program in London, he joined Butterfields in 1984 in San Francisco; one of his first major projects was to organize an auction of California paintings. In 1990, he moved to Los Angeles to continue his focus on California and American paintings with Butterfields. One of the department's recent auctions became the highest grossing sale in the auction house's history.

Ray Redfern, founder and owner, Redfern Gallery, Laguna Beach, California, which he opened while he was still a student. He specializes in American artists from the California School dating from the 1890s to approximately 1940. Among the institutions with which he has worked are the Laguna Art Museum, the Oakland Museum of California, and the Los Angeles County Museum of Art. He has been instrumental in supplying works to the Fleischer Museum and The Irvine Museum over the last twenty and ten years respectively. He has handled the estates of Donna Schuster, George Gardner Symons, and Fred Grayson Sayre on whom he published his first book 16 years ago. Member, Fine Art Dealers Association and Acquisition Committee, Laguna Art Museum.

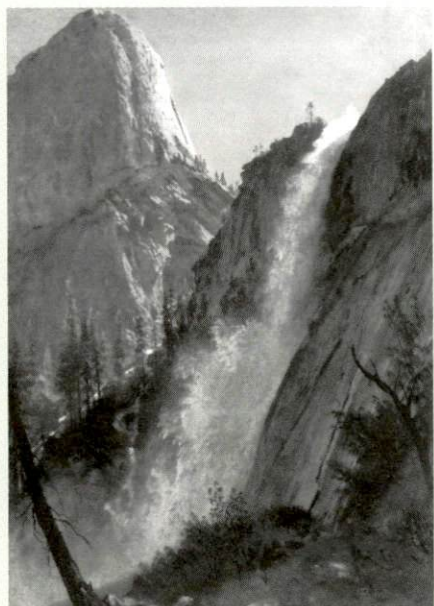
Scott A. Shields, curator of art, Crocker Art Museum; formerly, curator of fine arts, California Historical Society; among the numerous exhibitions he has curated are "The Exoticised Woman and Her Allure in American Art" (1996); "Feminine and Floral Imagery in Art Nouveau" (1998); "Stay East Young Man: California Gold Rush Letters Sheets" (1999), "American Revolutions: The Other Side of the Modern, 1900-45" (2001); and "Splendide Californie: French Artists Impressions of the Golden State, 1786-1900" (2001). He is the author of articles for various journals including the Smithsonian American Art Museum's *American Art* and contributed to a book on Percy Gray.

Deborah E. Solon, adjunct curator, Laguna Art Museum; she curated "Colonies of American Impressionism," (1999) which was accompanied by a major publication, *Colonies of American Impressionism: Cos Cob, Old Lyme, Shinnecock and Laguna Beach* (1999); formerly director of research, William A. Karges Fine Art, Los Angeles where her responsibilities included original research, documentation, and writing scholarly catalogues. Among her other publications are: *Ross Dickinson, The Early Works* (1993), *Birds, Boughs, and Blossoms: Jessie Arms Botke* (1995), and *Cornelis Botke: A Painter and Etcher Revisited* (1996).

Will South, curator of collections, Weatherspoon Art Gallery, University of North Carolina at Greensboro; among his publications are *Color, Myth, & Music: Stanton Macdonald-Wright and Synchronism* for the exhibition of the same name sponsored by the North Carolina Museum of Art (forthcoming, 2001), *California Impressionism* (with W. H. Gerdt, 1998), *Guy Rose: American Impressionist* (1995), and a contribution to *Colonies of American Impressionism: Cos Cob, Old Lyme, Shinnecock and Laguna Beach* (1999).

Jean Stern, director, The Irvine Museum; since its opening in 1993 with Mr. Stern as its director, The Irvine Museum has produced a series of traveling exhibitions including "Selections from The Irvine Museum" (1993), "Reflections of California" (1994), "Palette of Light" (1995), "Guy Rose American Impressionist" (1995-96, with the Oakland Museum of California), "California Impressionists" (1995-96, with the Georgia Museum), and "All Things Bright and Beautiful" (1998). Mr. Stern has authored numerous publications on California Impressionism including monographs of Franz A. Bischoff, Alson S. Clark, Sam Hyde Harris, and Elsie Palmer Payne, and has contributed to catalogues such as *Early Artists in Laguna Beach: The Impressionists* (1986), *American Impressionism: The California School* (1989), and *California Light, 1900-1930* (1990). He has also written essays for *Plein Air Painters of California: The Southland* (1982), *Plein Air Painters of California: The North* (1986), and *Guy Rose: American Impressionist* (1995).

Courtesy, Christie's Images, New York.



Courtesy, private collection; photo: David Allison.

Thomas B. Stiles, II and Barbara Alexander Stiles, collectors for two decades of works by artists associated with California Impressionism; long-term residents of the East Coast, their collection was substantively built before their move to California in 1998; the Stileses have been active in supporting programs offered at leading institutions such as the National Academy of Design, the Oakland Museum of California, the Florence Griswold Museum, the Laguna Art Museum, and The Irvine Museum, to give wider exposure to this school of art. Mr. Stiles is a member of the Board of Directors of the Laguna Art Museum.

Patricia Trenton, art director, Los Angeles Athletic Club Collection, LAACO Ltd.; founding curator, American Art Department, Denver Art Museum in the early 1970s; since then, she has become a leading authority on the art of the West; among her numerous publications are *California Light: 1900-1930* (with W. H. Gerdt, 1990) and *Independent Spirits: Women Painters of the American West, 1890-1945* (1996).

TO REGISTER

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.

BY PHONE/INTERNET: Using American Express®, Visa®, Master Card®, or Discover® Card, call 998-7171 or access our website at www.scps.nyu.edu/albert at least six days prior to the start of the conference. Please be sure to mention the code at the lower left of the coupon. After October 22 or for more information, 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 145 Fourth Avenue, Room 214. Call (212) 998-7150 for in-person registration hours.

FEE: The conference fee is \$350, plus a nonrefundable \$20 registration fee.

WITHDRAWAL AND REFUNDS:

Requests to withdraw may be made via the internet (www.scps.nyu.edu/albert) or by touchtone telephone at (212) 998-7227 up until the day before the conference begins. Requests for withdrawal are also accepted by mail (SCPS Registration Office, 145 Fourth Avenue, Rm. 214, New York, NY 10003) or fax (212) 995-3060. The registration fee is not refundable. No refunds are made once the conference has begun.

CONFERENCE LOCATION: The conference is held in various locations in Pasadena and Los Angeles, California.

Note: This conference counts as one 5-session elective toward the Certificate in Appraisal Studies.

PASADENA HOTEL ACCOMMODATIONS:

A special conference rate is available to registered participants at:

THE DOUBLETREE HOTEL: Located at 191 N. Los Robles Avenue, at the corner of Walnut, the Doubletree is within walking distance of historic Old Town Pasadena and has a full-service health club with sauna and steam room. Single or double occupancy rooms are available at the NYU rate of \$139 (parking, taxes, and energy charges not included) by calling (626) 792-2727 and identifying yourself as a participant in the NYU California Painting Conference. **Please note: reservations at this special rate must be made by October 1. Availability is limited.**

Registration: Fall 2001 Term. Mail to:
SCPS REGISTRATION OFFICE, New York University,
P.O. Box 1206, Stuyvesant Station, New York, NY 10009-9988

Print Name (Last) (First) (Middle Initial)
☐ Mr. ☐ Ms.

Home Address (Street) Apt. No.
City State Zip

E-mail Address

Signature of Adviser (if applicable)

Course/Seminar Number	Section Number	Title of Course/Seminar (abbreviate)	Tuition	Day(s)	Hours
X03.9538	001	California Painting	\$350		
Registration Fee			\$20		
Tuition + Registration Fee* = Total			\$370		

CODE: Z03

*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.

Social Security No./Student ID No.

Home Telephone () Daytime Telephone () Birth Date

Highest educational level (check one)
☐ High School ☐ Attended College ☐ 4-Year College Graduate ☐ Post-Grad Studies

Country of Citizenship

First Attendance in SCPS?
☐ Yes ☐ No
If no, date last attended:

Signature

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Plein Air, Before, and Beyond:

A CENTURY OF CALIFORNIA ART

NOVEMBER 1-3, 2001

A CONFERENCE IN LOS ANGELES AND PASADENA



Courtesy, Mr. and Mrs. Thomas B. Stiles, II.

www.scps.nyu.edu/california