

Initiatives

in Art and Culture

Renewal: 15th Annual American Art Conference

Friday – Saturday, May 21 – 22, 2010



Frederic Edwin Church, *Cotopaxi*, 1862; oil on canvas, 48" x 85"; framed: 66 5/8" x 103" x 6 1/4". Detroit Institute of Art. Founders Society Purchase, Robert H. Tannahill Foundation Fund, Gibbs-Williams Fund, Dexter M. Ferry, Jr., Fund, Merrill Fund, Beatrice W. Rogers Fund, and Richard A. Manoogian Fund (76.89). Photo: © 2004, Detroit Institute of Arts.



Morgan Russell, *Three Apples*, 1910; oil on cardboard, 9 3/4" x 12 7/8". The Museum of Modern Art, New York.



Arthur Garfield Dove, *That Red One*, 1944; oil and wax on canvas, 27" x 36". Museum of Fine Arts, Boston; gift of the William H. Lane Foundation, 1990.408.



Robert Henri, *Dieguito Roybal (Po-Tse-Nu-Tso)*, 1916; oil on canvas, 65" x 40 1/4". New Mexico Museum of Art, Santa Fe; gift of the artist.

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America has a genius for renewal. With each influence assimilated, altered, and supplanted, American art has continually transformed itself. Throughout our history, America has had a strong identification with the land. Landscapes by artists such as Church reflect divine majesty. Many later artists gravitated to the still pristine Southwest, while others depicted the effects of industrialization and captured regional characteristics. In the early 20th century, Modernists sought inspiration from Cézanne and other European innovators. In the 1950s, Abstract Expressionism reversed the current of influence. Cycles of taste continually affect our perception and lead to reevaluations of artists or aspects of their careers. The Bicentennial in 1976 sparked a resurgence of interest in this field, while recent reinstallations and conservation of works have heightened and refined our response and understanding.

Leadership funding for this conference has been provided by Michael Altman Fine Art & Advisory Services.

Funding at the Partner Level has been provided by the Armand Hammer Foundation, Babcock Galleries, and The Louis and Lena Minkoff Foundation.

We also gratefully acknowledge support received from Gerald Peters Gallery, Godel & Co. Fine Art, Michael Rosenfeld Gallery, Sotheby's, Shannon's, and Peter H. Tillou. Anonymous donors have also supported this effort (As of March 17, 2010).



Stuart Davis, *Visa*, 1951; oil on canvas, 40" x 52". The Museum of Modern Art; gift of Mrs. Gertrud A. Mellon. 9.1953.6.

Friday, May 21, 2010

The day's formal sessions will take place at the Graduate Center, City University of New York, Fifth Avenue between 34th and 35th Streets.

8:45 – 9:15 a.m. **Registration and Continental Breakfast.**

9:15 – 9:30 p.m. **Introduction.** Lisa Koenigsberg.

9:30 – 10:00 a.m. **The New American Wing: An Architectural Odyssey.** Morrison H. Heckscher.

10:05 – 10:35 a.m. **The New American Wing: Reshaping the Galleries for American Paintings and Sculpture.** H. Barbara Weinberg.



Architectural Rendering of the Renovated American Wing Courtyard, The Metropolitan Museum of Art by Architects Kevin Roche John Dinkeloo & Associates. Image: courtesy, The Metropolitan Museum of Art.

10:40 – 11:10 a.m. **The Archives of American Art: Past, Present, Future.** John W. Smith.

11:15 – 11:30 a.m. **Recollections.** Ira Spanierman.

11:35 a.m. – 12:45 p.m. **Panel on the Bi-Centennial and the Re-Awakening of Interest It Had in American Art.** Nicolai Cikovsky Jr., James F. Dicke II, Stuart P. Feld, Abigail Booth Gerdtts, William H. Gerdtts, and James W. Tottis, moderator.

1:00 – 2:15 p.m. **Lunch** (on your own).

2:15 – 2:55 p.m. **A Gilbert Stuart Mystery.** Thomas J. Branchick.

3:00 – 3:40 p.m. **Destruction, Redemption, and Renewal: Frederic Church's Civil War.** Eleanor Jones Harvey.

3:40 – 4:00 p.m. **Break.**



Portrait of Catherine Brass Yates, detail, after Gilbert Stuart. Photo: courtesy of Williamstown Art Conservation Center (WACC).

4:00 – 4:40 p.m. **Active Art: Considering George Caleb Bingham's Political Genre Works as History Painting.** Barbara Groseclose.

4:45 – 5:30 p.m. **Max Weber's Recurrent Renewal.** Percy North.

6:00 – 8:00 p.m. **Reception and Viewing**
Max Weber, Music Art and Dance

Gerald Peters Gallery
24 East 78th Street (between Madison and Fifth Avenues)

Max Weber, *Artist painting (alt: The artist in his studio)*, 1957; oil on canvas, 21" x 36". Estate of Max Weber; image: courtesy, Gerald Peters Gallery, New York.





George Caleb Bingham, *The County Election*, 1852, oil on canvas, 38" x 52". St. Louis Art Museum; gift of Bank of America, 44:2001.

Saturday, May 22, 2010

The day's formal sessions will take place at the Graduate Center, City University of New York, Fifth Avenue between 34th and 35th Streets.

9:15 – 9:40 a.m. Coffee.

9:45 – 10:25 a.m. **A Little Fish Story: Repositioning Chase Still Lives as Contemporary Art of the Early 20th Century.**

David Park Curry.

10:30 – 11:10 a.m. **American Impressionism: The Art of Work.**

Susan G. Larkin.

11:15 – 11:55 a.m. **From Blasted Trees to Blast Furnaces: Pittsburgh Steel through Artists' Eyes.**

Judith Hansen O'Toole.



William Merritt Chase, *An English Cod*, 1904; oil on canvas, 36 1/4" x 40 1/4". The Corcoran Gallery of Art, Museum Purchase; Gallery Fund, 05.5.



First board meeting of the Archives of American Art with Mrs. Edsel B. Ford, Lawrence A. Fleischman, Vincent Price, and Edgar P. Richardson. *Detroit Free Press*, November 1955. Image: courtesy, Archives of American Art, Smithsonian Institution.

12:00 – 12:45 p.m. **Southwestern Horizons: Artistic Renewal and the Work of Robert Henri, John Sloan, George Bellows, and Leon Kroll.** Valerie Ann Leeds.

12:45 – 2:00 p.m. **Lunch** (on your own).

2:00 – 2:40 p.m. **Artistic Renewals: Cézanne's Influence upon American Modernists, 1907 – 1930.** Gail Stavitsky.

2:45 – 3:30 p.m. **Amazing Grace: Painting Back to Life.** William C. Agee.

3:35 – 4:15 p.m. **Renewal and Abstract Expressionism.** Robert Storr.

5:00 – 6:30 p.m. **Closing Reception and Viewing**

Unconscious Unbound: Surrealism in America

Michael Rosenfeld Gallery
24 West 57th Street (between Fifth Avenue and Avenue of the Americas)

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 C. 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 at present working on a book, *Modern Art in America, 1908 – 1968: A Critical and Thematic History*.

Thomas J. Branchick, director/conservator of paintings, Williamstown Art Conservation Center and founding director, Atlanta Art Conservation Center. Branchick has published "Fanning the Fire: An Altered Jackson Pollock" (American Institute for Conservation of Historic and Artistic Works: Annual Meeting, St. Paul, May 1995; *Preprints*); "Altered States: Conservation, Analysis and the Interpretation of Works of Art" (with W. M. Watson; The Trustees of Mount Holyoke College, 1994); "The Restoration of 'America Today'" by Thomas Hart Benton" (with Emily Braun; American Institute for Conservation of Historic and Artistic Works, Chicago, May 1986; *Preprints*); "The Reconstruction of a Patrick Henry Bruce, 1881 – 1936, Technical and Ethical Considerations" (American Institute for Conservation and Historic and Artistic Works, Washington, DC, May 22 – 26, 1995; *Preprints*); "Thomas Hart Benton, The American Today Murals" (with E. Braun; The President and Trustees of Williams College and the Equitable Life Assurance Society of the United States, 1985); "A Study of the Bleaching of Naturally Aged Paper by Artificial and Natural Light" (with K. M. Keyes and C. F. Tahk; American Institute for Conservation of Historic and Artistic Works, Annual Meeting, Milwaukee, May 1982; *Preprints*); A graduate of the State University College of Oneonta, Cooperstown Graduate Program, Conservation of Historic and Artistic Works, and Cranbrook Academy of Art, Branchick is a member, American Institute for the Conservation of Historic and Artistic Works.

Nicolai Cikovsky, Jr., retired senior curator, American and British painting, National Gallery of Art, Washington, D.C.; among his many publications are *The Poetic Vision: American Tonalism* (2005); *A Private Passion: 19th-Century Paintings and Drawings from The Grenville L. Winthrop Collection*, Harvard University (2003); *America: The New World in 19th-Century Painting* (1999); *Winslow Homer* (1993); *George Inness* (1992); *Raphaelle Peale Still Lifes* (1992); *Winslow Homer Watercolors* (1991); exhibition

catalogues, including *Winslow Homer* (with F. Kelly, 1995); *William Merritt Chase: Summers at Shinnecock, 1891 – 1902* (with D. Scott Atkinson, 1988); *George Inness* (with M. Quick, 1985); and *Sanford Robinson Gifford, 1823 – 1880* (1970); and contributions to exhibition catalogues, including *James McNeill Whistler* (1994); *William M. Harnett* (1993); and *John Singer Sargent's El Jaleo* (1992).

David Park Curry, senior curator, Decorative Art, American Painting and Sculpture, Baltimore Museum of Art (BMA); formerly: curator of American arts, Virginia Museum of Fine Arts; Gates Foundation Curator of American Art, curator of painting and sculpture, Denver Art Museum; and curator of American Art, Freer Gallery of Art,



Childe Hassam, *The Caulker*, 1895; oil on canvas, 24 1/2" x 20 1/2". Cincinnati Art Museum, A. J. Howe Fund (1910.561).

Smithsonian Institution. Currently, he is directing plans for a reinstallation of the BMA American collections of painting, sculpture, and decorative art from the late 18th to the mid 20th centuries. His research explores aspects of late 19th- and early 20th-century American art including Impressionism and Realism, folk art, patronage patterns, framing history, 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); an essay on world fairs for *Americans in Paris* (2006); and articles on painted furniture and reverse glass painting for *The Sieneese Shredder* (2009, 2010). He is currently working on fish paintings by William Merritt Chase and on the state china service designed for President Rutherford B. Hayes.

James F. Dicke II, collector of American art spanning 130 years; he is chairman/CEO of Crown Equipment Corporation, New Bremen, Ohio. An artist and photographer, he also serves as chairman of the Commissioners of the Smithsonian American Art Museum National Board. He is chairman emeritus of the Dayton Art Institute and has served on the advisory board of the National Academy of Design, as a National Trustee of the San Antonio Museum of Art, and as a Kennedy Center Presidential Advisor.

Stuart P. Feld, president, Hirschl & Adler; after receiving his B.A. from Princeton, he pursued graduate work at Harvard, where he was among the first to specialize in the arts of the United States. In 1961, he was one of the first fellows at The Metropolitan Museum of Art, and subsequently associate curator in charge of the Department of American Painting and Sculpture, co-authoring the first definitive catalogue of early American paintings in the collection. In 1967, he joined Hirschl & Adler Galleries as a partner, becoming exclusive owner in 1982. He has organized numerous exhibitions and written many catalogues that have set the standard for collecting in the American field. He also lectures extensively on American arts, and is working with Kathleen Burnside on the catalogue raisonné of American Impressionist Child Hassam's work. Founding president of the International Fine Print Dealers Association, he served for 25 years on the Advisory Council of the Princeton University Art Museum. He has been active on the advisory councils of the Frances Lehman Loeb Art Center at Vassar College and of the Florence Griswold Museum. Elected to membership in the American Antiquarian Society (2001), he is on the board of the New York Landmarks Conservancy. Mr. Feld and his wife Sue are well known as collectors of American Neo-Classical decorative arts and American drawings (1725 – 1920).

Abigail Booth Gerdtz, director, City University of New York, Lloyd Goodrich and Edith Havens Goodrich *Record of Works by Winslow Homer*, sponsored by the Spanierman Gallery, LLC (1990 – present); former curator of paintings and sculpture, and special assistant to the director, National Academy of Design (1980 – 1990) and coordinator (founding director) *Bicentennial Inventory of American Paintings Executed Before 1914, National Collection of Fine Arts* (1970 – 1977); among her publications are the first three of five volumes of the Winslow Homer catalogue raisonné (2005, 2008); "The Winslow Homer Connection," in *Cullercoats: A North-East Colony of Artists* (Laing Art Gallery, 2003); "Winslow Homer" in *American National Biography* (Oxford University Press, 1999); *An American Collection: Paintings and Sculpture from the Collection of the National Academy of Design* (1989); and *Directory to the Bicentennial Inventory of American Paintings Executed Before 1914* (1976).

William H. Gerdtz, professor emeritus of art history, Graduate School of the City University of New York; he was senior advisor in American Art, Pennsylvania Academy of the Fine Arts (2008). 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).

Barbara Groseclose, professor of art history, Ohio State University; among her publications are *Internationalizing the History of American Art: Views* (co-editor and author (with J. Wierich, Penn State University Press, 2009); *Nineteenth Century American Art* (Oxford University Press, 2000); *British Sculpture and the Company Raj: Church Monuments and Public Statuary in Madras, Bombay, and Calcutta* (Associated University Presses, 1995); *Literature and the Visual Arts in Contemporary Society*, vol. II USA 20/21 (co-editor, with S. Ferguson, Ohio State University

Press, 1985); and *Emanuel Leutze, 1816 – 1868* (Smithsonian, 1976). The recipient of a travel grant from American Council for International Education (2008) and visiting research fellow, Rothermere American Institute, Oxford University (2007), in 2001 she served as Fulbright Distinguished Chair of History and Civilization, European University Institute, Florence, Italy and held the Walt Whitman Chair of American Studies, Rijksuniversiteit Utrecht, Netherlands (1994). A frequent lecturer in the United States and abroad, she serves on the College Art Association International Studies Committee, on the Fulbright Senior Specialist Advisory Panel, and was a juror, Terra Foundation European Travel Grant, Musée d'art Américain Giverny (2007). Additionally, she was senior consulting editor, *Encyclopedia of the Midwest* (2000 – 2006).

Eleanor Jones Harvey, chief curator, Smithsonian American Art Museum (SAAM); she oversees the curatorial and conservation staffs, including the Lunder Conservation Center and the museum's acquisitions and collections programs. She supervised the reinstallation of the permanent collection for the museum's reopening in July 2006. She also worked briefly on SAAM's Henry Luce Foundation Center for American Art, which features works not previously available to the public. From 1992 –



Architectural Rendering of *The Renovated, Reinstalled Metropolitan Museum of Art American Paintings Galleries Looking towards Washington Crossing the Delaware* by architects Kevin Roche John Dinkeloo and Associates. Image: courtesy, The Metropolitan Museum of Art.

2002 she was curator of American art at the Dallas Museum of Art where she organized "The Painted Sketch: American Impressions from Nature, 1830 – 1880" (1998), "Thomas Moran and the Spirit of Place" (2001), and "The Voyage of the Icebergs: Frederic Church's Arctic Masterpiece" (2002), and oversaw the 1992 reinstallation of the permanent collection galleries for American art in the new Hamon Building. Among her publications are *The Painted Sketch: American Impressions from Nature, 1830 – 1880* (1998), which won the 1999 Henry Russell Hitchcock Award from the Victorian Society of America. Her essay on Sanford R. Gifford appears in the exhibition catalogue *Hudson River School Vision: The Landscapes of Sanford R. Gifford* (2003). Her most recent book is *An Impressionist Sensibility: The Halff Collection*, which accompanied SAAM's exhibition of Marie and Hugh Halff's private collection. She was educated at University of Virginia, and Yale University from which she received her Ph.D.

Morrison H. Heckscher, Lawrence A. Fleischman Chairman of the American Wing, The Metropolitan Museum of Art since 2001; he has been on the staff of the American Wing since 1969, becoming curator of American Decorative Arts in 1978, and the Anthony W. and Lulu C. Wang Curator, Department of American Decorative Arts in 1998. He has written extensively about 18th-century American furniture, including the collections catalogue *American Furniture in The Metropolitan Museum of Art* (1985), and the exhibition catalogues *American Rococo, 1750 – 1775* (with L. G. Bowman, 1992) and *John Townsend, Newport Cabinetmaker* (2005). He has also written about 19th- and 20th-century American architecture; his publications include *The Metropolitan Museum of Art: An Architectural History, 1870 – 1995* (1995) and *Creating Central Park* (2008). He received his B.A. from Wesleyan University, his M.A. from the University of Delaware (The Winterthur Program in Early American Culture), and his Ph.D. from Columbia University. He has served on the boards of the Society of Architectural Historians, the American Friends of the Attingham Summer School, and Scenic Hudson. He is a trustee of the Henry Francis du Pont Winterthur Museum.

Susan G. Larkin, independent art historian; she is the author of *The Cos Cob Art Colony: Impressionists on the Connecticut Shore* (National Academy of Design and Yale University Press, 2001) and was the curator of the exhibition of that title that traveled to museums in New York, Houston, and Denver. She is the author of *American Impressionism: The Beauty of Work* (Bruce Museum, 2005) and *Top Cats: The Life and Times of the New York Public Library Lions* (2006), and, with H. Barbara Weinberg, co-author of *American Impressionists Abroad and at Home: Paintings from the Collection of the Metropolitan Museum of Art* (2001). She contributed two essays to the catalogue for the Metropolitan Museum's exhibition *Childe Hassam: American Impressionist* (2004), and has contributed to the collections catalogues of the Detroit Institute of Arts, the Corcoran Museum of Art, Williams College Museum of Art, Memorial Art Gallery, University of Rochester, and New Britain Museum of Art. She received her Ph. D. from the Graduate School of the City University of New York.

Valerie Ann Leeds, independent curator and scholar specializing in the work of Robert Henri and the Ashcan School; a New-York metropolitan area native, she 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 of 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 studies on The Eight and their circle, including an essay in the catalogue accompanying the Detroit Institute of Arts traveling exhibition, *Life's Pleasures: The Ashcan Artists' Brush with Leisure* (2007). Among her other publications are 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 an exhibition and accompanying catalogue on Georgia O'Keeffe and camping, *Georgia O'Keeffe and the Faraway: Nature and Image* (2010) for the Cowgirl Museum and Hall of Fame in association with the Georgia O'Keeffe Museum. Educated at the University of Rochester (B.A.), Syracuse University (M.A.), and at the Graduate Center of CUNY from which she received her Ph.D., she has held curatorial positions at the Orlando Museum of Art, the Tampa Museum of Art, and the Whitney Museum of American Art.

Percy North, professor of Art History and coordinator of the Art History Program at Montgomery College and member, Liberal Studies faculty, Georgetown University; a leading scholar on the artist Max Weber, her recent and forthcoming publications include contributions to *American Modernism: The Shein Collection* (2010), *Cézanne and American Modernism* (G. Stavitsky and K. Rothkopf, 2009), *The Russian-American Impact on Modern Art* (2008), and two essays for the forthcoming catalogue raisonné of the works of Baltimore artist Amalie Rothschild. Among the exhibitions she has curated are "Max Weber: American Modern" (1981); "Abstractions from the Phillips Collection" (1983); "The Immigration of Modernism" (1984); "Visions of an Inner Life: Abstractions by Will Henry Stevens" (1988); "Max Weber: The Cubist Decade" (1991); "Bernhard Gutmann" (1998); and "Art by African-Americans in the Nation's Capital" (2003), each of which was accompanied by a publication for which she was responsible. Among her other publications are *Bernhard Gutmann: An American Impressionist* (1996) and "Bringing Cubism to America: Max Weber and Pablo Picasso" in *American Art* (2000). Recipient: the silver Vicennial medal from Georgetown University for 20 years of service and a Dean's Service Award from that institution.

Judith Hansen O'Toole, director/CEO of the Westmoreland Museum of American Art, in Greensburg, Pennsylvania since 1993; O'Toole is an expert in the field of 19th- and 20th-century American art and has organized exhibitions including on American still-life painting, the Ashcan School and the Hudson River School. She authored a monograph on the 19th-century still-life painter, Severin Roesen (Bucknell University Press, 1992). Her most recent publication, *Different Views in Hudson River School Painting*, was published by Columbia University Press in 2005. She has served as a reviewer for the Pennsylvania Council on the Arts for the Institute of Museum and Library Services and serves as a peer reviewer for the American Association of Museums. A member of the AAMD and the subject of a PBS *Visionaries* TV documentary (2004), she attended the Minneapolis College of Art and Design, the University of Minnesota and holds an M.A. in art history from The Pennsylvania State University.

John W. Smith, director, Archives of American Art, the world's largest archive devoted to collecting, preserving, and disseminating the rich documentary evidence of art in the United States. He was formerly assistant director for collections, exhibitions, and research at The Andy Warhol Museum in Pittsburgh (2000 – 2006), where he oversaw all aspects of the permanent collection, organized exhibitions, raised money for the museum's exhibitions and collections programs, and lectured and published books on various aspects of the museum's collection. Prior to that, he served as curator of archives and director of the Warhol Museum's Archives Research Center (1994 – 2000). His exhibitions and publications include "Strange Messenger: The Work of Patti Smith" (2002); "Andy Warhol: His Work, Ideas, and Process" (2003); "The American Supermarket" (2003); "Flowers Observed, Flowers Transformed" (2004); "Andy Warhol's Time Capsules" (2004), a collaboration with the Museum for Modern Art in Frankfurt, Germany; "Seeing Double: Encounters with Warhol" (2005); "Andy Warhol: Artist of Modern Life" (September 2005 – April 2006), the first major exhibition of Warhol's work to travel to three major museums in Russia; and "Grayson Perry" (2006), the first U.S. museum exhibition of Great Britain's prestigious 2003 Turner Prize winner.

Ira Spanierman, art dealer; the son and grand nephew of respected dealers, he has presided for more than half a century over New York's Spanierman Gallery LLC which is dedicated to American painting and sculpture of the 19th and 20th centuries and, since 2006, over Spanierman Modern. Spanierman Gallery organizes exhibitions—with loans from museums and private collections as well as works from its own holdings—that have traveled to museums throughout the country. These have included "Winslow Homer: Masterworks from the Adirondacks"; "The Power and the Glory: Pittsburgh Industrial Landscapes by Aaron Henry Gorson"; "John Twachtman: A Painter's Painter"; "Fitz Henry Lane and Mary Blood Mellen: Old Mysteries and New Discoveries"; "Over Seven Decades: The Art of Gershon Benjamin"; "Emile A. Gruppé (1896 – 1978)"; and "Coast and Countryside: American Art of the Nineteenth and Early Twentieth Centuries." The gallery actively supports research in American art, undertaking the catalogues raisonné of John Henry Twachtman, Theodore Robinson, and Willard Metcalf (each of which Spanierman is co-authoring), as well as underwriting the Lloyd Goodrich and Edith Havens Goodrich *Record of Works by Winslow Homer*.



John Singer Sargent, *El Jaleo*, 1882, oil on canvas, 93 3/8" x 138 1/2"; Isabella Stewart Gardner Museum, Boston.

Gail Stavitsky, chief curator, the Montclair Art Museum, an institution she joined in 1994; most recently, she curated the exhibition "Cézanne and American Modernism" (2009 – 2010); prior exhibitions—for which she authored the companion catalogues—include "Reflecting Culture: The Evolution of American Comic Book Superheroes" (2007); "Roy Lichtenstein: American Indian Encounters" (2005); "Conversion to Modernism: The Early Work of Man Ray" (2003); "George Inness: Presence of the Unseen" (1995); and "Precisionism in America 1915 – 1941: Reordering Reality" (1994 – 1995). These exhibitions traveled to museums across the country. Stavitsky is responsible for mounting exhibitions, overseeing gallery renovations, circulating exhibitions, writing exhibition brochures and didactic labels, collections management, acquisitions, object loans, collections and exhibition research, and exhibit preparation. She has also curated exhibitions for the Carnegie Museum of Art, The New York Public Library, The Metropolitan Museum of Art, and Grey Art Gallery. She has written extensively for numerous publications, is a frequent lecturer, and holds a Ph.D. in Art History from NYU's Institute of Fine Arts.

Robert Storr, dean of the Yale University School of Art; an artist, critic, and curator, from 1990 – 2002 he was the curator of painting and sculpture at the Museum of Modern Art (MoMA), stepping down as senior curator in 2002 to become, until 2006, the Rosalie Solow Professor of Modern Art at NYU's Institute of Fine Arts. He directed the 2007 Venice Biennale, the first American invited to do so. Among the numerous exhibitions Storr has curated at

MoMA were a retrospective of Elizabeth Murray's work (2006); "Max Beckmann" (2003, in collaboration with the Centre Georges Pompidou and the Tate Gallery), "Gerhard Richter: Forty Years of Painting at the Modern," and a show of Richter's 15-painting cycle, *October 18, 1977*, for both of which he authored the catalogs. Among his projects for the exhibition series MoMA 2000, Storr co-organized "Making Choices (1920 – 1960)," for which he wrote the catalogue. He has also curated numerous exhibitions for other institutions. Among his other publications are books on Philip Guston (1986), Chuck Close (with L. Lyons, 1987), and the forthcoming *Intimate Geometries: The Work and Life of Louise Bourgeois*. A contributing editor at *Art in America* (where his articles have appeared since 1982) and *Grand Street*, he writes frequently for *Artforum*, *Parquet*, *Art Press* (Paris), and *Frieze* (London). He has received doctorates from the School of the Art Institute of Chicago and the Maine College of Art. He is a recipient of the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History from the Smithsonian Institution's Archives of American Art (2004) and was awarded the medal (Chevalier) of the Ordre des Arts et des Lettres (2000).

James W. Tottis, independent curator; he was a member of the curatorial staff in the Department of American Art, Detroit Institute of Arts (DIA) for over 24 years; 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" (2008), was accompanied by a multi-author catalogue. He was 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"; the 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," which explored 50 of the city's most celebrated and influential structures and their architects, and that was part of the DIA's celebration of Detroit's tercentenary. His most recent publications are *The Guardian Building: Cathedral of Finance*, and *Life's Pleasures: The Ashcan Artists' Brush with Leisure*; he has contributed to *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 Manaogian Collection*.

H. Barbara Weinberg, Alice Pratt Brown Curator of American Paintings and Sculpture at The Metropolitan Museum of Art, is also professor emerita of art history in the City University of New York. She is the author of *The Lure of Paris: Nineteenth-Century American Painters and Their French Teachers* (1991) and numerous books, exhibition catalogues, and scholarly articles on American Impressionism and Realism, John La Farge, John Singer Sargent, and Childe Hassam, and on other aspects of late 19th-century American painting in cosmopolitan context. She was co-curator of "Americans in Paris, 1860 – 1900," which appeared at the National Gallery, London, the Museum of Fine Arts, Boston, and The Metropolitan Museum of Art in 2006 – 2007. She was co-curator of "American Stories: Paintings of Everyday Life, 1765 – 1915," which was a popular and critical success at The Metropolitan in Fall 2009 and is now on view at the Los Angeles County Museum of Art.

To Register

Registration confirmations are sent via email.

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

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

By 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

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Fee: A discounted rate of \$175 is available for museum and university professionals with ID; a discounted rate of \$100 is available for full-time students with ID. To receive the discounted rates you must provide appropriate 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. No refunds will be made after May 15, 2010.

Conference Location: This conference is held at City University of New York the Graduate Center, Fifth Avenue between 34th and 35th Street, with evening events at various locations.

Program subject to change.



Roy Hilton, *Winter Day*, c. 1929; oil on canvas, 28 3/8" x 35 1/4". Westmoreland Museum of American Art; gift of the Women's Committee through the Westmoreland Society, 2000.19.

REGISTRATION FORM

Please register me for *Renewal*; A discounted rate of \$175 is available for museum and university professionals with ID; A discounted rate of \$100 is available for full-time students with ID. To receive the discounted rates you must provide appropriate ID. You must also present your ID at the registration desk.

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Jackson Pollock, *One: Number 31*, 1950, 1950; oil and enamel paint on canvas, 8' 10" x 17' 5 5/8". The Museum of Modern Art; Sidney and Harriet Janis Collection Fund (by exchange). © 2010 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. 7.1968.22. Reproduced in K. Varnedoe and P. Karmel, eds., Jackson Pollock: *New Approaches* (New York: The Museum of Modern Art, 1992), col. ill. pl. 4, p. 22.



Renewal: 15th Annual American Art Conference

Friday – Saturday, May 21 – 22, 2010

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