

Initiatives

in Art and Culture

The Intersection of Regionalism and Internationalism — A Living Tradition



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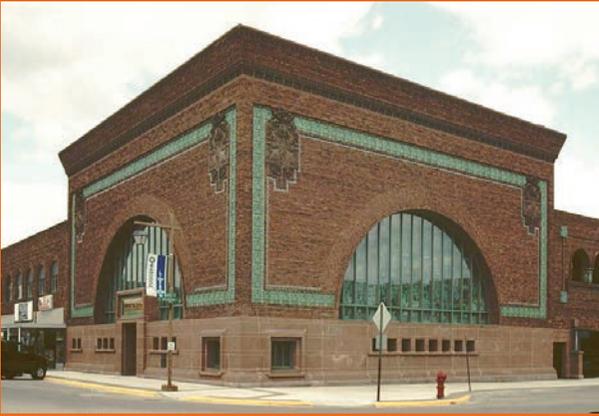
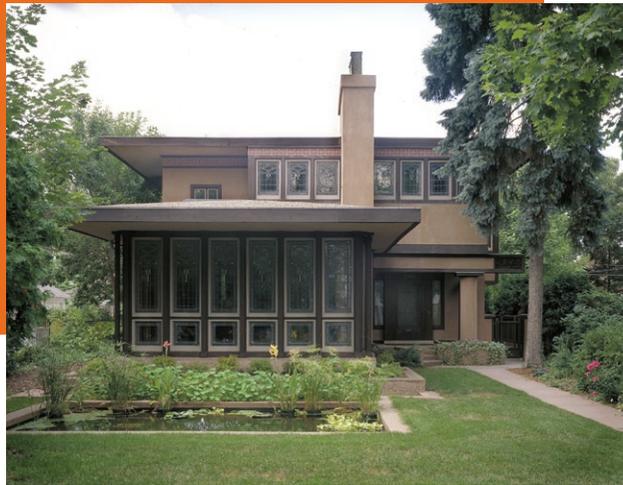


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A Conference in
Minneapolis,
Minnesota and
Environs

June 22 – 25, 2006



The Minneapolis Institute of Arts, Bequest of Anson Cutts.

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The Minneapolis Institute of Arts, Gift of funds from Wheaton Wood, by exchange.

To be held in Minneapolis and environs, the eighth annual Arts and Crafts conference takes place under the aegis of the Department of the History of Art at the University of Minnesota, and in conjunction with the opening of expanded galleries at The Minneapolis Institute of Arts (MIA). The MIA, which houses one of the finest collections of decorative arts of the period, will also be the site of formal sessions and other activities.

This conference explores how foreign influences were brought to bear on the region's art and architecture, and how local practitioners transformed international influence to an individualized regional expression. We discuss the influence of trade and of travel by major figures in the movement whose work is evident in Buffalo, Chicago, Minnesota and elsewhere throughout the nation, thus coming closer to understanding the dissemination of influence.

Legendary figures—among them craftsman and teacher Ernest Batchelder who came from Pasadena, Chicago architect Louis Sullivan, and designer and design purveyor John Bradstreet—left their imprint on the city and its environs. Emphasizing the functional, whether in designing utilitarian objects or in placing ornament to articulate the functional nature of building or object, these individuals drew upon Japanese, Byzantine, Persian and other vocabularies, fusing them with an awareness of the local geography to create a regionalized internationalism in design. This emphasis was wedded to a respect for the craftsman's work, whether or not technology was employed; an admiration of simplicity and functionalism that has been seen as a prefiguration of modernism; and a reverence for nature that is reflected in decoration and in the sensitivity to seasons manifest in architectural and decorative design.

Contemporary expression of the Arts and Crafts tradition is another focus of this conference. We consider how the movement lives on in the work of major designers and artisans today, rather than in those works that are replicas of those made a century ago.

Among topics to be addressed are: the architecture of Sullivan, Ellis, Purcell & Elmslie and the larger Prairie School; the Handicraft Guild and its impact; women as practitioners; design education; and the dissemination of influence and its transmutation. We consider the manifestation of these in specific media ranging from terra cotta and ceramics to metals and architecture. Visits to Purcell & Elmslie's Purcell-Cutts House (1913), Ellis's (for Leroy Buffington) Pillsbury Building (1887), Sullivan's National Farmers Bank in Owatonna (1907 – 08), and the Donaldson House (1906) partially executed by John Bradstreet provide opportunities for in-depth examination of the region's expression of the Arts and Crafts movement which manifested itself in varied styles. Exploration of MIA collections enhance understanding of art and process in decorative arts produced during the period, while a visit to Warren MacKenzie's studio is an exceptional opportunity to consider the contemporary expression of the Arts and Crafts movement.

We are deeply grateful for the generous support of the Art History Department, University of Minnesota and The Minneapolis Institute of Arts, Dianne Ayres, Ron Beining and Mark Perrin, Mr. and Mrs. John H. Bryan, the Drs. Bruce Barnes and Joseph Cunningham, James F. Dicke, II, Barbara and Henry Fuldner, Nick and Sandra Hay, Harvey and Ellen Knell, Judi and Martin Nora, The Arts & Crafts Press, The Exeter Group, The Gamble House, The Regis Foundation, Skinner Inc., *Style 1900*, Warren and Nancy MacKenzie, and Luke Welles.

Thursday, June 22, 2006

The day's formal sessions will take place at The Minneapolis Institute of Arts (McKim, Mead & White, 1915; Kenzo Tange, 1974; Michael Graves, 2006), Minneapolis, MN.

- 8:30 – 9:15 a.m. Coffee and Check-in.
- 9:15 – 9:30 a.m. **Welcoming Remarks.** Christopher Monkhouse, James Ford Bell Curator, Department of Architecture, Design, Decorative Arts, Craft and Sculpture, The Minneapolis Institute of Arts.
- 9:30 – 9:40 a.m. **Greetings.** Frederick Asher, Chairman, Department of Art History, University of Minnesota.
- 9:40 – 10:00 a.m. **Introduction.** Lisa Koenigsberg.
- 10:00 – 10:45 a.m. **Sullivan on the Prairie: Banks and Influences.** Richard Guy Wilson.
- 10:45 – 11:00 a.m. Break.
- 11:00 – 11:45 a.m. **The Arts and Crafts Movement: The Liberty Style, Secessionism and the Role of International Movements in Creating Consumerism.** Gabriel P. Weisberg.
- 11:50 a.m. – 12:35 p.m. **A Populist Spider Web of Intimate Relations: The Minnesota Arts & Crafts Movement.** Marcia Anderson.



- 12:35 – 2:00 p.m. Lunch (*For those wishing to eat at The Minneapolis Institute of Arts, box lunches will be available for advance purchase. Attendees will be sent information upon registration.*)

- 2:00 – 2:45 p.m. **Regional Collaborations/ Regional Style: The Decorative Arts of The Chicago School & the Upper Midwest.** Cheryl Robertson.

- 2:50 – 3:35 p.m. **Regional Issues in American Arts and Crafts Metalwork.** W. Scott Braznell.
- 3:35 – 4:00 p.m. Break.
- 4:00 – 4:45 p.m. **Minton to Malibu: The Art of Glazed Tiles at the Minneapolis Institute of Arts.** Jason Busch.
- 4:50 – 5:35 p.m. **Curatorial Confidential: Chasing after Modernism – The Inside Story.** David Ryan.
- 6:00 – 9:00 p.m. **Evening at The Minneapolis Institute of Arts.**
- 6:00 – 8:00 p.m. **Reception.**
- 7:00 – 8:00 p.m. Tours of the reinstalled decorative arts and design galleries by curators stationed throughout the galleries.
- 8:00 – 9:00 p.m. Visits to the collections on your own.
- 8:15 – 9:00 p.m. *Buses return participants to the conference hotels.*

The Minneapolis Institute of Arts, Gift of Ruth and Bruce Dayton in honor of Russell A. Plimpton 95.36.1 – 7.





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Friday, June 23, 2006

The day's formal sessions will take place at The Minneapolis Institute of Arts (McKim, Mead & White, 1915; Kenzo Tange, 1974; Michael Graves, 2006), Minneapolis, MN.

8:30 – 9:00 a.m.

9:00 – 9:40 a.m.

9:45 – 10:25 a.m.

10:25 – 10:40 a.m.

10:40 – 11:20 a.m.

11:25 a.m. – 12:05 p.m.

12:05 – 1:20 p.m.



The Minneapolis Institute of Arts, The Modernism Collection, gift of Norwest Bank Minnesota 98.276.7.

Coffee.

John Bradstreet and the Minneapolis Craftshouse: Towards an International Vernacular. Sarah Sik.

Progressive Design Meets Democratic Ideals: Purcell & Elmslie's Small Houses.

Jennifer Komar Olivarez.

Break.

Teco in Minnesota. Sharon S. Darling.

"Crystallization of Form": The Leaded Glass of the Prairie School. Julie L. Sloan.

Lunch (*For those wishing to eat at The Minneapolis Institute of Arts, box lunches will be available for advance purchase. Attendees will be sent information upon registration.*)

1:30 p.m.

1:30 – 5:30 p.m.

Buses depart promptly for the afternoon tours.

Purcell & Elmslie Tour highlighting significant Minneapolis projects by the firm. Attendees will tour the Institute's **Purcell–Cutts House** (1913, a.k.a. the Edna S. Purcell House), the **E.L. Powers House** (1910, Purcell & Elmslie), the **C.T. Backus House** executed for Purcell's piano tuner (1915), and the **Redeemer Missionary Baptist Church** (1909 – 10, Purcell & Feick, originally the Stewart Memorial Presbyterian Church).



The Minneapolis Institute of Arts, Bequest of Anson Cutts, Jr.

5:30 p.m.

Buses will take participants to the historic Lowry Hill neighborhood.

6:00 – 8:00 p.m.

Viewing of and Reception at the L. S. Donaldson House (1906, Kees & Colburn; the blueprints for the *sugi* sunroom with paneling based upon Japanese motifs by Bradstreet & Co. are dated 1910) **hosted by owners Mark Perrin and Ron Beining.**

Visit to the William M. Kenyon House (ca. 1912–16, William M. Kenyon; includes "Tree of Life" stained glass doors and windows, and extensive *sugi* woodwork, both of which characterize the work produced by the Craftshouse and are therefore attributed to Bradstreet & Co.) **owned by Nick and Sandra Hay.**

8:30 p.m.

Buses return participants to the conference hotels.

Saturday, June 24, 2006

- 8:00 a.m. *Buses depart promptly to transport attendees from conference hotels to Owatonna, MN.*
- 8:45 a.m. – 12:45 p.m. Attendees will be broken into groups, each of which will visit the **National Farmers' Bank** (1907 – 08, Louis Sullivan, decorative scheme largely by George Elmslie), the first of Sullivan's bank projects; view exterior of **Federated Insurance Companies Building** (1923, Jacobson & Jacobson), one of the last examples of Prairie School architecture in the Midwest; tour privately owned **Adair House** (1913, Purcell, Feick & Elmslie; original designs by Elmslie deemed too costly, house redesigned by Purcell and Marion Alice Parker, the only female drafter in Purcell & Elmslie's office, responsible for executing the abstracted organic ornament essential to the firm's unified design); and tour exterior of **Buxton Bungalow** (1912, Purcell, Feick & Elmslie; bungalow's subsequent board-and-batten and shingle exterior by Purcell and Parker).
- 12:45 – 1:30 p.m. Buses will return to Minneapolis. *(For those who have purchased lunches ahead of time, box lunches will be consumed on the bus en route. Attendees will be sent information upon registration.)*
- 1:30 – 2:00 p.m. **En route to Minneapolis, attendees will visit Lakewood Cemetery Chapel**, 1908, designed by Minneapolis architect Harry Wild Jones, and modeled after the Hagia Sophia in Istanbul, with an interior (completed in 1910) of Byzantine mosaic created by New York designer Charles Lamb and executed by six Italian mosaic artists.



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Robert Antibus, Bluffton University.



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Robert Antibus, Bluffton University.

The afternoon sessions will take place at The Minneapolis Institute of Arts.

- 2:15 – 2:55 p.m. **Harvey Ellis and Gustav Stickley: A Reassessment of Their Professional Relationship.** Eileen Michels.
- 3:00 – 3:40 p.m. **Gender and Style: Reassessing Gustav Stickley's Vision for the American Home and Family.** Debra Hegstrom.
- 3:40 – 4:00 p.m. Break.
- 4:00 – 4:45 p.m. **J. L. Silsbee: Godfather of the Prairie School?** Martin Wachadlo.
- 5:00 p.m. The Museum galleries close.
- 5:00 p.m. *Buses depart for the University of Minnesota campus.*
- 6:00 – 8:00 p.m. **Reception at Ralph Rapson Hall** to celebrate the New College of Design (recent addition designed by Stephen Holl)
89 Church Street SE, Minneapolis
- Opportunities to view Nicholson Hall** (1890, Harvey Ellis for Leroy Buffington) **and Pillsbury Hall** (originally Science Hall, 1889, Harvey Ellis for Leroy Buffington).

Sunday, June 25, 2006

8:30 a.m.

Buses depart promptly to transport attendees from conference hotels to Stillwater, MN.

9:00 – 9:45 a.m.

Attendees visit The **William Sauntry Gymnasium** (ca. 1906, in Moorish design and attributed to John Bradstreet) owned by **Martin and Judi Nora**.

9:45 – 10:00 a.m.

Buses transport attendees to the ceramic studio of **Warren MacKenzie**.

10:00 a.m. – 12:30 p.m.

Attendees visit ceramic studio of **Warren MacKenzie** and view his work and that of other contemporary artists who will be on hand to discuss their work. *(For those who have purchased box lunches ahead of time, they will be consumed at the MacKenzie studio. Advance purchase required; attendees will be sent information upon registration.)*

12:30 p.m.

Buses depart for St. Paul's historic Summit Avenue neighborhood.

1:30 – 5:00 p.m.

Tour of St. Paul's historic Summit Avenue neighborhood. Among the highlights are exteriors of the Richardson Romanesque style **Hill House** (1891, Peabody, Stearns & Furber); **the Cathedral of St. Paul** (1906 – 15, Emmanuel Masqueray), one of the city's finest Beaux Arts style landmarks; and several distinctive Craftsman-style residences. Attendees also view the exterior and interior of **The Chapel of Our Lady of Victory** (1909 – 20, in the Modern-Byzantine-Romanesque style) at the College of St. Catherine, with a tiled interior by Ernest Batchelder. We tour the **State Capitol** (1898 – 1905, Cass Gilbert), one of the grandest monuments of the "American Renaissance."

5:00 p.m.

Buses will return attendees to conference hotels.



The Minneapolis Institute of Arts, Driscoll Arts Accession Fund, 93.54.

Cover: Harvey Ellis for Leroy Buffington, *Pillsbury Hall, Entrance, University of Minnesota, Minneapolis*, 1887. Photo: Chris Gregerson; ©Copyright 2000 Chris Gregerson; Louis H. Sullivan, *National Farmer's Bank, Southwest Corner, Owatonna, Minnesota*, 1906 – 08. Photo by and courtesy of: Robert Antibus, Bluffton University; William Gray Purcell and George Grant Elmslie, *Edna S. Purcell House (Purcell-Cutts House)*, Minneapolis, Minnesota, 1913. The Minneapolis Institute of Arts, Bequest of Anson Cutts. **Text panel:** John S. Bradstreet, John S. Bradstreet and Company, and Tiffany Studios, *Living Room*, 1906, cypress, walnut, leather, wool, cotton velvet, bronze, glass, leaded glass, painted canvas, photographs, paper. From the William Prindle House, Duluth, Minnesota. The Minneapolis Institute of Arts, Gift of funds from Wheaton Wood, by exchange. **Thursday panel:** Frank Lloyd Wright, *Dining table and chairs*, 1904, oak, Matthews Brothers Furniture Company, Milwaukee, Wisconsin, manufacturer, The Minneapolis Institute of Arts, Gift of funds from The Regis Corporation 99.29.1-9; George Washington Maher, *Coffee and tea service*, ca. 1912, silver and ivory, manufactured by Gorham & Co., Providence, Rhode Island for "Rockledge", the E. L. King House, Homer, MN. The Minneapolis Institute of Arts, Gift of Ruth and Bruce Dayton in honor of Russell A. Plimpton 95.36.1 – 7. **Mail panel:** John S. Bradstreet, *Lotus table*, ca. 1906, Cypress wood, From the William Prindle House, Duluth, Minnesota, 1906, manufactured by John S. Bradstreet and Company, Minneapolis. The Minneapolis Institute of Arts, Gift of funds from Wheaton Wood, by exchange 82.43.11. **Friday panel:** John Runk, *Interior of the Sauntry residence gymnasium, Stillwater*, Photograph Collection 7/11/1919; Location no. Runk 687; Negative no. Runk687. Minnesota Historical Society. ©Copyright 2004 – 05; William Day Gates, *Monumental vase*, ca. 1905 – 10, glazed earthenware, manufactured by Gates Potteries, Terra Cotta, IL Buttress vessel form shape #416; for "Teco" ware line. The Minneapolis Institute of Arts, The Modernism Collection, gift of Norwest Bank Minnesota 98.276.7; William Gray Purcell and

George Grant Elmslie, *Window seat and window detail*, 1913, The Edna S. Purcell House (Purcell-Cutts House), Minneapolis, Minnesota. The Minneapolis Institute of Arts, Bequest of Anson Cutts. **Saturday panel:** Louis H. Sullivan, *National Farmer's Bank, cast-iron electrolier*, designed by William Winslow, Owatonna, Minnesota, 1906 – 08. Photo by and courtesy of: Robert Antibus, Bluffton University; Louis H. Sullivan, *National Farmer's Bank, exterior, detail of metal sign*, Owatonna, Minnesota, 1906 – 08; Photo by and courtesy of: Robert Antibus, Bluffton University. **Sunday panel:** William Gray Purcell and George Grant Elmslie, *Armchair*, ca. 1912 – 13, Oak, leather upholstery, metal tacks. The Minneapolis Institute of Arts, Driscoll Arts Accession Fund, 93.54. **Registration panel:** Kalo Shop, *Sterling Silver Creamer and Sugar Bowl Featuring Green Stones Mounted on their Handles*, ca. 1908. Chicago Historical Society; photo courtesy, W. Scott Braznell; William Gray Purcell and George Grant Elmslie, *Ceiling light fixture from Edna S. Purcell House (Purcell-Cutts House)*, 1913, leaded colored glass, Made by E.L. Sharretts of the Mosaic Art Glass Company, Minneapolis. The Minneapolis Institute of Arts, Bequest of Anson Cutts, Jr., 90.92.84. **First presenters panel:** Charles J. Hibbard, "Lakewood Cemetery chapel, Minneapolis," Photograph Collection, 1910 – 11; Location no. MH5.9 MP4.4 p59; Negative no. 4115-B. Minnesota Historical Society. ©Copyright 2004 – 05; Harvey Ellis for Gustav Stickley, "Color Scheme for a Dining Room," in "A Craftsman House Design," published in *The Craftsman* (July 1903). Private collection. **Second presenters panel:** Handicraft Guild of Minneapolis, *Bowl*, ca. 1910, Copper, glass liner. The Minneapolis Institute of Arts, The Fred R. Salisbury II Fund 2005.78; Louis H. Sullivan, *National Farmer's Bank, exterior, details of terra-cotta bands*, Owatonna, Minnesota, 1906 – 08. Photo by and courtesy of: Robert Antibus, Bluffton University; Warren Mackenzie, *Small Bowl*, pottery, www.andrews.edu/ARCH/arccx/Images/Differences.

Presenters

Lisa Koenigsberg, conference director; founder and president, Initiatives in Art & Culture, who originated the series of annual Arts and Crafts conferences in 1999 and who has been responsible for them since then. Former positions include: Director, Programs in the Arts and Adjunct Professor of 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), *The Architectural Historian in America* (1991), *Architecture: A Place for Women* (1990), the *Archives of American Art Journal*, the *Journal of the Society of Architectural Historians*, and the *Proceedings of the American Antiquarian Society*.

Marcia G. Anderson, senior curator, Minnesota Historical Society; her areas of particular focus and expertise include the Arts and Crafts movement in Minnesota, having contributed to *Minnesota 1900: Art and Life on the Upper Mississippi, 1890 – 1915* (M. Conforti ed., 1994), printed cottons of the 19 – 20th centuries, and Ojibwe Indian bandolier bags about which she is the author of a forthcoming publication. She has also been extensively involved in the implementation of the Native American Graves Protection and Repatriation Act (NAGPRA). She served on the committee that planned the Minnesota History Center (opened 1992) and co-authored a successful NEH grant for collections relocation and storage. She has served the American Association for State and Local History as a Nominating Committee member and a Technical Leaflet reviewer, and as the Minnesota representative to the MRC of the American Association of Museums. She has been a reviewer for IMLS, MAP, and NEH for which she has also been a panelist. Recipient: lifetime achievement award for work with Minnesota's contemporary crafts community, and development of contemporary collecting strategies to document 20th- and 21st-century daily life in Minnesota.

W. Scott Braznell, independent scholar and specialist in modern American design with a specialty in silver; among his publications are contributions to *"The Art that is Life: The Arts and Crafts Movement in America, 1875 – 1920* (1987), *The Arts and Crafts Metalwork of Janet Payne Bowles* (1993), *The Ideal Home: The*



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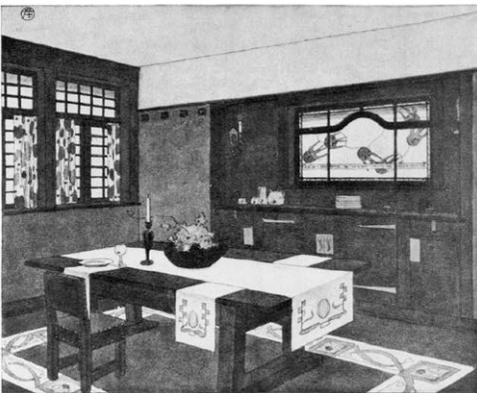
American Culture from the Winterthur Program at the University of Delaware. He contributed to *Currents of Change: Art and Life Along the Mississippi River, 1850 – 1861* (2004), *George Washington: In Profile* (1999), and authored "The Briggs Family Business and Furniture: A Study of Patronage and Consumption in Antebellum Southwestern New Hampshire" (*Dublin Seminar for New England Folklife Annual Proceedings 1998 Rural New England Furniture: People, Place, and Production*, 2000) and contributes frequently to *The Magazine Antiques* and *The Catalogue of Antiques and Fine Art*. In 2003 he organized the MIA exhibition "Minton to Malibu: The Art of Glazed Tiles."

Sharon S. Darling, director, Motorola Museum; previously curator of decorative and industrial arts, Chicago Historical Society; author, *Chicago Metalsmiths* (1977); *Chicago Ceramics and Glass: An Illustrated History from 1971 to 1933* (1981); *Chicago Furniture: Art, Craft, and Industry, 1833 – 1983* (1984); *Teco: Art Pottery of the Prairie School* (1989), and *Motorola: A Journey through Time & Technology* (1994).

Debra Hegstrom, docent program coordinator at the MIA; in that capacity serves as an instructor for a two-year docent training and art history program. She is a Ph.D. candidate in art history at the University of Minnesota, Minneapolis, specializing in the art and architecture of the late 19th and early 20th centuries. Her dissertation focuses on gender issues related to Gustav Stickley and the Arts and Crafts movement in the United States.

Eileen Michels, professor emerita, Department of Art History, University of St. Thomas, St. Paul; her principal areas of research are American and European architecture, 1800 – 1950; Hector Guimard and Art Nouveau; decorative arts, particularly 20th-century glass and Minnesota studio pottery. Among her publications are *Reconfiguring Harvey Ellis* (2004); "Harvey Ellis," and "Leroy Sunderand Buffington," *Dictionary of Art* (1997); "Edwin Lundie," in Dale Mulfinger, *The Architecture of Edwin Lundie* (1995); "Harvey Ellis," *Macmillan Encyclopedia of Architects* (1982); *A Landmark Reclaimed: The Old Federal Courts Building* (1977); "Alice O'Brien," in *Women in Minnesota* (G. Kreuter and B. Stuhler, 1976; rpt. 2001); *An Architectural View: The Minneapolis Society of Fine Arts, 1883 – 1974* (1974); *Edwin Hugh Lundie* FAIA (1972); "The Early Drawings of Frank Lloyd Wright," *Journal of the Society of Architectural Historians (JSAH)* 30 (1971); and "Late Nineteenth-Century Published American Perspective Drawing," *JSAH* 31 (1972). Member, Minnesota State Review Board (1976 – 90) and St. Paul Heritage Preservation Commission (1982 – 86).

Jennifer Komar Olivarez, associate curator, Architecture, Design, Decorative Arts, Craft, and Sculpture, MIA; since joining the staff in 1991, she has been involved in the expansion and interpretation of the Museum's Arts and Crafts and Prairie School collections. She co-curated the exhibition "Minnesota 1900: Art and Life on the Upper Mississippi 1890 – 1915," and contributed an essay (with M. Conforti) to the accompanying publication. In 1998, she



Private collection.

History of Twentieth-Century American Craft, 1900 – 20 (1993), *The Substance of Style: New Perspectives on the American Arts and Crafts Movement* (1996), and "The Early Career of Ronald Hayes Pearson and the Post-World War II Revival of American Silversmithing and Jewelmaking" which appeared in *Winterthur Portfolio* (Winter 1999).

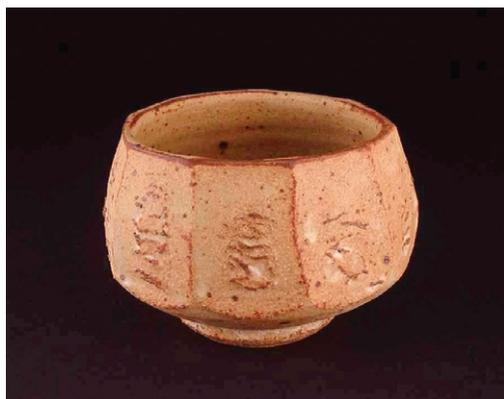
Jason Busch, assistant curator, Department of Architecture, Design, Decorative Arts, Craft and Sculpture, Minneapolis Institute of Arts (MIA), where he oversaw the recent installation of the Grand Salon from the Hôtel Gaillard de La Bouëxière (Paris, ca. 1735). Formerly assistant curator of American Decorative Arts, Wadsworth Atheneum, he has held fellowships and internships at the National Park Service, Historic Deerfield, Colonial Williamsburg, and the Cincinnati Historical Society. He received his M.A. in Early



The Minneapolis Institute of Arts, The Fred R. Salisbury II Fund 2005.78.

oversaw the Institute's permanent installation of a living room designed by Bradstreet from the William and Mina Prindle House in Duluth, MN (1906). Since 1994, she has served as curator of MIA's Purcell-Cutts House, designed by Purcell & Elmslie in 1913. In 2000 she coordinated the installation of the MIA's collection of Prairie School architecture and design, and produced two interpretations of the collection: the publication *Progressive Design in the Midwest: The Purcell-Cutts House and the Prairie School Collection at The Minneapolis Institute of Arts* (2000) and the interactive Web program "Unified Vision: The Architecture and Design of the Prairie School," a winner of the American Association of Museums Muse Awards Gold Medal (2003).

Cheryl Robertson, Richard Koopman curator of American decorative arts, Wadsworth Atheneum; in 2004 – 05 she was the project curator for the Museum Loan Network's Luce-funded initiative "Energizing the Study of Early American Art," and the historian for the heritage center being planned by the town of Amesbury, MA. Previous positions include: director of exhibitions and public programs, National Heritage Museum; curator of American decorative arts, Milwaukee Art Museum; Sotheby's American Arts Course director; and assistant professor, Winterthur Museum. Among her publications are *Frank Lloyd Wright and George Mann Niedeecken: Prairie School Collaborators* (1999), which accompanied an exhibit she curated, and essays for *International Arts and Crafts* (2005), *Byrdcliffe: An American Arts & Crafts Colony* (2004), *The Material Culture of Gender* (1997), *The Arts and Crafts Movement in California: In Pursuit of the Good Life* (1993), and *"The Art that is Life": The Arts and Crafts Movement in America, 1875 – 1920* (1987).



www.andrews.edu/ARCH/arccex/Images/Differences/

David Ryan, Curator of Design, MIA; he has had a 40-year career in the museum profession as director and curator in public, governmental and corporate spheres. Over a 12-year period, he assembled a modernism collection for Norwest Corporation in Minneapolis, subsequently donated to the Art Institute in 1998. Nearly 500 works tracing the modernist impulse in decorative arts and design—from Arts and Crafts through Art Deco—will be unveiled in the Institute's new wing.

Sarah Sik, scholar on the life and work of John Scott Bradstreet, including the importance of his international ties; this work will be the basis of her Ph.D. dissertation at the University of Minnesota. Her additional research interests include the work and activities of the German Jugendstil designers who exhibited at the Louisiana Purchase Exposition of 1904, and Japanese ceramics

exhibited at the Philadelphia Centennial Exhibition of 1876 and the Chicago World's Columbian Exposition of 1893. Among her recent publications are "John Scott Bradstreet and the Decorative Arts Revival in America," in *19thc-artworldwide.org* (Spring 2005).

Julie L. Sloan, stained-glass consultant in North Adams, MA, who has worked in stained glass since 1982. She is the author of *Conservation of Stained Glass in America* and many articles on stained glass history and conservation and adjunct professor of historic preservation, Columbia University, where she has taught stained glass restoration since 1985 and was adjunct professor at Salve Regina University (Fall 2004). She curated an exhibition and wrote two books on the leaded glass of Frank Lloyd Wright, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright* and *Light Screens: The Leaded Glass of Frank Lloyd Wright* (both 2000). She is now writing books on the stained glass of artist John La Farge, of muralist Frederic Crowninshield, and of the Prairie School, and a comprehensive history of American stained glass. Her conservation projects include H. H. Richardson's Trinity Church in



Photo by and courtesy of: Robert Antibus, Bluffton University.

Boston, Harvard University's Memorial Hall, Princeton University's Chapel, and the State Houses of Massachusetts, New Jersey, and Pennsylvania. Recipient, grants from the NEA, the Samuel Kress Foundation, the Graham Foundation for Advancement in the Arts, and the Arts & Crafts Fund.

Martin Wachadlo, independent scholar specializing in the architects and architecture of Buffalo and the mid-Western region, who has done extensive research on Joseph Lyman Silsbee and his partners; lecturer, State University of New York, College at Buffalo. He curated the exhibit: "Art Nouveau and Other Expressions: Rediscovering the Architecture of Esenwein & Johnson" at the Buffalo and Erie County Historical Society (2005). A graduate of the University of Virginia's Master of Architectural History program, his thesis was titled: "The Art Nouveau Architecture of Esenwein & Johnson."

Gabriel P. Weisberg, professor of Art History, University of Minnesota and guest curator, "Art Nouveau, La Maison Bing" for the Van Gogh Museum, Amsterdam. The exhibition was shown at the Villa Stuck in Munich, and it will travel to The Caixa Foundation in Barcelona and to Belgium where it will end its run in the middle of 2006. The exhibition catalogue "The Origins of Art Nouveau: The Bing Empire" is being distributed in the United States by Cornell University Press. Dr. Weisberg is now preparing a major international exhibition on Naturalist Painting and is engaged in presenting the case for the importance of Julius Meier-Graefe in the Design Reform movement, ca. 1900. His "Japonisme in Ceramic Decoration: The Lambert/Rousseau Service in the Context of the Japonisme Movement" will be published in *Apollo* (2006).

Richard Guy Wilson, Commonwealth Professor of Architectural History, University of Virginia, Charlottesville; among his publications are *The Prairie School in Iowa* (1977), *McKim, Mead & White, Architects* (1983), *The AIA Gold Medal* (1984), *The American Renaissance, 1876 – 1917* (with D. Pilgrim and R. Murray, 1979), *The Machine Age in America, 1918 – 41* (with D. Pilgrim and D. Tashjian, 1986), and *The Colonial Revival House* (2004), and contributions to *The Arts and Crafts Movement in California: Living the Good Life* (1993), *From Architecture to Object: Masterworks of the American Arts and Crafts Movement* (1989), and *"The Art that is Life": The Arts and Crafts Movement in America, 1875 – 1920* (1987).

To Register

REGISTRATION OPTIONS

Minneapolis Conference hotels — A special rate is available to University of Minnesota Conference participants at the following hotels:

Graves/601 Hotel: Located at 601 First Avenue North, Minneapolis. Single and double occupancy rooms available at the conference rate of \$179 by calling **(866) 523-1100**. Please identify yourself as a "U of M Conference" participant. Reservations must be made by May 22, 2006 and there is a 72-hour cancellation policy.

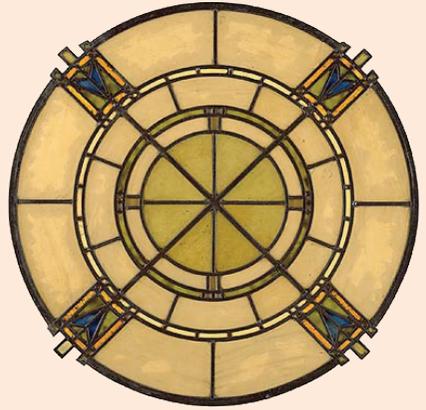
Doubletree Guest Suites: Located at 1101 LaSalle Avenue, Minneapolis. Single through quad occupancy rooms available at the conference rate of \$119 by calling **(800) 245-8011**. Please identify yourself as a "U of M conference" participant.

REGISTRATION — The conference fee is \$495. Members of The Minneapolis Institute of Arts receive a discounted rate of \$400. To register, complete the registration coupon below and fax it to (612) 624-5359 or mail it to: CCE Information Center, University of Minnesota, 20 Coffey Hall, 1420 Eckles Avenue, St. Paul, MN 55108-6069. Checks should be made payable to the UNIVERSITY OF MINNESOTA. Full-time students with an ID receive a discounted rate of \$200. No refunds provided after June 10, 2006. To register on-line: <http://register.cce.umn.edu/> Event ID is 178960

For additional information: Email Lisa Koenigsberg at lisa.koenigsberg@artinitiatives.com or visit www.artinitiatives.com



Chicago Historical Society; photo courtesy, W. Scott Braznell.



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Wednesday, June 21, 3:00 – 5:00 p.m., Preconference Walking Tour Meet at the Doubletree Guest Suites

This tour covers architectural highlights of downtown Minneapolis, among them: City Hall and Hennepin County Court House (1888 – 1905, Long & Kees), derived from H. H. Richardson's Allegheny County Court House. We see several business buildings derived from H. H. Richardson and the Chicago School, including the Masonic Temple Building (1888 – 89, Long & Kees), the Flour Exchange (1892 – 93, Long & Kees), Chamber of Commerce (1900 – 02, Kees & Colburn), and the Advanced Thresher Building (1900 – 04, Kees & Colburn). We also view notable buildings by Cass Gilbert, Holabird & Root, and Minoru Yamasaki, focusing on mainstream architectural movements that set the context for and cradle the Arts and Crafts movement.

REGISTRATION FORM

Please register me for **The Intersection of Regionalism and Internationalism — A Living Tradition — A Conference in Minneapolis and Environs — June 22 – 25, 2006 — EVENT #178960**

Name: _____

Address _____

City _____ State _____ Zip _____

Day-time Phone _____

E-mail Address _____

FEES:

Enclosed is the conference fee of \$495.

I am a full-time student and enclose \$200 for the conference fee — **Present Student ID at Registration**

I am a Minneapolis Institute of Art member and enclose \$400 for the conference fee — **Present Membership at Registration**

METHOD OF PAYMENT:

Payment is enclosed (check or money order made payable to University of Minnesota)

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Note: This conference counts as a 2- or 3-credit course in the History of Art at the University of Minnesota.

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The Intersection of Regionalism and Internationalism – A Living Tradition

A Conference in Minneapolis,
Minnesota and Environs

June 22 – 25, 2006

Department of Art History
University of Minnesota
338 Heller Hall
271 19th Avenue South
Minneapolis, Minnesota 55455

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