

# Initiatives

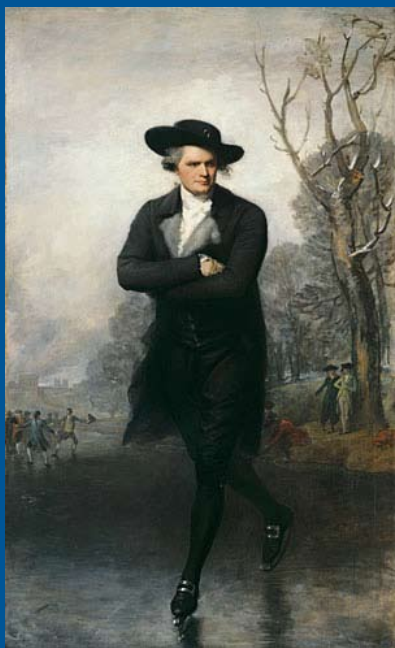
in Art and Culture

## The Perpetual New: Avant-Gardes in American Painting, 1790 to the Present

National Academy Museum and School of Fine Arts  
and The New-York Historical Society

Thursday – Saturday, May 17 – 19, 2007

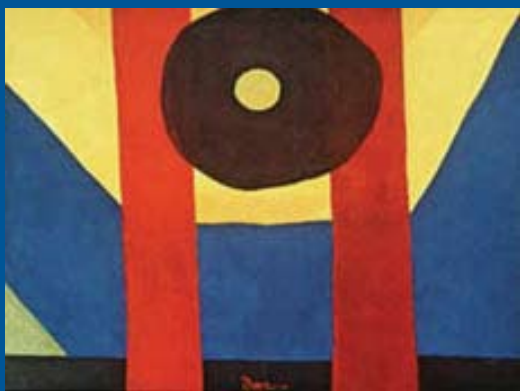
Gilbert Stuart, *The Skater*, 1782. Oil on canvas; 96 1/4 x 58 in. (244.5 x 147.4 cm)  
National Gallery of Art, Washington, Andrew W. Mellon Collection 1950.18.1



George Bellows, *Santuario de Chimaya*, 1917, oil on canvas.  
Collection, Lee V Dirks, Sante Fe, New Mexico.



Arthur Garfield Dove, *That Red One*, 1944, Oil and wax on  
canvas, Museum of Fine Arts, Boston, 1990.408.



*Bella Donna*, 1939. Oil on Canvas, 36 x 30 in. Private Collection,  
extended loan, Georgia O'Keeffe Museum. © Georgia O'Keeffe  
Museum.

# The Perpetual New: Avant-Gardes in American Painting, 1790 to the Present

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"Detail from *Note of a Recently Established President*," wood engraving, Punch or the London Charivari (June 1886). Reproduced in James McNeill Whistler, *Uneasy Pieces* by David Park Curry (2004), p. 221.

Beginning with the late 18th century, this conference explores the idea that there has always been a "new" in American painting. Some has retained the designation "avant-garde," some not. We consider cycles of changing taste and the cultural dynamics that engender these cycles, including the influence on such cycles of collecting and of celebrity, whether of the artist, the dealer, or the collector. We do not shy away from the social or political when relevant to the creation or acceptance of "newness" or to resistance to it. We also address issues pertaining to conservation and framing.

Leadership funding for this conference has been provided by Adelson Galleries and Eli Wilner and Company Period Frames.

We also gratefully acknowledge the generous support of Babcock Galleries, Max E. and Heidi Berry, Christie's, Godel Fine Art, Katherine and Frank Martucci, National Academy Museum and School of Fine Arts, Sotheby's, Spanierman Gallery, LLC, The Exeter Group, The New-York Historical Society, and The Louis and Lena Minkoff Foundation. Anonymous donors have also supported this effort.

This conference is dedicated to Harry L. Koenigsberg, who was involved in, and devoted to, the study of American art for over 40 years, and shared this passion with his friends and descendants.



Agnes Pelton, *Star Gazer*, 1929, Oil on canvas, 30 x 18 inches. Private collection



Georgia O'Keeffe, *Calla Lilies on Red*, 1928. Oil on canvas, 32 x 17 in. Georgia O'Keeffe Museum. © Georgia O'Keeffe Museum.

## Thursday, May 17, 2007

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

**Andy Warhol: Up Against It.** Tom Sokolowski.

Judy Chicago, *The Dinner Party*, 1974-79. Mixed media: ceramic, porcelain, textile. Brooklyn Museum, Gift of the Elizabeth A. Sackler Foundation, 2002.10.

3:20 – 4:05 p.m.

**Andy Warhol and the Continuing Reinvention of American Painting.** Carter Ratcliff.

4:10 – 4:50 p.m.

**Becoming Judy Chicago: An Artist Who Challenged the Establishment.** Gail Levin.

5:00 – 7:30 p.m.

**Refreshments and Viewing**

*National Academy's 182nd Annual;*

*An Exhibition of Contemporary American Art*

Celebration of new publications in the field among them the Inness catalogue raisonné by Michael Quick, *Becoming Judy Chicago: A Biography of the Artist* by Gail Levin, and *Edward Hopper* by Carol Troyen.



Andy Warhol, *Camouflage*, 1986 acrylic and silkscreen ink on linen 80 1/4 x 76 1/4 in. (203.8 x 193.7 cm.) 1998.1.351 The Andy Warhol Museum, Pittsburgh Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. (c) The Andy Warhol Foundation for the Visual Arts, Inc.

## Friday, May 18, 2007

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The day's formal sessions will take place at The New-York Historical Society at Central Park West and 77th Street.

9:20 – 9:30 a.m.

**Welcome.** Linda S. Ferber, Vice President and Museum Director, The New-York Historical Society

9:30 – 10:10 a.m.

**"That is he, there is the gentleman": Stuart's Skater and Late-Eighteenth Century Celebrity.** Carrie Rebora Barratt.

10:15 – 10:55 a.m.

**In the Shadow of Benjamin West: American Innovations in Painting Technique.** Lance Mayer and Gay Myers.

10:55 – 11:15 a.m.

**Break.**

11:15 – 11:55 a.m.

**The 'Clearest Lens': Charles Herbert Moore and the American Pre-Raphaelites.** Virginia Anderson.

12:00 – 12:40 p.m.

**"One of the older American artists who has not scorned to employ the methods commonly regarded as peculiar to the younger men": George Inness in 1877 –1885.** Michael Quick.



George Inness, *Niagara* 1889, oil on canvas, 30" x 45", Smithsonian American Art Museum, Washington DC, Gift of William T. Evans, 1909.7.31.

12:45 – 2:15 p.m.

**Lunch** (on your own).

2:15 – 2:55 p.m.

**"Punch and Jimmy: James McNeill Whistler, Avant-Garde Painting, and the PR Paradigm."** David Park Curry.

3:00 – 3:40 p.m.

**Bars, Cafés and Parks: The Ashcan's Joie de Vivre.**  
James W. Tottis.

3:40 – 4:00 p.m.

**Break.**

4:00 – 4:40 p.m.

**"New Visions: George Inness, Arthur Dove, and the Redefinition of Perception."** Rachael DeLue.

4:45 – 5:25 p.m.

**A Context for the Avant-Garde: The Changing Face of American Frames, 1910 – 1950.**  
Suzanne Smeaton.

6:00 – 8:00 p.m.

**Reception and Viewing**  
Spanierman Gallery, LLC  
45 East 58th Street  
(between Park and Madison Avenues)

## Saturday, May 19, 2007

The day's formal sessions will take place at The New-York Historical Society at Central Park West and 77th Street.

9:30 – 10:10 a.m.

**John Covert: The Arensberg Circle, Soci t  Anonyme, and the Power of Four.**  
Leo Mazow.

10:15 – 10:55 a.m.

**Building a Collection: New Mexico as New Frontier.** Lee Dirks.

11:00 – 11:15 p.m.

**Break.**

11:20 – 12:00 p.m.

**Agnes Pelton and Georgia O'Keeffe: an Unspoken Rivalry.** Michael Zakian.

12:05 – 12:45 p.m.

**Georgia O'Keeffe and Caroline Keck, 1946 – 1986: Exploring the New in Art Conservation and Its Impact on an Artist.**  
Dale Kronkright.

12:45 – 2:15 p.m.

**Lunch** (on your own).

2:15 – 2:55 p.m.

**Realism as the New Modernism: Edward Hopper as Avant-Garde?**  
Carol Troyen.

3:00 – 3:40 p.m.

**New Old/Old New Avant-Gardes 1938 – 1968.**  
William Agee.

3:45 – 4:30 p.m.

**Looking for What.**  
Ross Bleckner.

4:30 – 5:15 p.m.

**Refreshments.**



George Bellows, *Chez Mouquin*, Oil on canvas 122.4 x 92.1 cm  
Friends of American Art Collection, Art Institute of Chicago  
1925.295



Hans Hofmann, *Cathedral*. 1959. Oil on canvas, 6' 2" x 48" (188 x 122 cm). Fractional and promised gift of Agnes Gund in honor of William Rubin. © 2007 Estate of Hans Hofmann / Artists Rights Society (ARS), New York



John Sloan, *McSorley's Bar*, oil on canvas, Detroit Institute of Arts

# Presenters

**Lisa Koenigsberg**, conference director; president, Initiatives in Art and Culture, she launched the series of annual conferences on American art in 1996. 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), *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*. She collaborated with Suzanne Smeaton on an essay on frames in the Edward Root Bequest at the Munson Williams Proctor Art Institute for an exhibition and forthcoming publication celebrating the 50th anniversary of the Root Bequest.

**William Agee**, Evelyn Kranes Kossak Professor of Art History, Hunter College, City University of New York; formerly director, The Museum of Fine Arts, Houston and Pasadena Art Museum; among his publications are works on Synchronism, Duchamp-Villon, painting and sculpture of the 1930s, Bruce, Daugherty Schamberger, Crawford, Diller, Davis, Dove, Francis, Judd, Marin, Noland, and Porter.

**Virginia Anderson**, Assistant Curator, American Painting, Sculpture and Decorative Arts, Fogg Art Museum, Cambridge, MA; among her publications are *The Last Ruskinians: Charles Eliot Norton, Charles Herbert Moore, and Their Circle* (with Theodore E. Stebbins, Jr., with Melissa Renn and Susan Ricci, Harvard University Art Museums, 2007) which accompanies the exhibition for which she is co-curator; contributions to *American Paintings, Watercolors, Pastels and Stained Glass at Harvard, Volume II (Artists born between 1826 and 1856)* (Forthcoming, winter 2007) and to *Schirmer Encyclopedia of Art* (2001), and the catalogue essay for *Lorie Hamermesh: Veiled Desire*. Among other exhibitions she has organized are "American Watercolors and Pastels, 1875 – 1950, at the Fogg Art Museum" (with Theodore E. Stebbins, Jr., Fogg Art Museum, 2006). Institutions at which she has lectured include the Fogg Art Museum, the Institute of Contemporary Art, Boston, The Frick Collection, New York, and Boston University.

**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 – 1996) and "Gilbert Stuart" (2004 – 2005); curator and author, "Queen Victoria and Thomas Sully" (2000); currently preparing a collection catalogue of the museum's American portrait miniatures and an exhibition on American narrative painting.

**Ross Bleckner**, painter, was born in New York and raised in Hewlett, NY, a Long Island suburb. He received a Bachelor of Arts from New York University (1971) and a Master of Fine Arts from Cal Arts (1973). The Solomon R. Guggenheim Museum had a major retrospective of his work in 1995, summarizing two decades of solo shows at international venues such as San Francisco Museum of Modern Art, Stockholm Moderna Museet, and the Carnegie Museum of Art. His work is held in public collections, including those of the Museum of Modern Art, New York, Museum of Fine Arts, Boston, Museo Nacional Centro de Arte Reina Sofia, the Albright-Knox Art Gallery, The Saint Louis Art Museum and the Whitney Museum of American Art.

**David Park Curry**, senior curator, Decorative Art, American Painting and Sculpture, Baltimore Museum of Art; formerly: curator of American arts, Virginia Museum of Fine Arts (VMFA); 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 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. His recent publications include *James McNeill Whistler:*

*Uneasy Pieces* (2004); and an essay on world fairs for *Americans in Paris* (2006). He is currently working on William Merritt Chase's still lifes of fish and on the state china service designed for President Rutherford Hayes.

**Rachael Z. DeLue**, assistant professor, Department of Art & Archaeology, Princeton University. She specializes in American art, with emphasis on the 19th 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-19th- and early-20th-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.

**Lee Dirks**, collector of early 20th-century works of New Mexico by nationally prominent artists; he is also chairman, Dirks Van Essen & Murray, the nation's most active newspaper merger-and-acquisition firm, which he founded in 1980 and moved to Santa Fe in 1995. He has devoted his professional life to newspapers. Throughout the 1960s he worked as a reporter for and news editor of *The National Observer*, a Dow Jones weekly general-interest newspaper; perhaps his most memorable stories were two interviews with Martin Luther King, the first on Dr. King's theology and the second on his opposition to the Vietnam War. In 1970, he became the first full-time newspaper-stock analyst on Wall Street; among his clients were Warren Buffett and Peter Lynch. He then returned to the newspaper business, serving for three years as vice president and general manager of Knight Ridder's largest daily, the *Detroit Free Press*. Retired from active involvement in Dirks, Van Essen & Murray, he remains its 100% owner. He served as president of the Georgia O'Keeffe Museum in Santa Fe (2000 – 2004) and remains on its board. He also serves on the board of commissioners of the Smithsonian American Art Museum in Washington, D.C.

**Dale Kronkright**, conservator, Georgia O'Keeffe Museum and Research Center since its founding in 1997; he oversees conservation and continues researching O'Keeffe's painting techniques and studio practices. He contributed to *Georgia O'Keeffe: Color and Conservation* (2006) and is a frequent contributor to art conservation texts and scientific studies. He has served as visiting professor at the Graduate Art Conservation Department at SUNY-Buffalo since 1992. He was senior conservator for the Museum of New Mexico (1991 – 1997) and for the Pacific Regional Conservation Center at the Bishop Museum, Honolulu (1985 – 1991). A contributing reviewer for the *Journal of the American Institute for Conservation*, where he is also a professional associate, he has served frequently as an instructor and author for the Getty Conservation Institute. He has received national preservation awards from entities including the Heritage Preservation Office of the National Museum of American Art, the National Trust for Historic Preservation, the New Mexico Historic Preservation Office, the New Mexico Historical Society, and the United States General Services Administration. A graduate of University of California, Davis, Mr. Kronkright holds a postgraduate certificate in conservation from the Peabody Museum, Harvard University, and advanced certificates in advanced polarized-light microscopy from Harvard and Vanderbilt Universities and in infrared spectroscopy from Thermo Nicolet, Madison Wisconsin.

**Gail Levin**, professor of Art History, Baruch College and the Graduate Center of CUNY; she specializes in art of the 20th and 21st centuries, with research interests that include the work of Hopper, Hartley, Kuniyoshi, women artists, Jewish artists, contemporary art of the United States, Spain, and Japan, and the cinema. Her most recent book is *Becoming Judy Chicago: A Biography of the Artist* (2007). Among her other recent books are *Ethics and the Visual Arts* (co-edited with E. A. King; 2006), *Aaron Copland's America* (co-author, J. Tick; 2000), *Edward Hopper: An Intimate Biography* (1995; 2nd expanded edition, 2007); *Edward Hopper: A Catalogue Raisonné* (3 volumes and CD-ROM, 1995); and *Hopper's Places* (1985; 2nd expanded edition, 1998). Recipient: the Distinguished Fulbright Chair,

Roosevelt Center, The Netherlands; Rutgers University Graduate School Award for Distinction in the Humanities; and a Getty Research Institute, Research Grant (all 2007); Research Award, Hadassah International Research Institute on Jewish Women, Brandeis University; a Pollock-Krasner/Stony Brook Research Fellowship; an NEH fellowship, and a Fulbright Senior Scholar in Japan (all 2006). A photographer, her work—held in museum collections, and has been widely published—will be the focus of an exhibition at the Cape Cod Museum of Art (July 2007). She is past president of the Catalogue Raisonné Scholars Association. She is at work on a biography of Lee Krasner and a monograph on Yasuo Kuniyoshi.

**Lance Mayer and Gay Myers**, conservators of paintings; they work part time at the Lyman Allyn Art Museum in New London, Connecticut, and spend the majority of their time working as independent conservators for large and small museums and private collectors. For many years, they have also been studying documentary sources that shed light on the history of painting materials, especially American sources, and have published on such topics as the varnishing practices of American Impressionist painters, the experimental techniques of the British painter George Stubbs, and the tempera techniques used by 20th-century painters of the American scene. They were recipients of a Winterthur Advanced Fellowship in 1999, and in 2003 were Museum Scholars at the Getty Research Institute. They received a Kress Publication Grant in 2005 that has allowed them to complete the manuscript for their (as yet unpublished) book on American painters' techniques from the 1760s to the early 20th century.

**Leo Mazow**, curator of American art, Palmer Museum of Art, The Pennsylvania State University, and affiliate associate professor of art history. Among the exhibitions he has curated are *Arneson and the Object*; *George Inness: The 1880s and 1890s*; *John Covert Rediscovered*; *Mary Cassatt, Printmaker*; and *Specimen: Natural History and American Modernism, 1900 – 1950*. In 2005 – 2006 he organized the exhibition *Picturing the Banjo*, which opened at the Corcoran Gallery of Art in Washington, D.C., before traveling to the Palmer Museum and the Boston Athenaeum. He is the contributing editor of the accompanying volume published by Penn State Press. His articles have appeared in such journals as *American Art*, *Winterthur Portfolio*, *Southern Cultures*, and *Railroad Heritage*. He is currently organizing focus exhibitions on Thomas Hart Benton's river imagery and George Inness's tonalism, and is writing a manuscript on Benton's depictions of sound-emitting and -receiving subjects.

**Michael Quick**, director, George Inness Catalogue Raisonné; former curator of American art, Los Angeles County Museum of Art, and curator of collections, Dayton Art Institute; contributor to *George Inness: Presence of the Unseen* (1994); his publications and exhibitions include *An American Painter Abroad: Frank Duveneck's European Years* (1987), and *The Paintings of George Bellows* (1992).

**Carter Ratcliff**, poet and art critic; soon after his poems were first published in 1968, in *The World*, the poetry magazine of the St. Mark's Poetry Project, New York, his first gallery reviews appeared in *Artnews*. Since then his art writing has been published by major art journals in the United States and abroad, including *Art in America*, *Artforum*, *Modern Painting*, *Tate*, *Art Presse*, and *Artstudio*, and in catalogues published by American and European museums. Recent major essays include "Collage in the Postwar Era," *Collage*, (Fundació Joan Miró, Barcelona, 2006); "The (Almost) Invisible Art of Tom Marioni," *Tom Marioni* (The Center for Contemporary Art, Cincinnati, 2006); and "Georgia O'Keeffe and 'the Great American Thing,'" *Georgia O'Keeffe*, (Kunststhaus Zürich, 2003). Among his books on art are *John Singer Sargent* (1982), *Robert Longo* (1985), *The Fate of a Gesture: Jackson Pollock and Postwar American Art* (1996), *Out of the Box: The Reinvention of Art, 1965 – 1975* (2001), and *Andy Warhol: Portraits* (2007). Ratcliff's books of poetry include *Fever Coast*, (1973), *Give Me Tomorrow* (1983), and *Arrivederci, Modernismo* (2007). He has lectured institutions, among them The Metropolitan Museum of Art, the Whitney Museum of American Art, and the National Gallery of Art, Washington, D. C. He received a Poets Foundation grant (1969); NEA Art Critics grant, (1972 and 1976); a Guggenheim Fellowship (1976); and the Frank Jewett Mather Award for Art Criticism, College Art Association (1987). His most recent editorial positions include Contributing Editor, *Art in America* (1976–present); Editorial board, *Sculpture Magazine* (1992 – present); and Contributing Editor, v, (2001–present).

**Suzanne Smeaton**, frame historian and gallery director, Eli Wilner and Company Period Frames, has been studying American frames and framing works of art for over 30 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." She contributed an essay on frames of the Ash Can painters for the forthcoming exhibition catalog *Lives' Pleasures: The Ash Can Schools Brush With Leisure 1895 – 1925* (forthcoming mid-2007) and collaborated with Lisa Koenigsberg on an essay on frames in the Edward Root bequest at the Munson-Williams-Proctor Art Institute for an exhibition and forthcoming publication celebrating the 50th anniversary of the Root Bequest.

**Tom Sokolowski**, director, The Andy Warhol Museum; formerly, director of New York University's Grey Art Gallery & Study Center, where in 1989 the exhibition "Success is a Job in New York...The Early Art and Business of Andy Warhol" was organized and whence it then traveled to Pittsburgh. Sokolowski also served as arts correspondent for F/X Television for over a decade. A native of Chicago, Sokolowski specialized in late 17th- and early 18th-century Italian art as a doctoral student. At the start of his administrative career he served at the Chrysler Museum as curator of European painting and sculpture, and then as chief curator (1983 – 1984), and he has taught at a number of universities, including NYU. As a board member of Visual AIDS, and Artist & Homeless Collaborative, and as an editorial board member for *Art + Text*, he was active in the arts community, and has made a number of trips to Australia and New Zealand for projects assigned by their arts councils.

**James W. Tottis**, associate curator of American Art, Detroit Institute of Arts (DIA), having joined the staff at the DIA in 1985; he has also served as adjunct professor in the Humanities Department at Wayne State University since 1991. His exhibition "Life's Pleasures: The Ashcan Artists Brush with Leisure" (forthcoming mid-2007) will be accompanied by a fully illustrated, multi-author catalogue. He has also been coordinating curator at the DIA for the first exhibition to examine James Abbott McNeil Whistler's influence on American painters, "American Attitude: Whistler and His Followers"; organizing curator for "American Beauty: Paintings and Sculpture from the Detroit Institute of Arts 1770 – 1920," a multi-venue exhibition in Europe and America; and organizing curator for "Building Detroit: 150 Years of Architecture and Innovation," an exhibition that served as part of the DIA's celebration of Detroit's tercentenary and which explored 50 of the city's most celebrated and influential structures and their architects. He has contributed to numerous publications, most recently, *Collecting American Decorative Arts 1985 – 2005*; *American Paintings in the Detroit Institute of Arts vol. III*; *An Exhibition at the Residence of the U.S. Ambassador Bratislava, Slovak Republic*; and *From the Hudson River School to Impressionism: American Paintings from the Manoogian Collection*.

**Carol Troyen**, John Moors Cabot Curator of American Paintings, Museum of Fine Arts, Boston. Her current exhibition, *Edward Hopper*, opened at the Museum of Fine Arts, Boston, in May. Among her other recent projects and publications are essays on Charles Sheeler's *View of New York* (Art Bulletin, 2004), Marsden Hartley's late work (in *Marsden Hartley*, Wadsworth Atheneum, 2003); Thomas Eakins in the 20th century (in *Thomas Eakins*, Philadelphia Museum of Art, 2001) as well as the exhibitions *American Folk* (Museum of Fine Arts, 2001) and *Awash in Color: Homer, Sargent, and the Great American Watercolor* (Museum of Fine Arts, 1993).

**Michael Zakian**, director, Frederick R. Weisman Museum of Art at Pepperdine University, since 1995; previously he served as a curator at the Palm Springs Desert Museum (1986 – 1995). An art historian, curator and critic, he has written and lectured extensively on modern and American art, having done extensive work on the Abstract Expressionists, as well as organizing the first retrospective of Agnes Pelton. Among his recent publications are: *Agnes Pelton: Poet of Nature* (1995); *Sam Francis: Elements & Archetypes* (1997); *Russell Forester: Unauthorized Autobiography* (1997); *Sandro Chia: New Paintings* (1999); *Peter Lodato: From Installation to Painting* (2000); *Wayne Thiebaud: Works 1955 to 2003* (2003); *Lita Albuquerque: AOR* (2006). He has taught at Pepperdine University, Rutgers University, the University of Redlands, and California State University, San Bernardino. Zakian has served as president of the Art Historians of Southern California, chair of the Palm Desert Art in Public Places Commission, and was a juror for the 1999 Los Angeles Cultural Affairs Department COLA Grants.

## To Register

**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 57th Street, 13B, New York, NY 10022

**Fee:** The conference fee is \$350. A discounted rate of \$100 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 57th Street, 13B, New York, NY 10022 or to the Program Office via email at [lisa.koenigsberg@artinitiatives.com](mailto:lisa.koenigsberg@artinitiatives.com).

No refunds will be made after May 5, 2007.

**Conference Location:** This conference is held at the National Museum and School of Fine Arts, 1083 Fifth Avenue at 89th Street, and at The New-York Historical Society 11 West 77th Street (enter on Central Park West at 77th Street), with evening events at various locations.

*Program subject to change.*



William Baziotes, *Black on White*, 1946, oil on canvas.  
Munson-Williams-Proctor Art Institute, 57.69.

## REGISTRATION FORM

- Please register me for **The Perpetual New: Avant-Gardes in American Painting**/\$350;  
*A discounted conference fee of \$100 is available for full-time students with ID.  
To receive the discounted rate, you must call (646) 485-1952.*

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

Address \_\_\_\_\_

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Ross Bleckner, *Meditation*, 2006, 84" X 84", oil on linen. Image, courtesy, the artist

# The Perpetual New: Avant-Gardes in American Painting 1790 to the Present

*Thursday – Saturday, May 17 –19, 2007*

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**Initiatives**  
in Art and Culture

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333 East 57th Street, Suite 13B  
New York, New York 10022