

APPRAISAL STUDIES IN FINE AND DECORATIVE ARTS

Maurice Brazil Prendergast:

A SEMINAR IN NEW YORK

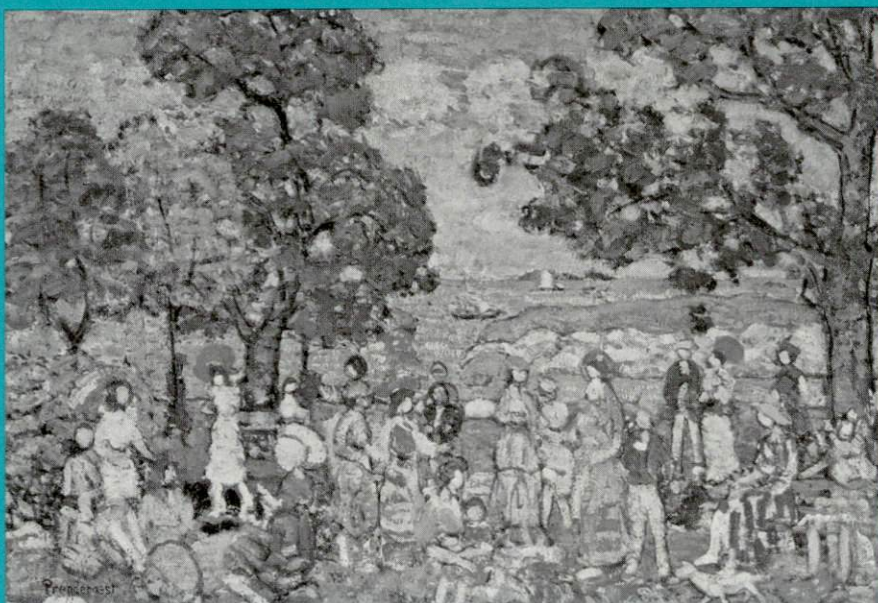
Thursday – Friday, May 29 – 30, 2003



Courtesy, Addison Galleries.



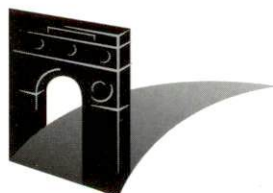
Courtesy, Terra Foundation for the Arts, Daniel J. Terra Collection 1988.10.



Courtesy, Columbus Museum of Art, Ohio, Gift of Ferdinand Howald.

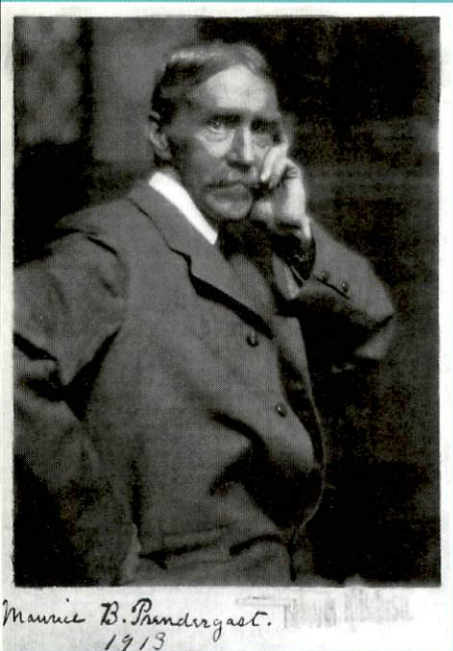
NEW YORK UNIVERSITY

School of Continuing and
Professional Studies



Maurice Brazil Prendergast:

A SEMINAR IN NEW YORK



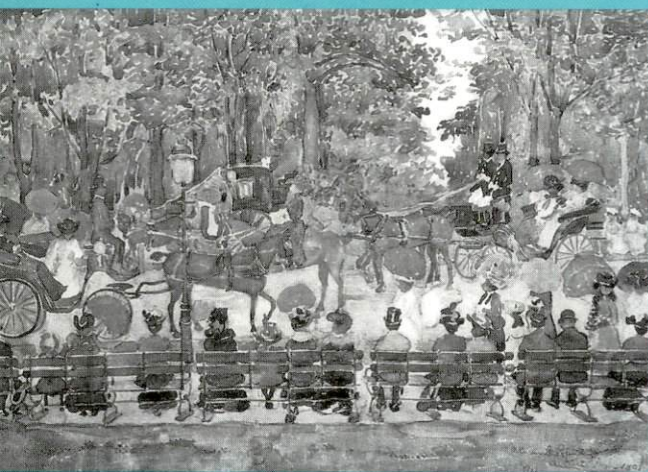
Courtesy, Archives of American Art, Smithsonian Institution, Washington, DC, Macbeth Gallery Records.

Organized to complement the Adelson Galleries' exhibition "Maurice Prendergast: Paintings of America," this seminar explores this seminal American artist, who integrated American scenery with modern, European aesthetic traditions and innovations to emerge as a leading force in creating the "modern," showing with the Eight in 1908, and in the 1913 Armory Show. Born in Canada to a shopkeeper who moved his family to Boston in 1868, Prendergast then worked for a commercial art firm after leaving school. From 1891-1894, he studied in France, developing a style that drew upon the bright pattern and lively colors of the Post-Impressionists; in 1907, he again visited France and was profoundly influenced by Cézanne and Matisse. After 1900, he added the street and park scenes of New York City, where he lived from 1914, to his repertoire. In addition to sparkling watercolors, he created monotypes, beginning in the 1890s, evoking mosaics; these, with his oils, in which he employed broader flat strokes and a vibrant palette, are among his most acclaimed works.

A roster of distinguished speakers addresses the artist's Boston beginnings; the impact of Europe on his work; the New York years; his creations in various media (including his

watercolors, monotypes, and oils); his relationship with his brother, noted frame and panelmaker, Charles Prendergast; and the early and subsequent collecting of Prendergast's work. A reception at Adelson Galleries and a viewing of the exhibition, "Maurice Prendergast: Paintings of America," accompany the seminar.

We gratefully express our thanks to Adelson Galleries, Eli Wilner & Co., the Terra Museum of American Art, Chicago, and the Columbus Museum of Art, Ohio, for their support.



Courtesy, Whitney Museum of American Art, New York Purchase 32.42.

Thursday, May 29, 2003

- 5:30 – 5:45 p.m. **Introduction.** Lisa Koenigsberg.
- 5:45 – 6:15 p.m. **Making Maurice: Eugénie Prendergast.** Warren Adelson.
- 6:20 – 7:00 p.m. **John Singer Sargent and Maurice Prendergast: Painters of Modern Life on Different Paths.** Patricia Hills.
- 7:00 – 9:00 p.m. **Reception and Viewing, "Maurice Prendergast: Paintings of America." Adelson Galleries.**
The Mark Hotel, 3rd Floor.



Courtesy, Columbus Museum of Art, Ohio, Gift of Ferdinand Howald.

Friday, May 30, 2003

9:00 – 9:30 a.m.

Coffee and Registration.

9:30 – 10:15 a.m.

The Other Sex: In the Wake of Maurice Prendergast, Alice Schille, and the Other Women Watercolorists. William H. Gerdt.

10:20 – 11:05 a.m.

Maurice Prendergast in the Context of the Eight. Marianne Doezema.

11:10 – 11:55 a.m.

The City Beautiful: Prendergast and the Planned Environment. Pamela A. Ivinski.

11:55 a.m. – 12:15 p.m.

Question-and-Answer Period.

12:15 – 1:45 p.m.

Lunch. (On your own.)

1:45 – 2:30 p.m.

Thoroughly Modern Maurice. Nancy Mowll Mathews.

2:35 – 3:20 p.m.

Captured on Paper: Maurice Brazil Prendergast's Monotypes at the Terra Museum of American Art. Elizabeth Kennedy.

3:20 – 3:35 p.m.

Break.

3:35 – 4:20 p.m.

Prendergast Frames and the Framing of Prendergast. Suzanne Smeaton.

4:25 – 5:05 p.m.

Finding "Encouragement": Maurice Prendergast and Collectors. Gwendolyn Owens.



Courtesy, Terra Foundation for the Arts, Daniel J. Terra Collection 1999.114.

Courtesy, Addison Galleries.



Presenters

Lisa Koenigsberg, director, Programs in the Arts, and adjunct professor of arts, NYU School of Continuing and Professional Studies; she launched the series of annual NYU seminars and conferences on American paintings. Former positions include: 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. Her 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*.

Warren Adelson, president, Adelson Galleries; former director and vice president, Coe Kerr Galleries; director, John Singer Sargent Catalogue Raisonné; vice president and board member, Millicent Rogers Museum, Taos, New Mexico; member, Art Advisory Panel, Internal Revenue Service; author of publications on Blakelock, Cassatt, Maurice Prendergast, and Sargent, including *Sargent Abroad: Figures and Landscapes* (1997), contributions to *Childe Hassam Impressionist* (with J. Cantor and W. H. Gerds, 1999) and *Maurice Prendergast: Paintings of America* (with N. M. Matthews and P. A. Ivinski, 2003).

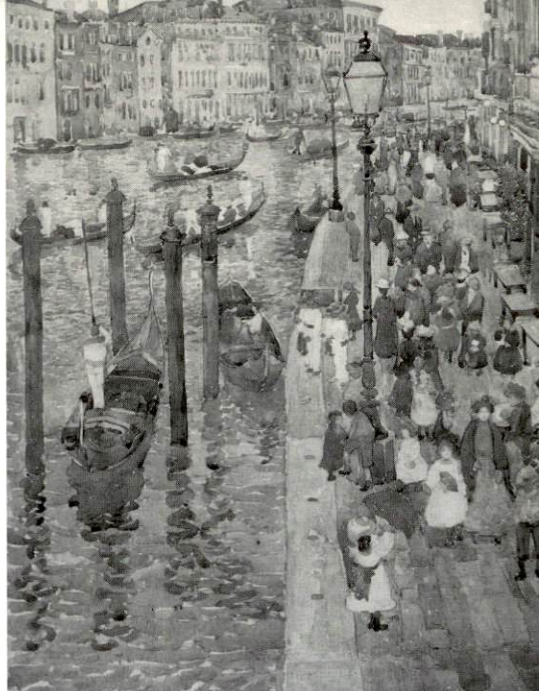
Marianne Doezeema, Florence Finch Abbott Director, Mount Holyoke College Art Museum, since August 1994; prior to that she was assistant professor, Art Department, and adjunct curator, Maier Museum, Randolph-Macon Woman's College; program officer, Museums, Division of Public Programs, National Endowment for the Humanities. Among her publications are *Changing Prospects: The View from Mount Holyoke* (editor, 2002), *Reading American Art* (co-editor with E. Milroy, 1998), *Painting Abstract: Gregory Amenoff, John L. Moore, Katherine Porter*, exhibition catalogue (South Hadley, Massachusetts: Mount Holyoke College Art Museum, 1996), *George Bellows and Urban America* (New Haven: Yale University Press, 1992), and contributions to *Frames of Reference: Looking at American Art* (1999), *American National Biography* (1999), *American Cities and Suburbs: An Encyclopedia* (editor N. L. Shumsky, 1999), *Maine in America: American Art at the Farnsworth Art Museum* (editor P. J. Belanger, 1998), *George Bellows: Paintings* (1992), and *Americans and Paris* (1990).

William H. Gerds, professor emeritus of art history, The Graduate School of the City University of New York; his numerous publications include: *Childe Hassam Impressionist* (with W. Adelson and J. Cantor, 1999), *California Impressionism* (with W. South, 1998), *William Glackens* (1996), *American Impressionism* (rev. ed. 2001; 1984), *Art Across America: Two Centuries of Regional Painting* (3 vols.; 1990), *Monet's Giverny: An Impressionist Colony* (1993), *Impressionist New York* (1994), and *The American Fauves: The Color of Modernism* (1997). He is co-curator (with S. Landauer and P. Trenton) of the forthcoming exhibition, "THE NOT-SO-STILL LIFE."

Patricia Hills, professor of art history, Boston University; from 1980 to 1989, she also served as the director of the Boston University Art Gallery. She has also taught at York College, the Graduate Center of the City University of New York, Columbia University, NYU's Institute of Fine Arts, and at a summer session of the University of Wyoming. From 1972 to 1987, she was associated with the Whitney Museum of American Art, first as a guest curator, then associate curator, and finally adjunct curator. Her scholarship ranges from 19th-century genre painting to 20th-century art and politics, and includes African-American art. Her books and exhibition catalogues include: *Eastman Johnson* (1972), *The American Frontier: Images and Myths* (1973), *The Painters' America: Rural and Urban Life, 1810-1910* (1974), *Turn-of-the-Century America: Paintings, Graphics, Photographs, 1890-1910* (1977), *The Figurative Tradition and the Whitney Museum of American Art* (co-curated with R. Tarbell, 1980), *Alice Neel* (1983), *John Singer Sargent* (1986), *Stuart Davis* (1995), *Eastman Johnson: Painting America* (co-curated with T. A. Carbone, 1999), and *Modern Art in the USA: Issues and Controversies of the 20th Century* (2001). She is currently writing a study of Jacob Lawrence. She has held both Guggenheim and NEH Fellowships.

Pamela A. Ivinski, senior research associate for the Mary Cassatt Catalogue Raisonné Committee. She worked as a research assistant for the Maurice and Charles Prendergast Catalogue Raisonné Project for three years and contributed a section to that volume. Ms. Ivinski is also a contributing editor for the graphic design publication *PRINT Magazine*, which recently received the National Magazine Award for "General Excellence" in publications with a circulation under 200,000. Her article on the popularity of uniforms as an element of fashion and as a subject for fine artists and museum exhibitions formed part of *PRINT's* prizewinning entry.

Courtesy, Terra Museum of American Art, Daniel J. Terra Collection.



Elizabeth Kennedy, curator, Terra Museum of American Art, Chicago; since joining the Terra Museum in 2000, she has organized numerous exhibitions from the Terra Foundation for the Arts collection and authored essays to accompany them, including one published in the 2003 exhibition catalogue, *The People Work: American Perspectives, 1840-1940*. Formerly, Kennedy worked for museums in Philadelphia, Pittsburgh, Great Falls, Montana, and Washington, D.C. She received her Ph.D. from the University of Pennsylvania as a result of the recent completion of her dissertation, "Interpreting the Artist's Studio Memorial: An Exhibition Strategy of Museums of Western Art" in May 2003.

Nancy Mowl Mathews, Eugénie Prendergast Curator, Williams College Museum of Art; among her publications are: *Paul Gauguin: An Erotic Life* (2001), *American Dreams: American Art to 1950 in the Williams College Museum of Art* (2001), *The Art of Leisure: Maurice Prendergast in the Williams College Museum of Art* (1999), *Mary Cassatt: A Life* (1998), *The Art of Charles Prendergast from the Collections of the Williams College Museum of Art and Mrs. Charles Prendergast* (1993), *Maurice Prendergast* (1990), *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné* (with C. Clark and G. Owens, 1990), *Mary Cassatt: The Color Prints* (with B. Shapiro, 1989), and *Mary Cassatt* (1987).

Gwendolyn Owens, assistant director, Curatorial Affairs, Canadian Centre for Architecture (CCA), Montreal. She was previously curator of collections at the Herbert F. Johnson Museum, Cornell University; Prendergast Fellow at the Williams College Museum of Art; and director of The Art Gallery at the University of Maryland at College Park. Her research focuses on how art and architecture interact with popular culture, and art and the marketplace. The author of numerous exhibition catalogues and articles on American art, including *Golden Day, Silver Night: Perception of Nature in American Art 1850-1910*, *The Watercolors of David Milne: A Survey Exhibition*, and *Nature Transcribed: The Landscapes and Still Lifes of David Johnson 1827-1908*, she is also a co-author of *Maurice and Charles Prendergast: A Catalogue Raisonné* (Prestel, 1989) and *Painters of a New Century: The Eight* (Milwaukee Art Museum, 1991). She is currently working on the archives of artist/architect Gordon Matta-Clark now on deposit at the CCA, Montreal.

Suzanne Smeaton, gallery director, Eli Wilner Et Co., has been involved in the study of antique frames and framing works of art for over 24 years; lecturer, instructor, and author of numerous articles including contributions to *The Gilded Edge: The Art of the Frame* (2000), *The Magazine ANTIQUES*, *Picture Framing Magazine*, and *Antiques and Fine Arts*. She has prepared both texts and narration for videos on American frames; adjunct faculty, NYU Program in Appraisal Studies in Fine and Decorative Arts.



Terra Museum of American Art, Chicago (formerly in the collection of Eli Wilner Et Co.); photo courtesy, Eli Wilner Et Co.

To Register

BY MAIL: Return form at least two weeks before the start date with a check or money order payable to New York University. Or complete the credit card information on the form. After May 21, send registration to NYU School of Continuing and Professional Studies, Appraisal Studies Program, 10 Astor Place, Suite 502, New York, NY 10003.

BY PHONE/INTERNET: Using American Express®, Visa®, Discover® Card, or MasterCard®, call (212) 998-7171. After May 21, telephone (212) 998-7130. You can access our website at www.scps.nyu.edu.

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 start date.

IN PERSON: Register in person at 145 Fourth Avenue, Room 214. Call (212) 998-7150 for in-person registration hours.

FEE: The seminar fee is \$200 plus a nonrefundable \$20 registration fee. Request course number is X03.8561-001.

WITHDRAWAL AND REFUNDS: Notice of withdrawal must be made in writing to: Registration Office, NYU School of Continuing and Professional Studies, 145 Fourth Avenue, Room 214, New York, NY 10003. Refunds are computed from the day on which the written notice is received. Refer to the SCPS Bulletin or our website www.scps.nyu.edu/albert for a complete refund schedule. The \$20 fee is not refundable. No refunds are made once the program has begun.

LOCATION: This conference is held at The Mark Hotel. NYU's School of Continuing and Professional Studies offers a wide range of programs in Appraisal Studies in Fine and Decorative Arts and in Arts Administration. For more information, write or call: NYU School of Continuing and Professional Studies, 10 Astor Place, Suite 502, New York, NY 10003, or call (212) 998-7130.

Note: This counts as one 5-session elective toward the Certificate in Appraisal Studies in Fine and Decorative Arts. For details call (212) 998-7130.

Program Administration:
Lisa Koenigsberg
Director, Programs in the Arts

Cover: Maurice Prendergast, *The Bartol Church (The Fountain)*, circa 1900-1901. Watercolor and pencil, 21" x 14 1/4". Courtesy, Adelson Galleries; Maurice Prendergast, *The Promenade*, circa 1910-1913. Oil on canvas, 28" x 40". Courtesy, Columbus Museum of Art, Ohio, Gift of Ferdinand Howald; Maurice Prendergast, *Park Promenade*, circa 1901. Monotype on greyish-ivory China paper, laid down on board, 6 1/2" x 9". Courtesy, Terra Foundation for the Arts, Daniel J. Terra Collection 1988.10; photo courtesy of Terra Foundation for the Arts.

Interior: *Panel 1:* Gertrude Käsebier, *Portrait of Maurice B. Prendergast*, 1907. Platinum print, 8" x 6". Signed and dated "Maurice Prendergast, 1913." Courtesy, Archives of American Art, Smithsonian Institution, Washington, DC, Macbeth Gallery Records. Reproduced in *Maurice Prendergast*, by Richard J. Wattenmaker (Abrams, 1994); Maurice Prendergast, *Central Park*, 1901. Watercolor on paper, 15 1/2" x 22 1/4". Courtesy, Whitney Museum of American Art, New York Purchase 32.42; *Panel 2:* Maurice Prendergast, *Along The Shore*, circa 1914-1915. Oil on canvas, 23 1/4" x 34". Courtesy, Columbus Museum of Art, Ohio, Gift of Ferdinand Howald; Maurice Prendergast, *Green Dress*, 1891-1894. Monotype on cream Japanese paper, 13 1/2" x 10 1/2". Courtesy, Terra Foundation for the Arts, Daniel J. Terra Collection 1999.114; photo courtesy of Terra Foundation for the Arts; Maurice Prendergast, *May Day, Central Park*, circa 1900-1903. Watercolor and pencil on paper, 13" x 21 1/4". Courtesy, Adelson Galleries; *Panel 3:* Maurice Prendergast, *The Grand Canal Venice*, 1898-1899. Watercolor and pencil on paper, 7 1/4" x 13 1/4". Courtesy, Terra Museum of American Art, Daniel J. Terra Collection. Reproduced in *Maurice Prendergast*, by Richard J. Wattenmaker (Abrams, 1994); Charles & Maurice Prendergast, *Dreamworld Frame*, by 1908. Carved, punched, and gilded frame. Courtesy, Terra Museum of American Art, Chicago (formerly in the collection of Eli Wilner & Co.); photo courtesy, Eli Wilner & Co.

Mail panel: Charles Prendergast, *Incised and Gilded Frame*. Private collection; Courtesy, Eli Wilner & Co. (JS 82); Maurice Prendergast, *South Boston Pier*, circa 1895-1897. Watercolor and pencil on paper, 19 1/4" x 15 1/4". Courtesy, Adelson Galleries.

Registration: Summer Term, 2003. Mail to:
SCPS REGISTRATION OFFICE, New York University,
P.O. Box 1206, Stuyvesant Station, New York, NY 10009-9988

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Signature of Adviser (if applicable)

Course/Seminar Number	Section Number	Title of Course/Seminar (Abbreviate)	Tuition	Day(s)	Hours
X03.8561-001	001	Maurice Brazil Prendergast: A Seminar	\$200		
		Reg. Fee	\$20		
Tuition + Registration Fee* = Total			\$220		

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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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Highest Educational Level (Check one)
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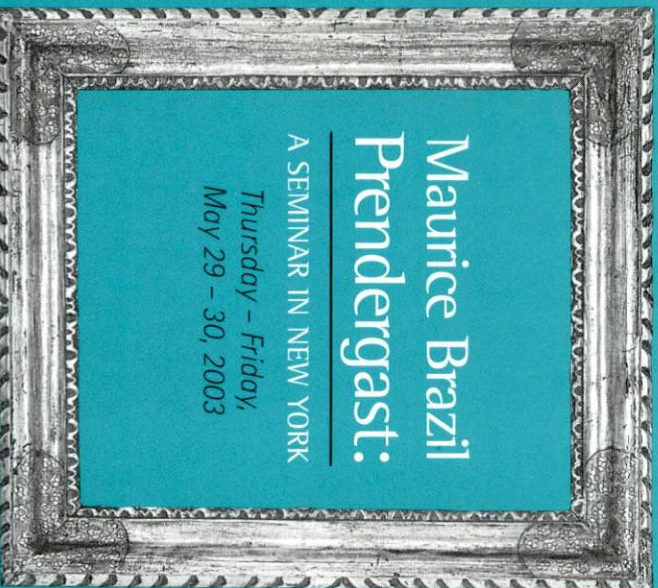
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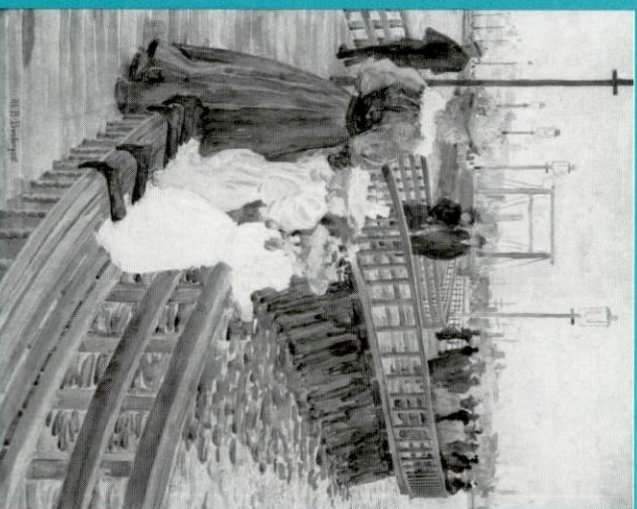
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Courtesy, Eli Wilner & Co.



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