

Initiatives

in Art and Culture

American Icons

Thursday – Saturday, May 15 – 17, 2008

Emanuel Leutze, *Washington Crossing the Delaware*, 1851, Oil on canvas; 149 x 255 in. (378.5 x 647.7 cm). The Metropolitan Museum of Art, Gift of John Stewart Kennedy, 1897 (97.34).



Chuck Close, *Self-Portrait/Pulp/Pochoir*. 2000. Paper pulp and pochoir, composition and sheet: 25.1875 x 19.9375 in. (64 x 49 cm). Publisher: Pace Editions, New York. Printed by Pace Editions Ink and Dieu Donne Papermill, Edition: 40. The Museum of Modern Art. Gift of the artist. © 2008 Chuck Close

John Singer Sargent, *Madame X (Madame Pierre Gautreau)*, 1883–88, Oil on canvas, 82.125 x 43.25 in. (208.6 x 109.9 cm). The Metropolitan Museum of Art, Arthur Hoppock Hearn Fund, 1916 (16.53)



Asher B. Durand, *Kindred Spirits*, 1849, Oil on canvas, 44 x 36 in. (111.8 x 91.4 cm). Crystal Bridges—Museum of American Art, Bentonville, Arkansas

American Icons

Thursday – Saturday, May 15 – 17, 2008

What makes a painting iconic? How does it come to be defined as much by its cultural (or other) associations as by its artistic merits? Exploring American art from the late 18th century to the present, "American Icons" considers these questions, examining how canons are constructed and how emblems, both artistic and cultural, come to be. We discuss established icons, raise new candidates for the "Hall of Fame," consider why one work is—and another isn't—iconic, and discuss what happens to an image after it becomes iconic. The role of collectors and salons in creating icons and shaping taste are a major focus; we consider cases in which an individual or relationship has achieved iconic or emblematic status. Exhibitions that were watersheds for American art, either in defining its importance or changing its direction, are also addressed.



Grant Wood, *Parson Weems' Fable*, 1939, Oil on canvas, 38.875 x 50.125 in. (98.7425 x 127.3175 cm). Amon Carter Museum, 1970.43

Among the works we consider are Gilbert Stuart's portraits of Washington, Asher B. Durand's *Kindred Spirits*, John Singer Sargent's *Madame X*, Jackson Pollock's *Full Fathom Five*, and Robert Smithson's *Spiral Jetty*. We explore the impact of the Philadelphia Centennial and discuss the history and sale of Thomas Eakins' *The Gross Clinic*. Shifts in taste, the rise of the spiritual, and the change in formal aspects of painting used to convey it anchor an examination of Inness and Whistler. Framing continues to be a central focus, while the importance of understanding process is at the core of a talk on the impact of silk screening on art of the 1960s.

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

We also gratefully acknowledge the generous support of Babcock Galleries, Christie's, Gerald Peters Gallery, Godel Fine Art, Rutgers University Press *Catalogue Raisonné of the Works of George Inness* funded by the Katherine and Frank Martucci Endowment, 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 the memory of 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.



George Inness, *The Home at Montclair*, 1892, Oil on canvas, 30.11811 x 45 in. (76.5 x 114.3 cm). The Sterling and Francine Clark Museum, Acquired by Sterling and Francine Clark, 1955. (1955.10). For more information on this work, see: *George Inness: A Catalogue Raisonné* by Michael Quick; 2 vols, published by Rutgers University Press, 2007; specific references occur: vol. 2, pp. 358–359, 262, and a color plate is in vol. 2, plate 220.

Thursday, May 15, 2008

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

- 1:30 – 2:00 p.m. **Coffee and Registration.**
- 2:00 – 2:10 p.m. **Welcome.** Linda S. Ferber,
Vice President and Museum Director,
The New-York Historical Society.
- 2:10 – 2:30 p.m. **Introduction.** Lisa Koenigsberg.
- 2:30 – 3:15 p.m. **John Singer Sargent's
Endlessly Fascinating Madame X.**
H. Barbara Weinberg.
- 3:20 – 4:05 p.m. **Broncho Busters:
Frederic Remington and
His Cowboy Competition.**
Peter H. Hassrick.
- 4:10 – 4:50 p.m. **Becoming Pollock:
Landscape and Figuration
in *Full Fathom Five*, 1947.**
Ellen G. Landau.
- 5:00 – 7:30 p.m. **Reception and Viewing.**
"John Sloan: An American View," an exhibition of paintings that emphasizes Sloan's work in Santa Fe and Gloucester, among other places.
Gerald Peters Gallery
24 East 78th Street (between Park and Madison Avenues)



Jackson Pollock, *Full Fathom Five*. 1947. Oil on canvas with nails, tacks, buttons, key, coins, cigarettes, matches, etc., 5.875 x 30.125 in. (129.2 x 76.5 cm). Gift of Peggy Guggenheim. © 2008 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York; reproduced in Ellen Landau, *Jackson Pollock* (Harry N. Abrams and Thames & Hudson, 1989; paperback 2005). p. 192.



Gilbert Stuart, *George Washington*, begun 1795, Oil on canvas, 30.25 x 25.25 in. (76.8 x 64.1 cm). The Metropolitan Museum of Art, Rogers Fund, 1907 (07.160)

Friday, May 16, 2008

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. **Prophet and Loss:
Washington Allston's
Belshazzar's Feast.**
William H. Gerdtz.
- 10:15 – 10:55 a.m. **George Washington:
What About That Cherry Tree?**
Carrie Rebora Barratt.
- 10:55 – 11:15 a.m. **Break.**
- 11:15 – 11:55 a.m. **Asher B. Durand's *Kindred Spirits*.**
Linda S. Ferber.
- 12:00 – 12:45 p.m. **On Icons:
A Conversation With Chuck Close.**
Chuck Close and Glenn D. Lowry.
- 12:45 – 2:15 p.m. **Lunch** (on your own).
- 2:15 – 2:55 p.m. **Creating New Icons at the 1876
Centennial Exhibition.**
Kimberly Orcutt.

3:00 – 3:40 p.m.

Selling Thomas Eakins' *The Gross Clinic*.

Kathleen A. Foster.

3:40 – 4:00 p.m.

Break.

4:00 – 4:40 p.m.

Augustus St. Gauden's *Diana*: The Casting and Recasting of an Icon.

Thayer Tolles.

4:45 – 5:25 p.m.

The Shaped Canvas: An American Invention.

Barbara Rose.

6:00 – 8:00 p.m.

Reception and Viewing.

Gallery Selections,
Fine American Masterworks
Spanierman Gallery, LLC
45 East 58th Street
(between Park and Madison Avenues)



Augustus Saint-Gaudens, *Diana*, 1893–94; this cast, 1894 or after, Bronze; 28.25 x 16.25 x 14 in. (71.8 x 41.3 x 35.6 cm). The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1985 (1985.353).



Thomas Eakins, *Portrait of Dr. Samuel D. Gross (The Gross Clinic)*, 1875, Oil on canvas, 96 x 72 in. (243.8 x 198.1 cm). Gift of the Alumni Association to Jefferson Medical College in 1878 and purchased by the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art in 2007 (2007-1-1).

Saturday, May 17, 2008

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.

The Silence of Thought, the Music of Sight: Whistler, Inness, and the Art of Painting Softly.
Marc Simpson.

10:15 – 10:55 a.m.

"What Becomes a Legend Most?": Framing Iconic American Paintings.
Suzanne Smeaton.

10:55 – 11:15 a.m.

Break.

11:15 – 11:55 a.m.

Hidden Icons: The Late Work of Arthur Dove.
William Agee.

12:00 – 12:45 p.m.

Lunch (on your own).

12:45 – 2:15 p.m.

The Screenprinted Image of the 1960s: Technique as Meaning in the Work of Andy Warhol, Robert Rauschenberg, and Roy Lichtenstein; Coda on Jasper Johns. Richard S. Field.

2:15 – 2:55 p.m.

Robert Smithson's *Spiral Jetty* as Anti-Icon.
Jennifer Roberts.

3:00 – 3:40 p.m.

Iconic Trompe L'Oeil.
John Yerger.



Arthur Garfield Dove, *That Red One*, 1944, Oil and wax on canvas, 27 x 36 in. (68.58 x 91.44 cm). Museum of Fine Arts, Boston. Gift of the William H. Lane Foundation, 1990, (1990.408).

Presenters

Lisa Koenigsberg, conference director; president, Initiatives in Art and Culture, she launched the series of annual conferences on American art in 1996. Formerly: 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 for the catalogue for *Auspicious Vision: Edwin Wales Root and American Modernism* an exhibition celebrating the 50th anniversary of the Edwin Root Bequest to the Munson-Williams Proctor Art Institute.

William Agee, Evelyn Krans Kossak Professor of Art History, Hunter College, City University of New York; he is founding editor, contributing editor and co-author of the essays in *Stuart Davis: A Catalogue Raisonné* (3 volumes, 2007); 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, Schamberg, Crawford, Diller, Davis, Dove, Francis, Judd, Marin, Noland, Porter, and Friedman.

Carrie Reborra 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.

Chuck Close, a leading figure in the development of photo-based painting; his work has been the subject of more than 150 solo exhibitions including many major museum retrospectives, most recently, "Chuck Close Paintings: 1968 / 2006," at the Museo Nacional Centro de Arte Reina Sofia in Madrid in 2007, which traveled to the Ludwig Forum für Internationale Kunst in Aachen, Germany, and is currently being exhibited at The State Hermitage Museum in St. Petersburg, Russia. He was the subject of an earlier retrospective organized by the Museum of Modern Art in 1998 which concluded at the Hayward Gallery in London, and the earliest at the Whitney Museum in 1981. In 2005, a Self-Portrait retrospective was jointly organized by the San Francisco Museum of Modern Art and the Walker Art Center. A currently traveling print retrospective was at the Metropolitan Museum of Art in 2004. Other important solo exhibitions have been held at the Museum of Modern Art, the Los Angeles County Museum of Art, the Art Institute of Chicago, and the Centre Georges Pompidou Paris. Close has participated in almost 800 group exhibitions including Documenta 5 and 6, four Whitney Biennials, the Venice Biennial in 1993, 1995, and 2002 and the Carnegie International in 1995. The recipient of the National Medal of Arts from President Clinton in 2000, the New York State Governor's Art Award, and the Skowhegan Arts Medal, among many others, Close is a member of the American Academy of Arts and Letters and serves on the board of several arts organizations, including the Whitney Museum of American Art. He has received over twenty honorary degrees including one from Yale, his alma mater.

Linda S. Ferber, vice president and Director of the Museum, The New-York Historical Society; *Emerita* Andrew W. Mellon Curator of American Art, The Brooklyn Museum; Guest Curator of *Kindred Spirits: Asher B. Durand and the American Landscape*, and author of the accompanying publication (2007). She has curated exhibitions and published on William Trost Richards, the American Pre-Raphaelites, Albert Bierstadt, and American watercolors.

Richard S. Field, Curator Emeritus of Prints, Drawings and Photographs, Yale University Art Gallery (YUAG); he served as Professor of Art History (adjunct), Yale University (1989 – 2000) and Curator of Prints, Drawings and Photographs Et Associate Director, YUAG (1979 – 2000). Among the exhibitions he curated at the Philadelphia Museum of Art are "Jasper Johns: Prints 1960 – 1970" (1970), "Silkscreen: History of a Medium" (1971), "Albrecht Dürer, A Study Exhibition of Print Connoisseurship" (1970), and "Paul Gauguin: Monotypes" (1973); these early exhibitions demonstrate the range of pursuits in which he has been engaged, from 15th-century woodcuts to printmaking of the late 19th century (especially the work of Gauguin and Seguin) and of the last half of the 20th century (especially the work of Jasper Johns, Andy Warhol, Roy Lichtenstein and Robert Rauschenberg). He has authored publications in each of these areas and contributed prolifically to periodicals in the field, among them *Print Collector's Newsletter*, *the Art Bulletin*, and *Print Quarterly*. From 1993 – 1997 he was President, Print Council of America (of which he also served two terms as a director); he has served on the Board of the Print Club of Philadelphia and the editorial boards of *The Tamarind Papers* and *Print Quarterly* (London).



Andy Warhol, *Campbell's Soup Cans*. 1962. Synthetic polymer paint on thirty-two canvases. Each canvas 20 x 16 in. (50.8 x 40.6 cm). The Museum of Modern Art. Gift of Irving Blum; Nelson A. Rockefeller Bequest, gift of Mr. and Mrs. William A. M. Burden, Abby Aldrich Rockefeller Fund, gift of Nina and Gordon Bunshaft in honor of Henry Moore, Lillie P. Bliss Bequest, Philip Johnson Fund, Frances Keech Bequest, gift of Mrs. Bliss Parkinson, and Florence B. Wesley Bequest (all by exchange). © 2008 Andy Warhol Foundation / ARS, NY / TM Licensed by Campbell's Soup Co. All rights reserved. Currently not on view

Kathleen A. Foster, Robert L. McNeil, Jr. Senior Curator of American Art at the Philadelphia Museum of Art and the Director of the Museum's 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 19th-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), and essays in *Thomas Eakins* (2001)). 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, as do her contributions to *American Art in the Princeton University Art Museum: Volume 1: Drawings and Watercolors (American Art in the Princeton University Art Museum)* (2004). Forthcoming this fall is a book accompanying the touring exhibition *Thomas Chambers 1808-1869, American Landscape and Marine Painter*.

William H. Gerdts, professor emeritus of art history, Graduate School of the City University of New York and senior advisor in American Art, Pennsylvania Academy of the Fine Arts; 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; new, expanded edition, 2001); *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).

Peter H. Hassrick, Director and Chief Curator, Petrie Institute of Western American Art, Denver Art Museum, since 2005; he was the Director of the Charles M. Russell Center for the Study of Art of the American West and Charles M. Russell Chair at the University of Oklahoma in Norman (1998–2001) and the founding director of The Georgia O'Keeffe Museum in Santa Fe, leading it from inception to opening in sixteen months (1996–1997). For 20 years prior to that, Hassrick served as the director of the Buffalo Bill Historical Center in Cody. His most recent major publications include *Frederic Remington: A Catalogue Raisonné of Oils, Watercolors and Drawings* (1996, with M. Webster), *The Georgia O'Keeffe Museum* (1997), *The American West: Out of Myth, Into Reality* (2000), *Remington, Russell and the Language of Western Art* (2001), *Drawn to Yellowstone: Artists in America's First National Park* (2002); *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor* (2003), *Forging an American Identity: The Art of William Ranney* (2006, with L. Bantel), and *In Contemporary Rhythm: The Art of Ernest L. Blumenschein* (2008, with E. Cunningham).

Ellen G. Landau, Andrew W. Mellon Professor of the Humanities, Department of Art History and Art, Case Western Reserve University; she served as guest curator of "Pollock Matters," an internationally touring exhibition (2006 – 2008), and of "Lee Krasner's Collages, 1953 – 55," Jason McCoy Inc., New York (December 1995 – January 1996); and as co-curator, "Krasner / Pollock: Künstlerpaare–Künstlerfreunde; Dialogues d'artistes–résonances," Kunstmuseum Bern, Switzerland (November 1989 – February 1990), and contributed to the accompanying catalogue; among her other publications are *Pollock Matters* (2006), *Reading Abstract Expressionism: Context and Critique* (2005), *Lee Krasner: A Catalogue Raisonné* (written with the assistance of Jeffrey D. Grove, 1995), *Jackson Pollock* (1989; revised paperback edition, 2005), and the forthcoming *Mexico and American Modernism* and contributions to *Abstract Expressionism: An International Language* (Joan M. Marter, ed., 2006), *Jackson Pollock, The Irascibles and the New York School* (2002).

Glenn D. Lowry, director, The Museum of Modern Art (MoMA), since 1995; his most recent major initiatives include guiding the building of MoMA's new museum, and directing the \$858 million capital campaign (launched 1998; completed 2005) that funded the building project and enlarged the endowment. A strong advocate of contemporary art, Mr. Lowry along with Alanna Heiss, director of P.S.1 Contemporary Art Center, conceived and initiated the merger of their two organizations (announced in February 1999). In collaboration with the Museum's trustees, he created the Fund for the 21st Century, established for the acquisition of art made within the last five years. He has lectured and written extensively in support of contemporary art and artists and the role of museums in society. Mr. Lowry is a board member of Williams College, a Steering Committee Member for the Aga Khan Award for Architecture, and also serves on the advisory council of the Department of Art History and Archaeology, Columbia University. Recipient: *Officier dans l'Ordre des Arts et des Lettres* from the French government (2004) and a doctorate of fine arts degree from the Pennsylvania Academy of Fine Arts (2000).

Kimberly Orcutt, associate curator of American Art, The New-York Historical Society; previously she served at The Metropolitan Museum of Art in the American Wing, and was assistant curator of American Art at Harvard's Fogg Art Museum where her exhibitions included "George Bellows: Tragedies of War" and "Process and Paradox: The Historical Pictures of John Singleton Copley." She also curated "Painterly Controversy: William Merritt Chase and Robert Henri" at the Bruce Museum, and authored the essay in the accompanying publication. Co-chair of the Association of Historians of American Art and a frequent lecturer, her other publications include *American Paintings at Harvard, Volume 2: Paintings, Watercolors, Pastels, and Stained Glass by Artists Born 1826 – 1856*, which she edited with Theodore E. Stebbins, Jr. (2007); "Personal collecting meets institutional vision," *Journal of the History of Collections* (2006); and contributions to *Childe Hassam, American Impressionist* (H. Barbara Weinberg, author, 2004); and "Buy American? The Debate over the Art Tariff," *American Art* (Autumn 2002); and "H. H. Moore and the Politics of the Centennial Exhibition," *American Art* (Spring 2007).

Jennifer L. Roberts, Gardner Cowles Associate Professor of History of Art and Architecture, Harvard University, where she teaches American art from the colonial period to the present with particular focus on issues of landscape, expedition, material culture theory, and the history of science. Among her publications are *Mirror-Travels: Robert Smithson and History* (2004) and the new Prentice Hall textbook *American Encounters: Art, History, and Cultural Identity* (2007), of which she is a co-author. She is currently working on *The Transit of Pictures in Early America: Matter, Memory, and Migration in the Realm of Images*, a book about the transmission of visual information in the century prior to the Civil War.

Barbara Rose, art critic and historian; her most recent publications include *Monochromes* (2006) and a contribution to *Gray*, the catalogue on Jasper Johns produced by the Art Institute of Chicago (2007). Other books include *Autocritique: Essays on Art and Anti-Art: 1963 – 1987* (1988) and *American Art since 1900* (1967; reprinted, 1986). She has written monographs on Ad Reinhardt, Mark di Suvero, Magdalena Abakanowicz, Helen Frankenthaler, Larry Rivers, Alexander Liberman, and Claes Oldenburg. Her recent publications include exhibition catalogues about the shaped canvas as an American invention, and on Robert Rauschenberg, Antoni Tapies, and Bernar Venet. She has recently served as guest curator at institutions including Museo Thyssen–Bornemiza (2006), IVAM, Valencia (2005), Reina Sofia Museum, Madrid (2003 – 2005). A member of the Academia di Belli Arte Di Perugia, she is International Editor, *Arte In* (Venezia) and *Descrubiendo del Arte* (Madrid), and is working on an international retrospective of Lee Krasner.

Marc Simpson, associate director and lecturer, Williams College Graduate Program in the History of Art, and Curator of American Art, Sterling and Francine Clark Art Institute; curator of exhibitions and lecturer on American art. His publications include essays on Whistler, Sargent, Homer, and Eakins. The Clark will present his exhibition, *Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly*, from June 22 – October 19, 2008.

Suzanne Smeaton, frame historian and gallery director, Eli Wilner & 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. She is a 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*. Most recently, she contributed an essay on frames of the Ashcan painters to *Life's Pleasures* (2007), and collaborated with Lisa Koenigsberg on an essay on frames in the catalogue for *Auspicious Vision: Edwin Wales Root and American Modernism*, an exhibition celebrating the 50th anniversary of the Edwin Root Bequest to the Munson–Williams Proctor Art Institute.

Thayer Tolles, Associate Curator, American Paintings and Sculpture, at the Metropolitan Museum of Art. She recently co-authored *Captured Motion: The Sculpture of Harriet Whitney Frishmuth* (2006). She is editor and co-author of the two-volume catalogue, *American Sculpture in The Metropolitan Museum of Art* (1999 and 2001); and editor and co-author of *Perspectives on American Sculpture Before 1925: The Metropolitan Museum of Art Symposia* (2003). Among her exhibitions are "Cast Images: American Bronze Sculpture from The Metropolitan Museum of Art" (New York State Museum, 2007) and "Side by Side: American Sculpture from the Collections of the National Academy of Design and The Metropolitan Museum of Art" (National Academy of Design, 2003).

H. Barbara Weinberg, Alice Pratt Brown Curator of American Paintings and Sculpture at The Metropolitan Museum of Art; she is also 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); many books and exhibition catalogues on American Impressionism and Realism, John La Farge, John Singer Sargent, and Childe Hassam; and numerous scholarly articles on late 19th-century American painting in cosmopolitan context. She was co-curator of "Americans in Paris, 1860 – 1920," which appeared at the National Gallery, London, the Museum of Fine Arts, Boston, and The Metropolitan Museum of Art in 2006, and is co-curator of "Telling Tales: American Genre Painting, 1765 – 1915," which is scheduled for presentation at The Metropolitan and the Los Angeles County Museum of Art in 2009 – 2010.

John Yerger, artist; he began his series of *trompe l'oeil* tributes to America's most legendary artists 10 years ago. A Buffalo native, he combines his meticulous technical facility with the wonderment he experienced as a young man upon first seeing the works of American painters like Eakins, Homer, and Bierstadt at Buffalo's Albright–Knox Art Gallery. Classically trained at the Art Institute of Buffalo and Boston's Vesper George School of Art, Yerger previously concentrated on landscapes and more conventional still-life compositions. As these works began increasingly to incorporate *trompe l'oeil* elements, Yerger was inspired to embark on his series in 1996, and has since devoted himself exclusively to these detailed and visually stimulating works, continuing the pictorial traditions established by still-life luminaries John Haberle and William Harnett. His work is included in notable private collections throughout the United States.

To Register

To register on-line: go to: www.acteva.com/go/icons

By e-mail: Fill in the registration form and send to: lisa.koenigsberg@artinitiatives.com

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

By mail: Return form at least 10 days before the conference start date with a check or money order payable to **Initiatives in Art and Culture** or complete the credit card information on the form, and mail to Initiatives in Art and Culture, 333 East 57th Street, Suite 13B, New York, NY 10022.

By phone: Using American Express®, Visa®, or MasterCard®, call (646) 485-1952.

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 status.

Withdrawal and Refunds: Notice of withdrawal must be made in writing to: Initiatives in Art and Culture, 333 East 57th Street, Suite 13B, New York, NY 10022 or to the Program Office via email at lisa.koenigsberg@artinitiatives.com. No refunds will be made after May 1, 2008.

Conference Location: This conference is held 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.



Richard Smithson, *Spiral Jetty*, Rozei Point, Great Salt Lake, Utah, April 1970, mud, precipitated salt crystals, rocks, water coil 15 x 1500 ft. (4572 x 4572 m). Collection: DIA Center for the Arts, New York; Photograph by Douglas Pizak for Associated Press; in Melissa Sanford, "The Salt of the Earth," *The New York Times* (January 13, 2004); see also: http://www.robertsmithson.com/carthworks/spiral_jetty.htm



Frederic Remington, *The Broncho Buster* (small), 1895, Bronze, 23.75 x 7.625 in. (60.325 x 19.3675 cm). Buffalo Bill Historical Center, Gift of G.J. Guthrie Nicholson Jr. and son in memory of their father/ grandfather G.J. Guthrie Nicholson, rancher at Four Bear, Meeteetse, Wyoming. 7.74

REGISTRATION FORM

Please register me for **American Icons**/\$350.

A discounted rate of \$100 is available for full-time students with ID, you must call (646)485-1952 and present your ID at the registration desk.

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John Yerger, *Untitled (Copley Society)*, Oil on panel, 1996, 24 x 17 in. (60.96 x 43.18 cm).
Photo: courtesy, Adelson Galleries.

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