

Initiatives

in Art and Culture

Celebrity in American Art, 1790 – Present

Thursday – Saturday, May 14 – 16, 2009

Gilbert Stuart, *George Washington (Lansdowne Portrait)*, 1796. Oil on canvas. Stretcher: 247.6 x 158.7 cm (87 1/2 x 62 1/2"). Frame: 283.5 x 194.3 x 17.8 cm (111 5/8 x 76 1/2 x 7"). National Portrait Gallery, Smithsonian Institution; acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation, NPG-2001.13



Andy Warhol, *Self-Portrait (Red)*, 1986. Silkscreen ink and acrylic on linen, 101.6 x 101.6 cm. The Andy Warhol Museum, Pittsburgh, Founding Collection. © Andy Warhol Foundation for the Visual Arts Inc.



Portrait of Leo Castelli in Central Park, June 1967. Image courtesy Amie Cohen-Solal.



Cindy Sherman, *Untitled Film Still #7*, 1978. Gelatin silver print, 9 1/2 x 7 9/16" (24.1 x 19.2 cm). The Museum of Modern Art, Acquired through the generosity of Sid R. Bass. © 2009 Cindy Sherman.

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Since the formation of the Republic, American artists and their dealers have avidly sought celebrity for themselves and their subjects. How they have defined that goal has changed significantly, however; in the early years, artists aspired to formal recognition by and station within their society and to a secure place in the pantheon of art history; subsequent centuries would lower the sights (of some, at least) to the proverbial Warholian 15 minutes.

The conference will contextualize the notion of celebrity historically, acknowledging its constancy as an aspiration, trace its evolution, and assess its current status in the art world, as well as speculate upon its future. We consider how artists become public celebrities and how they contribute to or create the fame of their subjects. We will discover that artists from Benjamin West to Jeff Koons have self-consciously sought preeminence among their peers and prestige among patrons and collectors. We will see how some artists, Andy Warhol among them, have put the notion of celebrity itself at the heart of their enterprise.

Leadership funding for this conference has been provided by Adelson Galleries.

Funding at the Partner Level has been provided by the Armand Hammer Foundation.

We also gratefully acknowledge support received from Babcock Galleries, Christie's, Richard L. Feigen & Co., Godel & Co. Fine Art, Sotheby's, The Lena and Louis Minkoff Foundation, and Peter H. Tillou. Anonymous donors have also supported this effort.

This conference is dedicated to Harry L. Koenigsberg (1921–2002).



Joseph Stella, *Battle of Lights, Coney Island, Mardi Gras*, 1913–14, Oil on canvas, Dimensions: 195.6 x 215.3 cm (77 x 84 3/4 in.). Yale University Art Gallery, Gift of Collection Société Anonyme, 1941.689

Thursday, May 14, 2009

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

1:00 – 1:30 p.m.

Coffee and registration.

1:40 – 1:50 p.m.

Welcome. Linda S. Ferber, Senior Art Historian, The New-York Historical Society.

1:50 – 2:10 p.m.

Introduction. Lisa Koenigsberg.

2:15 – 2:55 p.m.

"I have resolved to sit no more;" George Washington and Artists' Ambitions, 1776 – 1800.
Ellen Miles.

3:00 – 3:40 p.m.

Leo Castelli, the Gallerist as a Cult Figure. Annie Cohen-Solal.

3:45 – 4:30 p.m.

Out of Control: When Artist and Celebrity Surrender to Chance.
Lincoln Schatz.

4:35 – 5:15 p.m.

Ray Johnson's Masquerade.
Frédérique Joseph-Lowery.

6:00 – 8:00 p.m.

Reception and Viewing of "Ray Johnson... Dali/Warhol/and others... 'Main Ray, Duchamp, Openheim, Pikabia...'"
Richard L. Feigen & Co.
34 East 69th Street
(between Park and Madison Avenues)



Douglas Gordon, *Proposition for a Posthumous Portrait*, 2004, skull, mirror, certificate of authenticity, variable dimensions, unique DG-23. Courtesy, Sean Kelly Gallery; reproduced in *Inventing Marcel Duchamp: The Dynamics of Portraiture* (ed. A. Goodyear and J.W. McManus, Smithsonian Institution and MIT Press, 2009), p. 293, plate 100.



Ray Johnson, *Untitled (Mona Lisa Bunny)*, 1984, Collage on cardboard with reproduction of *Mona Lisa*, 18" by 12.5". Courtesy of The Estate of Ray Johnson at Richard L. Feigen & Co.



LEFT: Cecilia Beaux, *Mr. and Mrs. Anson Phelps Stokes*, 1898?, Oil on canvas, 72 1/16 x 39 7/8 in (183 x 101.3 cm). The Metropolitan Museum of Art, New York; Gift of the Family of the Reverend and Mrs. Anson Phelps Stokes, 1965 (65.252)



RIGHT: John Singer Sargent, *Mr. and Mrs. I. N. Phelps Stokes*, 1897, Oil on canvas, 84 1/4 x 39 3/4 in (214 x 101 cm). The Metropolitan Museum of Art, New York; Bequest of Edith Minturn Phelps Stokes (Mrs. I.N.), 1938 (38.104)

Friday, May 15, 2009

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



Augustus Saint-Gaudens, *Amor Caritas*, 1880-98; this cast, 1918, Bronze, gilt; 103 1/4 x 50 in. (260.3 x 127 cm). The Metropolitan Museum of Art, Rogers Fund, 1919 (19.124)



Mary Stevenson Cassatt, *In the Loge* (also known as *Woman in Black at the Opera*), 1878, Oil on canvas, 81.28 x 66.04 cm (32 x 26 in.). The Museum of Fine Arts Boston, The Hayden Collection Charles Henry Hayden Fund, 1910.

9:00 – 9:30 a.m.

Coffee.

9:30 – 10:10 a.m.

Frederic Edwin Church: "and his fame goes on up, up an up."

Evelyn Trebilcock.

10:15 – 10:55 a.m.

John Singer Sargent, Cecilia Beaux, and the Rise of American Portraiture in the 1890s.

Kevin Sharp.

10:55 – 11:15 a.m.

Break.

11:15 – 11:55 a.m.

Put Up on a Pedestal: American Sculpture in the Metropolitan Museum's Charles Engelhard Court. Thayer Tolles.

12:00 – 12:45 p.m.

Mary, We Hardly Knew You: the American Criticism of the Work of Mary Cassatt Through 1895.

William H. Gerdts.

12:45 – 2:15 p.m.

Lunch (On your own).

2:15 – 2:55 p.m.

Courting Celebrity: Robert Henri, Painter and Promoter.

Valerie Ann Leeds.

3:00 – 3:40 p.m.

Legitimate Prey: Honing Celebrity in the Popular Culture of the Interwar Years.

Wendy Wick Reaves.

3:40 – 4:00 p.m.

Break.

4:00 – 4:40 p.m.

Cindy Sherman. Peter Schjeldahl.

6:00 – 8:00 p.m.

Reception and Viewing of Armand Hammer Foundation Collection

Hammer Gallery

24 West 57th Street

(between Fifth and Sixth Avenues)

Saturday, May 16, 2009

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

- 9:00 – 9:30 a.m. **Coffee.**
- 9:35 – 10:15 a.m. **Celebrity Through Notoriety:
How Coney Island Made Joseph
Stella a Star.** Robin Jaffee Frank.
- 10:20 – 11:00 a.m. **Georgia O'Keeffe as American
Icon: Image and Identity.**
Barbara Buhler Lynes.
- 11:05 – 11:45 a.m. **The Late Work of John Marin,
America's "Artist No. 1."**
William Agee.
- 12:00 – 1:20 p.m. **Lunch** (On your own).
- 1:20 – 1:50 p.m. **Marcel Duchamp: Super Star?**
Anne Collins Goodyear.
- 1:55 – 2:35 p.m. **Will Success Spoil Abstract
Expressionism?** David Anfam.
- 2:40 – 3:20 p.m. **Andy Warhol: Celebrity as
Scapegoat.** Carter Ratcliff.



Georgia O'Keeffe, *Canna Red and Orange*, 1926, Oil on canvas, 20 x 16 in. (50.8 x 40.64 cm). Georgia O'Keeffe Museum, Gift of The Burnett Foundation (1997.06.39)

An all-day bus trip from New York City to Olana, the former home and studio of Frederic Edwin Church in the Hudson Valley

Sunday, May 17, 2009



Olana created by Frederic Edwin Church (1826 -1900), a leading Hudson River School artist. The stone, brick, and polychrome stenciled Persian-style villa, shown above, is the best known element of Olana. Photo courtesy: Stan Rice.

A charter bus will leave from The New York Historical Society at 170 Central Park West, New York at 10:00 AM. The day's activities include a picnic lunch on Olana's picturesque grounds, a house tour of Church's ornate, Persian-inspired villa, and a special exhibition preview. The new Evelyn & Maurice Sharp Gallery will feature a variety of F. E. Church's works representing Olana and environs. The bus will return to NYC at 6:00 P.M.

The cost of this all-inclusive bus trip (and a one-year membership to Olana) is \$75.

To make your reservation, please call Keith Nyhof at The Olana Partnership at (518) 828-1872. All participants must prepay to ensure their reservation. Availability is on a first-come, first-serve basis. There will be no refunds for reservations cancelled after 5:00 p.m. on Monday, April 27, 2009. There must be a minimum of 20 confirmed reservations by Friday May 1st, 2009 or the trip will be cancelled and payment will be refunded. To learn more about Olana, please visit: www.olana.org

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 catalog 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 Kranes 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 Arnold Friedman. He is presently working on a book, *Modern Art in America, 1908-1968: A Critical and Thematic History*.

David Anfam,

Commissioning Editor for Fine Art, Phaidon Press, London; he was the 2003 Henry Luce Visiting Professor in American Art at Brandeis University. Educated at the Courtauld Institute of Art (BA, PhD), he is a regular contributor to *The Burlington Magazine* and has curated several exhibitions, including

Mark Rothko: A Retrospective (Museum of Contemporary Art, Tokyo, 1996) and the inaugural show of Haunch of Venison, New York, *Abstract Expressionism: A World Elsewhere*. Among his numerous writings are *Franz Kline: Black & White, 1950 - 1961* (1994), *Clyfford Still: Paintings, 1944 - 1960* (2001) and *Arshile Gorky: Portraits* (2002). His *Mark Rothko: The Works on Canvas - A Catalogue Raisonné* (1998) received the 1998 George Wittenborn Memorial Award, the 2000 Mitchell Prize and was named among the art books of the year by *The New York Times*, *The Boston Globe* and *The San Francisco Chronicle*. Among his most recent publications are *Carroll Dunham; Michael Somoroff: Illumination I and*, as co-author, *David Smith: A Centennial* (all 2006). He is a member of the Board of the Clyfford Still Museum and received the 2009 Umhoeffer Prize for Achievement in Humanities.

Annie Cohen-Solal, professor of American Studies at the University of Caen and visiting Arts Professor, NYU (Tisch School of the Arts); she served as the Cultural Counselor to the French Embassy in the United States (1989 - 1993). Her cultural biography "*Leo Castelli & his Circle*" is forthcoming (2009). Born in Algeria, she received a PhD from the Sorbonne and taught at the Freie Universität in Berlin, the Hebrew University in Jerusalem, and at the Ecole des Hautes Etudes en Sciences Sociales in Paris. Among her publications are *Paul Nizan, communiste impossible* (1980), *Sartre 1905 - 1980* (1985 and translated into 16 languages), the current American version, *Sartre* (2005; preface by Cornel West), and *Sartre, un penseur pour le XXI^e siècle* and *Jean-Paul Sartre*, both of which appeared

to mark Sartre's centennial for which she also authored articles for *Dictionnaire Sartre* (2004) and *Sartre dans son siècle*. Her volume "*Un jour ils auront des peintres - Lavènement des peintres américains, Paris 1867 - New York 1948* (2000) received the Prix Bernier of the Académie Française and appeared as *Painting American: The Rise of American Artists, Paris 1867 - New York 1948* (2001). While a fellow at the Pollock-Krasner Foundation (2005 - 2006), she organized a symposium "From Abstract Expressionists to Magicians of the Earth: The New State of The Art World." She now is establishing A Global Observatory for the Visual Arts, an institute that is a partnership between Tisch School of the Arts (NYU) and the EHESS-Paris.

Robin Jaffee Frank, Alice and Allan Kaplan Senior Associate Curator of American Paintings and Sculpture, Yale University Art Gallery; among her exhibition catalogues are *Charles Demuth Poster Portraits: 1923 - 1929* (1994) and *Love and Loss: American Portrait and Mourning Miniatures* (2000). She co-authored *American Daguerreotypes from the Matthew R. Iseburg Collection* (1989) and contributed to *A Private View: American Paintings from the Manoogian Collection* (1993), and *Expressions of Innocence and Eloquence: Selections from the Jane Katcher Collection of Americana* (2006). She is one of the organizing curators of the major traveling exhibition *Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery* (2008) and a contributor to the accompanying catalogue. She is currently planning an exhibition on the art of Coney Island.

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).

Anne Collins Goodyear, assistant curator of Prints and Drawings National Portrait Gallery (NPG), Smithsonian Institution; she is co-curator, with James W. McManus, of "Inventing Marcel Duchamp: The Dynamics of Portraiture," opening in March 2009, and is co-editor, with McManus, of the accompanying publication (2009). She is co-curator, with W. W. Reaves, of "Reflections/Refractions: Self-Portraiture in the Twentieth Century," featuring selections from the NPG's Ruth Bowman and Harry Kahn Twentieth-Century American Self-Portrait Collection (opening, April 2009) and a contributor to the accompanying catalogue (2009). Goodyear explores her interest in the relationship between art, science and technology of the 20th and 21st centuries in publications such as: "From Technophilia to Technophobia: The Impact of the Vietnam War on the Reception of 'Art and Technology,'" *Leonardo* (2008); contributions to *Cold War Modern: Art and Design in a Divided World* (ed. D. Crowley and J. Pavitt, 2008), *The Political Economy of Art: Creating the Modern Nation of Culture* (ed. by J. Codell, 2008), *Reconsidering a Century of Flight* (ed. R. Launius and J. R. D. Bednarek, 2003) and exhibition catalogues *Defying Gravity: Contemporary Art and Flight* (2003) and *Building for Space Travel* (2001).



Lincoln Schatz, *Esquire's Portrait of the 21st Century: Marc Jacobs, 2008*, Generative Video Portrait.

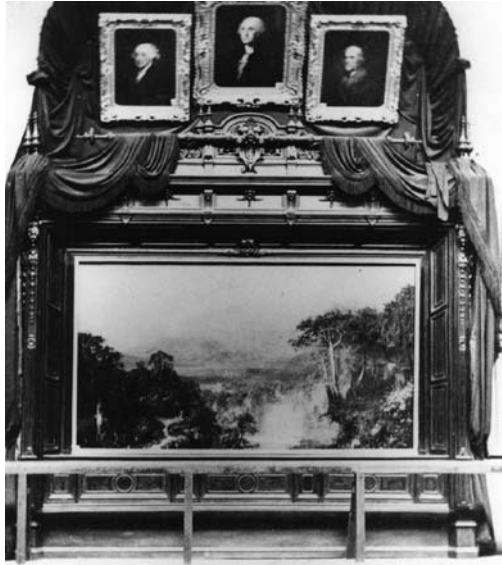
Presenters

Frédérique Joseph-Lowery, independent scholar, curator, and specialist on Salvador Dalí's writings and manuscripts. Her current research on Dalí's legacy is presented in an exhibition at Richard L. Feigen & Co. in New York: *Ray Johnson... Dali/Warhol/and others... 'Main Ray, Duchamp, Openheim, Pikabia...'* (April 29 - July 31, 2009) for which she is both curator and author of the accompanying essay. The author of numerous essays on Dalí in French and American publications, she recently organized two exhibitions on the occasion of the colloquium Dalí, Sur les traces d'éros (Centre Culturel International of Cerisy-La-Salle, August 2007), the first, "Dalí, La Pratique du Recyclage" on Dalí's illustrations (at the Musée du Scripitorial) and the second which she co-curated "Dalí/Béjart: danser Gala" (at the Maison Bergevin) and for which she co-authored the accompanying publication (with I. Roussel-Gillet, 2007). Recipient of a research grant from the Centre for Dalí Studies (1999 - 2001), she is the author of the critical edition of Dalí's autobiography *La Vie secrète de Salvador Dalí: Suis-je un génie?* (2006), and was, in a special issue of *Revue des Sciences Humaines* entitled *Lire Dalí* (2001), the first scholar to present Dalí as a writer. An art critic who has regularly contributed to ArtPress, Joseph-Lowery, who holds a PhD from Emory University, is vice president of Le Musoir, a non-profit organization dedicated to dialogue of the arts.

Valerie Ann Leeds, independent curator and scholar specializing in the work of Robert Henri and the Ashcan School; she is a New York metropolitan area native and serves as Adjunct Curator of American Art at the Flint Institute of Arts, Michigan. Current projects include a retrospective of the Midwestern Precisionist, Edmund Lewandowski, and an exhibition examining the work done by Robert Henri in Ireland. Past publications include *"My People": The Portraits of Robert Henri* (1994); *Robert Henri in Santa Fe: His Work and Influence* (1998); *Robert Henri: The Painted Spirit* (2005); and several studies on The Eight and their circle, including an essay in the catalogue accompanying the Detroit Institute of Art's traveling exhibition, *Life's Pleasures: The Ashcan Artists' Brush with Leisure* (2007). Other publications include studies on the work of *John Sloan* (2009), *William Glackens* (2003), *Ernest Lawson* (2000), *Leon Kroll* (1998), *Charles Davis* (2007), and *Marguerite Zorach* (2007), and most recently, a guidebook, *101 Masterpieces of New York City: Must-See Works of Art and Architecture in the New York Metropolitan Area* (2009). Educated at the University of Rochester (BA), Syracuse University (MA), and at the Graduate Center of CUNY from which she received her PhD, she has held curatorial positions at the Orlando Museum of Art, the Tampa Museum of Art, and the Whitney Museum of American Art.

Barbara Buhler Lynes, Emily Fisher Landau Director, Georgia O'Keeffe Museum Research Center and curator, Georgia O'Keeffe Museum; formerly professor of art history, The Maryland Institute College of Art, Baltimore. Among her publications are: "Georgia O'Keeffe and Ansel Adams: Subjects of Self," in *Georgia O'Keeffe and Ansel Adams: Natural Affinities* (2008); "Introduction," *Georgia O'Keeffe and the Camera: The Art of Identity* (2008); "Georgia O'Keeffe and Marsden Hartley in New Mexico," in *Marsden Hartley and the West: The Search for an American Modernism* (2007); *Georgia O'Keeffe Museum Collections* (2007); "Introduction and Overview: Visiting Georgia O'Keeffe," in *American Art* (2006); *Moments in Modernism - Georgia O'Keeffe and Andy Warhol: Flowers of Distinction* (with

N. Printz, H. Hole, J. Smith, 2005); *Georgia O'Keeffe and New Mexico: A Sense of Place* (with L. Poling-Kempes, F. Turner, 2004); *Maria Chabot / Georgia O'Keeffe: Correspondence 1941 - 1949* (2003); *Georgia O'Keeffe Museum: Highlights of the Collection* (2003); *O'Keeffe's O'Keeffes: The Artist's Collection* (with R. Bowman, 2001); *O'Keeffe on Paper* (with R. Fine, E. Glassman, and J. Walsh, 2000); *Georgia O'Keeffe: Catalogue Raisonné* (2 vols; 1999), *Georgia O'Keeffe* (1993); and *O'Keeffe, Stieglitz and the Critics, 1916 - 1929* (1991).



Frederic Edwin Church, *The Heart of the Andes* on exhibition at the Metropolitan Fair, April 1864.

Elen Miles, curator and chair, Department of Painting and Sculpture, National Portrait Gallery, Smithsonian Institution; she was co-curator of "Gilbert Stuart," an exhibition organized jointly by The Metropolitan Museum of Art and the National Portrait Gallery (NPG) in 2004 - 2005, and co-author of the accompanying publication (with C. R. Barratt, 2004). Other recent publications include *George and Martha Washington: Portraits from the Presidential Years* (1999); *A Brush with History; Paintings from the National Portrait Gallery* (with C. K. Carr, 2001); and "Gilbert Stuart's Portraits of George Washington," in *George Washington: A National Treasure* (2002), published to accompany the exhibition at the National Portrait Gallery of Stuart's "Lansdowne" portrait. Earlier publications

include *American Paintings of the Eighteenth Century* (1995), one in the series of National Gallery of Art catalogues of the permanent collection; *Saint-Mémin and the Neoclassical Profile Portrait in America* (1994). Co-author of *American Colonial Portraits: 1700-1776* (with R. H. Saunders, 1987), she co-curated the exhibition of that title at the NPG (1987) and was editor of a collection of the conference papers, *The Portrait in Eighteenth-Century America* (1993). Recipient of a Getty Curatorial Research Fellowship for the Stuart catalogue (2002), she was the Secretary's Distinguished Research Lecturer at the Smithsonian in 2004.

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, his first gallery reviews appeared in *ARTnews*. Since then his art writing has been published by major art journals 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* (Kunsthaus 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 at numerous institutions, among them The Metropolitan Museum of Art, the Whitney Museum of American Art, and the National Gallery of Art, Washington, DC. He received a Poets Foundation grant (1969); NEA Art Critics grant (1972, 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, *Art on Paper* (2001-present).

Wendy Wick Reaves, curator of Prints and Drawings, National Portrait Gallery (NPG), Smithsonian Institution, where she has developed the collections of prints, drawings, rare books, cartoons, caricatures, and posters. Reaves has curated numerous exhibitions for the NPG and has lectured widely. Her publications include books on the prints of George Washington, posters as portraiture, 20th-century portrait drawings, celebrity caricature, and the editorial cartoons of Pat Oliphant, as well as many articles. Reaves's most recent publication is *Reflections/Refraction: Self-Portraiture in the Twentieth Century* (2009) which she edited and co-authored. She has also authored *Ballyhoo! Posters as Portraiture* (2008), *Celebrity Caricature in America* (1998); *Oliphant's Presidents: Twenty-five Years of Caricature by Pat Oliphant* (1990); and *George Washington, An American Icon* (1982) and co-authored *Eye Contact: Modern American Portrait Drawings* (2002). She received an MA from the Winterthur Program in Early American Culture and is a member and former board member of the Print Council of America.

Lincoln Schatz, photographer and video artist; his work engages chance as a means of breaking habitual modes of thought. In 2000, he made the transition from sculptural objects to generative video work; his recent series of generative portraits selectively records and displays images culled from specific environments, amassing slices of video over time. Using this means, Schatz creates works that convey distinct memory of a person or environment, outside of the artist's control, thus challenging the historical notion of portraiture as a static image. He has realized portraits of domestic, corporate, and museum settings; high-rise tower construction; helicopter flights over Chicago; and large-scale public interaction. His *CUBE*, a 10' x 10' translucent architectural portrait space embedded with 24 video cameras, was commissioned to create "Esquire's Portrait of the 21st Century" in celebration of the magazine's 75th anniversary, and includes generative portraits of George Clooney, Marc Jacobs, Samantha Power, Jeff Bezos, LeBron James and dozens from every discipline who are laying the foundations of the 21st century. Among his other recent commissions are The Billingsley Company, Dallas: Two large-scale video walls each retain a separate memory of the same place over time; Qualcomm, San Diego: Generative portrait on four plasma displays of the activity outside the CEO's office and boardroom. 600 Fairbanks, Chicago: A portrait of the Helmut Jahn high-rise under construction; Blackstone Hotel, Chicago: *My City*, a panoramic landscape on two plasma screens situated behind the check-in desk. Generative portraits have also been featured in a variety of exhibitions including New Frontiers at the Sundance Film Festival, Museum of Contemporary Art San Diego, Pop!Tech, and the Spertus Museum.

Peter Schjeldahl, art critic and poet; since 1998 he has been the art critic for *The New Yorker*. He has also written criticism for *ARTnews*, *The New York Times*, *The Village Voice*, and *7 Days* (The Cooper Union). Schjeldahl has written and contributed to numerous books, several books of poems and criticism, among them *Let's See: Writings on Art for The New Yorker* (2008), *De Kooning and Dubuffet: The Late Works* (1993), *The 7 Days Art Columns, 1988 - 1990* (1990), and *The Hydrogen Jukebox: Selected Writings of Peter Schjeldahl, 1978 - 1990* (1991). He taught at Harvard University in the Department of Visual and Environmental Studies for four years. He has received a Guggenheim fellowship for his poetry, the Frank Jewett Mather

Award for art criticism awarded by the College Art Association, and the 2008 Clark Prize for Excellence in Arts Writing awarded by The Sterling and Francine Clark Art Institute.

Kevin Sharp, director, Dixon Gallery and Gardens in Memphis, since 2007; his catalogue *Bold, Cautious, True: Walt Whitman and American Art of the Civil War Era* will appear when the eponymous loan show opens at the Dixon (2009). In 1988, Sharp became research curator, Art Institute of Chicago, where he co-organized "Odilon Redon: Prince of Dreams" (1994) and "Mary Cassatt: Modern Woman" (1998), producing essays for both catalogues. In 1998, appointed curator of American Art, Norton Museum of Art, where he organized "Jacob Lawrence: The Toussaint L'Ouverture Series" (2000), and added major paintings by Cassatt, Hassam, Twachtman, Prendergast, Sloan, Henri, Kuhn and others to the collection. In 2003, became director of visual arts at Cedarhurst (Mt. Vernon, Illinois), where he organized many exhibitions and authored *Cedarhurst: The Museum and Its Collections* (2008). Among his other publications are *A Wilder Image Bright: Hudson River School Paintings from the Manoogian Collection* (2004); *Harold Gregor's Illinois* (2006), and *Poetic Journey: American Paintings from the Grey Collection* (2007), and contributions to *Whistler's Mother: American Icon* (2003), *Masters of Light: Selections of American Impressionism from the Manoogian Collection* (2006), and *Cecilia Beaux: American Figure Painter* (2007). He was among the international team of scholars who compiled the catalogue raisonné *The Lithographs of James McNeill Whistler* (1998).

Thayer Tolles, associate curator, American Paintings and Sculpture, The Metropolitan Museum of Art, where since 2001 she has been involved in extensive renovations to the American Wing. She recently authored *Augustus Saint-Gaudens in The Metropolitan Museum of Art* (2009) and 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 "Augustus Saint-Gaudens and The Metropolitan Museum of Art" (opening June 30, 2009) and "Cast Images: American Bronze Sculpture from The Metropolitan Museum of Art" (New York State Museum, 2007).



John Marin, *Movement in Red*, 1946, Oil on canvas, 25 x 32 inches; Courtesy Adelson Galleries.

Evelyn Trebilcock, curator of Olana, the home and studio of American landscape painter Frederic Church, since 2000. She lectures frequently on Frederic Church, Olana, and the Hudson River School. She published an essay in *The Hudson Valley: Our Heritage Our Future 2000*; the Foreword to *Kaaterskill Clove: Where Nature Met Art* (2004); and "Study of Tiles at Olana" in the *Olana Historic Structures Report* (2002); she is co-author with Valerie Balint of the forthcoming publication *Glories of the Hudson: Frederic Church's Views from Olana* that accompanies the inaugural exhibition in the Evelyn and Maurice Sharp Gallery at Olana that opens in May of 2009. She has been interviewed for the programs *Homes of Our Heritage*: Great American Artists, and *Famous Homes and Hideaways*.

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Gertrude Kasebier, *Publicity Photograph of Robert Henri for The Eight Exhibition*, 1907.

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Alfred J. Frueh, "The Little Millionaire," c. 1911. Opaque white and ink on board. Image: 34.5cm x 20 cm. (13 9/16" x 7 7/8"). Board: 45.4cm x 24.2cm (17 7/8" x 9 1/2"). National Portrait Gallery, Smithsonian Institution; gift of the children of Al Frueh - Barbara Frueh Bornemann, Robert Frueh and Alfred Frueh, Jr., NPG.93.170

Celebrity in American Art, 1790 - Present

Thursday - Saturday, May 14 - 16, 2009