

Initiatives

in Art and Culture

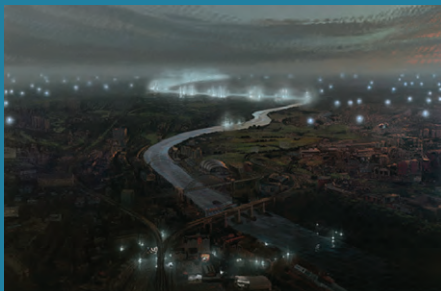
Turning Points: 16th Annual American Art Conference

Friday – Saturday, May 20 – 21, 2011

John Singer Sargent, *Madame X (Madame Pierre Gautreau)*, 1883 – 84, Oil on canvas, 82 1/8 x 43 1/4 in. (208.6 x 109.9 cm). The Metropolitan Museum of Art, Arthur Hoppock Hearn Fund, 1916, Accession Number 16.53.



George Inness (1825–1894), *Twilight on the Campagna*, ca. 1851, oil on canvas, 38 x 53 5/8 inches, Philadelphia Museum of Art, The Alex Simpson, Jr., Collection (1945–5-1).



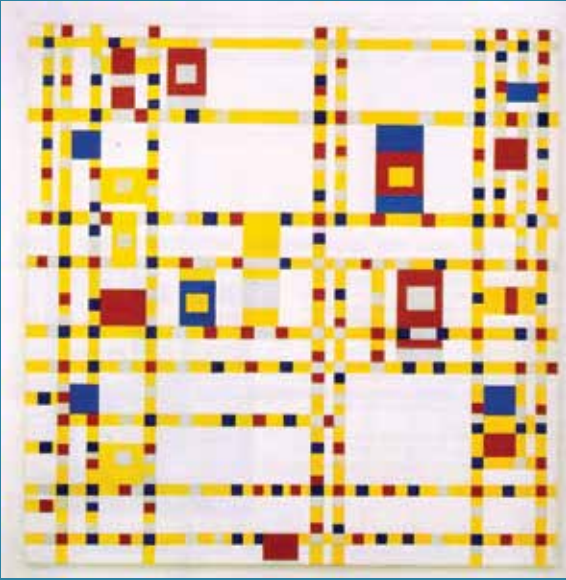
Stephen Hannock, *Northern City Renaissance: Newcastle, England* (Mass MoCA #79-E), 2008, Oil on canvas, 8 x 12'. Collection, Sting.



Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912, Oil on canvas, 57 7/8 x 35 1/8 inches (147 x 89.2 cm) Framed: 59 3/4 x 36 3/4 x 2 inches (151.8 x 93.3 x 5.1 cm) © Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp. The Louise and Walter Arensberg Collection, 1950.

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Piet Mondrian. *Broadway Boogie-Woogie*. 1942–43. Oil on canvas, 50 x 50" (127x127 cm). The Museum of Modern Art, New York. Given anonymously.

Throughout the history of American art there have been pivotal turning points. With each influence assimilated, altered, and supplanted, American art has embarked on a new era. These specific points have either at the time or subsequently through the lens of history emerged as central to a new direction or approach to artistic endeavors and ancillary activities. Such turning points characterized an individual artist's oeuvre such as Gilbert Stuart's *The Skater* which depicts an aristocrat in an informal moment of sportive action or Whistler's *White Girl*, his first tonalist painting. Other shifts refer to subject matter, such as the Hudson River artists who were the first to glorify the divine American landscape, or Stuart Davis who moved from Realism to Symbolism. Stylistic shifts have also been central, among them the emergence of the American Impressionist approach to nature which superseded the Romantic one, and the development of American modernist idioms, among them Synchronism, and Precisionism. Similarly important were the advances in materials and technology that allowed artists to do that which they had not done before and their use by artists. Milestone exhibitions such as that of the Eight Independent Artists at the Macbeth Gallery, and the Armory Show, were turning points. We also explore momentous transitions in how American art is experienced and exhibited. This year's symposium will mark specific moments in the three centuries in American art when dramatic change occurred and identify those who were responsible for it.

Leadership funding has been provided by The Louis and Lena Minkoff Foundation. We also express our gratitude to The Dangremond Family Foundation for its support of student attendance.

Funding at the Partner Level has been provided by Babcock Galleries and Jonathan Boos.

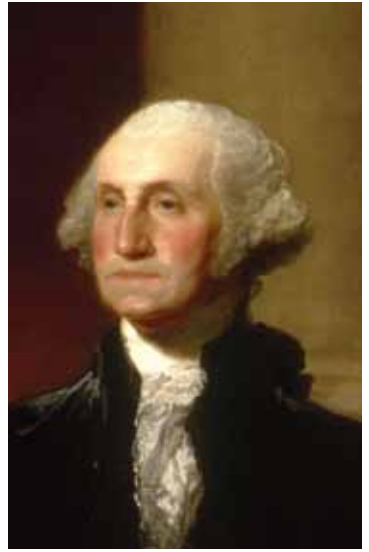
We gratefully acknowledge funding received from Mr. and Mrs. Frank Martucci, Peter H. Tillou, and anonymous donors, as well as support received from Michael Rosenfeld Gallery, Conner • Rosenkranz, LLC, Sotheby's, and Shannon's (as of 3/20/2011).

This conference is dedicated to the memory of Harry L. Koenigsberg (1922 – 2002).

Friday, May 20, 2011

The day's formal sessions will take place at The Graduate Center of the 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 a.m. **Introduction.** Lisa Koenigsberg.
- 9:30 – 10:15 a.m. **Face of the Nation: Gilbert Stuart's Washingtons.**
Paul Staiti.
- 10:15 – 11:00 a.m. **George Inness's Italy and the Dawn of the Modern American Landscape.**
Mark D. Mitchell.
- 11:00 a.m. – 12:00 p.m. **Turning Points in American Art, a Panel Discussion.**
James F. Dicke II, Stephen Hannock, Nancy Rivard Shaw, Eli Wilner, and James W. Tottis, moderator.
- 12:15 – 1:45 p.m. **Lunch** (on your own).
- 1:45 – 2:25 p.m. **Chronologies of Collaboration: Curators and Conservators in American Art.**
Joyce Hill Stoner.
- 2:30 – 3:15 p.m. **Into the Mix: How Museums Are Changing the Face of Western American Art.** Peter Hassrick.
- 3:15 – 3:30 p.m. **Break.**
- 3:30 – 4:15 p.m. **Sargent in the Glass of Fashion.**
David Park Curry.
- 4:20 – 5:00 p.m. **Turning Back: Robert Henri and the Modernist Impulse.**
Valerie Leeds.
- 6:00 – 7:30 p.m. **Reception and viewing. Conner · Rosenkranz, LLC**
19 East 74th Street (between Fifth and Madison Avenues)



Gilbert Stuart, *George Washington* (Lansdowne portrait) (detail), 1796, Oil on canvas. National Portrait Gallery, Smithsonian Institution. Acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation.

Georgia O'Keeffe, *Evening Star No. VI*, 1917, Watercolor on paper with a slightly fuzzy feel, 8 7/8 x 12 inches. Georgia O'Keeffe Museum, Gift of The Burnett Foundation (1997.18.03) © Georgia O'Keeffe Museum.



Saturday, May 21, 2011

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

- 9:00 – 9:30 a.m. **Continental breakfast.**
- 9:30 – 10:15 a.m. **Reconsidering
the Armory Show.**
Kimberly Orcutt.
- 10:20 – 11:05 a.m. **For Better or for Worse: (Six)
Turning Points 1908 – 1968.**
William Agee
- 11:10 – 11:55 p.m. **Georgia O'Keeffe:
An American Phenomenon.**
Barbara Buhler Lynes.
- 11:55 a.m. – 12:15 p.m. **Question-and-answer period.**
- 12:15 – 1:45 p.m. **Lunch** (on your own).
- 1:45 – 2:30 p.m. **Clyfford Still – The Turning Point.**
David Anfam.
- 2:35 – 3:20 p.m. **Portraiture: Unraveling Time and Narrative.**
Lincoln Schatz.
- 3:25 – 4:15 p.m. **1970's: Turning Point in World Conquest of Black Atlantic Art.**
Robert Farris Thompson.
- 4:15 – 4:30 p.m. **Question-and-answer period.**
- 4:30 – 6:00 p.m. **Closing reception and viewing.
Romare Bearden: Collage, A Centennial Exhibition.
Michael Rosenfeld Gallery.**
24 West 57th Street (between Fifth Avenue and Avenue of the Americas)



Romare Bearden, *Of the Blues: Mecklenburg County, Saturday Night, 1974*, Mixed media collage on Masonite, 50" x 44", signed. Courtesy, Michael Rosenfeld Gallery, LLC, New York, NY.



Eadweard Muybridge, *Child Bringing a Bouquet to a Woman*, 1884-85, photograph. Lincoln Schatz, Video still from *Noah Feldman, Cube Portrait*, 2008.

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 Krane 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*. For Spring 2011, he is a fellow at the Georgia O'Keeffe Museum Research Center in Santa Fe, NM

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), Anfam 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" (2008). Among his numerous writings, *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*. Anfam is adjunct curator, Clyfford Still Museum, Denver and, in 2009, received the Umhoeffer Prize for Achievement in Humanities. His most recent project is an international touring exhibition focused around Pollock's epochal *Mural* (1943).

David Park Curry, senior curator, Decorative Art, American Painting and Sculpture, Baltimore Museum of Art (BMA), where he is directing a reinstallation of the BMA American collections of painting, sculpture, and decorative art from the late 18th to the mid 20th centuries; 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, Smithsonian Institution. 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). This spring, his essay on Whistler's exhibition designs, "Much in Little Space," was published in the V & A's exhibition catalogue, *The Cult of Beauty: The Aesthetic Movement 1860 – 1900*. 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 Board and formerly served on the Smithsonian 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.

Stephen Hannock, an American luminist painter known for his atmospheric landscapes and incendiary nocturnes. He has demonstrated a keen appreciation for the quality of light and for the limitations of conventional materials and techniques for capturing it. His experiments with machine-polishing the surfaces of his paintings give a trademark luminous quality to his work. The larger vistas also incorporate diaristic text that weaves throughout the composition. His design of visual effects for the 1998 film "What Dreams May Come" won an Academy Award®. His works are in collections worldwide, including those of The Metropolitan Museum of Art, the Whitney Museum of American Art, and the National Gallery of Art, Washington, DC. Hannock recently received an honorary doctorate in fine arts from Bowdoin College. He is represented by the Marlborough Gallery.

Peter Hassrick, writer, independent American art scholar, and guest curator who focuses on the West. He is Director Emeritus, Petrie Institute of Western American Art, Denver Art Museum and Founding Director Emeritus, Charles M. Russell Center for the Study of Art of the American West, University of Oklahoma, and founding director of The Georgia O'Keeffe Museum in Santa Fe. Prior to that (1976 – 1996), Hassrick was director, Buffalo Bill Historical Center in Cody of which he is now Director Emeritus. Among his books are: *Frederic Remington: A*



E. Martin Hennings, *Rabbit Hunt*, c. 1935, Oil on canvas. Denver Art Museum, William Sr. and Dorothy Harmsen Collection, 2001.449.

Catalogue Raisonné of Oils, Watercolors and Drawings (1996, with M. Webster); *The Georgia O'Keeffe Museum* (1997, ed.); *The American West: Out of Myth, Into Reality* (2000); *Remington, Russell and the Language of Western Art* (2000), *Drawn to Yellowstone: Artists in America's First National Park* (2002); *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor* (2003); and *In Contemporary Rhythm: The Art of Ernest Blumenschein* (2008, with E. Cunningham).

Valerie Ann Leeds, independent curator and scholar specializing in the work of Robert Henri and the Ashcan School. Current projects include *Road to Corrymore: Robert Henri and Ireland*, an exhibition and accompanying publication organized with the Mint Museum, Charlotte, North Carolina; and a traveling retrospective and publication devoted to the work of Midwestern Precisionist, Edmund Lewandowski for the Flint Institute of Arts, Michigan. 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 for 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), Marguerite Zorach (2007), and on Georgia O'Keeffe and camping, in *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 (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 recent publications are: "Georgia O'Keeffe and Photography: A Refined

Regard." in *Shared Intelligence: American Painting and the Photograph* (2011); "Georgia O'Keeffe and Abstraction: An Uneasy Peace," in *Georgia O'Keeffe: Abstraction* (2010); "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); "Marsden Hartley 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); *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); *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).

Mark D. Mitchell, associate curator of American Painting and Sculpture and manager, Center for American Art, the Philadelphia Museum of Art. He worked at the Princeton University Art Museum, Hood Museum of Art at Dartmouth College, and National Academy Museum in New York. Mark has written and lectured on American drawings and watercolors, and in 2002, he curated the first exhibition of landscape painter Francis A. Silva (1835 – 1886) while in 2006, he co-organized the first retrospective of artist and collector James A. Suydam (1819 – 1865). He contributed an essay on Charles Demuth (1883 – 1935) to the catalogue of the Philadelphia Museum of Art's recent blockbuster exhibition *Cézanne and Beyond*, and has curated the Museum's current exhibition "George Inness in Italy." He received his doctorate in American art history from Princeton in 2002.

Kimberly Orcutt, curator of American Art, The New-York Historical Society, where she curated "John Rogers: American Stories" and is co-organizing an exhibition celebrating the centenary of the 1913 Armory Show with fellow curator Marilyn Kushner. She was formerly assistant curator of American Art at Harvard's Fogg Art Museum, where she organized exhibitions on George Bellows and John Singleton Copley. She also curated the exhibition *Painterly Controversy: William Merritt Chase and Robert Henri* at the Bruce Museum. She has published and lectured extensively on 19th- and early 20th-century American art, and is a former chair of the Association of Historians of American Art.

Lincoln Schatz, video artist; as a pioneer of generative portraiture, Schatz engages chance as a means of breaking habitual modes of thought. His recent series of generative portraits selectively records and displays images culled from specific environments, amassing slices of video over time to construct their own interpretations outside the artist's control. Using this means, Schatz challenges the historical notion of portraiture as a static image and the idea that a single, precisely crafted moment can truly capture an individual or experience. 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*, and includes generative portraits of dozens of individuals from every discipline, from Marc Jacobs and George Clooney to synthetic biologists and policy-makers. The series was recently acquired by the Smithsonian's National Portrait Gallery. Schatz has realized portraits of domestic, corporate, and museum settings; high-rise tower construction; helicopter flights; and large-scale public interaction in temporary, site-specific installations at Sundance, TEDActive, and PopITech. Schatz is currently working on a multi-sitter portrait of influence in America called *The Network*.

Nancy Rivard Shaw, curator emerita of American Art, Detroit Institute of Arts; independent scholar specializing in late 19th and early 20th century American art. She was a principle organizer of "John Singer Sargent and the Edwardian Age" (1979); "The Quest for Unity: American Art between World's Fairs" (1983); and "American Art from the Manoogian Collection" (1989). She co-organized "From the Hudson River School to Impressionism: American Paintings from the Manoogian Collection" (1997), and prepared the scholarly catalogue that accompanied it. She has published extensively on the museum's collections, and has contributed essays and articles to numerous publications and exhibition catalogues. Recent publications include contributions to *American Paintings in the Detroit Institute of Arts, vol. III*; and *Calm in the Shadow of the Palmetto & Magnolia: Southern Art from the Charleston Renaissance Gallery*, and "Spot: Southern Works on Paper."

Joyce Hill Stoner, Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture and director, Preservation Studies Doctoral Program, University of Delaware, is also professor and paintings conservator, Winterthur/University of Delaware Program in Art Conservation. She has been a visiting scholar in painting conservation at The Metropolitan Museum of Art and

at the J. Paul Getty Museum. She served as managing editor for *Art and Archaeology Technical Abstracts* (AATA) for 18 years and on the AATA editorial board for the sections on paintings conservation since 1987. Stoner is an art historian and a practicing paintings conservator. She has treated paintings for many museums and private collectors, and was senior conservator on the team responsible for the five-year treatment of Whistler's *Peacock Room*, Freer Gallery of Art, Smithsonian Institution, Washington, DC. Stoner has authored more than 80 book chapters and articles, and has been studying the paintings of the Wyeth family and has published and spoken widely on this topic. Andrew Wyeth painted her portrait in 1999. She was awarded the American Institute for Conservation Lifetime Achievement Award (2003) and the CAA/ Heritage Preservation Award for Distinction in Scholarship and Conservation in 2011.

Robert Farris Thompson, Col. John Trumbull Professor, History of Art, Yale University. Starting with an article on Afro-Cuban dance and music published in 1958, Thompson has devoted his life to the study of the art history of the Afro-Atlantic world. His first book, *Black Gods and Kings*, was a close iconographic reading of the art history of the 40 million Yoruba people of southwestern Nigeria. He has published texts on the structure and meaning of African dance, *African Art in Motion*, and a reader on the art history of the Black Americas, *Flash of the Spirit*, which has been in print since its publication in 1983. Thompson has published two books on the bark cloth art of the pygmies of the Ituri Forest, plus the first international study of altars of the Black Atlantic world, *Face of the Gods*, and most recently *Tango: The Art History of Love*. He has also published an introduction to the diaries of Keith Haring, studies of the art of José Bedía and Guillermo Kuitca, and has been anthologized 15 times. Certain of his works have been translated into French, German, Flemish, and Portuguese.

James W. Tottis, director of collections, Museum of the City of New York; previously, 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 in Bratislava, Slovak Republic*; and *From the Hudson River School to Impressionism: American Paintings from the Manoogian Collection*.

Eli Wilner, founder and CEO of Eli Wilner & Company, a New York City art gallery established in 1983 and specializing in American and European frames from the 17th century through the present. Wilner, primarily responsible for the increased awareness and appreciation of the American antique frame from the 19th and early 20th centuries, is a leading frame dealer, restorer and collector, as well as an acknowledged and published authority on the art of framing. Among his publications are *Antique American Frame: Identification and Price Guide* (with M. Kaufman) and the authoritative book about the antique American frame *The Gilded Edge* which he edited (Chronicle Books, 2000). He has also collaborated with curators from the Metropolitan Museum of Art and the Parrish Art Museum in Southampton, Long Island in their exhibitions of the American frame. As a specialist in period framing for over 30 years, Eli Wilner & Company has worked with museums including the Metropolitan Museum of Art for which it created a replica of the lost original frame for Leutze's *Washington Crossing the Delaware*, institutions such as The White House, and auction houses such as Sotheby's and Christie's. Eli Wilner & Company has published over 100 articles about the antique frame and curated several important museum exhibitions. With a collection of over 3,500 American and European frames, the firm ensures the consistent pairing of painting and frame with respect to style, artistic composition and period, and addresses each client's framing needs, whether it be consultation, restoration, or replication; 25 master craftspeople work with original frames and centuries-old techniques throughout the replication and restoration process.



Robert Henri, *West Coast of Ireland*, 1913, Oil on canvas, 26 x 32 inches, Everson Museum of Art, Museum Purchase, 58.6.

To Register

Registration confirmations are sent via email.

To register online: go to:
www.acteva.com/go/turningpoints

By email: 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

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

Fee: The conference fee is \$350. A discounted rate of \$160 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 12, 2011.

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

Program subject to change.

REGISTRATION FORM

Please register me for **Turning Points** (\$350); a discounted rate of \$160 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.

Name _____

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Single-day registration options available; please send inquiries to: info@artinitiatives.com or call 646-485-1952.



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