

Initiatives

in Art and Culture

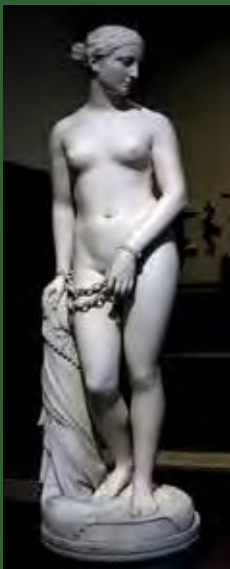
To See Anew:

Experiencing American Art in the 21st Century

21ST ANNUAL AMERICAN ART CONFERENCE

FRIDAY - SATURDAY, MAY 20 - 21, 2016

Hiram Powers, *The Greek Slave*, 1851, after an original of 1844, marble, 65 $\frac{1}{4}$ x 21 x 18 $\frac{1}{4}$ in. Yale University Art Gallery, 1962.43, Olive Louise Dann Fund.



Stuart Davis, *Swing Landscape*, 1938, oil on canvas, 86 $\frac{3}{4}$ x 172 $\frac{7}{8}$ in. Indiana University Art Museum, Bloomington, Indiana. © Estate of Stuart Davis/Licensed by VAGA, New York, NY.



Henry Peters Gray, *The Wages of War*, 1848, oil on canvas, 48 $\frac{1}{4}$ x 76 $\frac{1}{4}$ in. The Metropolitan Museum of Art, gift of Several Ladies and Gentlemen, 1873. 73.5.



Guy Pène du Bois, *Country Wedding*, 1929, oil on canvas, 36 x 29 in. Private collection; photo: courtesy, Jonathan Boos.

To See Anew: Experiencing American Art in the 21st Century

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Robert Winthrop Chanler, *Avian Arabesque*, 1921 (from: Ivan Nardony, *The Art of Robert Winthrop Chanler*, New York: William Heilbrunn, 1922).

In this conference, Initiatives in Art and Culture considers iconic works by recognized masters, seeking to understand both why they were celebrated in their own time and why they retain their power today. At the same time, we explore the works of artists who did not retain the renown they enjoyed during their lifetimes and who fell into obscurity. But obscurity is not necessarily forever, and as cycles of taste have changed, these once-forgotten artists and their largely unknown works have re-surfaced to startle us today. Key to our exploration will be the roles of institutions and organizations in promoting certain artists and certain works, in shaping taste, and in creating enduring reputations. Further, we will look at how American art is celebrated and experienced today by institutions, the market, and collectors. Last, we will explore what constitutes artistry (and how conceptions of artistry change over time) and the related imperative to nurture connoisseurship, both to discover the new and re-discover the old.

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

We gratefully acknowledge funding received from ACA Galleries; The American Art Fair; Bonhams; Collisart, LLC; Conner • Rosenkranz; D. Wigmore Fine Art; Debra Force Fine Art; Driscoll Babcock Galleries; Freeman's; George Jeffords; Gerald Peters Gallery, LLC; Hollis Taggart Galleries; Jason Schoen; Jonathan Boos; Marty O'Brien; Menconi + Schoelkopf Fine Art; Questroyal Fine Art; Tommy LiPuma, and anonymous donors, as well as support received from Christie's, James Reinish & Associates, Shannon's, and Sotheby's (as of 3/29/2016).

FOR W. C. A.

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

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Friday, May 20, 2016

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.

Registration and continental breakfast

9:30 – 9:45 a.m.

Introduction. Lisa Koenigsberg.

9:45 – 10:25 a.m.

Re-thinking John Adams and the Fine Arts. Paul Staiti.

10:30 – 11:10 a.m.

Unearthing the American Art-Union. Kimberly Orcutt.

11:15 a.m. – 12:30 p.m.

Experiencing American Art in the 21st Century: A Panel Discussion. Tommy LiPuma, Judith Hansen O'Toole, Nancy Rivard Shaw, Meredith Ward; moderator, James W. Tottis.

12:30 – 2:00 p.m.

Lunch (on your own)



George Hetzel, *Rocky Gorge*, 1869, oil on canvas, 42 x 29 in. The Westmoreland Museum of American Art, Museum Purchase, 1980.33.

2:00 – 2:40 p.m.

Hiram Powers' Greek Slave: The Shape of Meaning Over Time.

Rebecca Reynolds.

2:45 – 3:25 p.m.

The Scalp Level School of Painters: Pittsburgh and 19th-century Landscape Painting.

Judith Hansen O'Toole.

3:25 – 3:45 p.m.

Break

3:45 – 4:25 p.m.

Women Artists and the American Watercolor Movement.

Kathleen A. Foster.

4:30 – 5:15 p.m.

Powers That Be: The Expressive Figure and the American Renaissance.

Mark D. Mitchell.

6:00 – 7:30 p.m.

Reception and viewing America in the 1930s – 1940s: A Complex Time of Visual Communication.

D. Wigmore Fine Art

730 Fifth Avenue

(between 56th and 57th Streets)



John Trumbull, *The Declaration of Independence*, 1818, oil on canvas completed; purchased 1819, placed 1826 in the Rotunda, United States Capitol, Washington DC.



Joe Jones, *Farmer with a Load of Wheat*, 1936, oil on canvas, 24 x 18 1/2 in. D. Wigmore Fine Art.

Saturday, May 21, 2016

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

9:30 – 10:00 a.m.

Coffee

10:00 – 10:05 a.m.

Welcome. Lisa Koenigsberg.

10:05 – 10:45 a.m.

The Muralist and the Stained Glass Window.

Julie L. Sloan.

10:50 – 11:30 a.m.

Redefining American Modernism:

Guy Pène du Bois and Robert Winthrop Chanler.

Betsy Fahlman.

11:30 – 11:45 a.m.

Break

11:45 a.m. – 12:30 p.m.

Lachaise's America in Bronze and Stone.

Virginia Budny.

12:30 – 2:00 p.m.

Lunch (on your own)

2:00 – 3:00 p.m.

Re-examining 1930s Modernism.

William C. Agee and Karen Wilkin.

3:05 – 3:45 p.m.

Form and Finish: How American Frames Evolved to Reflect the Modern.

Suzanne Smeaton.

3:50 – 4:45 p.m.

Authentic Viewing Experiences: What Are We Really Seeing on that Wall?

Joyce Hill Stoner.

5:30 – 7:00 p.m.

Reception and private viewing 20th Century American Masterworks Paintings, Sculpture, Works on Paper

James Reinish & Associates

25 East 73rd Street
(off Madison Avenue)



Robert Reid, *Blessed are the Meek*, detail, 1904 – 1905, Unitarian Church, Fairhaven, MA.



Gaston Lachaise, *Woman (Elevation)* [LF 55], model executed 1912 – 1915, © 1927, cast 1928, bronze, h 73 in; base, 1¾ ; 27 x 17 in. The Art Institute of Chicago, Friends of American Art Collection, 1943.580.



Charles Sheeler, *Rolling Power*, 1939, oil on canvas. Smith College Museum of Art, purchased with the Drayton Hillyer Fund, SC 1940.18.

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. 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 Emeritus of Art History, Hunter College, City University of New York (CUNY); he is founding editor, contributing editor, and co-author of the essays in *Stuart Davis: A Catalogue Raisonné* (three 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. In Spring 2011, he was a fellow at the Georgia O'Keeffe Museum Research Center in Santa Fe, New Mexico. His most recent publication is *Modern Art in America, 1908 – 1968: A Critical and Thematic History* (Phaidon, 2016).

Virginia Budny, independent scholar; the research assistant to the Chair of the Department of European Paintings, The Metropolitan Museum of Art, (1993 – 2009). Since 2003, she has been authoring a catalogue raisonné of Gaston Lachaise's oeuvre sponsored by The Lachaise Foundation, as well as publishing her discoveries in numerous articles and catalogue entries. She holds an AB from Vassar College; an MFA in Studio Art from the University of North Carolina at Greensboro, where she later taught sculpture (1973 – 1980); an MA from the Institute of Fine Arts, New York University; and a Certificate in Curatorial Studies from the Institute of Fine Arts and The Metropolitan Museum of Art.



Ben Shaun, *Harvesting Wheat*, 1940, fresco, 33 x 44½ in. D. Wigmore Fine Art.

Betsy Fahlman, Professor of Art History, Arizona State University, where she has taught since 1988; a specialist in American Art, her interests include public art, American modernism, the New Deal, the American West, and industrial archeology. Her books include *Kraushaar Galleries: Celebrating 125 Years* (2010), *New Deal Art in Arizona* (2009), *Wonders of Work and Labor: The Steidle Collection of American Industrial Art* (2008), *James Graham & Sons: A Century and a Half in the Art Business* (2007), *Chimneys and Towers: Charles Demuth's Late Paintings of Lancaster* (2007), and *Guy Pène du Bois: Painter of Modern Life* (2004). Her essay "Robert Winthrop Chanler: Reclaiming an American Modernist," will be published this spring in *Robert Winthrop Chanler: Discovering and Preserving the Fantastic* (Vizcaya Museum and Gardens and Monacelli Press, 2016).

Kathleen A. Foster, The Robert L. McNeil, Jr., Senior Curator of American Art and Director, Center for American Art, Philadelphia Museum of Art (PMA), Adjunct Professor, History of Art, University of Pennsylvania, and the 2015 Edmund J. Safra Visiting Professor at the Center for the Visual Arts, National Gallery of Art, Washington, DC. The recipient of a BA from Wellesley College and an MA, MPhil, and PhD from Yale University, Foster is the author of many books, articles and essays, including *Writing about Eakins* (1989, with C. Leibold); *Captain Watson's Travels in America: The Sketchbooks and Diary of Joshua R. Watson, 1772 – 1816* (1997), which won the 1998 Literary Award from the Athenaeum of Philadelphia; *Thomas Eakins Rediscovered* (1997), which received the Eric Mitchell Prize in 1998; *American Watercolors at the Pennsylvania Academy of Fine Arts* (2000, with J. Binstock); *Thomas Hart Benson and the Indian Murals* (2000, with N. E. Brewer and M. Contompassis); *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 catalog essayist for "Andrew Wyeth, Memory and Magic" (2005 – 2006), at the High Museum of Art and PMA. Most recently she has organized exhibitions at the PMA including "Thomas Chambers (1808 –

1869), American Marine and Landscape Painter," (2008); "An Eakins Masterpiece Restored: Seeing The Gross Clinic Anew," with conservator Mark Tucker; and "Shipwreck! Winslow Homer and The Life Line," (2012) and their accompanying publications. Her next project at the PMA will be "American Watercolor in the Age of Homer and Sargent" (opening February 2017).

Tommy LiPuma, American art collector, record producer, talent scout, and former record company executive; a trained musician and saxophonist born and raised in Cleveland, while still a child he was first exposed to the popular music stars and then the rhythm-and-blues and jazz stars of the day; through the 1950s, LiPuma played gigs in Cleveland. In 1960, LiPuma started in record promotion and quickly rose to become a celebrated producer and music industry leader. He was the first staff producer at A&M Records, and co-founder of Blue Thumb Records in the late 1960s; was head of Jazz and Progressive Music at Warner Bros. from the mid-1970s through the 1980s; then Senior Vice President of A&R at Elektra, and President of GRP and Impulse in the 1990s. From 1998 – 2005, he was chairman of Verve Music, and then chairman emeritus until 2011, at which time he retired his emeritus title and for the first time in over four decades, found himself self-employed. Almost immediately, Sir Paul McCartney asked him to produce his next album. To date, LiPuma has produced albums that have collectively sold more than 75 million copies, with 35 certified gold or platinum; his work has garnered 33 Grammy nominations with five wins. Diana Krall, Barbra Streisand, Miles Davis, Natalie Cole, George Benson, and McCartney are among the artists whose recordings he has produced. LiPuma's collecting passion in art is 20th-century American Modernism. Works from his collection, which features pieces from such artists as Marsden Hartley, John Marin, Arthur Dove, and Alfred Maurer, have been displayed at numerous museums and galleries, among them, the Cleveland Museum of Art; the Los Angeles County Museum of Art; The Georgia O'Keeffe Museum (Santa Fe, NM); The Demuth Museum (Lancaster, PA); the Addison Gallery of American Art (Andover, MA); The Parrish Art Museum (Watermill, NY); the Neuberger Museum of Art (Purchase College, SUNY, Purchase, NY); the Crystal Bridges Museum of American Art (Bentonville, AK); and Berry-Hill, Hollis Taggart, and Salander-O'Reilly galleries (New York, NY).

Mark D. Mitchell, Holcombe T. Green Curator of American Paintings and Sculpture, Yale University Art Gallery; he previously worked at the Princeton University Art Museum, the Hood Museum of Art at Dartmouth College, the National Academy Museum in New York, and the Philadelphia Museum of Art. Mitchell has written and lectured on American landscape and still life painting, as well as on American drawings and

watercolors. In 2002, he curated the first exhibition of landscape painter Francis A. Silva, and he co-organized the first retrospective of artist and collector James A. Suydam in 2006. In Philadelphia, he contributed an essay on Charles Demuth (1883 – 1935) to the catalogue of the Philadelphia Museum of Art's recent blockbuster exhibition *Cézanne and Beyond* and also curated the exhibition *George Inness in Italy*. His most recent project was the PMA's survey exhibition *Audubon to Warhol: The Art of American Still Life* in 2015. He received his doctorate in American art history from Princeton in 2002.

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 has published and lectured extensively on 19th- and early 20th-century American art, and is a past chair of the Association of Historians of American Art. She was assistant curator of American Art at Harvard's Fogg Art Museum and 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." She serves as Mellon Curator at Large for American Art at the Indianapolis Museum of Art. Her book on American art at the 1876 Centennial Exhibition is forthcoming from the Penn State University Press.

Judith Hansen O'Toole, Richard M. Scaife Director/CEO, The Westmoreland Museum of American Art in Greensburg, Pennsylvania; she serves as a peer reviewer for the American Alliance of Museums and is a member of the Association of Art Museum Directors where she serves on their Professional Issues Committee. O'Toole is an expert and author in the field of 19th- and 20th-century American art and is a regular speaker on topics relating to still life and landscape painting and The Eight. Most recently, she completed a major \$20 million renovation and capital expansion of the Westmoreland with Ennead Architects of New York and is in the final stages of a \$38 million campaign. O'Toole has received many awards including, most recently, Citizens for the Arts in Pennsylvania Innovation in Arts Advocacy Award (2011) and the Business Women First Award, Pittsburgh Business Times (2013). Married to sculptor Kevin O'Toole, she attended the Minneapolis College of Art and Design, the University of Minnesota, and holds an MA in art history from The Pennsylvania State University.

Rebecca Reynolds, independent art consultant, curator, and author who specializes in American sculpture. Among the exhibitions that she has developed are: "America's Sculptural Heritage" (1998 – 1999); "The Manships: Paul, John, Margaret" (2000); "An American Modern: George Aarons" (2003); and "Hiram Powers: Genius in Marble" (2007). In addition to her preservation

Presenters

work, publications, and lectures, she has served the profession as juror for exhibitions and awards, and as advisor and board member to art associations and *Sculpture Review* magazine of the National Sculpture Society. She has served on the staffs of the Museum of Fine Arts, Boston, The Metropolitan Museum of Art, the Taft Museum of Art, and the Forest Hills Educational Trust. She is the Executive Director of MARS—the Manship Artist Residence and Studios—engaged in establishing an artist residency program and cultural center at Paul Manship's 15-acre estate on Cape Ann.

Nancy Rivard Shaw, Curator Emerita of American Art, Detroit Institute of Arts (DIA) and an 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).

Julie L. Sloan, stained-glass consultant in North Adams, Massachusetts; she wrote *Conservation of Stained Glass in America* and many articles on stained glass history and conservation; was Adjunct Professor of Historic Preservation, Columbia University, where she taught stained glass restoration. She curated an exhibition and wrote two books on the leaded glass of Frank Lloyd Wright, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright* and *Light Screens: The Leaded Glass of Frank Lloyd Wright* (both 2000). She has also written books on the artist Frederick Crowninshield (with G. de

G. Wilmers, 2010) and the Berkshire Glass Works (with W. J. Patriquin, 2011). She is at work on a book on the history of stained glass in America, *The Art of Colored Light: Stained Glass in the United States, 1650 – 1933*, due out in 2018. Her conservation projects include H. H. Richardson's Trinity Church in Boston, Harvard University's Memorial Hall, Princeton University's Chapel, and the State Houses of Massachusetts, New Jersey, and Pennsylvania. She is currently managing the largest stained glass restoration project in the country at St. Thomas Episcopal Church in New York City. She is the recipient of grants from the National Endowment for the Arts, the Samuel Kress Foundation, the Graham Foundation for Advancement in the Arts, and the Arts & Crafts Research Fund.

Suzanne Smeaton, independent frame historian and consultant, Suzanne Smeaton, LLC; A certified member of the Appraiser's Association of America, Smeaton has been studying American frames and framing works of art for over 35 years. She was formerly Director, Eli Wilner & Co., and through her work at the gallery, curated many exhibitions dedicated to American frames, consulted for 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 frequent lecturer on the topic of frames and American frame history and author of related articles and essays in *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 *Auspicious Vision: Edwin Wales Root and American Modernism* (2007) for the Munson–Williams Proctor Arts Institute, and wrote an essay about the re-creation of the original frame on Emanuel Leutze's "Washington Crossing the Delaware" for the *The Metropolitan Museum of Art Bulletin*.

Paul Staiti, Alumnae Foundation Professor of Fine Arts, Mount Holyoke. He is the author of books and essays on John Singleton Copley, Gilbert Stuart, 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. To be published by Bloomsbury in October, his latest book, *Of Arms and Artists*, is concerned with the ways in which Stuart, Copley, West, Trumbull and Peale responded, both as citizens and painters, to the American Revolution.

Joyce Hill Stoner, Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture and Director, Preservation Studies Doctoral



George Caleb Bingham, *Fur Traders Descending the Missouri*, 1845, oil on canvas, 29 x 36½ in. The Metropolitan Museum of Art, Morris K. Jesup Fund, 1933. 33.61.

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

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 an 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 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*.

Meredith Ward, President, Meredith Ward Fine Art, a New York gallery specializing in American art from the 19th-century to the present. With more than 30 years of experience in the field, Ward works with collectors and curators around the country to build and shape collections of American paintings, works on paper, and sculpture. The gallery is the exclusive representative of the estate of John Marin and has a particular strength in American modernism and mid-20th-century abstraction. Ward has organized exhibitions on a variety of topics in American art, and has produced monographic

shows of the work of artists including Charles Biederman, Arthur B. Carles, Ralston Crawford, Frederick Kann, John Marin, John Storrs, Albert Swinden, and Clara Tice. *New York Times* critic Roberta Smith described the gallery's 2011

exhibition of Marin's Weehawken Sequence as "illuminating and energizing ... a gift and a jolt to our understanding of Marin and his moment." More recently, the gallery's exhibition of the rediscovered painter Flora Crockett was called "superb," and was singled out by the *Times* critic as one of the best shows of 2015. Ward has written extensively on topics in American art and is currently writing an essay on John Marin's paintings of the Brooklyn Bridge for the exhibition, *Icon of Modernism: Representing the Brooklyn Bridge, 1883 – 1950*, opening in the fall of 2016 at the Georgia Museum of Art, Athens. A member of the board of the Art Dealers Association of America and Vice President of the Private Art Dealers Association, Ward received a BA from Tufts University and an MA in Art History from Columbia University.

Karen Wilkin, a New York-based curator and critic specializing in 20th-century modernism; educated at Barnard College and Columbia University, she was awarded a Woodrow Wilson Fellowship and a Fulbright Scholarship to Rome. Formerly Chief Curator of the Art Gallery of Alberta, Canada (1971 – 1978), she is the author of monographs on Stuart Davis, David Smith, Anthony Caro, Kenneth Noland, Helen Frankenthaler, Isaac Witkin, Giorgio Morandi, Georges Braque, and Hans Hofmann, and has organized exhibitions and lectured on the work of these artists internationally. She was a contributing editor, with William C. Agee, of *Stuart Davis: A Catalogue Raisonné* (Yale University Press, 2007) and the *Hans Hofmann Catalogue Raisonné of Paintings* (Lund Humphries, 2014). Contributing Editor for *Art*, the *Hudson Review* and a regular contributor to *The New Criterion* and *The Wall Street Journal*, Wilkin teaches in the New York Studio School's MFA program. Recent projects include "American Vanguards: John Graham, Stuart Davis, Arshile Gorky, Willem de Kooning and their Circle, 1927 – 1942" (with W. C. Agee and I. Sandler; Addison Gallery of American Art and other US venues), and "Hans Hofmann: Magnum Opus" (with W. C. Agee; Museum Pfalzgalerie Kaiserslautern, 2012). She is preparing a retrospective of Hans Hofmann's works on paper for the Museum of Contemporary Art, Jacksonville, FL, and the Portland Art Museum, ME.



"Outlines of SarcoGNomy," from Joseph Rodas Buchanan, *Outlines of Lectures on the Neurological System of Anthropology* (Cincinnati: Printed at the Office of Buchanan's Journal of Man, 1894), p. 358.

Registration

Registration confirmations are sent via e-mail.

To register on-line:

www.toseeanew.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 with single-day registration options available; for information call (646) 485-1952. Educators and museum professionals rate \$160 (with ID). Student rate \$100 (with ID). To receive a 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 5, 2016.



Edwin Austin Abbey, *Men at an Anvil, Study for the Spirit of Vulcan, Genius of the Workers in Iron and Steel*, c. 1904 - 1908, oil on canvas, capitol rotunda, Harrisburg, Pennsylvania, 1937. 1365.

Conference location: This conference will take place at The Graduate Center, City University of New York with events at James Reinish Et Associates and D. Wigmore Fine Art.

Program subject to change.

Single-day registration options available; please send inquiries to:
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Georgia O'Keeffe, *Evening Star, No. III*, 1917, watercolor on paper mounted on board, 8 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. Museum of Modern Art, Mr. and Mrs. Donald B. Straus Fund, 91.1958.

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FRIDAY – SATURDAY, MAY 20 – 21, 2016