

# Initiatives

in Art and Culture

## Revelation, Re-examination, Resurrection: Cycles and Circles in American Art

19TH ANNUAL AMERICAN ART CONFERENCE

FRIDAY – SATURDAY, MAY 16 – 17, 2014



Fitz Henry Lane, *Owl's Head, Penobscot Bay, Maine*, 1862, oil on canvas. Museum of Fine Arts, Boston, bequest of Martha C. Karolik for the M. and M. Karolik Collection of American Paintings, 1815 – 1865, 48.448.



Patrick Henry Bruce, *Composition III*, 1916, oil on canvas. Yale University Art Gallery, gift of Collection Société Anonyme, 1941.370.

Max Kalish, *Steel Into the Skies*, 1932, bronze, Detroit Institute of Arts. Museum Purchase, Beatrice W. Rogers Fund and Edward E. Rothman Fund, 2004.15.



Thomas Sully, *Mother and Child*, 1827, oil on canvas. The Butler Museum of American Art, Youngstown, Ohio.

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Florine Stettheimer, *Love Flight of a Pink Candy Heart*; 1930, oil on canvas, with artist-designed frame. Detroit Institute of Arts, gift of Miss Ettie Stettheimer, 51.12.

In the 19th Annual American Art conference, we will use as a point of departure “Reclaiming American Art” (the 2013 conference) which began to reacquaint us with artists who, while famous at one time, were no longer and with particular phases of artists’ oeuvres that fell from favor as tastes changed. We will continue to contextualize the works of well-known artists in milieus populated by those who fell into obscurity. Our intention this year is to look at the circles in which artists worked to broaden our understanding of that which they created. We will continue to explore the extent of artistic activity in a given time and place, and those artists ranging from the unknown (or “not bought, not taught”) to the renowned to reveal relationships between those now seen as pivotal and others who were members of a given circle. We also look at the connections—be it a person, school and movement, or technical innovation—between one center of artistic activity and another.

Additionally, we explore the cycles of taste that propel movements and styles in and out of favor. We also investigate the interconnections among those who help create a thriving art culture: artists, dealers, collectors, scholars, critics, and curators. Our goal is to expand knowledge and understanding of American Art and the nuances that—far from unimportant—can mark the shift from one era to another, and reveal the dominant players in this cultural drama.

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 Richard and Jane Manoogian Foundation.

Funding at the Donor Level has been provided by Jonathan Boos.

We gratefully acknowledge funding from The American Art Fair; Collisart, LLC; Conner • Rosenkranz; Debra Force Fine Art, Inc.; Hollis Taggart Galleries; George Jeffords; Menconi + Schoelkopf; Susan and Burn Oberwager; James Reinish & Associates; and anonymous donors, as well as support from GRAHAM, James Graham & Sons; Christie’s; Sotheby’s; and Shannon’s (as of April 4, 2014).



Jonathan Boos

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# Friday, May 16, 2014

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Ralph Albert Blakelock, *Nature's Silhouettes*, oil on canvas. Questroyal Fine Art, LLC, New York, New York.

*Formal sessions take place at The Graduate Center, City University of New York, 365 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 – 10:30 a.m. **Fickle Fame.** Barbara Haskell.

10:30 – 11:15 a.m. **Thomas Sully's Theatrical Vision and the Unpacking of His Fancy Pictures.** Carol Eaton Soltis.

11:15 – 11:30 a.m. **Break**

11:30 a.m. – 12:30 p.m. **A Panel Discussion.** Alfred H. Harrison, Jr., Barbara Haskell, Alexander Katlan, Andrew Schoelkopf, and James W. Tottis, moderator.

12:30 – 2:00 p.m. **Lunch (on your own)**

2:00 – 2:45 p.m. **England's Washington Allston: Allston in the 1810s.** Brian T. Allen.

2:45 – 3:30 p.m. **Beneath the Surface: Fitz Henry Lane and Mary Mellen.** Karen E Quinn.

3:30 – 3:45 p.m. **Break**

3:45 – 4:30 p.m. **From Luminism to Tonalism: Raymond D. Yelland (1848 – 1900), California Landscape Painter.** Alfred H. Harrison, Jr.

4:30 – 5:15 p.m. **Ralph Albert Blakelock: The Great Mad Genius.** Louis M. Salerno.

6:00 – 8:00 p.m. **Reception and viewing Seeking Beauty: Paintings by James Jebusa Shannon**

**Debra Force Fine Art, Inc.**  
*13 East 69th Street, Suite 4F  
(between Fifth and Madison Avenues)*



Raymond D. Yelland, *The Golden Gate*, ca. 1880, oil on canvas. Private collection.



Alexander Calder, *Firemen's Dinner for Brancusi*, 1926, oil on canvas. The Whitney Museum of American Art, gift of the artist.

# Saturday, May 17, 2014

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Formal sessions take place at The Graduate Center, City University of New York, 365 Fifth Avenue (between 34th and 35th Streets).

9:00 – 9:30 a.m.

## Coffee

9:30 – 10:15 a.m.

### **No Man Is an Island: Coming Into Contact With Winslow Homer.**

Margaret C. Adler.

10:15 – 11:00 a.m.

### **From Fame to Forgotten: Reconsidering the Art and Career of Eugene Speicher.**

Valerie Ann Leeds.

11:00 – 11:15 a.m.

## Break

11:15 a.m. – 12:00 p.m.

### **The Work of Niehaus, Beach, Young, and Kalish: Exploring Early 20th-century American Sculptors.**

Lisa N. Peters.

12:00 – 12:45 p.m.

### **Valentine Dudensing and Friends.**

Nancy Rivard Shaw.

12:45 – 2:00 p.m.

## Lunch (on your own)

2:00 – 2:45 p.m.

### **1916 – Art and the World Changes: Rethinking Bruce, Schamberg, and American Art.**

William C. Agee.

2:45 – 3:30 p.m.

### **Thomas Hart Benton – America Today and His Artistic Legacy.**

Andrew Thompson.

3:30 – 3:45 p.m.

## Break

3:45 – 4:30 p.m.

### **Shaping Calder 1923 – 1930: Stories From Calder's Autobiography and Other Reminiscences.**

Elizabeth Hutton Turner.

4:30 – 5:15 p.m.

### **American Magic Realist Painting.**

Mark Cole.

5:30 – 7:30 p.m.

### **Closing reception and viewing**

### **Full Spectrum 1860 to 2014, American Paintings and Sculpture**

## GRAHAM

James Graham & Sons

32 East 67th Street (between Park and Madison Avenues)



Eugene Speicher, *Portrait of a French Girl (Jeanne Balzac)*, ca. 1924, oil on canvas. Woodstock Artists Association and Museum Permanent Collection, gift of F.G. Jarman, Jr., 1976-05-01.



Thomas Hart Benton, *City Activities With Subway*, from *America Today*, 1930–31, mural cycle consisting of 10 panels, egg tempera with oil glazing over Permalba on a gesso ground on linen mounted to wood panels with a honeycomb interior. The Metropolitan Museum of Art, New York, gift of AXA Equitable, 2012 (2012.478a–j2012) © T. H. Benton and R. P. Benton Testamentary Trusts/Licensed by VAGA, New York, New York.

# 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.

**Margaret C. Adler**, assistant curator, Amon Carter Museum of American Art; she was the Barra Fellow at the Center for American Art at the Philadelphia Museum of Art (PMA) during the "Shipwreck! Winslow Homer and The Life Line" exhibition. Prior to her time at the PMA, Adler held positions at the Williams College Museum of Art and the Addison Gallery of American Art. Though her scholarly research focuses on 19th-century art, she is also passionate about collaborating with contemporary artists in large-scale commissions. She holds a BA in classical languages and the history of art and an MA in the history of art from Williams College.

**William C. Agee**, Evelyn Kranes Kossak Professor of Art History, Hunter College, City University of New York (CUNY); he is founding editor, contributing editor, and coauthor 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*. In Spring 2011, he was a fellow at the Georgia O'Keeffe Museum Research Center in Santa Fe, New Mexico.

**Brian T. Allen**, director of the museum division, The New-York Historical Society, a position he has held since January 2014; previously he was the Mary Stripp & R. Crosby Kemper Director of the Addison Gallery of American Art. During his time at the Addison (2004 – 2013), he led a successful \$35 million capital campaign to renovate and expand the historic Charles Platt building, worked to add thousands of objects to the collection, and supervised nearly a hundred exhibitions. He came to the Addison from the Clark Art Institute where he was the curator of American art and director of collections and exhibitions for eight years. Brian received his BA from Wesleyan, his MA from Williams, and his PhD in art

history from Yale. He has curated exhibitions on topics ranging from the drawings and paintings of Jean-François Millet, the maple sugar-making paintings of Eastman Johnson, American Orientalism, the iceberg paintings and photographs of William Bradford, and 19th-century Austrian art. He has also written scholarly works on 19th-century American painting and Romantic era poetry.

**Mark Cole**, curator of American painting and sculpture, Cleveland Museum of Art; he completed the reinstallation and reinterpretation of these holdings as part of the museum's extensive renovation and expansion, while simultaneously launching an extensive framing initiative. His acquisitions include major works by Aaron Douglas, Jared French, Jacob Lawrence, Edmonia Lewis, Reginald Marsh, and Theodore Roszak. He hosted such exhibitions as "Youth and Beauty: Art of the American Twenties" and "William H. Johnson: American Modern." He is currently organizing "Jacob Lawrence: The Toussiant L'Ouverture Series" and "Strangely Familiar: American Magic Realist Painting." He has lectured and published on a variety of topics, including Beaux Arts mural painting, New Deal-era African-American

artistic production, and commodity sculpture of the 1980s, and he recently contributed the essay, "A Life Cut Short," to the George Bellows retrospective organized by the National Gallery of Art. Cole holds a PhD from the University of Delaware where he specialized in the history of American art, and an MA in art history and museum studies from Case Western Reserve University. He was the recipient of a Henry R. Luce Foundation Fellowship in American Art, as well as a Smithsonian Fellowship in American Art.

**Alfred C. Harrison, Jr.**, owner of North Point Gallery; he started as a private collector of 19th-century American paintings whose hobby turned into his profession when he assumed ownership of the gallery in 1985. In addition to holding exhibitions of early California art, Harrison has assembled a research archive relevant to early California painters from contemporary newspaper sources. He is a frequent lecturer and writer on the subject. Recent projects include essays in the exhibition catalogue *California Impressions* published by the Fine Arts Museums of San Francisco in 2006, "The Art of William Keith" in *The Comprehensive Keith* (St. Mary's College of California, 2011) and "California Stories, Genre Paintings from the Golden State" in the November-December 2013 issue of *The Magazine Antiques*. He has recently finished his comprehensive history, *California Painting of the Nineteenth Century*.

**Barbara Haskell**, curator, Whitney Museum of American Art; Haskell is a well-known scholar on American modern art, and author of over 20 publications. Among the landmark thematic exhibitions she has curated are "The American Century: Art & Culture 1900 – 1950" (1999) and "BLAM! The Explosion of Pop, Minimalism and Performance 1958 – 1964" (1984). In addition, she has curated retrospectives and authored accompanying scholarly monographs on a range of



Marsden Hartley *Madawaska, Acadian Light-Heavy, Third Arrangement*, 1940, oil on composition board. Whitney Museum of American Art, New York, gift of Nina and Herman Schneider, Gertrude Vanderbilt Whitney, and Dr. Meyer A. Pearlman by exchange, purchase by exchange, and purchase with funds from the Director's Discretionary Fund, 2005.89.



John Rogers Cox, *Gray and Gold*, 1942, oil on canvas. The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund 1943.60

early 20th-century and post-war American artists, including H.C. Westermann (1978), Marsden Hartley (1980), Milton Avery (1982), Ralston Crawford (1985), Charles Demuth (1987), Red Grooms (1987), Donald Judd (1988), Burgoyne Diller (1990), Agnes Martin (1992), Joseph Stella (1994), Edward Steichen (2000), Elie Nadelman (2003), Oscar Bluemner (2005 – 2006), Georgia O'Keeffe (2009), Lyonel Feininger (2011), Reginald Marsh (2013), and Robert Indiana (2013). She is currently researching a forthcoming retrospective on Stuart Davis (2016). In 2005, she was awarded the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History by the Smithsonian Institution's Archives of American Art.

**Alexander Katlan**, conservator; Katlan has published in journals including *The Journal of the American Institute of Conservation* and has written *American Artist's Materials Suppliers Directory: Nineteenth Century* (1987) and *American Artists' Materials: A Guide to Stretches, Panels, Millboards and Stencil Marks* (1992). More recently, he wrote two books on the exhibition history of the Salmagundi Club and he contributed two chapters to the first conservation textbook, *Conservation of Easel Paintings: Principals and Practice* (J. H. Stoner and R. Rushfield, eds., 2012). The recipient of an MFA in painting conservation from Dominican University, Villa Schifanoia, Florence, Italy (1979) and an MA in art history from Queens College, CUNY (1987), Katlan was an adjunct professor at New York University in the Appraisal Studies Program for 12 years and has taught at C.W. Post University and lectured at institutions such as the National Gallery of Art, The Philadelphia Museum of Art, and The West Point Museum. Katlan has participated in micro-chemical analysis and art conservation microscopy courses with Dr. Walter McCrone of the McCrone Research Institute, Chicago Illinois. He has been awarded Professional Associate status by the American Institute of Conservation of which he has been a member since 1977. He has received conservation fellowships from

the Smithsonian American Art Museum and conservation grants from the National Endowment for the Arts, the New York State Council of the Arts, the Institute of Museum Services, and the Bay Foundation. In 2008, he was awarded the Medal of Honor and Merit from the Salmagundi Club, New York City. He is a member of the International Institute of Conservation, London, United Kingdom, a past member of the New York Microscopical Society, and a founding organizer of the New York Conservation Association.

**Valerie Ann Leeds**, independent curator and scholar specializing in the work of Robert Henri and his circle; her current projects include: "Along His Own Lines: A Retrospective of New York Realist Eugene Speicher" now on view at the Samuel Dorsky Museum of Art of the State University of New York at New Paltz, which will travel to the New York State Museum; "Spanish Sojourns: Robert Henri and the Spirit of Spain," a travelling exhibition and accompanying publication organized with the Telfair Museum of Art, Savannah; and a traveling exhibition and the first museum exhibition devoted to the development of the Santa Fe art colony. Recent projects include a traveling retrospective and publication devoted to the work of midwestern Precisionist, Edmund Lewandowski, for the Flint Institute of Arts and a project exploring Georgia O'Keeffe and camping, "Georgia O'Keeffe and the Faraway: Nature and Image" (2010). 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). Other publications include studies on the work of Leon Kroll (1998), Ernest Lawson (2000), William Glackens (2003), Charles Davis (2007), Marguerite Zorach (2007), and John

# Presenters

Sloan (2009). She received a PhD from The Graduate Center of CUNY, and has held curatorial positions at the Flint Institute of Arts, the Orlando Museum of Art, the Tampa Museum of Art, and the Whitney Museum of American Art.

**Lisa N. Peters**, independent art historian and adjunct professor, St. Joseph's College, Brooklyn; she is a consultant for the portrait collection New York–Presbyterian Hospital and for Spanierman Gallery (formerly research director). A Contributor to *Edgar Payne: The Scenic Journey*, the publication accompanying the exhibition organized by the Pasadena Museum of California Art (2012–13); author of *John Henry Twachtman: An American Impressionist*, which accompanied the exhibition organized by the High Museum, Atlanta, 1999; author of *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort*, and curator of the exhibition organized by Dickinson College (1997); curator and author of *A Personal Gathering: Paintings and Sculpture from the Collection of William I. Koch*, organized by the Wichita Art Museum (1996). The author of numerous publications for Spanierman Gallery on artists from the colonial era to the present, Peters received her PhD from The Graduate Center of CUNY, where she wrote her doctoral thesis on John Twachtman. She contributed an essay to the 1989 Twachtman exhibition at the National Gallery, Washington DC and organized several exhibitions of Twachtman's work at Spanierman Gallery. She is the coauthor of the forthcoming Twachtman catalogue raisonné. Peters has lectured at numerous museums across the country, including the Pasadena Museum of California Art (2012), the Clay Center for the Arts and Sciences of West Virginia, Charleston, and Weir Farm Art Center, Wilton, Connecticut.

**Karen E. Quinn**, Kristin and Roger Servison Curator of Paintings, Art of the Americas, Museum of Fine Arts (MFA), Boston; since joining the MFA in 1987, she has contributed to such exhibitions and catalogues as *Weston's Westons: Portraits and Nudes* (1989), *The Lure of Italy* (1992), and *John Singleton Copley in America* (1995). She has organized or co-organized exhibitions including "Ansel Adams: The Early Years" (1991), "Weston's Westons: California and the West" (1994), "Martin Johnson Heade" (1999), "Edward Weston: Photography and Modernism" (2000), "The Lane Collection and American Modernism: Georgia O'Keeffe and Her Time" (2004 – 2009), "Rockwell and the Red Sox" (2005), "Art of the White Mountains" (2012), and "American Landscape: Niagara to Yosemite" (2013), and written for their accompanying publications. She was part of the team that developed and executed the Art of the Americas wing (opened 2010), and was project manager and wrote for *Paintings of the Americas* (2012), the MFA's first on-line scholarly collection catalogue. She is also an adjunct professor at Middlesex Community College. Most recently she has been researching the working methods of Fitz Henry Lane with colleagues in paintings conservation.

**Louis M. Salerno**, owner, Questroyal Fine Art; and a longtime enthusiast and collector of American paintings. Once a successful seller of thoroughbred breeding stock, Lou discovered his interest in American art in the 1970s. Driven by his entrepreneurial spirit and creativity, he quickly became a prominent art dealer, establishing Questroyal in the late 1980s, and vowing that Questroyal would treat all clients equally. Together with his partner and son, co-owner Brent L. Salerno, he actively and persistently acquires quality American paintings, fueled by his confidence in American art. Salerno discovered the work of Ralph Albert Blakelock early in his



Philip Evergood *Mom's Cathedral*, ca. 1951, oil on canvas mounted on composition board. Whitney Museum of American Art, New York, gift of L. Arnold Weissberger in memory of his mother, Anna Weissberger 76.10.

gallery career, and was instantly drawn to the artist's unique, energetic, and visionary works. Blakelock's immense success during his lifetime despite his struggle with mental illness only adds to Salerno's fascination with this influential figure. Questroyal Fine Art actively seeks works by Blakelock, and in 2005 mounted the well-received exhibition "Ralph Albert Blakelock: The Great Mad Genius" accompanied by a catalogue with essays by Myra Platt, Glyn Vincent, Abraham A. Davidson, and Norman Geske. Questroyal Fine Art currently has more than 50 paintings by the artist in its inventory.

**Andrew Schoelkopf**, co-founder and partner, Menconi + Schoelkopf; Schoelkopf literally grew up in an American painting gallery; his father, Robert Schoelkopf, opened an art gallery on Madison Avenue in 1958 and ran the business—which Andrew joined in 1989—until his passing in 1991. After the closing of the Robert Schoelkopf Gallery, Schoelkopf joined Christie's auction house as a specialist in American paintings and became director of the American Paintings Department in 1995, leading several of the firm's most successful auctions in the field, most notably that of American paintings, drawings and sculpture from the estate of Thomas Mellon Evans. He subsequently held a number of senior positions with Christie's including director of business development for North and South America; in his final position with the firm, he served as president of Christie's Internet auction business. He was also a member of Christie's Business Development and Operating Committees. In April 2001, Andrew and his partner Susan Menconi opened their doors and are private dealers specializing in American paintings, drawings, and sculpture of the 18th, 19th, and early 20th centuries; they have sold works of art to the leading private collectors and museums including the Museum of Fine Arts, Boston; The Metropolitan Museum of Art; and The Art Institute of Chicago. The recipient of a BA from Denison University and an MBA from Fordham University Graduate School of Business, Schoelkopf is a past member of the board of directors of the Private Art Dealers Association of America and sits on the Art Show Committee of the Art Dealers Association of America. The gallery is a member of both the Private Art Dealers Association of America and the Art Dealers Association of America.

**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. Among the major exhibitions Shaw has contributed to are: "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



Washington Allston, *Donna Mencina in the Robbers' Cave*, oil on canvas, 1815. Museum of Fine Arts, Boston, gift of Mrs. Maxim Karolik, 1947.

"From the Hudson River School to Impressionism: American Art from the Manoogian Collection" (1997), and prepared the scholarly catalogue that accompanied it. She has published extensively on the DIA's collections, and has published and lectured widely on a variety of subjects in American art. Recent publications include contributions to *Calm in the Shadow of the Palmetto & Magnolia: Southern Art from the Charleston Renaissance Gallery* (2003), *American Paintings in the Detroit Institute of Arts, vol. III* (2005), and *Spot: Southern Works on Paper* (2008).

**Carol Eaton Soltis**, project associate curator at the Philadelphia Museum of Art, Center for American Art; after receiving her PhD in the art history from the University of Pennsylvania, Soltis curated the first full-fledged exhibition devoted to the work of Rembrandt Peale at the Historical Society of Pennsylvania and authored the accompanying catalogue, *Rembrandt Peale 1778 – 1860: A Life in the Arts*. Later, she edited and annotated his unpublished manuscript on painting techniques and theories, *Notes of the Painting Room* (Sartain Collection, Historical Society of Pennsylvania). She then joined the staff of the National Portrait Gallery (NPG)'s *Peale Family Papers*, where she assembled a catalogue raisonné of the work of Rembrandt Peale. In conjunction with Lillian Miller, editor-in-chief, *Peale Family Papers*, she curated the NPG's exhibition, "Rembrandt Peale, In Pursuit of Fame." She is now at work on a collection catalogue (expected publication date, 2014) with essays discussing the Philadelphia Museum of Art's newly expanded Peale Family Collection which has been enriched by gifts from Robert L. McNeil, Jr.'s comprehensive collection. Soltis recently co-curated, "Thomas Sully: Painted Performance," with William Rudolph, Marie and Hugh Halff Curator of American Art, San Antonio Museum of Art, Texas; the exhibition was initiated by the Milwaukee Art Museum and its second venue is the San Antonio Museum of Art. The accompanying catalogue, which includes essays on aspects of Sully's work by the curators, was published by Yale University Press.

**Andrew Thompson**, art dealer and scholar, specializing in late 19th- and early 20th-century American paintings; after receiving a BA in Fine Art from Kenyon College, he began his career at Owen Gallery in New York. While at Owen

Gallery, he curated numerous exhibitions including "The Eight" (2005), "American Modern" (2001), and two on the work of Thomas Hart Benton: a retrospective (2000) and "Benton on the Vineyard" (2008). Thompson is coauthor of the forthcoming Thomas Hart Benton catalogue raisonné with Henry Adams of Case Western Reserve University and is a member of the catalogue's Expert Committee with Adams, Jessie Benton, Anthony Benton Gude, and Michael Owen. Thompson has been a private dealer specializing in American paintings since 2008 and is owner of Lester-Thompson Fine Art, LLC with his wife, art dealer Kate Lester Thompson.

**James W. Tottis**, museum consultant; previously director of collections, Museum of the City of New York and prior to that, 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. His exhibition, "Life's Pleasures: The Ashcan Artists' Brush with Leisure" (2008), was accompanied by a multi-author catalogue. He was 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* (2008) and *Life's Pleasures: The Ashcan Artists' Brush with Leisure* (2008). He has contributed to *Collecting American Decorative Arts 1985 – 2005; American Paintings in the Detroit Institute of Arts, vol. III*; and *From the Hudson River School to Impressionism: American Paintings from the Manoogian Collection*.

**Elizabeth Hutton Turner**, University Professor, Department of Art, University of Virginia (UVA) since 2007; shortly after her appointment to the faculty, thereafter she was appointed vice provost, a new position intended to give the arts at UVA heightened prominence and a new voice. She led the search for a museum director and led the complete renovation of the museum. Prior to her move to the University, Turner served as a curator and art historian at the Phillips Collection in Washington, DC where her work centered on major developments in European and American Modernism. Among the most recent of the numerous exhibitions she organized at the Phillips are: "Arthur Dove: A Retrospective" (1997), "Georgia O'Keeffe: The Poetry of Things" (1999), "Over the Line: The Art and Life of Jacob Lawrence" (2001), "Pierre Bonnard: Early and Late" (2002), "Calder/Miro: A New Space for the Imagination" (2004), "Klee and America" (2006), and "Georgia O'Keeffe: Abstraction" (2009). Turner has served as an advisor or consultant to, panelist for, or board member of organizations including The Calder Foundation, the Board of Visitors, College of Arts and Sciences, Howard University, the Jacob Lawrence Catalogue Raisonné Project, and the National Endowment for the Humanities. Since January 2013, after completing her term as Vice Provost for the Arts, Turner was on leave from the University, establishing a new position, Vice President for Collections and Curatorial Affairs, at the Terra Foundation for American Art. This Spring, Turner has returned to the University to complete her book *Alexander Calder: a Biography of Objects*.



# Registration

Registration confirmations are sent via email.

## To register on-line:

[www.cyclesandcircles.eventbrite.com](http://www.cyclesandcircles.eventbrite.com)

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

**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 57<sup>th</sup> 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. Educators and museum professionals \$160 (with ID) / Student rate \$100 (with ID). To receive the discounted rate you must provide proof of status.

**Withdrawal and refunds:** Notice of withdrawal must be made in writing to: Initiatives in Art and Culture, 333 East 57<sup>th</sup> Street, Suite 13B, New York, NY 10022 or to the Program Office via e-mail at info@artinitiatives.com. No refunds will be made after May 7, 2014.

**Conference location:** This conference will take place at City University Graduate Center with events at Debra Force Fine Art, Inc. and GRAHAM, James Graham & Sons.

**Program subject to change.**



Napoleon Sarony, Photograph: Winslow Homer Taken in N.Y., 1880, Bowdoin College Museum of Art, Brunswick, Maine, gift of the Homer family.



After Milton J. Burns, *A Marine Artist's Studio*, ca. 1879, wood engraving, published in "Young Artist's Life in New York," *Scribner's Monthly*, January 1880.

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

**Please register me for "Revelation, Re-examination, Resurrection: Cycles and Circles in American Art." The conference fee is \$350 / Educators and museum professionals \$160 (with ID) / Student rate \$100 (with ID).**

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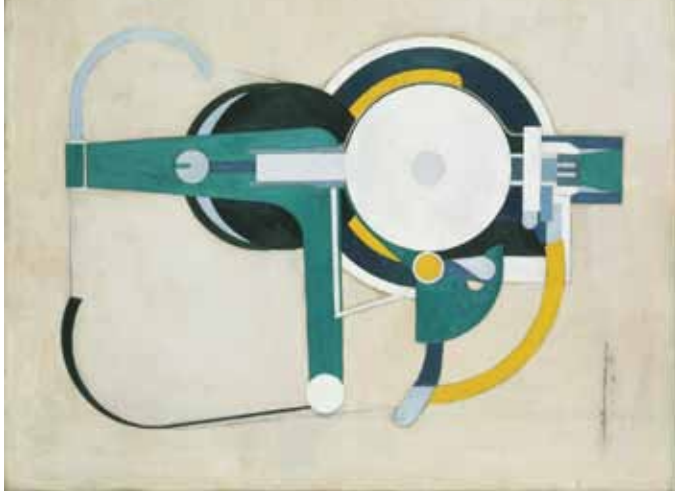
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Morton Livingston Schamberg, *Painting (Formerly Machine)*, 1916, oil on canvas. Yale University Art Gallery, gift of Collection Société Anonyme, 1941.673.

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# Initiatives

in Art and Culture

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333 East 57th Street, Suite 13B

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## Revelation, Re-examination, Resurrection: Cycles and Circles in American Art

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