

Initiatives

in Art and Culture

Insight and Inclusion: Expanding Visions of American Art

20TH ANNUAL AMERICAN ART CONFERENCE

FRIDAY – SUNDAY, MAY 15 – 17, 2015



Francis Davis Millet, *Study for Thesmophoria*, 1897, lunette mural executed for the Bank of Pittsburgh. Brigham Young University Museum of Art.



Henry A. Ferguson, *South American Landscape*, ca. 1870 – 1873, oil on canvas. Photo: courtesy Menconi + Schoelkopf.



Charles Sheeler, *Ballardvale*, 1946, oil on canvas, 24 x 19 in. Addison Gallery of American Art, Andover, Massachusetts.



John Durand, *The Rapaille Children*, 1768, oil on canvas, 50³/₄ x 40 in. The New-York Historical Society, gift of Mrs. Eliza J. Watson in memory of her husband, John Jay Watson, 1946, 2011.

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A student in 1834 opens William Dunlap's groundbreaking treatise on American art and reads of John Singleton Copley, Benjamin West, and John Trumbull, encountering as well figures such as Dean Berkeley, Nathaniel Smibert, and Anne Leslie. In 1867, Henry Theodore Tuckerman's *Book of the Artists...* is published. That era's student would again read of Copley, West, and Trumbull, but also of Hiram Powers, Daniel Huntington, John Gadsby Chapman, and John Eliot. This pattern, in which a corps of canonized masters is complemented by a varying company of other artists, is repeated in texts on American art through the 19th and 20th centuries. EP Richardson and Lloyd Goodrich, for example, celebrate Copley, West and Trumbull and, to differing degrees, masters such as Winslow Homer, Albert Pinkham Ryder, and John Marin. Overlooked by Richardson and Goodrich will be some of the earlier artists, as well as periods in the oeuvres of now-marginalized figures. And those who are diminished—consider, for example, Richardson's view of the American Impressionists—or overlooked might well have their day in the work of subsequent historians, as would be the case of the American Impressionists in the writings of Wayne Craven.



Michele Gordigiani, *Mrs. Cornelia Ward Hall and Her Children*, ca. 1885, oil on canvas, 53½ x 68 in. Museum of the City of New York, bequest of Mrs. Martha Hall Barrett, 61.155.1.

In this 20th-anniversary conference, we challenge the notion of a static canon and look instead at the canon as a more fluid entity, one that includes not only those who have always been seen as pillars of American art, but those once included but then perhaps excluded as time passes and tastes change. A canon, whatever it might be, whatever we might consider it, is not simply a snapshot in time (although it *is* a snapshot), but the product of a shifting series of perspectives which are affected by artists, critics, curators, scholars, gallerists, and collectors, among others. Over the course of our exploration, we will broaden our approach to the canonical, considering the work of some who were excluded and revisiting the work of others who were treated unfairly or inconsistently by time, regardless of region, era, or the movement of which their work can be seen to be part.

Leadership funding has been provided by **The Richard and Jane Manoogian Foundation** and **The Louis and Lena Minkoff Foundation**.

Partner Level funding has been provided by **Jonathan Boos**.

We gratefully acknowledge funding from The American Art Fair, The Anschutz Foundation, Collisart, LLC, Conner • Rosenkrantz, Debra Force Fine Art, Inc., Driscoll Babcock Galleries, Gerald Peters Gallery, Hollis Taggart Galleries, James Reinish & Associates, Inc., George Jeffords, Menconi + Schoelkopf Fine Art, LLC, Questroyal Fine Art, Jason Schoen, and anonymous donors, as well as support received from Bonhams, Christie's, Shannon's, and Sotheby's (as of 4/1/2015).

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

The Louis and Lena Minkoff Foundation

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SHANNON'S
FINE ART SEPTEMBER

CHRISTIE'S Sotheby's

Friday, May 15, 2015

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 – 10:10 a.m.

**The Forgotten Origins of
American Art.** Kimberly Orcutt.

10:15 – 10:45 a.m.

**Rembrandt Peale and the
Problem with Yorktown.**
Paul Staiti.

10:50 a.m. – 12:00 p.m.

**Exhuming American Art: A
Panel Discussion.** Alfred C.
Harrison, Jr., Kimberly Orcutt,
Suzanne Smeaton, Andrew
Thompson; James W. Tottis,
moderator.

12:05 – 12:45 p.m.

Indian Combat: An Important New Discovery in Edmonia Lewis's Oeuvre.
Mark Cole.

12:45 – 2:00 p.m.

Lunch (on your own)



Edmonia Lewis, *Indian Combat*, 1868, marble, 30 x 19 x 14½ in. The Cleveland Museum of Art, American Painting and Sculpture Sundry Purchase Fund and purchase from the J.H. Wade Fund 2011.110.

2:00 – 2:40 p.m.

**Hudson River Exotic: The Art and
Travels of Henry Augustus Ferguson.**
Jonathan Spies.

2:45 – 3:25 p.m.

**Thomas Hill, Painter of Yosemite
and Beyond.** Alfred C. Harrison, Jr.

3:30 – 3:45 p.m.

Break

3:45 – 4:25 p.m.

**Dressed to Impress: Decoding the
Fashionables of Gilded Age Portraiture.**
Phyllis Magidson.

4:30 – 5:15 p.m.

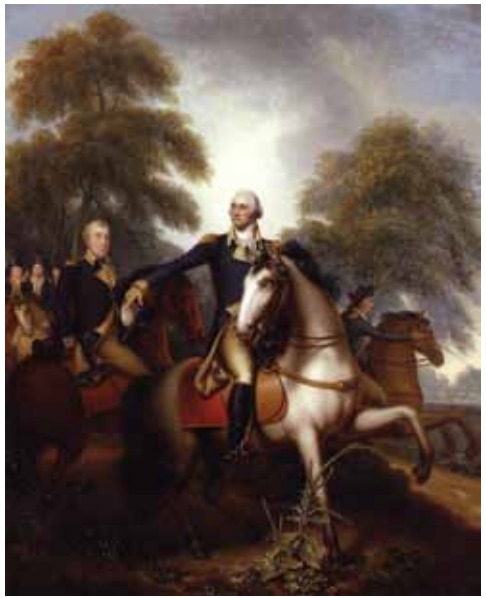
**Francis Davis Millet: Shining the
Spotlight on a Renaissance Man.**
Gina M. D'Angelo.

6:00 – 8:00 p.m.

Reception and viewing

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

Remarks by Gavin Spanierman.



Rembrandt Peale, *Washington before Yorktown*, 1824; reworked 1825, 1830, oil on canvas 137½ x 120½ in. The Corcoran Gallery of Art, gift of the Mount Vernon Ladies' Association, Mount Vernon, Virginia, 44.1.



Charles H. Davis, *The Old Pasture*, 1919, oil on canvas, 25 x 30 in. Bruce Museum, purchase from the artist, 1919.00029.

Saturday, May 16, 2015

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.

Beyond the Clouds: Revisiting the Tonalist and Impressionist Landscapes of Charles H. Davis.

Valerie Ann Leeds.

10:20 – 11:05 a.m.

From Pantry to Parlor: The Still-Life Paintings of Emil Carlsen.

Susan G. Larkin.

11:05 – 11:20 a.m.

Break

11:20 a.m. – 12:10 p.m.

Louis Comfort Tiffany and Lockwood de Forest: A Tale of Two Painters.

Roberta A. Mayer.

12:15 – 1:00 p.m.

Unearthing Alson Skinner Clark and Jonas Lie: The Panama Canal and Beyond.

Jonathan Stuhlman.

1:00 – 2:15 p.m.

Lunch (on your own)



Louis Comfort Tiffany, *A Family Row on the Hudson*, ca. 1872. The New Jersey State Museum.

4:45 – 5:25 p.m.

Miller, Marsh, and Bishop Revisited.

Rebecca Lawton.

6:00 – 8:00 p.m.

Reception and private viewing of Bonhams' American Art Preview

BONHAMS

580 Madison Avenue
(between 56th and 57th Streets)



Emil Carlsen, *The Fan*, oil on canvas, 15¼ x 18¼ in. St. Louis Art Museum, Museum Purchase, 14:1919.

2:15 – 2:55 p.m.

Rethinking the Boundaries of Western American Art.

Thomas Brent Smith.

3:00 – 3:40 p.m.

American Realism in the South, 1910 – 1940.

Nancy Rivard Shaw.

3:40 – 4:00 p.m.

Break

4:00 – 4:40 p.m.

A Parallel History: The Hard-edge School in America After 1945.

William C. Agee.

Sunday, May 17, 2015

11:30 – 3:00 p.m.

“Mimosa Morning” Brunch and private viewing

Godel & Co.
Fine Art
506 East 74th Street (off York)



Sidney Dickinson, *The Albarno Studio*, 1918, oil on canvas, 84 x 52½ in. Greenville County Museum of Art, Museum purchase from the Arthur and Holly McGill Fund, 2001.21.72.

Presenters

Lisa Koenigsberg, conference director; President, Initiatives in Art and Culture (IAC); she launched the series of annual conferences on American art in 1996. Most recently prior to founding IAC, she was Director, Programs in the Arts and Adjunct Professor of Arts, NYU/SCPS. She contributed a chapter to *The Art of Collecting: An Intimate Tour Inside Private Art Collections with Advice on Starting Your Own* (2010), and 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. Other 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*.

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 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.

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 "Maine Sublime: Frederic Church's Twilight in the Wilderness" and "Youth and Beauty: Art of the American Twenties;" and this past fall organized "Jacob Lawrence: The Toussaint L'Ouverture Series." 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



Jonas Lie, *Culebra Cut*, 1913, oil on canvas, 50 x 60 in. Detroit Institute of Arts, City of Detroit Purchase, 14.5.

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.

Gina M. D'Angelo, independent art historian specializing in 19th- and early 20th-century American art and the work of Francis Davis Millet; she holds a PhD in Art History from The Graduate Center, CUNY. Her interest in Millet began with her doctoral dissertation, "Francis Davis Millet – The Early Years of 'A Cosmopolitan Yankee,' 1846 – 1884." Current projects include research on Millet's mural decorations on which she has lectured at the Southeastern College Art Conference and at the Hudson County Justice Brennan Court House. Recently, she co-curated "The Boltons of Pelham Priory" (2010) exhibition at the Bartow-Pell Mansion Museum; contributed essays to *American Paintings to 1945. The Collections of the Nelson-Atkins Museum of Art* (2007); and served as adjunct professor of art history at Marymount Manhattan College. Previously, she was a research assistant in American Paintings at The Metropolitan Museum of Art. She is a member of the Curatorial Committee of the Bartow-Pell Mansion Museum and an advisor to the Pelham Preservation Society.

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*.

Susan G. Larkin, independent art historian; she is the author of *The Cos Cob Art Colony: Impressionists on the Connecticut Shore* (National Academy of Design and Yale University Press, 2001) and was the curator of the exhibition of that title. She is the author of *American Impressionism: The Beauty of Work* (Bruce Museum, 2005) and *Top Cats: The Life and Times of the New York Public Library Lions* (2006) and, with H. Barbara Weinberg, co-author of *American Impressionists Abroad and at Home: Paintings from the Collection of the Metropolitan Museum of Art* (2001). She has contributed essays to the New-York Historical Society's exhibition catalogue *The Armory Show at 100* (2013), The Metropolitan Museum's catalogue *Childe Hassam: American Impressionist* (2004), and the collections catalogues of the Detroit Institute of Arts, the Corcoran Museum of Art, the Williams College Museum of Art, the Memorial Art Gallery at University of Rochester, and the New Britain Museum of Art. She received her PhD from The Graduate Center, CUNY.

Rebecca Lawton, Curator of Paintings and Sculpture, Amon Carter Museum of American Art, Fort Worth, Texas. She earned a BA from Colorado College and an MA in art history from Syracuse University. She began her curatorial career in 1982 as the research assistant for the exhibition and catalogue *The Arts and Crafts Movement in New York State*, which won the Henry Allen Moe Prize for scholarship. She worked as an assistant curator at the Delaware Art Museum (1984 – 1988) and as curator at the Frances Lehman Loeb Art Center at Vassar College (1988 – 1999). Since arriving at the Carter Museum in 2000, she has organized several exhibitions including "Striking Likeness: Portrait Prints from the Permanent Collection," "American Masters of the Woodcut," "Stamped with a National Character: Nineteenth-Century American Color-Plate Books," "Edward Hopper in Four Acts," and "The Spirit of 291," among many others.

Valerie Ann Leeds, independent curator and scholar specializing in the work of Robert Henri and his circle; she is the guest curator for a forthcoming museum retrospective of Charles H. Davis to be held at the Bruce Museum, Greenwich, Connecticut. Recent projects include: "Along His Own Lines: A Retrospective of New York Realist Eugene Speicher" organized with the Samuel Dorsky Museum of Art of SUNY New Paltz; "Spanish Sojourns: Robert Henri and the Spirit of Spain," a traveling exhibition accompanied by a 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. She also organized a traveling retrospective and publication devoted to the work of midwestern Precisionist, Edmund Lewandowski, for the Flint Institute of Arts, and

an exhibition in collaboration with the Georgia O'Keeffe Museum 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 H. Davis (2007), Marguerite Zorach (2007), John Sloan (2009). She received a PhD from The Graduate Center, CUNY, and has held curatorial positions at the Flint Institute of Arts, the Orlando Museum of Art, the Tampa Museum of Art.

Phyllis Magidson, Curator of Costumes and Textiles, Museum of the City of New York (MCNY); she has devoted the last three decades to an extraordinary collection of historical and theatrical clothing. During her tenure she has contributed to over 60 special exhibitions focused on distinctive aspects of the City's lively historical, societal, and theatrical patrimony. Her perspective on fashion as artifact supposes it as the most revealingly personal category of material culture. Recent gallery exhibitions include "Gilded New York," "Stephen Burrows: When Fashion Danced," "The World of D.D. and Leslie Tillett," "Notorious & Notable: Famous American Women of Style," "Valentina: American Couture and the Cult of Celebrity," and "Paris New York: Design, Fashion, Culture 1925 – 1940." "Worth/Mainbocher: Demystifying the Haute Couture," currently featured on the MCNY Collections Portal, is Magidson's first Web exhibition.

Roberta A. Mayer, Professor of Art History and Visual Arts Head, Bucks County Community College in Newtown, Pennsylvania. The author of *Lockwood de Forest: Furnishing the Gilded Age with a Passion for India* (2008) and *Stella Elkins Tyler: A Legacy Born of Bronze* (2004), she received the prestigious Robert C. Smith Award from the Decorative Arts Society in 2001, and the Annual Award in the Category of Decorative Arts Monograph for her book on Lockwood de Forest from the Metropolitan Chapter of the Victorian



Thomas Hill, *California*, 1879, oil on canvas, 42 x 70¼ in. Private collection.

Presenters

Society in America (2009). Her articles have appeared in *Winterthur Portfolio*, *Studies in the Decorative Arts, 19th Century*, *The Salem County Preservationist*, and *The Journal of Modern Craft*. She contributed chapters to *Cincinnati Art-Carved Furniture and Interiors* (2003) and *Tiffany Glass: A Passion for Colour* (2009). Most recently, she was honored by the Carnegie Foundation for the Advancement of Teaching and the Council for Advancement and Support of Education as 2010 U.S. Professor of the Year for Pennsylvania. She received her PhD from the University of Delaware with a specialty in American art history and a minor in decorative arts.

Kimberly Orcutt, independent scholar; Orcutt has organized exhibitions on a variety of topics, including Colonial portraits, the sculptor John Rogers, George Bellows, John Singleton Copley, and the contentious relationship between William Merritt Chase and Robert Henri. She was assistant curator of American Art at Harvard's Fogg Art Museum and she served as Henry Luce Foundation Curator of American Art at The New-York Historical Society, where she co-curated the award-winning exhibition *The Armory Show at 100: Modern Art and Revolution*. Orcutt holds a PhD from The Graduate Center, CUNY, where she wrote her dissertation on American art at the 1876 Centennial Exhibition. She has published and lectured extensively on 19- and early 20th-century American art, and is a past chair of the Association of Historians of American Art.

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 "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).

Suzanne Smeaton, independent frame historian and consultant; Client & Visitor Services Associate, Michael Rosenfeld Gallery. Smeaton has been studying American frames and framing works of art for over 30 years. She was formerly

Director, Eli Wilner & Co., and through her work at the gallery, curated over 16 exhibitions dedicated to American frames, consulted with numerous private and public collections, and framed artworks for many institutions including The White House, The Metropolitan Museum of Art, The Yale University Art Gallery and the Smithsonian American Art Museum. She is a frequent lecturer and author of numerous articles, among them contributions to *The Gilded Edge: The Art of the Frame* (2000), *The Magazine ANTIQUES*, and *Picture Framing Magazine*. She contributed an essay on frames of the Ashcan painters to *Life's Pleasures The Ashcan Artists' Brush With Leisure 1895 - 1925* (2007), collaborated with Lisa Koenigsberg on an essay on frames in the catalogue for "Auspicious Vision: Edwin Wales Root and American Modernism," for the Munson-Williams Proctor Arts Institute, and recently wrote an essay about the re-creation of the original frame on Emanuel Leutze's "Washington Crossing the Delaware" for the *Bulletin of the Metropolitan Museum of Art*.

Thomas Brent Smith, Curator of Western American Art and Director, Petrie Institute of Western American Art, the Denver Art Museum (DAM). He previously served as curator of art of the American West at the Tucson Museum of Art, where he organized the exhibition "A Place of Refuge: Maynard Dixon's Arizona" and authored the companion publication. Since joining the DAM in November 2008, Smith has overseen the implementation of exhibitions and programs including "Masterworks of Charles M. Russell: A Retrospective of Paintings and Sculpture" (2009), "Charles Deas and 1840s America" (2010), "Ed Ruscha: On the Road" (2012), was curator of "Western Horizons: Selections from the Contemporary Realism Collection" (2011), "Theodore Waddell's Abstract Angus" (2012), and "Rocky Mountain Majesty: The Paintings of Charles Partridge Adams" (2012), and was co-curator of "Thomas Moran's Yellowstone: A Project for the Nation" (2013) and "The American



Alison Skinner Clark, *In the Lock, Miraflores*, ca. 1914, oil on canvas, 38½ x 51¼ in with original frame designed by Stanford White. Private collection, Princeton, New Jersey.

West in Bronze: 1850 – 1925" (2013 – 2014). Smith is also the vision behind the Institute's successful annual symposia and serves as editor of the Institute's annual publication *Western Passages*. Smith played a central role in the department's endowment campaign which was completed in 2010. He also helped bring the recent gift of the Henry Roath Collection to the DAM; the gift was one of the most important in the Museum's history and approximately doubled the importance of the Institute's holdings.

Jonathan Spies, gallery director, Menconi + Schoelkopf; received a BA in Philosophy and Art History from New York University in 2004. In 2005, he joined Zabriskie Gallery, and during five years under the legendary gallerist Virginia Zabriskie, Spies learned the ropes, eventually becoming director. He organized dozens of shows and art fairs and a number of important sales, had close relationships with Surrealists Enrico Donati and Dorothea Tanning, as well as warm relationships with the estates of artists, from Ralston Crawford to William Zorach. In 2010, seeking new horizons, he worked on a congressional campaign, organizing events, fundraising, and crafting messaging campaigns. The art world remained his home, however, and dusting off dormant painting training, he enrolled at the Art Students League of New York; in three years there, he won several "Best in Show" awards and worked under the contemporary realist painter Joseph Peller. Joining Menconi + Schoelkopf (2012), Spies helped broaden and develop the firm's marketing outreach through semiannual catalogues. He draws upon his years in gallery settings, bringing a considerable knowledge of American modernism and a principled position on the ethics of the art world. His catalogue essays are informed by his background as a painter which lends insight into the act of painting. He organizes the gallery's involvement in three art fairs – The Salon: Art+Design, The American Art Fair, and the ADAA Art Show – as well as overseeing the logistics of the gallery.

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).

Jonathan Stuhlman, Senior Curator of American, Modern, and Contemporary Art, The Mint Museum, Charlotte, North Carolina. He previously

held curatorial positions at the Norton Museum of Art, West Palm Beach, Florida, the University of Virginia Art Museum; the Virginia Museum of Fine Arts; and the Art Institute of Chicago. At the Mint, Stuhlman has organized exhibitions focusing on the work of Clare Leighton, Sanford Gifford, Robert Henri, Kay Sage and Yves Tanguy, Charles Seliger, Gordon Onslow Ford, and imagery of the Panama Canal by American artists.

Stuhlman received a BA from Bowdoin College, an MA from the School of the Art Institute of Chicago, and a PhD from the University of Virginia, where his dissertation focused on the work of the Surrealist painter Yves Tanguy.

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, 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*. 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*.

Registration

Registration confirmations are sent via email.

To register on-line:

<https://insightandinclusion.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 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. 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 57th 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 4, 2015.

Conference location: This conference will take place at City University Graduate Center with events at Gerald Peters Gallery, Bonhams, and Godel & Co. Fine Art.

Program subject to change.



Marsden Hartley, *New Mexico Recollection #6*, 1922, oil on canvas, 25¼ x 36½ in. Denver Art Museum: William Sr. and Dorothy Harmsen Collection, 2001.455.

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

Please register me for "Insight and Inclusion: Expanding Visions of American Art." The conference fee is \$350 / Educators and museum professionals \$160 (with ID) / Student rate \$100 (with ID).

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333 East 57th Street, Suite 13B
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Maynard Dixon, *Wide Lands of the Navajo*, 1945, oil on canvas, 24 x 38 in. Denver Art Museum: The Roath Collection, 2013.100.

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