

Initiatives

in Art and Culture

Defining America PLACE, IDENTITY, IDEA

17TH ANNUAL AMERICAN ART CONFERENCE

FRIDAY – SATURDAY, MAY 18 – 19, 2012

H.K. Brown, *De Witt Clinton Monument*, 1853; bronze, designed for Green-Wood Cemetery, Brooklyn, New York. Photo: Mauro Orlanesi.



Arthur Dove, *Thunder Shower*, 1940; oil and wax emulsion on canvas, Amon Carter Museum, Fort Worth, Texas. 1967.190



Winslow Homer, *Snap the Whip*, 1872; oil on canvas, 12" x 20" (30.5 x 50.8 cm). The Metropolitan Museum of Art. Gift of Christian A. Zabriskie, 1950 (50.41).

Thomas Cole, *The Course of Empire: The Consummation of Empire*, 1836; oil on canvas, 51 1/4" x 76". The New-York Historical Society, Gift of The New-York Gallery of the Fine Arts, 1858.3



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Thomas Le Clear. *Young America*, ca. 1863; oil on canvas, 26" x 34" (67.3 x 86.4 cm). Private Collection.

What is conceived to be American art has evolved continuously over the past 300 years, and this conference will celebrate and explore that evolution. As the English-dominated work in the colonies of the 18th century would give way in the early 19th to art representing and celebrating the ideals of the New Republic, where that art was produced would shift, as Boston ceded primacy of place to New York and Philadelphia. Over the ensuing two centuries, individuals, regions, artistic movements, and schools would, in ways colored personally, geographically, temporally, and philosophically, explore varying aspects of the American Experience. And in the latter part of the 19th century, the conversation that was American art would grow even more inclusive, as groups that had historically been marginalized added their voices.

We gratefully acknowledge the generous support of the Henry Luce Foundation.

Leadership funding has been provided by **The Louis and Lena Minkoff Foundation** and **The Anschutz 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 **Jonathan Boos**. We are most appreciative of additional funding from **Avery Galleries**, **Collisart, LLC**, **Keno Auctions**, **John Driscoll / Babcock Galleries** and anonymous donors. Support has also been received from **Conner • Rosenkranz, LLC**, **Marlborough Gallery**, **Christie's**, **Sotheby's**, and **Shannon's** (as of 3/20/2012).

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

Friday, May 18, 2012

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 a.m. **Introduction.** Lisa Koenigsberg.
- 9:30 – 10:10 a.m. **“Defining America” in the Metropolitan’s New Galleries.**
H. Barbara Weinberg.
- 10:15 – 11:00 a.m. **Americans Being American: Cole, Morse, and Greenough in Paris.**
Paul Staiti.
- 11:00 – 11:15 a.m. **Break**
- 11:20 a.m. – 12:00 p.m. **1853, a Monumental Moment: H.K. Brown and the Race to Cast American Bronzes.** Karen Lemmey.
- 12:00 – 1:00 p.m. **Defining America: Place, Identity, Idea – a Panel Discussion,** John Driscoll, Robin Jaffee Frank, Tracy Gill, and Sarah Anschutz Hunt.
James W. Tottis, moderator.



John Rogers, *Checkers Up at the Farm*, 1875; painted plaster, 20" x 17 1/4" x 11 1/4". The New-York Historical Society, Gift of Mr. Samuel V. Hoffman, 1928.29

- 1:00 – 2:15 p.m. **Lunch (on your own)**
- 2:15 – 2:55 p.m. **Artistic Tales of War and Reconciliation: American Painting 1865 to 1876.**
Margaret C. Conrads.
- 3:00 – 3:40 p.m. **John Rogers: American Stories and Backstories.** Kimberly Orcutt.
- 3:40 – 3:55 p.m. **Break**
- 4:00 – 4:40 p.m. **Growing Up With the Anschutz Collection: Reflections on the Transformation From Private Collection to Public Museum.** Sarah Anschutz Hunt.
- 4:45 – 5:30 p.m. **Defining the American Hero: Winslow Homer and “The Life Line.”**
Kathleen A. Foster.
- 6:00 – 8:00 p.m. **Reception and viewing**
Conner • Rosenkranz, LLC
19 East 74th Street (between Fifth and Madison Avenues)



Winslow Homer, *American, The Life Line*, 1884; oil on canvas, 28 5/8" x 44 3/4" (72.7 x 113.7 cm). Philadelphia Museum of Art, The George W. Elkins Collection, 1924, E1924-4-15.

Saturday, May 19, 2012

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

9:30 – 10:00 a.m.

Continental breakfast

10:00 – 10:40 a.m.

No Man's Land: Tonalism and the Topography of the Artistic Imagination in Gilded Age America. Lee Glazer.



Dwight Tryon, *Daybreak: May, 1897* – 1898; oil on wood panel, H: 106.7 W: 121.9 cm. The Arthur M. Sackler and Freer Gallery of Art. Gift of Charles Lang Freer F1906.78a-b.

10:45 – 11:25 a.m.

Sunlight and Moon Shadow: Impressions of the Southern Landscape, 1900 –1930. Nancy Rivard Shaw.

11:30 a.m. – 12:10 p.m.

Strange Bedfellows: Folk Art and the Modernist Sensibility. Stacy C. Hollander.

12:15 – 1:30 p.m.

Lunch (on your own)



John Singer Sargent, *Muddy Alligators*, 1917; watercolor on paper, 13 ½" x 20 ½" (34.3 x 52.1), Worcester Art Museum, Massachusetts.

1:30 – 2:10 p.m.

The Wonder of America: The Artist, Space, and the Land in 20th-century Art. William Agee.

2:15 – 2:55 p.m.

Way Out West: The Americanization of Ab Ex? David Anfam.

3:00 – 4:00 p.m.

Contemporary Artists: The Relationship of Today's Artists to 18th and 19th-century landscape art. April Gornik, Stephen Hannock, Valerie Hegarty, and Kim Keever. Carter Ratcliff, moderator.

4:05 – 4:45 p.m.

Radio Vision: The Art of Aaron Douglas. Robert Farris Thompson.



Aaron Douglas, *Aspiration*, 1936; oil on canvas, 60" x 60" (152.4 x 152.4 cm). Fine Arts Museums of San Francisco, Museum purchase, the estate of Thurlow E. Tibbs, Jr., the Museum Society Auxiliary, American Art Trust Fund, Unrestricted Trust Fund, partial gift of Dr. Ernest A. Bates, Sharon Bell, Jo-Ann Beverly, Barbara Carleton, Dr. and Mrs. Arthur H. Coleman, Dr. and Mrs. Coyne Ennix, Jr., Nicole Y. Ennix, Mr. and Mrs. Gary Francois, Dennis L. Franklin, Mr. and Mrs. Maxwell C. Gillette, Mr. and Mrs. Richard Goodyear, Zuretti L. Goosby, Marion E. Greene, Mrs. Vivian S. W. Hambrick, Laurie Gibbs Harris, Arlene Hollis, Louis A. and Letha Jeanpierre, Daniel and Jackie Johnson, Jr., Stephen L. Johnson, Mr. and Mrs. Arthur Latham, Lewis Et Ribbs Mortuary Garden Chapel, Glenn R. Nance, Mr. and Mrs. Harry S. Parker III, Mr. and Mrs. Carr T. Preston, Fannie Preston, Pamela R. Ransom, Dr. and Mrs. Benjamin F. Reed, San Francisco Black Chamber of Commerce, San Francisco Chapter of The Links, Inc., San Francisco Chapter of the NAACP, Sigma Pi Phi Fraternity, Dr. Ella Mae Simmons, Mr. Calvin R. Swinson, Joseph B. Williams, Mr. and Mrs. Alfred S. Wiley, and the people of the Bay Area, 1997.84

5:00 – 6:30 p.m.

Closing reception and viewing of Stephen Hannock's Recent Vistas with Text Marlborough Gallery 40 West 57th Street # 2 (between Fifth and Sixth Avenues)

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 working on a book, *Modern Art in America, 1908 – 1968: A Critical and Thematic History*. In Spring 2011, he was 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).

Margaret C. Conrads, Samuel Sosland Senior Curator of American Art, Nelson–Atkins Museum of Art; Conrads has curated exhibitions and written extensively on American art from colonial times through World War II. Most recently, she organized the traveling exhibition “Romancing the West: Alfred Jacob Miller in the Bank of America Collection” (2010 – 2011); contributed to *American Stories: Paintings of Everyday Life, 1765 – 1914* (The Metropolitan Museum of Art, 2009); led the major expansion and reinstallation of the Nelson–Atkins’ American collection (2009); and was the editor and primary contributor to *The Collections of the Nelson–Atkins: American Paintings to 1945* (2007). Her current major exhibition project, co-organized with the Los Angeles County Museum of Art, is “Benton, History and Hollywood” (2015). Conrads received international recognition for *Winslow Homer and the Critics: Forging a National Art in the 1870s* (2001) and is also the author of *American Paintings at the Clark Art Institute* (1990). The recipient of a PhD from the City University of New York, Graduate Center; an MA from Washington University, St. Louis and a BA from Connecticut College, she completed the Getty Museum Leadership Institute in 2011 and is an active in numerous professional organizations.

John Driscoll, scholar, collector, gardener, and art dealer based in New York City; a graduate of the University of Minnesota–Morris, he holds MA and PhD degrees from The Pennsylvania State University which awarded him the College of Arts and Architecture 1992 Alumni Achievement Award, and named him an Alumni Fellow (2000). He has held full-time or guest appointments at the Palmer Museum of Art, the William H. Lane Foundation, the Worcester Art Museum, Yale University, and New

York University. Driscoll has written for the *Grove Dictionary of Art*, and articles on Hartley, W.T. Richards, Moran, and Sheeler published in *The Art Bulletin*, *The American Art Journal* and *The Journal of the College Art Association*. Driscoll directs the John F. Kensett Catalogue Raisonné Project. He authored *John F. Kensett Drawings* (1978) and co-authored *John F. Kensett, An American Master* (1985). He has curated, co-curated or contributed to exhibitions at the Los Angeles County Museum of Art, the National Academy of Design, The Metropolitan Museum of Art and the National Gallery of Art. Recent publications include *George Curtis: Coming to Light* (1993), *All That is Glorious Around Us* (1997), *The Artist and the American Landscape* (1998), *Don Nice: The Nature of Art* (2004), and *Bruno Andrade: The Nature I Paint* (2010). Driscoll is the owner of Babcock Galleries, New York. He has served on the advisory board and the council of the National Academy of Design, and as president of the advisory board of the Palmer Museum of Art, the board of the Hudson Valley Center for Contemporary Art, and is a member of the Visiting Committee to the Department of Drawings and Prints at The Metropolitan Museum of Art.

Kathleen A. Foster, Robert L. McNeil, Jr., Senior Curator, American Art and Director, Center for American Art, Philadelphia Museum of Art, and adjunct professor, History of Art, University of Pennsylvania. The recipient of a BA from Wellesley College and an MA, MPhil, and PhD from Yale University, she is the author of many books, articles and essays, among the most recent are *Captain Watson’s Travels in America: The Sketchbooks and Diary of Joshua R. Watson, 1772 – 1816* (1997), which won the Literary Award from the Athenaeum of Philadelphia (1998); *Thomas Eakins Rediscovered* (1997), which received the Eric Mitchell Prize (1998); *American Watercolors at the Pennsylvania Academy of Fine Arts* (2000, with J. Binstock); *Thomas Hart Benton and the Indiana Murals* (2000, with N. E. Brewer and M. Contompasis); *A Drawing Manual by Thomas Eakins* (2005); and essays in *The Daniel Garber Catalogue Raisonné* (2006) and in *Alfred Jacob Miller, Romancing the West* (2010). Foster was co-curator and catalogue essayist for *Andrew Wyeth, Memory and Magic* (2005 – 2006), at the High Museum of Art and the Philadelphia Museum of Art. Most recently, she organized the exhibition and wrote the catalogue for *Thomas Chambers (1808 – 1869), American Marine and Landscape Painter*, which opened at the Philadelphia Museum of Art in 2008, and traveled to three other museums. With conservator Mark Tucker, she organized the 2010 exhibition, “An Eakins Masterpiece Restored: Seeing The Gross Clinic Anew.” Her next project will be “Shipwreck! Winslow Homer and The Life Line,” opening in Philadelphia in September 2012.

Robin Jaffee Frank, Chief Curator and Kreible Curator of American Paintings and Sculpture, Wadsworth Atheneum Museum of Art; she was formerly the Alice and Allan Kaplan Senior Associate Curator of American Paintings and Sculpture at the Yale University Art Gallery. At both museums, she has been involved in planning major reinstallations of the permanent collections. Among her exhibition catalogues are *Love and Loss: American Portrait and Mourning Miniatures* (2000) and *Charles Demuth Poster Portraits: 1923 – 1929* (1994). She also co-authored *American Daguerreotypes from the Matthew R. Isenbarg Collection* (1989) and contributed to *A Private*



April Gornik, *Light in the Woods*, 2011, Oil on linen, 72" x 108". Private collection; Photo, courtesy: Danese Gallery, NY

View: American Paintings from the Manoogian Collection (1993), as well as two volumes of *Expressions of Innocence and Eloquence: Selections from the Jane Katcher Collection of Americana* (2006; 2011). She is a co-organizer of the traveling exhibition and publication *Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery* (2008). She appeared as an on-camera expert in *Art Through Time: A Global View* on WNET-TV/Thirteen (2011). Frank is currently planning the traveling exhibition and publication, *Coney Island: Visions of an American Dreamland, 1861 – 2008*, scheduled to open in 2015.

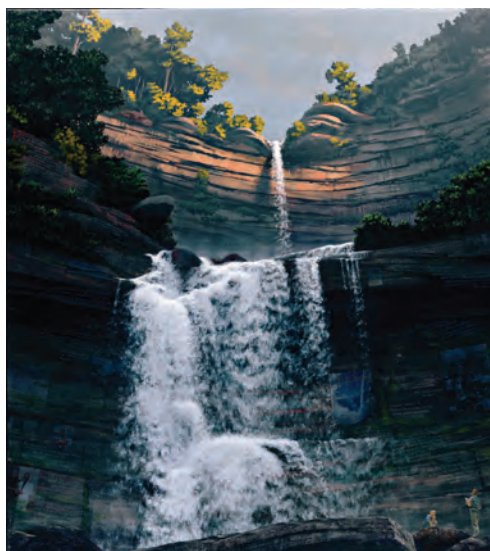
Tracy Gill, frame scholar and co-owner of Gill & Lagodich Fine Period Frames & Restoration, New York City. She has devoted more than 20 years to collecting, researching and buying and selling period frames. Her gallery has an inventory of over 2,000 American and European period frames, spanning over 400 years. The firm's period and custom-made replica frames can be seen in private collections and in the permanent collections of such museums as: the Art Institute of Chicago, the Brooklyn Museum, Crystal Bridges Museum of American Art, the Denver Art Museum, the Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, the Nelson–Atkins Museum of Art, and the Virginia Museum of Fine Arts. She organized "Beaux Arts & Crafts: Masterpieces of American Frame Design 1890 – 1920," (which included frames from the private collection of Edgar O. Smith) at the High Museum of Art (2011) and wrote the accompanying publication. She also curated the frames and wrote the catalogues for the following exhibitions: "One Hundred Years on the Edge: The Frame in America 1820 to 1920" (1996); "Frames of Reference: From Object to Subject (2000); and "The American Frame: From Origin to Originality" (2003). Venues for previous lectures and gallery talks have included the Art Institute of Chicago, Boscobel Restoration, the Solomon R. Guggenheim Museum, Hamilton College, the High Museum of Art, the Mead Art Museum, the Milwaukee Museum of Art, the Nelson–Atkins Museum of Art, New York University, the Pennsylvania Academy of the Fine Arts, Pratt Institute, Sotheby's Institute of Art, and Wesleyan University.

Lee Glazer, associate curator of American art, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. She recently reinstalled the Peacock Room to its appearance in 1908, when its shelves were filled with Asian ceramics collected and arranged by museum founder Charles Lang Freer. Since coming to the Freer and Sackler in 2007, Glazer has organized a series of thematic installations including watercolors by Winslow Homer, seascapes by American artist Dwight Tryon and Japanese photographer Hiroshi Sugimoto, and nocturnes on paper by Whistler. She recently co-edited *James McNeill Whistler in Context* (2008) and *East–West Interchanges in American Art* (2012), and she is currently working with colleagues at Wayne State University on *The Story of the Beautiful: Freer, Whistler and Their Points of Contact* (www.peacockroom.wayne.edu), an interactive Web resource devoted to American art at the Freer. Glazer has a PhD. from the University of Pennsylvania and has lectured and published on a wide range of art historical topics, including 19th-century popular illustration and song, the artist Romare Bearden, and James McNeill Whistler and American aestheticism.

April Gornik, contemporary artist; she lives and works in New York City and in North Haven, Long Island. Based on photographs that she manipulates to create work filled with metaphorical overtones, Gornik paints evocative light-bathed landscapes that relate to the Western Romantic tradition. The recipient of a BFA from the Nova Scotia College of Art and Design, Gornik has shown extensively in the US and abroad. Among the collections featuring her work are: The Metropolitan Museum of Art; the Whitney Museum of American Art; the Museum of Modern Art; the Smithsonian American Art Museum; the National Museum of Women in the Arts; the Cincinnati Museum; the High Museum of Art; and the Modern Art Museum of Fort Worth. Some noteworthy one-person exhibitions have been at the Pennsylvania Academy of the Fine Arts in conjunction with the University of the Arts (1998); Guild Hall Museum, East Hampton (1994); and the Frederick R. Weisman Museum of Art, Malibu (1993). She had work in the 1989 Whitney Biennial, the 10+10 Show of American and Soviet Painters originating at the Fort Worth Museum (1989), the Art Museum of the Rhode Island School of Art and Design (1988), and "Paradise Lost; Paradise Regained" at the American Pavilion of the Venice Biennale in 1984. A mid-career retrospective accompanied by a monograph (essay by D. Kuspit) began at the

Neuberger Museum of Art (2004) and traveled to the Art Gallery of Nova Scotia, the Sheldon Memorial Art Gallery, and the Allen Memorial Art Museum (2006). A smaller retrospective took place at the Heckscher Museum of Art (2009). The recipient of a Lifetime Achievement Award from Guild Hall Museum (2003), she was the Neuberger Museum's annual honoree in 2004. Gornik is represented by the Danese Gallery in New York.

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.



Stephen Hannock, *Kaaterskill Falls for Frank Moore and Dan Hodermarsky*, 2005; acrylic, alkyd and oil glazes with collage elements on canvas, 9' x 8' (274.3 x 243.8 cm). The Metropolitan Museum of Art, New York (Mass MOCA #112005). Gift of David B. Williams, 2007, 2007.333

Valerie Hegarty, contemporary American artist; she is known for her sculptures, installations and paintings that revolve around the politics of the American myth. Hegarty theatrically recreates "masterpieces" from art history, including large early American landscape paintings, from fragile materials such as foam-core, paper, and wood, before falsifying their ruin. For her 2009 commission on the High Line (New York City) Hegarty recreated a Hudson River Valley painting by Jasper Cropsey that appeared to have been abandoned outdoors and decayed to the point where the stretcher bars grew back into branches. Hegarty's piece "Fallen Bierstadt" in the Brooklyn Museum permanent collection (on view in the American Wing) appears to be a painting of a waterfall by Albrecht Bierstadt that has deteriorated to the point where the bottom half of the painting is simply a small pile of debris on the floor. Hegarty was recently commissioned by the New Britain Museum of American Art to create a work based on the painting "West Rock" by Frederic Church in their collection. Hegarty's work has been shown widely both in New York City—including at PS 1, Guild & Greyshkul and The Drawing Center—and internationally including at the American Museum 52 in London, Museion in Bolzano, Italy, and Tokyo Gei Dai in Japan. The recipient of an MFA from the Art Institute of Chicago, she is represented by Nicelle Beauchene Gallery in New York City.

Presenters

Stacy C. Hollander, senior curator and director of exhibitions, American Folk Art Museum; she was most recently project coordinator for "Infinite Variety: Three Hundred Years of Red and White Quilts" presented by the American Folk Art Museum at the Park Avenue Armory (2011). Hollander has served as curator of numerous exhibitions at the museum, including "Jubilant | Ruminant, Life: Real and Imagined" (2012), "Women Only: Folk Art by Female Hands" (2010), "The Seduction of Light: Ammi Phillips | Mark Rothko Compositions in Pink, Green, and Red" (2008, for which she was the principal author on the accompanying catalogue), "Asa Ames: Occupation Sculpturing" (2008), "White on White (and a little gray)" (2006), "Surface Attraction: Painted Furniture from the Collection" (2005), "Talking Quilts (2004), "Blue" (2004), and "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum" (2001, for which she was the principal author on the accompanying catalogue). A frequent contributor to scholarly magazines in the field, Hollander has published and lectured widely. She was a presenter in the international conference "Folk Art and the Art Museum" organized by Tate Britain, Claverton Manor (Bath) and Compton Verney (2010). Hollander received a BA from Barnard College, Columbia University, and an MA in American folk art studies from New York University.

Sarah Anschutz Hunt, director, The American Museum of Western Art – The Anschutz Collection, a new museum in Denver founded by her father Philip Anschutz as the permanent home for his extensive collection of Western American art. Mrs. Hunt currently serves as vice-chairman of the Board of Trustees of the Clyfford Still Museum in Denver, where she has been involved with programming and architectural planning for the Museum which opened to the public in November, 2011. Mrs. Hunt also serves as a trustee of the Denver Art Museum and is a member of the museum's executive, finance, and collections committees. She was a member of the museum's capital campaign committee for the recently completed Frederic C. Hamilton building and is a member of the Princeton University Department of Art and Architecture Advisory Council. A contributor of essays to *Western Passages*, the quarterly publication of the Petrie Institute of Western American Art at the Denver Art Museum, she is the author of the essay "Growing Up With the Anschutz Collection," included in Joan Carpenter Troccoli's 2000 book *Painters and the American West*.

Kim Keever, contemporary artist; interested in art since the age of five, he realized that it would be his life's work while completing a graduate degree in thermal engineering. He moved to New York in 1980 to be in the center of the art world, and continues to live and make art in the East Village. In 1995, he began making his signature work through setup photography, building landscapes and objects out of plaster and other materials and submerging them in a large tank of water into which he then put colored paints, thus creating new environments characterized by a diffused glow caused by their immersion in water. Sometimes materials are also arranged in front of and behind the tank. Since beginning to employ that approach, the majority of his work has related to the Hudson River and the luminist schools which he has always admired. At the same time, the works are



Valerie Hegarty, *Autumn on the Wissahickon with Tree*, 2011; paper, Tyvek, paint, glue, gel mediums, wood, foamcore, epoxy, wire, tape, sand, plastic, artificial leaves. 10' (h) x 12' (w) x 28". Photo, courtesy: Valerie Hegarty.

expansive landscapes without people that relate to beautiful sunsets across great vistas of Virginia's Eastern Shore that he experienced as a child. In 2012, Keever's work appears in four museum exhibitions: "Otherworldly" (Museum of Arts and Design, New York); "There were Mountains, Sunsets, and Ocean Shores" (Virginia Museum of Contemporary Art); "25 American Artists" (Gyeongnam Art Museum, Changwon, South Korea); and "Deconstructing Nature" (Hunterdon Museum, NJ). He has also had solo exhibits at the Charles Bank gallery (in conjunction with Kinz Tillou Fine Art) in New York and the David B. Smith gallery in Denver. His work is featured in the collections of the following museums: The Metropolitan Museum of Art, the Museum of Modern Art, the Brooklyn Museum of Art, the Smithsonian's Hirshhorn Museum, the Virginia Museum of Fine Arts, the Chrysler Museum of Art, The New England Center for Contemporary Art, the Nassau County Museum of Fine Art, The Patterson Museum, and the George Washington University Gallery.

Karen Lemmey, art historian specializing in 19th- and early 20th-century American sculpture, particularly the work of Henry Kirke Brown and Hiram Powers. A research associate in the department of American Paintings and Sculpture at The Metropolitan Museum of Art, she helped organize an exhibition on Augustus Saint-Gaudens (2009) and is assisting with the exhibition, "The American West in Bronze, 1850 – 1925" (2013). She recently held an Andrew W. Mellon research fellowship at The New-York Historical Society to work on a book project on Henry Kirke Brown and the origins of American bronze monuments. From 2005 through 2007 she was an Andrew W. Mellon curatorial fellow in the National Gallery of Art's Department of European Sculpture and Decorative Art, where she organized an exhibition on late-19th century French sculptor, *medallier*, and cabinet maker Alexander Charpentier (2006). Prior to this she served as monuments coordinator for New York City's Parks Department. She holds a PhD in art history and a certificate in American Studies from



Kim Keever, *West 91r*, 2008; C-print, 34" x 49", 49" x 72", 57" x 84".



Kim Keever, *West 91r*, Studio view, 2008; mixed media.

the City University of New York/Graduate Center and a BA from Columbia University. For four years she held an apprenticeship in the studio of Greg Wyatt, sculptor-in-residence at the Cathedral Church of Saint John the Divine, where she learned centuries-old sculpture techniques, such as clay modeling, armature and mold making, and bronze casting. She has lectured and published internationally on the subject of American sculpture.

Kimberly Orcutt, Henry Luce Foundation 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.

Carter Ratcliff, poet and art critic; his first gallery reviews appeared in *Artnews* in 1969. Since then his art writing has been published by major journals in the US and abroad, including *Art in America*, *Artforum*, *Modern Painting*, *Tate*, *Art Presse*, and *Artstudio*, and in catalogues published by American and European museums, including the Museum of Modern Art, New York; the Guggenheim Museum, New York; Fundació Joan Miró, Barcelona; Amsterdam: Stedelijk Museum; and The Center for Contemporary Art, Cincinnati. He has lectured at numerous institutions, among them The Metropolitan Museum of Art, the Whitney Museum of American Art, the National Gallery of Art, Washington, DC, the Carpenter Center, Harvard University, and the New York Studio School. Ratcliff's books on art include *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), *Georgia O'Keeffe* (2003), *Andy Warhol: Portraits* (2006), *Conrad Marca-Relli: A Redemptive Order* (2011), and *Pousette-Dart: Predominantly White Paintings* (2010, with D. Anfam, R. Pousette-Dart, and D. Kosinski). His essays include "Marisol: The Crowded Looking Glass" in the catalogue for "Marisol 1960 – 2007," Neuhooff Edelman Gallery, New York (2007). Ratcliff has taught at New York University, Hunter College, and the New York Studio School of Drawing, Painting & Sculpture. The recipient of a Poets Foundation grant (1969), his other awards include an Art Critics grant, NEA (1972 and 1976), a Guggenheim Fellowship (1976), and the Frank Jewett Mather Award for Art Criticism, College Art Association (1987). His books of poetry include *Fever Coast* (1973), *Give Me Tomorrow* (1983), and *Arrivederci, Modernismo* (2007).

Nancy Rivard Shaw, curator emerita of American Art, Detroit Institute of Arts (DIA); 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 DIA'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; Calm in the Shadow of the Palmetto & Magnolia: Southern Art from the Charleston Renaissance Gallery*; and *Spot: Southern Works on Paper*.

Paul Staiti, Alumnae Foundation Professor of Fine Arts, Mount Holyoke College; he is the author of books and essays on John Singleton Copley, Samuel F. B. Morse, William Michael Harnett, and Winslow Homer. He has lectured at the Louvre and The Metropolitan Museum of Art, and has been awarded fellowships from the National Endowment for the Humanities three times. His study of Gilbert

Stuart's presidential portraits, which was first presented as the Jefferson Memorial Lecture at the University of Virginia, was published in *Shaping the Body Politic: Art and Political Formation in Early America* (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 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 Bedia 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*.

H. Barbara Weinberg, The Alice Pratt Brown Curator of American Paintings and Sculpture in the American Wing, The Metropolitan Museum of Art (MMA) and 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 many other books, exhibition catalogues, and scholarly articles on American Impressionism and Realism, John La Farge, John Singer Sargent, and Childe Hassam, among other subjects. She was a curator of "Americans in Paris, 1860 – 1900" (2006 – 2007), "American Stories: Paintings of Everyday Life, 1765 – 1915" (2009 – 2010), and several other major exhibitions. She planned and oversaw the installation of paintings from the Civil War through the Ashcan School in the American Wing's new galleries and is the Metropolitan's curator for these upcoming exhibitions: "George Bellows" (National Gallery of Art/MMA/Royal Academy of Arts, London, 2012 – 2013); "The Civil War and American Art" (Smithsonian American Art Museum/MMA, 2012 – 2013); and "John Singer Sargent's Portrait of the Arts: Artists, Writers, Actors and Musicians" (National Portrait Gallery, London/MMA, 2015).



Bernard Karfod, *Making Music*, circa 1920; oil on canvas, 39 3/4" x 47 1/2". Abby Aldrich Rockefeller Folk Art Museum. Reproduced in *Antiques and Fine Art* (Spring 2007), p. 221.



Unidentified artist, probably New Jersey, *Dover Baby*, circa 1815; oil on canvas, 26" x 21". Abby Aldrich Rockefeller Folk Art Museum. Reproduced in *Antiques and Fine Art* (Spring 2007), p. 221.

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Albert Bierstadt, *Wind River, Wyoming*, circa 1870, oil on canvas, 54" x 85". American Museum of Western Art
The Anschutz Collection.

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