

# Initiatives

in Art and Culture

## What Lies Beyond: America's Involvement with Frontier, Boundary and Horizon

THURSDAY – SATURDAY, MAY 11 – 13, 2006



Courtesy, Alexis Rockman / Leo Koenig Inc.



Museum of Modern Art, New York.



Museum of Fine Arts, Boston. Gift of Mary Louisa Boit, Julia Overing Boit, Jane Hubbard Boit and Florence D. Boit in memory of their father, Edward Darley Boit, 19.124.



Greenough Trust Collection, Birger Sandzén Memorial Gallery, Lindsborg, Kansas.

DAHESH MUSEUM OF ART

NATIONAL ACADEMY MUSEUM AND SCHOOL OF FINE ARTS

# What Lies Beyond: America's Involvement with Frontier, Boundary and Horizon

---

THURSDAY – SATURDAY, MAY 11 – 13, 2006

Boundaries, whether the horizon at the meeting of sea and sky or earth and atmosphere, or the geographic frontier between *terra cognita* and *incognita*, have fascinated American artists since our country's earliest beginnings.

We explore that fascination, whether in the physical horizon, as manifest in Washington Allston's depictions of cloudy moonlit skies above the water and Georgia O'Keeffe's sky and cloud paintings, or in the nation's geographic frontier, as depicted by Thomas Cole in *Daniel Boone in His Cabin on the Great Osage Lake* (c. 1826). We consider the tensions present at any frontier, as in Jasper Johns' 1963 *Map*, which juxtaposes the unity of the country and the discreteness of the states, while also exploring cognitive boundaries and horizons, such as those separating the objective from the subjective and the abstract from the figurative. Last, we examine boundaries (and their crossing) between media, and, specifically, how artists such as Dove and Cornell incorporated various media in their works, and how contemporary artists address similar concerns.

We gratefully acknowledge the generous support of Adelson Galleries, Babcock Galleries, Max E. and Heidi Berry, Christie's, Dahesh Museum of Art, Eli Wilner & Co., Godel Fine Art, Katherine and Frank Martucci, National Academy Museum and School of Fine Arts, Sotheby's, Spanierman Gallery, LLC, The Exeter Group, The Lena and Louis Minkoff Foundation, Patrick Vega, and Luke Welles.

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.



Courtesy of the Brauer Museum of Art.



Lucid Art Foundation, Inverness, CA.

## Thursday, May 11, 2006

---

The day's formal sessions will take place at the National Academy Museum and School of Fine Arts, 1083 Fifth Avenue at 89<sup>th</sup> Street.

- 1:30 – 2:00 p.m.      **Coffee and Registration.**
- 2:00 – 2:10 p.m.      **Welcome.** Annette Blaugrund, Director, National Academy Museum and School of Fine Arts.
- 2:10 – 2:30 p.m.      **Introduction.** Lisa Koenigsberg.
- 2:30 – 3:15 p.m.      **Thresholds in American Art.** Robert Rosenblum.
- 3:20 – 4:05 p.m.      **American Icons / Big Weather.** Alexis Rockman.
- 4:15 – 5:00 p.m.      **Refreshments and Viewing**  
The National Academy's *181<sup>st</sup> Annual:*  
*An Exhibition of Contemporary American Art*
- 6:00 – 8:00 p.m.      **Reception and Viewing**  
Adelson Galleries, Inc.  
25 East 77<sup>th</sup> Street, Third Floor  
(at Madison Avenue)

## Friday, May 12, 2006

---

The day's formal sessions will take place at the Dahesh Museum of Art, 580 Madison Avenue (between 56<sup>th</sup> and 57<sup>th</sup> Streets).

- 9:20 – 9:30 a.m.      **Welcome.** Peter Trippi,  
Director, Dahesh  
Museum of Art.
- 9:30 – 10:10 a.m.      **No Boundaries: Asher  
B. Durand's *Progress:  
The Advance of  
Civilization.***  
Linda S. Ferber.
- 10:15 – 10:55 a.m.      **"Pictures of Wild Border  
Life": Western Art in the  
National Imagination.**  
Carol Clark.
- 10:55 – 11:15 a.m.      **Break.**
- 11:15 – 11:55 a.m.      **Transparent at the Boundary: Paint Film Defects and Visual  
Perception in the Work of Frederic Church and the Hudson River  
School.** Joyce Zucker.
- 12:00 – 12:45 p.m.      **The American Dunescape.** William H. Gerdtz.
- 12:45 – 2:15 p.m.      **Lunch** (On your own).
- 2:15 – 2:55 p.m.      **Eakins and France.** Nicolai Cikovsky, Jr.



The Cleveland Museum of Art.



- 3:00 – 3:40 p.m.      **Beyond Their Boundaries:  
American Painters at Home in  
Paris, 1860 – 1900.**  
Erica E. Hirshler.
- 3:40 – 4:00 p.m.      **Break.**
- 4:00 – 4:40 p.m.      **"An Island on the Land":  
What Are California's Boundaries?**  
Deborah Epstein Solon.
- 4:45 – 5:25 p.m.      **"Scenery fine enough to shock any  
mind": John Twachtman's  
Paintings of Niagara Falls and  
Yellowstone Park.** Lisa N. Peters.

6:00 – 8:00 p.m.

**Reception and Viewing**

"John Twachtman (1853 – 1902): A Painter's Painter"  
Spanierman Gallery, LLC  
45 East 58<sup>th</sup> Street (between Park and Madison Avenues)



Spanierman Gallery, LLC.

## Saturday, May 13, 2006

The day's formal sessions will take place at the Dahesh Museum of Art, 580 Madison Avenue (between 56<sup>th</sup> and 57<sup>th</sup> Streets).

- 9:30 – 10:10 a.m.     **Diagnosing Pictures: The Science of Looking in America circa 1900.**  
Rachael Z. DeLue.
- 10:15 – 10:55 a.m.     **Birger Sandzén: New Visions of the New Land.** Ron Michael.
- 10:55 – 11:15 a.m.     **Break.**
- 11:15 – 11:55 a.m.     **"Life on the Middle Border": Midwestern Identity and the American Scene.** Nannette V. Maciejunes.
- 12:00 – 12:45 p.m.     **Moving Edges: How Modernist Artists and Ideas Frame Our View.**  
Suzanne Smeaton.
- 12:45 – 2:15 p.m.     **Lunch** (On your own).
- 2:15 – 2:55 p.m.     **Art Out of Bounds: The Cultural Power of Illustrated Images.**  
Laurie Norton Moffatt.
- 3:00 – 3:40 p.m.     **Breaking the Boundaries of Artificial Spatial Constructs: Roberto Matta, Gordon Onslow Ford, and Young American Artists in the early 1940s.** Martica Sawin.
- 3:45 – 4:30 p.m.     **"No Limits, Just Edges": Abstract Expressionism's Boundaries.**  
David Anfam.
- 4:30 – 5:15 p.m.     **Refreshments and Viewing**  
*"Stories to Tell: Masterworks from the Kelly Collection of American Illustration"* at the Dahesh Museum of Art

Licensed by Norman Rockwell Licensing, Niles, IL. Collection of the Norman Rockwell Museum, Stockbridge, Massachusetts.





# Presenters

**Lisa Koenigsberg**, conference director; president, Initiatives in Art and Culture, and adjunct professor of arts, NYU School of Continuing and Professional Studies (SCPS). She launched the series of annual conferences on American art in 1996. Former positions include: director, Programs in the Arts, NYU, SCPS; assistant director for project funding, Museum of the City of New York; executive assistant, Office of the President, American Museum of Natural History; architectural historian, New York City Landmarks Preservation Commission; and guest curator, Worcester Art Museum and Yale University Art Gallery. 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*.



Jefferson Medical College of Thomas Jefferson University, Philadelphia, Pennsylvania.

**David Anfam**, Commissioning Editor for Fine Art, Phaidon Press, London; he was the 2003 Henry Luce Visiting Professor in American Art at Brandeis University. Educated at the Courtauld Institute of Art (BA, PhD), he is a regular contributor to *The Burlington Magazine* and has curated several exhibitions, including "Mark Rothko: A Retrospective" (Museum of Contemporary Art, Tokyo, 1996). Among his numerous writings are *Abstract Expressionism* (1990); *Franz Kline: Black & White, 1950 – 1961* (1994); *Clyfford Still: Paintings, 1944 – 1960* (2001); and *Arshile Gorky: Portraits* (2002). His *Mark Rothko: The Works on Canvas – A Catalogue Raisonné* (1998) received the 1998 George Wittenborn Memorial Award, the 2000 Mitchell Prize, and was named among the art books of the year by *The New York Times*, *The Boston Globe*, and *The San Francisco Chronicle*. Among his most recent publications, as co-author, are *Alfred Jensen: Concordance* and *Charles Simonds* (both 2003), *Jackson Pollock: No Limits, Just Edges* (2005), and *David Smith: A Centennial* (2006).

**Nicolai Cikovsky, Jr.**, retired senior curator, American and British painting, National Gallery of Art, Washington, DC; among his many publications are *Winslow Homer* (1993); *George Inness* (1992); *Raphaelle Peale Still Lifes* (1992); *Winslow Homer Watercolors* (1991); exhibition catalogues, including *Winslow Homer* (with F. Kelly, 1995); *William Merritt Chase: Summers at Shinnecock, 1891 – 1902* (with D. Scott Atkinson, 1988); *George Inness* (with M. Quick, 1985); and *Sanford Robinson Gifford, 1823 – 1880* (1970); and contributions to exhibition catalogues, including *James McNeill Whistler* (1994); *William M. Harnett* (1993); and *John Singer Sargent's El Jaleo* (1992).

**Carol Clark**, Professor of Fine Arts and American Studies, Amherst College; formerly: Executive Fellow, Prendergast Catalogue Project, Williams College Museum of Art (1984 – 1987) and curator of paintings, Amon Carter Museum (1977 – 1984). 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); she is currently at work on a book and exhibition of the paintings of Charles Deas for the Denver Art Museum and is co-curator of an exhibition on wilderness and American art for the American Federation of Arts.

**Rachael Z. DeLue**, assistant professor, Department of Art & Archaeology, Princeton University. She specializes in American art, with emphasis on the 19<sup>th</sup> century and on intersections between art and science. Her most recent research and writing, such as her book *George Inness and the Science of Landscape* (2004), focuses on landscape representation and artistic investigations of visual function and perception. She is now researching turn-of-the-century American art criticism and how art writers appropriated a model of diagnosis from late-19<sup>th</sup>- and early-20<sup>th</sup>-century medical science. Other forthcoming publications include: "Seeing and Reading: N.C. Wyeth and Robert Louis Stevenson," *The Art Bulletin* (March 2006), "Blackface, Whiteface: Seeing Race in Spike Lee's Bamboozled" in *Optic White: Race and the Visual Arts*, and a study of Arthur Dove.

**Linda S. Ferber**, vice president and Director of the Museum, The New-York Historical Society; guest curator for "Kindred Spirits: Asher B. Durand and the American Landscape," which will open at The Brooklyn Museum in March 2007. She has written and lectured widely on topics in 19<sup>th</sup>- and early 20<sup>th</sup>-century art history and has curated exhibitions and published on William Trost Richards, the American Pre-Raphaelites, and Albert Bierstadt, as well as on American drawings and watercolors.

**William H. Gerdtz**, professor emeritus of art history, Graduate School of the City University of New York; among his numerous articles and books are: *The Golden Age of American Impressionism* (with C. Lowrey, 2003); *Joseph Raphael (1869 – 1950): An Artistic Journey* (2003); *California Impressionism* (with W. South, 1998); *Impressionist New York* (1994); *William Glackens* (with J. H. Santis, 1996); *Monet's Giverny: An Impressionist Colony* (1993); *Art Across America* (1990); *American Impressionism* (1984); *Painters of the Humble Truth: Masterpieces of American Still-Life, 1801 – 1939* (1981); *Grand Illusions: History Painting in America* (with M. Thistlewaite, 1988); and *Down Garden Paths: The Floral Environment in American Art* (1983).

**Erica E. Hirshler**, Croll Senior Curator of Paintings, Art of the Americas, Museum of Fine Arts, Boston. She has a special interest in American paintings of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, in the relationships between American art and Europe, in art and patronage in Boston, and in women artists. She is currently co-curator of the exhibition, "Americans in Paris, 1860 – 1900." Her recent projects and publications have included essays on Sargent and film; on Sargent and the old masters; the exhibition and book "A Studio of Her Own: Women Artists in Boston 1870 – 1940" (2002); essays on Edmund Tarbell and the Arts and Crafts movement; on Cassatt and art collecting; and the exhibition "Dennis Miller Bunker: American Impressionist" and its accompanying book (1995).

The Irvine Museum, Irvine, California.



**Nannette V. Maciejunes**, executive director and former chief curator, Columbus Museum of Art, with a particular expertise in the art of Charles Burchfield; co-curator of "The Paintings of Charles Burchfield: North by Midwest" (1997); "Illusions of Eden: Visions of the American Heartland" (2000); "Middleton Manigault: Visionary Modernist" (2002); and contributor to the accompanying publication. She is also involved in developing "Ferdinand Howald and Collecting Modern Art in America" (2008) and "The American Scene in Art" (2009).

# To Register

## REGISTRATION OPTIONS

**By Fax:** Fill in the registration form, including credit card information, and dial (212) 935 – 6911.

**By Mail:** Return form at least two weeks before the conference start-date with a check or money order payable to National Academy Museum and School of Fine Arts or complete the credit card information on the form, and mail to Initiatives in Art and Culture, 333 East 57<sup>th</sup> Street, 13B, New York, NY 10022.

**Fee:** The conference fee is \$350. A discounted rate of \$150 is available for full-time students with ID. To receive the discounted rate you must provide proof of ID.

**Withdrawal and Refunds:** Notice of withdrawal must be made in writing to: Initiatives in Art and Culture, 333 East 57<sup>th</sup> Street, 13B, New York, NY 10022 or to the Program Office via e-mail at [lisa.koenigsberg@artinitiatives.com](mailto:lisa.koenigsberg@artinitiatives.com). No refunds are made after May 1, 2006.

**Conference Location:** This conference is held at the National Academy Museum and School of Fine Arts, 1083 Fifth Avenue at 89<sup>th</sup> Street, and at the Dahesh Museum of Art, 580 Madison Avenue (between 56<sup>th</sup> and 57<sup>th</sup> Streets), with evening events at various locations.

*Program subject to change.*



Shelburne Museum, Shelburne, Vermont.



Collection SFMOMA, Bequest of Jacqueline Marie Onslow Ford, 82.50.

## REGISTRATION FORM

Please register me for **What Lies Beyond: America's Involvement with Frontier, Boundary and Horizon**

Name: \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Day-time Phone \_\_\_\_\_

E-mail Address \_\_\_\_\_

Check or money order payable to National Academy Museum and School of Fine Arts is enclosed

I authorize you to charge my credit card \_\_\_\_\_

Signature

Discover®  Visa®  American Express®  Mastercard®

Card Number \_\_\_\_\_ Expires \_\_\_\_\_

**Ron Michael**, curator, Birger Sandzén Memorial Gallery, Lindsborg, Kansas; in coordination with gallery director Larry Griffis, Ron has developed many exhibitions of Birger Sandzén's work. Most notable is the traveling exhibition "Sandzén and the New Land" and the accompanying catalog of paintings and prints. He also contributed to the traveling print exhibitions "Sandzén in the Smoky Valley," "Sandzén in the Mountains," and "Nailcuts by Birger Sandzén." He is also a ceramic artist who has exhibited in many regional and national exhibitions and has taught courses at Bethany College in Lindsborg. In 2000, he received an MFA (ceramics) from the University of Kansas (KU). Prior to working at the Sandzén Gallery and attending KU, he was a reference librarian for the California College of Arts and Crafts, Oakland. In 1995, he received a master's degree in Library Science and Information Management from Emporia State University. He grew up in Denver and holds a BFA (ceramics) and a BA (radio, TV and film).

**Laurie Norton Moffatt**, director, Norman Rockwell Museum at Stockbridge since 1986; her publications include the *Norman Rockwell: A Definitive Catalogue* (1986). She has also led a shift in emphasis toward exploring Rockwell's place in the art of illustration. She spearheaded the funding and construction of the Museum's \$9.2 million facility, which opened in April 1993. In recent years, she has broadened the vision of the Museum beyond its gallery walls. *Norman Rockwell: Pictures for the American People*, a major national exhibition co-sponsored with the High Museum of Art, ended its seven-venue tour at the Solomon R. Guggenheim Museum in New York in March 2002. She received a certificate in Museum Management from The Museum Management Institute, University of California, Berkeley, and completed a PMBA at the Isenberg School of Management at the University of Massachusetts.

**Lisa N. Peters**, director of research and co-author, *John Twachtman Catalogue Raisonné*, Spanierman Gallery, LLC; among her publications are *John Twachtman (1853 – 1902): A Painter's Painter*, the catalogue for an exhibition she curated; an article on the American Artists' colony in Polling, Bavaria, 1872 – 1881 for the *American Art Journal* (2000); *John H. Twachtman: American Impressionist* (1999), which accompanied an exhibition of the same title; *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort* (1997); and *A Personal Gathering: Paintings and Sculpture from the Collection of William I. Koch* (1996), which accompanied museum exhibitions she curated; and *James McNeill Whistler* (1996).

**Alexis Rockman**, painter, who lives and works in New York City; over his 20-year career he has collaborated with people from a variety of disciplines, such as science and architecture, and has exhibited in solo and group shows around the world. A native New Yorker who frequented the American Museum of Natural History as a boy, Rockman is inspired by natural history iconography, as well as murals and dioramas. His work explores the intersection of humanity and nature, science and art, documentary and fantasy. He is represented by Leo Koenig Gallery, and his work is in the collections of the Whitney Museum of American Art, The Brooklyn Museum, the Solomon R. Guggenheim Museum, the Museum of Contemporary Art in Los Angeles, and London's Saatchi collection.

**Robert Rosenblum**, professor of fine arts, New York University and curator, the Solomon R. Guggenheim Museum; his art-historical interests range from the 18<sup>th</sup> century to the present. His writings and exhibitions have addressed 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 19<sup>th</sup> and 20<sup>th</sup> centuries.



Collection of Ann and Thomas Hoaglin; photo courtesy: Keny Galleries.

**Martica Sawin**, author of *Surrealism in Exile and the Beginning of the New York School* and curator of an exhibition of that title for the Reina Sofia Museum. She is the author or co-author of books on Yves Tanguy, Louisa Matthiasdottir, Wolf Kahn, Nell Blaine, Stephen Pace, and Andre Masson, and has been writing both on current art in New York since the 1950s and on Surrealism.

**Suzanne Smeaton**, frame historian and gallery director, Eli Wilner Et Co., has been studying American frames and framing works of art for over 26 years. Through her work at the gallery, she has curated over 16 exhibitions dedicated to American frames, consulted with numerous private and public collections and framed artworks for many institutions including The White House, The Metropolitan Museum of Art, and the Smithsonian American Art Museum. Frequent lecturer and author of numerous articles among them contributions to *The Gilded Edge: The Art of the Frame* (2000), *The Magazine ANTIQUES*, and *Picture Framing Magazine*. She wrote the text and narration for two videos "The Art of the Frame: 1820 – 1920" and "Beyond Architecture: The Frame Designs of Stanford White." Adjunct faculty, NYU Program in Appraisal Studies in Fine and Decorative Arts since 1994.

**Deborah Epstein Solon**, adjunct faculty, Irvine Valley College. Her most recent project is "East Coast/West Coast and Beyond: Colin Campbell Cooper, American Impressionist," co-curated with William H. Gerdtz, due to open in Fall 2006 and accompanied by a major catalogue. Among her other projects are "Alson Skinner Clark: American Impressionist" (2005); "In and Out of California: Travels of American Impressionists" (2002); and "Colonies of American Impressionists: Cos Cob, Old Lyme, Shinnecock, and Laguna Beach" (1999), each of which was accompanied by a catalogue. She is former director of research, William A. Karges Fine Art, Los Angeles. Among her other publications are *Ross Dickinson: The Early Works* (1993), *Birds, Boughs and Blossoms: Jesse Arms Botke* (1995), and *Cornelis Botke: A Painter and Etcher Revisited* (1996).

**Joyce Zucker**, senior painting conservator, New York State Bureau of Historic Sites at the Peebles Island Resource Center; during her 31 years with the State, she has concentrated her efforts on the study and treatment of 19<sup>th</sup>-century American paintings. She was a member of the first class in the Conservation of Historic and Artistic Works at the Cooperstown Graduate Program, and earned her MA and Certificate of Advanced Study in Conservation in 1973. She has lectured and published on the materials and techniques of Frederic Edwin Church and has benefited from the accessibility of the Frederic Church archive at Olana State Historic Site. Since the 1998 IIC Congress in Dublin, she has collaborated with Jaap Boon of the FOM Institute of Applied and Molecular Physics in the Netherlands, director of the MOLART (Molecular Aspects of Ageing in Painted Works of Art) project to understand paint film defects in Church's work.

**Cover clockwise:** Alexis Rockman, *Hollywood*, 2006, oil on wood panel, 64" x 96". Courtesy, Alexis Rockman / Leo Koenig Inc.; Mark Rothko, *Slow Swirl at the Edge of the Sea*, 1944, Museum of Modern Art, New York; John Singer Sargent, *The Daughters of Edward Darley Boit*, 1882, oil on canvas, Museum of Fine Arts, Boston. Gift of Mary Louisa Boit, Julia Overing Boit, Jane Hubbard Boit and Florence D. Boit in memory of their father, Edward Darley Boit 19.124; Birger Sandzén, *Sunset in the Mountains*, 1917, oil on canvas 32" x 48". Greenough Trust Collection, Birger Sandzén Memorial Gallery, Lindsborg, Kansas. **Text Panel (top to bottom):** Frank Dudley, *Tremont*, ca. 1923, oil on canvas. Courtesy of the Brauer Museum of Art; Gordon Onslow Ford, *Propaganda for Love*, 1940 – 1941, Lucid Art Foundation, Inverness, CA. **Friday, May 11 (top to bottom):** Frederic Edwin Church, *Twilight in the Wilderness*, 1860, oil on canvas, 40" x 64". The Cleveland Museum of Art; George Inness, *Niagara*, 1889, oil on canvas, 30" x 45". Smithsonian American Art Museum, Washington DC, Gift of William T. Evans, 1909.7.31. **Saturday, May 13 (top to bottom):** John Henry Twachtman 1853 – 1902, *Edge Of The Emerald Pool*,

*Yellowstone*, ca. 1895, oil on canvas, 25" x 30". Spanierman Gallery, LLC; Norman Rockwell, *The Problem We All Live With*, Look Magazine, (c) 1964, Licensed by Norman Rockwell Licensing, Niles, IL. Collection of the Norman Rockwell Museum, Stockbridge, Massachusetts.

**First presenters panel:** Thomas Eakins, *The Gross Clinic*, 1875, oil on canvas, 96" x 78", Jefferson Medical College of Thomas Jefferson University, Philadelphia; Alson Clark, *The Weekend, Mission Beach*, The Irvine Museum, Irvine, California. **Second presenters panel:** Charles Burchfield, *First Snow*, 1947, watercolor, 28" x 34 1/2". Collection of Ann and Thomas Hoaglin; photo courtesy: Keny Galleries.

**Registration panel:** Charles Deas, *The Death Struggle*, 1845, oil on canvas, 25" x 30". Shelburne Museum, Shelburne, Vermont. Roberto Matta, *Invasion of the Night*, 1941, oil on canvas, 38" x 60 1/8". Collection SFMOMA, Bequest of Jacqueline Marie Onslow Ford, 82.50.

**Mail panel:** Asher B. Durand, *Progress: The Advance of Civilization*, 1853, oil on canvas, 48" x 71", Westervelt Warner Museum of American Art, Tuscaloosa, Alabama.



# What Lies Beyond: America's Involvement with Frontier, Boundary and Horizon

THURSDAY – SATURDAY, MAY 11 – 13, 2006

Initiatives in Art and Culture  
333 East 57<sup>th</sup> Street, 13B  
New York, NY 10022

[www.artinitiatives.com](http://www.artinitiatives.com)