

PROGRAMS IN THE ARTS

THE CANON? CELEBRATING AMERICAN ART



Daniel J. Terra Collection, 1992.15.



The Metropolitan Museum of Art, New York.

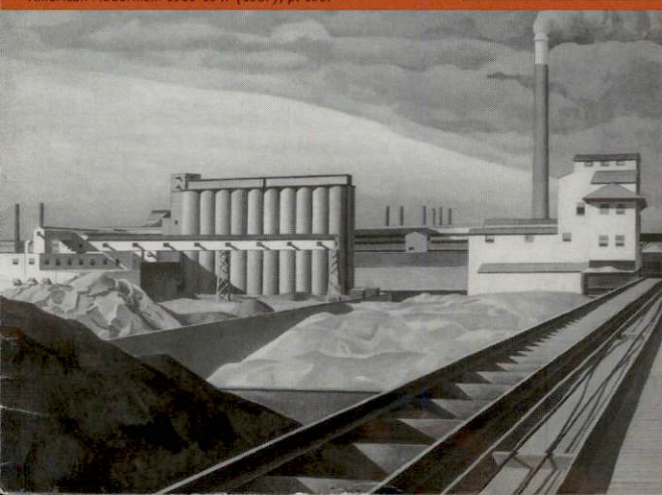
**THURSDAY–
SUNDAY
MAY 13–16, 2004**

CREATING A CANON: THE REVOLUTION IN THE CARE, PRESERVATION, AND PRESENTATION OF AMERICAN ART SUNDAY, MAY 16, 2004

*The Ebsworth Collection; published in The Ebsworth Collection:
American Modernism 1911–1947 (1987), p. 166.*



*Whitney Museum of American Art; Gift of Nancy and
Harry L. Koenigsberg.*



NEW YORK UNIVERSITY
School of Continuing and
Professional Studies





THE CANON? CELEBRATING AMERICAN ART

In the 1950s, those interested in studying American art history worked with authorities on the art of other nations. This situation has dramatically changed: Curatorial departments, entire museums, and academic programs are devoted to American art; scholarship flourishes resulting in a plethora of publications. The market thrives, and collectors support the study and display of American art for a broad public. The names Copley, Bingham, Johnson, and O'Keeffe are now common to the majority of Americans with any awareness of their nation's art.

In the sixties and seventies, the American 'canon' was dominated by Eakins, Homer, and Ryder, viewed as virile, masculine artists whose work contrasted with that of what were then viewed as effeminate American Impressionists dominated by excessive foreign influence. More recently, Impressionist works such as those by Sargent, Hassam, and Chase exploded in value—with premiums placed on beautifully executed, pleasing subjects. We now witness the resurgence of modernism and its pantheon, including O'Keeffe, Dove, Hartley, and Demuth, and their successors such as Stuart Davis. The emphasis on Pollock and the Abstract Expressionists—authentically American—has remained firm.

"Is there a canon of American art?" Or are there several, each shaped by a different constituency? We explore the celebration of American art that has occurred since the Bicentennial, the shifts in taste that have resulted in the rise and fall of certain artists' reputations (and the value of their works), the premium placed on works in a given medium and of a given subject by a particular artist, the dynamics that affect fame, including dealer relationships and patronage, and the role a community or discipline plays in championing its artists.

The final day considers the majestic strides made in the care and presentation of American works of art in every medium. In the 1960s, conservation of American art was an emerging field with tremendous research and progress to be made. This situation has dramatically changed. This conference is devoted to examining the revolution in the conservation, preservation, and presentation of American art over the past 25 years. Previously, it was not uncommon for a work to be mounted with glue on a highly acidic backing or for a canvas to have been relined using wax and other damaging, often irreversible, procedures. These works were often surrounded by a frame that had been "regilded" by radiator paint or in a French-style surround irrelevant to the work in a poorly lit room. Conversely, some works are hung in rooms filled with too much illumination for fugitive watercolors. We consider the sophisticated study and methods in each medium that have reversed these trends and celebrate the great progress made in the care and presentation of American works of art.

We gratefully acknowledge the generous support of Adelson Galleries, American Art Review, Babcock Galleries, Mr. and Mrs. Max N. Berry, Berry-Hill Galleries, Dr. and Mrs. Philip Brewer, Christie's New York, Eli Wilner & Company, New York, Sotheby's, Spanierman Gallery, LLC, The Exeter Group, and The Magazine ANTIQUES.

We also acknowledge the generous and heartfelt support of Bear Stearns and Company Inc., which joins us in honoring the memory of Harry L. Koenigsberg.

This conference is dedicated to Harry L. Koenigsberg who was involved in and devoted to the study of American art for over forty years, and shared this passion with his friends and descendants.



The Butler Institute of American Art, Youngstown, Ohio.



Museum of Fine Arts, Boston; reproduced in *A New World: Masterpieces of American Painting, 1760-1910* (T. Stebbins, Jr. et al., 1983), p. 40.

THURSDAY, MAY 13

The day's formal sessions will take place at New York University.

- 9-9.30 a.m. **Registration.**
- 9.30-9.35 a.m. **Welcome.** David F. Finney, dean, NYU School of Continuing and Professional Studies.
- 9.35-10 a.m. **Introduction.** Lisa Koenigsberg.
- 10-10.40 a.m. **Museums and the Shaping of the Canon.** Bruce Robertson.
- 10.45-11.25 a.m. **Nineteenth-Century American Painting: Challenging the Canon, From Isham to Gerds.** Theodore E. Stebbins, Jr.

11.30 a.m.-12.10 p.m. **The Canon and The Margins.** Patricia Hills.

12.15-1 p.m. **American Sublime in London.** Andrew Wilton.

1-2.15 p.m. **Lunch** (On your own).

2.15-2.55 p.m. **Regionalism and the Art of the West.** Carol Clark.

3-3.35 p.m. **Permanent Impermanence and the Margins of Experience in Inness's Late Landscape Paintings.** Adrienne Baxter Bell.

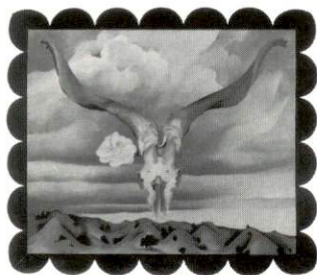
3.45-4.10 p.m. **Break.**

4.10-4.50 p.m. **Shaping the Canon of Tomorrow: The Whitney Biennial.** Debra Singer.

4.55-5.30 p.m. **The Greatest Living American Painter.** William H. Gerds.

6.30-8.30 p.m. **Reception and Viewing. The Whitney Biennial The Whitney Museum of American Art** 945 Madison Avenue (at the corner of 75th Street)

The Cleveland Museum of Art; reproduced in A New World: Masterpieces of American Painting, 1760-1910 (T. Stebbins, Jr. et al., 1983), p. 90.



Courtesy, Brooklyn Museum of Art.

FRIDAY, MAY 14

The day's formal sessions will take place at New York University.

- 9.15-9.55 a.m. **Politics, Commerce, and Fragility: Pastel and Watercolor and Their Place in the Canon.** Marjorie Shelley.
- 10-10.40 a.m. **Re-Assessing Influence: Thomas Eakins.** Kathleen A. Foster.

Break.

Childe Hassam: Patterns of Appreciation. H. Barbara Weinberg.

Winslow Homer: Away from the Front and Far from the Sea. Marc Simpson.

Lunch (On your own).

Expatriates and Their Place in an American Canon: Sargent, Whistler, Cassatt, and Tanner. David Park Curry.

A Collector's Role in Shaping a Canon: Edward Manigault and an Alternative Modernism. Nannette V. Maciejunes.

Break.

10.45-11 a.m.

11-11.40 a.m.

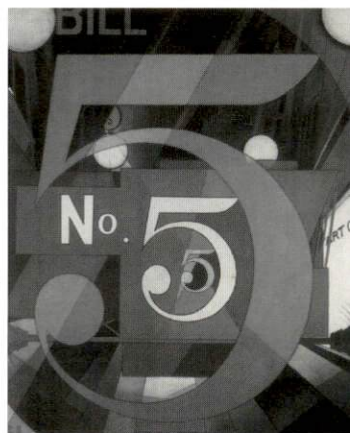
11.45 a.m.-12.30 p.m.

12.30-2 p.m.

2-2.55 p.m.

3-3.40 p.m.

3.45-4 p.m.



The Metropolitan Museum of Art; reproduced in The American Century: Art and Culture, 1900-1950 (Barbara Haskell, 1999), p. 171.

- 4-4.40 p.m. **Oscar Bluemner: Canonical Outsider.**
Jeffrey Hayes.
- 4.45-5.45 p.m. **The Other Lincoln's War: Lincoln Kirstein's
Attack on Alfred Barr's Canon.** Joyce Hill Stoner.
- 6-8.30 p.m. **Cocktails and Viewing of the
American Painting Sale.**
Christie's
20 Rockefeller Plaza
(at 49th Street, between Fifth and Sixth Avenues)
- 6-6.05 p.m. **Welcoming Remarks.**
Eric Whidding, specialist,
head of American Paintings.
- 6.05-6.50 p.m. **Childe Hassam on View at The
Metropolitan Museum of Art.**
H. Barbara Weinberg.

Curtis Galleries, Minneapolis, MN; reproduced in
California Art: 450 Years of Painting and Other Media
(Nancy Dustin Wall Moure, 1998), p. 343.



SATURDAY, MAY 15

The day's formal sessions will take place at New York University.

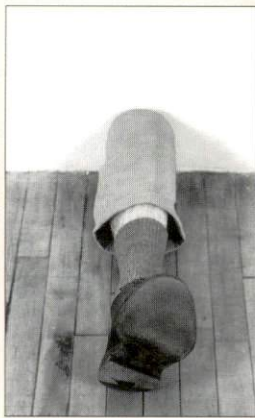
- 9.15-9.55 a.m. **African-American Artists: Syncopation
in the Canon.** Helen M. Shannon.
- 10-10.40 a.m. **Romare Bearden:**
Expanding the Mainstream.
Ruth Fine.
- 10.45-11 a.m. **Break.**
- 11-11.40 a.m. **The Artist as Illustrator: Maxfield
Parrish's Popular Profile.**
Sylvia Yount.

- 11.45 a.m.-
12.25 p.m. **Re-envisioning Bay Area Figuration—A Case Study: Perspectives on David Park's
Paintings, Then and Now.** Nancy Boas.
- 12.25-2 p.m. **Lunch (On your own).**
- 2.05-2.50 p.m. **"The Issue of Influence": Marcel Duchamp and Contemporary American Art.**
Francis M. Naumann.
- 2.55-3.40 p.m. **"Beyond the Canon": Seeking Masterpieces Where Others Fear to Tread.**
John Driscoll.
- 3.40-4 p.m. **Break.**

- 4-5 p.m. **Painter of Light:**
A Panel Discussion
on James Kinkade,
Influence, and Audience.
David Dearing, Jr.,
William H. Gerds,
Robert Rosenblum,
Deborah Epstein Solon, and
Theodore E. Stebbins, Jr.
- 6-8 p.m. **Reception and Viewing.**
Adelson Gallery
25 East 77th Street, 3rd Floor
(between Madison and 5th Avenues)



Collection, Robert Rauschenberg,
New York.



Private collection; photo courtesy,
Paula Cooper Gallery, New York.



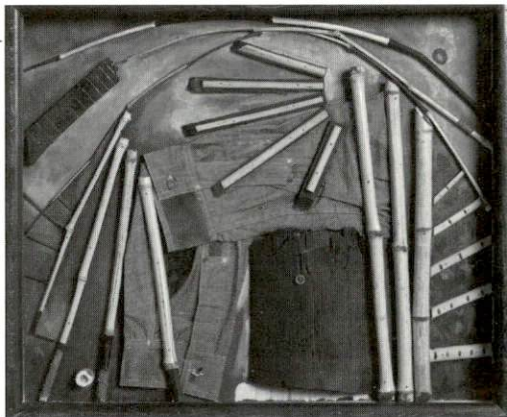
Courtesy, The Carnegie Museum of Art, Pittsburgh.

CREATING A CANON: THE REVOLUTION IN THE CARE, PRESERVATION, AND PRESENTATION OF AMERICAN ART

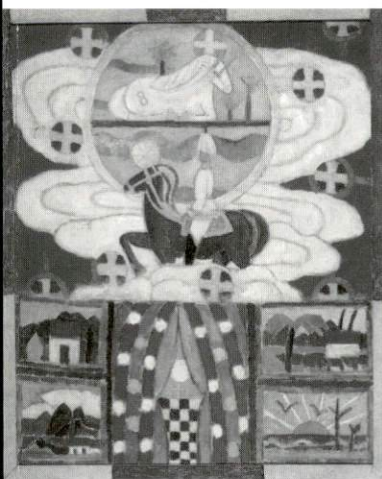
SUNDAY, MAY 16

The day's formal sessions will take place at New York University.

- 8.30–9 a.m. **Coffee and Registration.**
- 9.05–9.10 a.m. **Introduction.**
- 9.15–10 a.m. **The Evolution in Treating Paintings: The Past Quarter Century.**
Andrea Rothe.
- 10.05–10.50 a.m. **Conservation's Contributions to Creating a Canon.**
James Coddington.



Courtesy, The Phillips Collection, Washington, D.C.



Courtesy, Columbus Museum of Art, Ohio.

- 10.50–11.10 a.m. **Break.**
- 11.10–11.50 a.m. **Case Studies of Treatment of American Paintings.**
James Malachi Wright.
- 11.55 a.m.–12.40 p.m. **Constructing Joseph Cornell: Examining the Artist's Source Materials for Assemblage and Collage.**
Fern Bleckner.
- 12.45–2 p.m. **Lunch (On your own).**
- 2–2.45 p.m. **Framing and the Revolution in Curatorial Practice.**
Carrie Rebora Barratt.
- 2.50–3.30 p.m. **Lighting and the Impact on American Painting.**
Paul Himmelstein.
- 3.30–3.50 p.m. **Break.**
- 3.50–4.30 p.m. **Redefining the Canon in Exhibition Format: The Challenges of High and Low, Moving and Still.**
Nancy Mowll Mathews.
- 4.30–4.45 p.m. **American Mélange: Blending Canonical Varietals in Denver's Permanent Galleries.**
Timothy J. Standring.



Courtesy, Musée d'Orsay.



Collection of the Brandywine River Museum, Chadds Ford, PA; Gift of Mrs. Andrew Wyeth.

PRESENTERS

Lisa Koenigsberg, *conference director*; director, Programs in the Arts and adjunct professor of arts, NYU School of Continuing and Professional Studies, who launched the series of annual NYU 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*, the *Proceedings of the American Antiquarian Society*.

Carrie Rebora Barratt, *curator*, American Paintings and Sculpture and manager, The Henry R. Luce Center for the Study of American Art, The Metropolitan Museum of Art; co-curator and co-author, "John Singleton Copley in America," (1995-96); curator and author, "Queen Victoria and Thomas Sully" (2000); currently preparing an exhibition on the work of Gilbert Stuart (fall 2004).

Adrienne Baxter Bell, *art historian*; she has received degrees in art history from Smith College, The Institute of Fine Arts, and Columbia University, and is currently a Ph.D. candidate in American art history at Columbia. She received numerous awards for her work, including the Sheila and Richard Schwartz Fellowship at the Smithsonian American Art Museum. The author of *George Inness and the Visionary Landscape* (George Braziller, 2003), she curated an exhibition of the same name for the National Academy of Design, New York, which traveled to the San Diego Museum of Art in 2004.

Fern Bleckner, *paper conservator*, Smithsonian American Art Museum. She has worked in the field of conservation for over thirty years. She has routinely given gallery talks on artists' painting techniques and materials, as well as programs on conservation principles throughout her career. She recently helped to edit and was a contributing author for *Conservation Resources for Art and Antiques* (published, Washington Conservation Guild, 2001).

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 co-curated an exhibition based on the 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.

Carol Clark, *William R. Kenan, Jr. Professor of Fine Arts and American Studies*, Amherst College; former Executive Fellow, Prendergast Catalogue Project, Williams College Museum of Art (1984-87) and curator of paintings, Amon Carter Museum (1977-84); among her publications are *The Robert Lehman Collection VIII: American Drawings and Watercolors* (1992), *Maurice Brazil Prendergast/Charles Prendergast: A Catalogue Raisonné* (with N. Mowll Mathews and G. Owens, 1990), and *Thomas Moran's Watercolors of the American West* (1980); currently at work on a book and exhibition of the paintings of Charles Deas.

James Coddington, *Agnes Gund Chief Conservator*, Museum of Modern Art. He has lectured and published on a range of subjects including the theory of restoration of modern art, technical examination of modern art, and the materials and techniques of various artists including Pollock and Kandinsky.

David Park Curry, *curator of American arts*, Virginia Museum of Fine Arts (VMFA), formerly Gates Foundation Curator of American Art, curator of painting and sculpture, Denver Art museum and curator of American Art, Freer Gallery of Art, Smithsonian Institution. At the VMFA, Dr. Curry has directed extensive reframing of numerous works in the collection, an ongoing effort that is documented in his contribution to *The Gilded Edge: The Art of the Frame* (2000). His research explores aspects of late 19th- and early 20th-century American art including Impressionism and Realism, folk art, patronage patterns, framing, and public presentation. Among his publications are works on Bunker, Hassam, Homer, Sargent, and Whistler. In "Mr. Whistler's Galleries," a joint exhibition project between the Virginia Museum of Fine Arts and the Freer Gallery of Art, he supervised a recreation of Whistler's 1883 "Arrangement in White and Yellow," originally mounted at the Fine Art Society, London before traveling to six American cities as Whistler's first one-man exhibition to tour the United States. Dr. Curry's new book, *James McNeill Whistler: Uneasy Pieces*, will be released later this year.

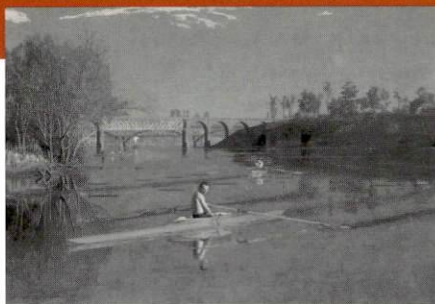
David Dearing, *Susan Morse Hillis Curator of Paintings and Sculpture*, Boston Athenaeum; he received his Ph.D. in American art history from the Graduate Center of the City University of New York and has taught art history at Brooklyn College, Queens College, and Adelphi University. For the past 13 years, he was an Adjunct Professor of Art History at the Fashion Institute of Technology, State University of New York, in New York City. He served on the staff of the National Academy of Design for over 15 years and held the position of Chief Curator there for the past seven years. He has curated a number of exhibitions and lectured widely on nineteenth-century American painting and sculpture. Among his publications are *Masterworks of American Impressionism in the Pfeil Collection* (1992), *Rave Reviews: American Art and Its Critics, 1826-1926* (2000), *Challenging Tradition: Women Artists and the Academy* (2003), and *Paintings and Sculpture in the Collection of the National Academy of Design* (2004). He has received grants from the Luce Foundation and the Lucellia Foundation, and a publication award from the Victorian Society in America. In 2002, he was the Thomas P. Johnson Distinguished Visiting Scholar at Rollins College, Winter Park, Florida.

John Driscoll, *director*, Babcock Galleries; he has held appointments at the Palmer Museum of Art, William H. Lane Foundation, Worcester Art Museum, Yale, and NYU. He has published articles on Richards, Moran, Sheeler, and Hartley and has authored or co-authored books and exhibition catalogues on Sheeler, Kensett, Dickinson, Hudson River School painting, and American landscape painting. He was named an Alumni Fellow of The Pennsylvania State University in 2000.

Ruth Fine, *curator of Special Projects in Modern Art*, National Gallery of Art; she started her curatorial career in 1972 at Lessing J. Rosenwald's collection of prints and drawings, a gift to the National Gallery housed until Rosenwald's death in 1979 at his residence, Alverthorpe, in Jenkintown, PA. In 1982, she organized the exhibition and catalogue for *Lessing J. Rosenwald: Tribute to a Collector*. From 1988 through 2002, she was the National Gallery's Curator of Modern Prints and Drawings. With degrees from the Philadelphia College of Art (University of the Arts), B.A., 1962, and the University of Pennsylvania, M.F.A., 1964, Fine taught studio art at the Philadelphia College of Art, Beaver College, and University of Vermont prior to entering the museum field. She has organized exhibitions of work by American artists including James McNeill Whistler; modernists Georgia O'Keeffe and John Marin; post-war figures Helen Frankenthaler, Roy Lichtenstein, and Jasper Johns; contemporary print workshops Crown Point Press, Gemini G.E.L., and Graphicstudio, U.S.F. Most recently, she is the curator and primary catalogue author for *The Art of Romare Bearden*, organized by the National Gallery of Art, Washington and traveling to four additional cities. She currently is working on the catalogue raisonné of works on paper by Mark Rothko.

Kathleen A. Foster, *Robert L. McNeil, Jr. Curator of American Art*, Philadelphia Museum of Art and the Director of the museum's new Center for American Art. Former curator of Western Art after 1800 at the Indiana University Art Museum, and Chief Curator at the Pennsylvania Academy of the Fine Arts; she has taught at Yale, Williams, Temple, and Indiana University, and is now adjunct professor of the history of art at the University of Pennsylvania. Her scholarship has ranged from early nineteenth-century watercolor painting (*Captain Watson's Travels in America*, 1997) to American Impressionism (*Daniel Garber*, 1980) and Regionalism (*Thomas Hart Benton and the Indiana Murals*, 2000), although much of her research has been on Thomas Eakins (*Writing About Eakins*, 1989; *Thomas Eakins Rediscovered*, 1997). Other publications on Abbey, Eakins, La Farge, and the American Pre-Raphaelites reflect a long-standing interest in the history of American drawings and watercolors.

William H. Gerdts, *professor emeritus of art history*, The Graduate School of the City University of New York; his numerous publications include: *The Golden Age of American Impressionism* (2003), *Child Hassam Impressionist* (1999, with W. Adelson and J. Cantor), *California Impressionism* (1998, with W. South), *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 *American Fauves: The Color of Modernism* (1997).



The Metropolitan Museum of Art, New York; reproduced in Thomas Eakins: His Life and Art (William Innes Homer, 1992), p. 59.

Jeffrey Hayes, professor, Department of Art History, University of Wisconsin-Milwaukee; his research interests are early modernism in the United States, American folk art, and contemporary self-taught artists with an emphasis on the social context and theoretical issues pertaining to them. His recent publications include essays on Carl McKenzie, Thomas Every (Dr. Evermore), Mona Webb and Prophet William J. Blackmon, and he recently organized an exhibition of 60 works selected from the Marilyn and Orren Bradley Collection of Twentieth-Century Self-Taught Artists. Among his publications on Bluemner are *Oscar Bluemner* (1991) and *Oscar Bluemner: Landscapes of Sorrow and Joy* (1988), which accompanied the exhibition when he was guest curator of exhibition at the Corcoran Gallery of Art, the Amos Carter Museum, and New Jersey State Museum, and contributions to *American National Biography*, vol. 3 (1999), *Oscar Bluemner, American Modernist* (1997), *The Dictionary of Art*, vol. 4 (1996), *Addison Gallery of American Art, 65 Years: A Selective Catalogue* (1996), *Allgemeines Künstlerlexikon* (1995), *Life Lines: American Master Drawings, 1788-1962* (1994), *The Expressionist Landscape, North American Modernist Painting, 1920-1947* (1988), and *The Advent of Modernism: Post-Impressionism and North American Art, 1900-1918*.

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: Painting, Graphics, Photographs, 1810-1910* (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.

Paul Himmelstein, partner, Appelbaum & Himmelstein, a firm devoted to the conservation of paintings and objects, which also consults on museum lighting, environmental control, and collections management. Among his publications are *New Orleans Chapter for the Joint Preservation of Historic Structures and Artifacts* (co-author, 1991), and contributions to the *APT Bulletin*, the *Journal of the American Institute for Conservation* (AIC), and *Textile Treatments Revisited* (1986); chair, AIC Commentaries Task Force and associate editor, *Journal of AIC*; past president, AIC.

Nannette V. Maciejunes, executive director, Columbus Museum of Art, Ohio, co-curator "The Paintings of Charles E. Burchfield: North by Midwest" (1997), "Illusions of Eden: Visions of the American Heartland" (2000), "Middleton Manigault: Visionary Modernist" (2002), and "Ferdinand Howald and Collecting Modern Art in America" (forthcoming, 2006) and contributor to the accompanying publications. She is viewed as the scholar of record on the work of Charles E. Burchfield.

Nancy Mowl Mathews, Eugénie Prendergast senior curator, Williams College Museum of Art and president of the Catalogue Raisonné Scholars Association. Among her publications are: *Paul Gauguin: an Erotic Life* (2001), *American Dreams: Art Before 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* (1990, with C. Clark and G. Owens), *Mary Cassatt: The Color Prints* (1989, with B. Shapiro), and *Mary Cassatt* (1987). She is currently organizing the exhibition, "Moving Pictures: The Un-Easy Relationship between Early Film and American Art."

Francis M. Naumann, independent scholar, art dealer, and curator; author of many articles and books on early 20th-century American and European art, among them *New York Dada 1915-1923* (1994) and *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction* (1999); recent exhibitions organized include "Making Mischief: Dada Invades New York" (1996), "Beatrice Wood: A Centennial Tribute" (1997), and "Man Ray: Conversion to Modernism" (2003).

Bruce Robertson, professor of art history, University of California, Santa Barbara, and chief curator, Center for American Art, and deputy director for art programs, Los Angeles County Museum of Art; among his publications are *Ruth Harriet Louise and Hollywood Glamour Photography* (2001), *Marsden Hartley* (1995), and essays in *Picturing Old New England: Image and Memory* (edited by W. Truettner and R. Stein, 1999); among the exhibitions he has curated are "Reckoning with Winslow Homer: His Late Paintings and Their Influence" (1990) for which he wrote the accompanying catalogue and "Sargent and Italy" (2003).

Robert Rosenblum, Professor of Fine Arts, New York University and curator at the Solomon R. Guggenheim Museum. His art-historical interests range from the eighteenth century to the present. His writings and exhibitions include many American artists, among them Rockwell, Stella, Warhol and Koons. Throughout his career he has been involved with revising art-historical canons in both the nineteenth and twentieth centuries.

Andrea Rothe, conservator; formerly head of Paintings Conservation and then Senior Conservator for Special Projects at The J. Paul Getty Museum; in October 2002, he retired from The Getty and together with his wife Jeanne McKee now works privately for collectors and dealers in California. Born in Bolzano, Italy, he grew up in Paris and Madrid, and came to the U.S. as a young boy with his parents. In 1954, he returned to Europe, spending 27 years in Florence learning to restore paintings at the Uffizi Galleries and subsequently working on many paintings in churches and museums for the Italian State. From 1956 until 1963, he also attended the Summer Academy in Salzburg under Oskar Kokoschka and became his assistant. He has contributed to many publications, including the catalogues for the Mantegna exhibition at the Royal Academy, London, and The Metropolitan Museum of Art, New York, 1992 and that for "Dosso Dossi: Court Painter in Renaissance Ferrara," organized by the Galleria d'Arte Moderna, Ferrara, The Metropolitan Museum of Art, and The Getty in 1998; he is the author of "Moral and Aesthetic Issues" in *Early Italian Paintings: Approaches to Conservation* (Yale University Press, 2003), "Croce E Delizia" in *Personal Viewpoints, The J. Paul Getty Trust* (2003), and "Titian's Penitent Magdalen" in *Studi Tizianeschi, Annuario della Fondazione Centro studi Tiziano e Cadore*, Vol. 1 (Milano, 2003).

Helen M. Shannon, executive director, New Jersey State Museum; appointed in 2001, Dr. Shannon previously worked at The Metropolitan Museum of Art and The Detroit Institute of Arts. She has consulted for the African American Museum in Philadelphia, the National Gallery, and the Studio Museum in Harlem among others and has lectured and written extensively on American, African, and African-American art. She received a B.A. from Stanford, an M.A. from the University of Chicago, and a Ph.D. from Columbia, all in art history. Her dissertation examined the reception of African art in American modernism. Among her most recent projects was the exhibition "Challenge of the Modern: African-American Artists 1925-1945" (2003), an examination of the modernist concepts engaged by black artists in the United States and the Caribbean.

Marjorie Shelley, Sherman Fairchild conservator in charge, Sherman Fairchild Center for Works on Paper and Photograph Conservation, The Metropolitan Museum of Art; among her recent publications are "The Craft of American Drawings" in *American Drawings and Watercolors in The Metropolitan Museum of Art*, Vol. 1, an essay on the materials and techniques of Paul Gauguin in *The Lure of the Exotic*; contributions to *John Singer Sargent: Beyond the Studio* (2000), *Conservation Works of Art on Paper* (1998), *The Care and Handling of Art Objects, Practices in The Metropolitan Museum of Art* (1996), *John Singleton Copley in America* (1995), and *Conservation Concerns, A Guide for Collectors and Curators* (1992); Fellow, American Institute for Conservation of Historic and Artistic Works and The International Institute for Conservation of Historic and Artistic Works.

Marc Simpson, associate director and lecturer, Williams College Graduate Program in the History of Art; formerly The Ednah Root Curator of American Paintings, Fine Arts Museums of San Francisco; curator of exhibitions and lecturer on American art; publications include essays on Sargent, Abbey, Homer, Haseltine, and Harnett.

Debra Singer, associate curator of contemporary art, Whitney Museum of American Art; the co-curator of the 2004 Biennial Exhibition, she recently organized the Whitney's presentation of the traveling exhibition *The Quilts of Gee's Bend* and solo exhibitions of the work of Paul Sietsema, Helen Mirra, Sarah Sze, Joseph Grigely, Arturo Herrera, and Paul Pfeiffer, among others. She organized the sound and performance components of the 2002 Biennial Exhibition and the sound component for *BitStreams* (2001), an exhibition of art enabled by digital technologies. For several years, she was the branch curator at the Whitney Museum of American Art at Philip Morris, where she organized numerous exhibitions, including *Pastoral Pop!*, *Lee Borson: Underpass*, *Jeanne Silverthorne*, and *Shahzia Sikander: Acts of Balance*, and produced *Performance on 42nd*, the branch's free series of dance, music, theatre, and literary events. Outside of the Whitney, she has organized many exhibitions of

emerging artists at venues such as Artists Space, White Columns, and Washington Project for the Arts. She is also an active participant on juries and panels nationwide for both the visual and performing arts, including being a member of the Bessie Committee, the nominating body of New York Dance and Performance Awards. She is a frequent guest lecturer at several universities and art schools, and is an adjunct associate professor at Columbia University in the graduate program in museum studies and modern art.

Deborah Epstein Solon, *adjunct curator*, Pasadena Museum of California Art and former adjunct curator, Laguna Art Museum; her most recent project is "Alison Skinner Clark: American Impressionist," due to open in spring 2005 and accompanied by a major catalogue; among her other projects are "In and Out of California, Travels of American Impressionists" (2002), accompanied by a catalogue; she curated "Colonies of American Impressionism" (1999), which was accompanied by a major publication, *Colonies of Impressionism: Cos Cob, Old Lyme, Shinnecock and Laguna Beach* (1999); former director of research, William A. Karges Fine Art, Los Angeles, where her responsibilities included original research, documentation, and writing scholarly catalogs. 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).

Timothy J. Standring, *chief curator*, Gates Foundation Curator of Painting and Sculpture and Curator of the Berger Collection, Denver Art Museum; he has a significant interest in making art and art history accessible to a broader public and has been doing so as a museum curator since 1989, when he began working at the Denver Art Museum while a professor at the University of Denver. In 2002, he was appointed Chief Curator of the Denver Art Museum. Prior to his appointments in Denver, he has spent much of his career in academia holding positions at Pomona College, Lawrence University, and Loyola University of Chicago. He has also served as a Guest Scholar at The J. Paul Getty Museum, a Senior Fellow at the Center for Advanced Studies in the Visual Arts (CASVA) at the National Gallery of Art, and has received numerous other grants. His publications have dealt with the collecting activities of 17th-century patrons in Rome such as Cassiano dal Pozzo and Cardinal Camillo Massimo, with the Genoese artist Giovanni Benedetto Castiglione and the French artist Nicolas Poussin. He has also published on watercolor landscape sketching during the popular picturesque era in Britain, on Cassiano dal Pozzo's library, on the courtly society of Mantua, and recently on portraits by Impressionist artists for an exhibition in Rome. His interest in installations began as an undergraduate at the University of Notre Dame when, in a Duchampian gesture, he spotted works of art next to urinals in a former locker room of the old field house (since destroyed). His recent special exhibition installations have been commented on by the local Colorado press and by the Associated Press.

Theodore E. Stebbins, Jr., *Distinguished Fellow and consultative curator of American Art*, Fogg Art Museum, Harvard University Art Museum; former, curator of American paintings, Museum of Fine Arts, Boston (1977–99) and professor of art history, Yale University (1968–77); among his publications are *The Life and Work of Martin Johnson Heade* (1975) and *American Master Drawings and Watercolors* (1976); he has curated and co-curated numerous exhibitions, among them "A New World: Masterpieces of American Painting, 1760–1910" (1983), "The Lane Collection" (1983), and "The Lure of Italy" (1993), each of which was accompanied by a catalogue of which he was a principle author. His most recent work is his expanded study and catalogue raisonné, *The Life and Work of Martin Johnson Heade* (2000), which accompanied an exhibition that he organized.

Joyce Hill Stoner, *professor and paintings conservator, former director*, Winterthur/University of Delaware Program in Art Conservation (1982–97). She has been a Visiting Scholar in Painting Conservation at The Metropolitan Museum of Art and at The J. Paul Getty Museum. Managing editor for "Art and Archaeology Technical Abstracts" (AATA) for 17 years, and a member of the AATA editorial board for the sections on paintings and on training since 1987; Stoner is an art historian who holds a Ph.D. in art history and a practicing paintings conservator. She has treated paintings for many museums and private collectors and was senior conservator of the team for the five-year project of examination and treatment of Whistler's *Peacock Room*, Freer Gallery of Art, Smithsonian Institution, Washington, D.C. Stoner has authored more than 60 book chapters and articles, and has recently been studying the paintings of the Wyeth family and published *A Closer Look: Howard Pyle, N. C. Wyeth, Andrew Wyeth, and Jamie Wyeth* (1998) and has spoken widely on this topic. She is Secretary, Board of Directors, College Art Association, and in June 2003, was awarded the American Institute for Conservation Lifetime Achievement Award.

H. Barbara Weinberg, *The Alice Pratt Brown Curator of American Paintings and Sculpture*, The Metropolitan Museum of Art, and Professor Emerita of Art History at the City University of New York. She is the author of *The Lure of Paris: Nineteenth-Century American Painters and Their French Teachers* (1991); books and exhibition catalogues on American Impressionism and Realism, John LaFarge, and John Singer Sargent; and numerous scholarly articles on late nineteenth-century American painting in cosmopolitan context.

Andrew Wilton, *Keeper and Senior Research Fellow*, Tate Gallery, 1989–2002; previously, Keeper of the British Collection, Tate Gallery, 1989–98; Curator of the Turner Collection, Clore Gallery, 1984–1989; Curator of Prints and Drawings, Yale Center for British Art, 1976–80; Assistant Keeper, British Museum Department of Prints and Drawings, 1967–76, 1981–84. Among his publications are: *Five Centuries of British Painting: From Holbein to Hodgkin* (2002), *J.M.W. Turner 'Turner in His Time'* (1987), *British Watercolour: The Great Age of British Watercolours 1750–1880* (with Anne Lyles, 1993), *The Age of Rossetti, Burne-Jones & Watts 'Symbolism in Britain, 1860–1910'* (with Robert Upstone et al., 1997), *British portraiture 'The Swagger Portrait'*, and *American 19th-century landscape 'American Sublime'* (with Tim Barringer et al., 2003).

James Malachi Wright, *conservator in private practice*, Boston area; former head of Paintings Conservation, Museum of Fine Arts, Boston (1992–2002) and conservator of Paintings, Fine Arts Museums of San Francisco (1987–1991) and Associate Conservator, SFMOMA (1983–87). He served as co-curator, "Claude Lorraine: A Study in Connoisseurship" Viewpoints Exhibition, Fine Arts Museums of San Francisco (1990). He has lectured on Gauguin's painting method, the materials and techniques of Martin Johnson Heade, the conservation of French academic paintings, and the conservation of modern art. He is a member of The International Institute for Conservation of Historic and Artistic Works and has served on the American Institute for Conservation of Historic and Artistic Works, By-Laws Committee (1987–88).

Sylvia Yount, *Margaret and Terry Stent Curator of American Art*, High Museum of Art, Atlanta, former Chief Curator (1999–2001) and Curator of Collections (1993–99), Pennsylvania Academy of the Fine Arts (PAFA), Philadelphia. Her projects in Atlanta have ranged from focus exhibitions of American sculpture, Ben Shahn, and Edward Hopper to a major reinstallation of the High's American Art collection. In Philadelphia, her numerous exhibitions included "To Be Modern: American Encounters with Cézanne and Company" (1996) and "Maxfield Parrish, 1870–1966" (1999), both with accompanying publications. She is currently organizing a traveling retrospective of the work of Cecilia Beaux, scheduled to open in Atlanta in May 2005. She has lectured and published widely on late 19th- and 20th-century American art and culture.

Cover: George Caleb Bingham, *Jolly Flatboatmen*, 1877–1878, oil on canvas, 26 1/6" x 36 3/8". TFA, Daniel J. Terra Collection, 1992.15; Frederick Remington, *Cavalry Charge on the Southern Plains in 1860*, 1907–08, oil on canvas, 30 1/8" x 51 1/8". The Metropolitan Museum of Art, New York, Gift of Several Gentlemen, 1911; Oscar Bluemner, *A Situation in Yellow*, 1933, oil on canvas, 36" x 40 1/2". Whitney Museum of American Art, Gift of Nancy and Harry L. Koenigsberg; Charles Sheeler, *Classic Landscape*, 1931, oil on canvas, 25" x 32 1/2". The Ebsworth Collection, published in *The Ebsworth Collection: American Modernism 1911–1947* (1987), p. 166.

Interior: John Singer Sargent, *Carnation, Lily, Rose*, 2885-6, oil on canvas, 68 1/2" x 60 1/2". Tate London, presented by the Trustees of the Chantry Bequest 1887, published in *John Singer Sargent* (eds. Elaine Kilmurray and Richard Ormond, 1998), p. 115; Winslow Homer, *Snap the Whip*, 1872, oil on canvas, 22" x 36". The Butler Institute of American Art, Youngstown, Ohio; John Singleton Copley, *Paul Revere*, c. 1768–70, oil on canvas, 35" x 28 1/2". Museum of Fine Arts, Boston, Gift of Joseph W., William B., and Edward H. R. Revere, reproduced in *A New World: Masterpieces of American Painting, 1760–1910* (T. Stebbins, Jr. et al., 1983), p. 40; Frederick Edwin Church, *Twilight in the Wilderness*, 1860, oil on canvas, 40" x 64". The Cleveland Museum of Art, Purchase, Mr. and Mrs. William H. Marlatt Fund, reproduced in *A New World: Masterpieces of American Painting, 1760–1910* (T. Stebbins, Jr. et al., 1983), p. 90; Georgia O'Keeffe, *Ram's Head White Hollyhock-Hills*, 1935, oil on canvas, 30" x 36", with original metal and painted surfaces frame. Courtesy, Brooklyn Museum of Art, Bequest of Edith and Milton Lowenthal; Charles Demuth, *I Saw the Figure 5 in Gold*, 1928, oil on cardboard, 36" x 29 3/4". The Metropolitan Museum of Art, Alfred Steiglitz Collection, 1949, reproduced in *The American Curator: Art and Culture, 1900–1950* (Barbara Haskell, 1999), p. 171; David Clark, *Kids on Bikes*, 1950, oil on canvas, 48" x 42". Curtis Galleries, Minneapolis, MN, reproduced in *California Art: 450 Years of Painting and Other Media* (Nancy Dustin Wall Moure, 1998), p. 343; Childé Hassam, *Fifth Avenue in Winter*, ca. 1890–92, oil on canvas, 21 5/8" x 28". The Carnegie Museum of Art, Pittsburgh, Purchase, 1900; Marcel Duchamp, *Peasant's Leg*, 1904–05, Conté crayon on paper, 8" x 5 1/8". Collection, Robert Rauschenberg, New York; Robert Gober, *Untitled*, 1990, Wax, cotton, wood, leather, human hair, 12" x 5" x 19". Private collection, photo courtesy, Paula Cooper Gallery, New York; Arthur Dove, *Goin' Fishin'*, 1925, assemblage of bamboo, denim shirt sleeves, buttons, wood, and oil on wood panel, 21 1/4" x 25 1/2". Courtesy, The Phillips Collection, Washington, DC; Marsden Hartley, *Berlin AnteWar*, 1914, oil on canvas, 41 3/4" x 34 1/2", with a wood frame designed and painted by the artist. Courtesy, Columbus Museum of Art, Ohio; James McNeill Whistler, *Arrangement in Grey and Black: Portrait of the Painter's Mother*, 1871, oil on canvas, 56 3/4" x 64". Courtesy, Musée d'Orsay; Maxfield Parrish, *The Artist, Sex, Male*, 1909, oil on paper, 19 3/4" x 16". Collection of the Brandywine River Museum, Chadds Ford, PA, Gift of Mrs. Andrew Wyeth; Thomas Eakins, *Max Schmitt in a Single Scull* (The Champion Ice Skulls), 1871, oil on canvas, 32 1/4" x 46 1/4". The Metropolitan Museum of Art, New York, Purchase, Alfred N. Punnett Endowment Fund and Gift of George D. Pratt, 1934, reproduced *Thomas Eakins: His Life and Art* (William Innes Homer, 1992), p. 59.

Registration Panel: Elie Nadelman, *Tango*, c. 1919, painted cherry wood with gesso, 3 units, 35 7/8" x 26" x 13 7/8". Whitney Museum of American Art, New York, Purchased with funds from Mr. and Mrs. Arthur G. Altschul Purchase Fund, the Joan and Lester Avnet Purchase Fund, the Edgar William and Bernice Chrysler Garbisch Purchase Fund, the Mrs. Robert C. Graham Purchase Fund in honor of John I. H. Baur, the Mrs. Percy Urin Purchase Fund, and the Henry Schnakenberg Purchase Fund in honor of Juliana Force, 88.1a-c.

Mail Panel: Edward Middleton Manigault, *The Rocket*, 1909, oil on canvas, 20" x 24". The Columbus Museum of Art, Ohio, Museum Purchase, Howald Fund II, 1981.

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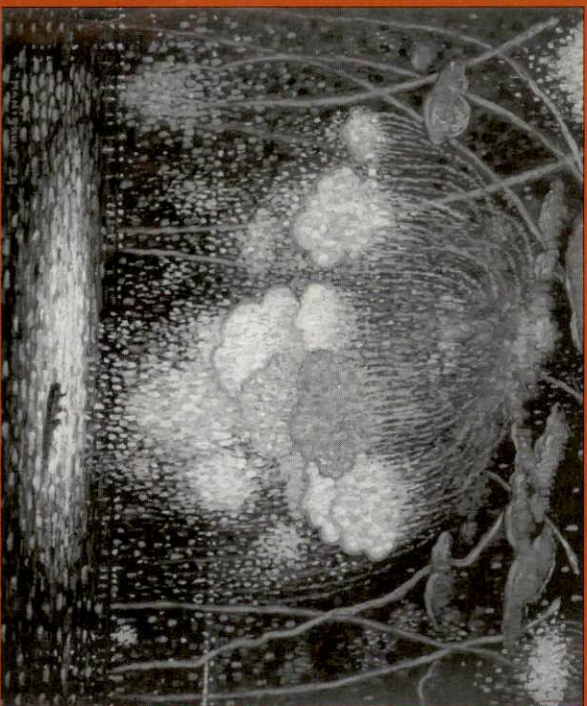
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