

Initiatives

in Art and Culture

Multiple Modernities in American Art

23RD ANNUAL AMERICAN ART CONFERENCE

FRIDAY – SATURDAY, MAY 18 – 19, 2018

John Storrs, *Abstraction*, ca. 1917 – 1919.
Stone with black enamel inlay, 16 x 13 x 4½ in.
Vilcek Foundation.



Thomas Cole, *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm - The Oxbow*, 1836. Oil on canvas, 51½ x 76 in. The Metropolitan Museum of Art, New York; gift of Mrs. Russell Sage, 1908 (08.228). Image © The Metropolitan Museum of Art.



Florine Stettheimer, *Portrait of Marcel Duchamp and Rose Selavy*, 1923. Oil on canvas, 26 x 30 in. Private collection.



Charles Sheeler, *Pertaining to Yachts and Yachting*, 1922. Oil on canvas, 20 x 24¼ in. Philadelphia Museum of Art.

Multiple Modernities in American Art

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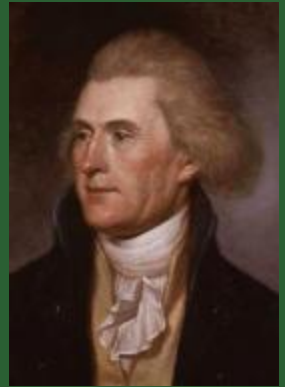
Grant Wood, *Parson Weems' Fable*, 1939. Oil on canvas. Amon Carter Museum of American Art, Fort Worth, Texas, t1970.43.

In this conference, Initiatives in Art and Culture will challenge the prevailing cognitive approach to art history in which different expressions of the modern, even those that are inarguably contemporaneous, succeed one another in a more-or-less linear fashion. Instead, we propose a different approach, one that recognizes and celebrates a frequent coexistence of different expressions and which can reshape our understanding of the history of American art.

Early examples of multiple modernities in American art are Trumbull and Morse who document the history of a new nation, while artists like Allston, Vanderlyn, and Rembrandt Peale broaden the narrative tradition to include literary and religious subjects. A rapid multiplication of approaches to the

modern ensued, ranging from Quidor's trailblazing depiction of American literary subjects to the radical approach to depicting nature pursued by Cole and others. The problem or challenge is ours: to accept that multiple expressions of the modern existed simultaneously.

This phenomenon is manifestly evident in the latter half of the 19th century, with Tonalism developing along two paths while Homer's modernity continues to be evident in his expressions of unbridled naturalism. Impressionism sweeps the country; yet the American Renaissance Movement also thrives. In the early 20th century, the Ashcan School creates vital depictions of contemporary life while Dow employs Japanesque stylization and composition and Dietrich creates related flat sculptural compositions. The early abstraction of Marin, Weber, Russell and Macdonald-Wright is complemented by the lyric modernism of O'Keeffe and Dove. By the second quarter of the 20th century, multiple modernities exist simultaneously in the work of the American Abstract Artists, in that of the Regionalists' stylized figurative works, in that of the sculptor, John Storrs, and in the more purely abstract work of Duchamp, Stella, and Pollack. The Abstract Expressionists, exponents of America's first truly international style, emerge in the 1950s at the same time Stuart Davis and Edward Hopper continue on their own, distinct paths, with all powerfully influencing American art and underscoring the synchronicity of multiple expressions of the modern.



Charles Willson Peale, *Portrait of Thomas Jefferson*, 1791. Oil on canvas. Independence National Historical Park, Philadelphia, Pennsylvania.

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

We gratefully acknowledge funding from Collisart, LLC; Debra Force Fine Art, Inc.; D. Wigmore Fine Art; Freeman's; George Jeffords; The Gerald Peters Family Art Foundation; Hollis Taggart Galleries; Jonathan Boos; Menconi + Schoelkopf Fine Art; Questroyal Fine Art; and anonymous donors, as well as support received from, Christie's, Shannon's, and Sotheby's.

We are deeply grateful to Sotheby's New York for hosting IAC's 23rd Annual American Art conference.

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

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Sponsors and program are correct as of March 24, 2018.

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Friday, May 18, 2018



Stuart Davis, *Report from Rockport*, 1940. Oil on canvas, 24 x 30 in. The Metropolitan Museum of Art.

Formal sessions take place at Sotheby's New York, 1334 York Avenue (at 72nd Street).

9:00 – 9:30 a.m. **Registration and continental breakfast**

9:30 – 9:45 a.m. **Introduction.** Lisa Koenigsberg.

9:45 – 10:30 a.m. **Seeing Takes Time: American Modernism and Philadelphia.** Jessica Todd Smith.

10:35 – 11:20 a.m. **Grant Wood: American Gothic and Other Fables.** Barbara Haskell.

11:20 – 11:35 a.m. **Break**

11:35 a.m. – 12:30 p.m. **The Long Run: Stuart Davis.**

William C. Agee, Brian O'Doherty, and Karen Wilkin in conversation.

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

2:00 – 2:40 p.m. **Modern Subjects for a Modern Republic.**

Paul Staiti.

2:45 – 3:25 p.m. **Thomas Cole's Journey: Atlantic Crossings.** Shannon Vittoria.

3:25 – 3:45 p.m. **Break**

3:45 – 4:25 p.m. **Negotiating Impressionism: Whistler & the Tonalist Landscape.** Linda Merrill.

4:30 – 5:15 p.m. **Remington as a Modernist.** Jennifer R. Henneman.

5:30 – 7:30 p.m. **Reception and viewing**

"Logan Maxwell Hagege: Where Land Meets Sky"

The artist will be present for the evening.

GERALD PETERS GALLERY

19 East 74th Street
(between Fifth and Madison Avenues)



James McNeill Whistler, *Nocturne: Blue and Silver—Bognor*, 1871 – 1876. Oil on canvas, 19^{1/16} x 31^{3/8} in. Freer Gallery of Art, Smithsonian Institution, Washington, DC; gift of Charles Lang Freer, F1906.103.



Frederic Remington, *A Dash for the Timber*, 1889. Oil on canvas, 48^{1/4} x 84^{3/8} in. Amon Carter Museum of American Art, Fort Worth, TX, Amon G. Carter Collection.

Saturday, May 19, 2018

Formal sessions take place at Sotheby's New York, 1334 York Avenue (at 72nd Street). Informal opportunities to view the American Paintings and Sculpture Exhibition begin on this day.

9:30 – 10:00 a.m.

Coffee

10:00 – 10:10 a.m.

Welcome. Lisa Koenigsberg.

10:10 – 10:50 a.m.

Framing Florine: Stettheimer at the Heart of Multiple Modernities.

Nancy Rivard Shaw in conversation with Suzanne Smeaton.

10:55 – 11:35 a.m.

Stettheimer Frames: Florine's Imaginative, Modern Surrounds.

Suzanne Smeaton.

11:35 – 11:55 a.m.

Break and book signings

11:55 a.m. – 12:40 p.m.

Collecting Modernism.

Andrew Schoelkopf in conversation.

12:40 – 2:10 p.m.

Lunch (on your own)

2:10 – 2:50 p.m.

John Storrs: Proto-Modernist.

Debra Bricker Balken.

2:55 – 3:40 p.m.

Light, Art, Space: Modernist Constellations.

Keely Orgeman.

3:45 – 4:30 p.m.

Charles White's Social Modernity.

Sarah Kelly Oehler.

5:00 – 7:00 p.m.

Reception and viewing

"Tom Yost: At the Edge of Truth" and highlights from the Gallery's inventory of 19th- and 20th-century American paintings

QUESTROYAL FINE ART

903 Park Avenue

(at the corner of 79th Street)



Charles White, *Birmingham Totem*, 1964. Ink and charcoal on paper, 71^{7/16} x 40^{1/16} in. High Museum of Art, Atlanta; purchased with funds from Edith G. and Philip A. Rhodes and the National Endowment for the Arts, 1978.3.



Thomas Wilfred, Unit #50, *Elliptical Prelude and Chalice*, from the *First Table Model Clavilux (Luminar) Series*, 1928. Metal, fabric, glass, and electrical and lighting elements on a maple table. Yale University Art Gallery; gift of Thomas C. Wilfred.



Tom Yost, *Storm Approaching Painter Ridge*, 2016. Oil on linen, 30 x 35 in. Image: courtesy Questroyal Fine Art, 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. 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 Synchromism, 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* (2016), and he is at work on a book about Brancusi in America.

Debra Bricker Balken, independent curator and writer; she has organized numerous exhibitions on subjects relating to American Modernism and contemporary art for major museums internationally. Balken's books include *Philip Guston's Poor Richard* (2001) and *Abstract Expressionism: Movements in Modern Art* (2005), as well as exhibition catalogues such as *Arthur Dove, A Retrospective* (1997), *The Park Avenue Cubists*

(2003), *Dove/O'Keeffe: Circles of Influence* (2009), *After Many Springs: Regionalism, Modernism and the Midwest* (2009), *John Storrs: Machine-Age Modernist* (2010), and *John Marin: Modernism at Midcentury* (2011). Her exhibition, "Mark Tobey, Threading Light," organized by the Addison Gallery of American Art, opened at the Peggy Guggenheim Collection with the Venice Biennale in May 2017. The recipient of an inaugural Clark Fellowship at the Clark Art Institute (2001), a Senior Fellowship from the Dedalus Foundation (2002), and a Rockefeller Foundation Fellowship (2006), she is completing a study of the American midcentury art critic Harold Rosenberg for the University of Chicago Press with grants from the Getty Research Institute (2002), Creative Capital, and the Andy Warhol Foundation for the Arts (2008). She has taught at numerous institutions, among them Brown University, the Institute of Fine Arts at New York University, and the Rhode Island School of Design, and has served as the Sterling and Francine Clark Visiting Professor in the Williams College Graduate Program in the History of Art.

Barbara Haskell, Curator, Whitney Museum of American Art; Haskell is a well-known scholar on American modern art, and the 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 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), Robert Indiana (2013), Stuart Davis (2016), and Grant Wood (2018), with "Grant Wood: American Gothic and Other Fables" now on view at the Whitney. 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.

Jennifer R. Henneman, Assistant Curator, Petrie Institute of Western American Art, Denver Art Museum. While pursuing her doctorate on 19th-century British and American Art and Visual Culture at University

of Washington, she completed research fellowships at the Amon Carter Museum of American Art in Fort Worth, TX, the Buffalo Bill Center of the West in Cody, WY, and the Harry Ransom Center at the University of Texas in Austin. Her curatorial and collections experience includes posts at the Smithsonian American Art Museum, the Morris Graves Foundation, the Henry Art Gallery, and the Victoria & Albert Museum. Most recently, she co-curated "Backstory: Western American Art in Context," a collaborative exhibition of western American art and artifacts at the History Colorado Center. Her interdisciplinary transatlantic research, which has taken her from the wilds of the American West to the streets of London and New York, reflects her upbringing on a cattle ranch in Montana and her interest in the dominant cultural and artistic spheres of the late Victorian era.

Linda Merrill, authority on the works of James McNeill Whistler; Merrill teaches art history at Emory University in Atlanta, GA. The recipient of a BA in English from Smith College and a PhD in the History of Art from the University of London, for many years she served as curator of American art at the Freer Gallery of Art, one of the Smithsonian museums in Washington, DC, and subsequently as the Margaret and Terry Stent Curator of American Art at the High Museum of Art in Atlanta. She has published several books and articles on Whistler and his contemporaries, including *After Whistler: The Artist and His Influence on American Painting*, *The Peacock Room: A Cultural Biography* (1998), and *A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin* (1993). She is currently writing a book on Whistler's "Ten O'Clock" lecture.

Brian O'Doherty, artist, novelist, art critic, television presenter, film-maker, physician; born in County Roscommon, Ireland, O'Doherty received his medical degree from the University of Dublin in 1952 and until 1957 practiced medicine. Between 1950 and 1957, he exhibited his paintings at the Royal Hibernian Academy, the Oireachtas (the Irish legislature), and in the Irish Exhibition of Living Art and, at the same time, published art criticism and poetry in journals such as *Dublin Magazine*, *Dublin Review*, and *University Review*. In 1957, O'Doherty left Dublin for Cambridge, MA where, in 1958, he received an MS from the Harvard School of Public Health. He then left medicine, landing a job at Boston's WGBH-TV hosting a half-hour weekly show "Invitation to Art," taking over from Barbara Novak (whom he would marry in 1960). He continued to lecture and write on the arts (not least as an art critic for *The New*

York Times from 1961 – 1964) and, after a hiatus, began making art again. In 1966, he had his first solo exhibition at the Byron Gallery in New York. Since, O'Doherty has continued to write, edit, teach, and make art in a career of astonishing breadth and productivity. His art has been the subject of dozens of solo exhibitions and is held in major public collections both here and abroad. The second of his three novels, *The Deposition of Father McGreevy* (1999) was short-listed for the Booker Prize in 2000. In 1976, he published "Inside the White Cube: The Ideology of the Gallery Space," a series of three articles in *Artforum* that is likely his best-known work of criticism. In 1972, protesting the Bloody Sunday killings in Derry, he began signing his art work "Patrick Ireland"; 36 years later, on May 20, 2008, he ceremoniously buried Patrick Ireland in Dublin in recognition of the progress that had been made for peace in Northern Ireland. His awards include: the Mather Award for Criticism from the College Art Association (1964); the Grand Prix from Montreal International Festival of Films on Art for his film, "Hopper's Silence" (1982), and the Sagittarius Prize from the British Society of Authors (1993). In 2003, he was named an Honorary Fellow of the Royal College of Physicians of Ireland. O'Doherty lives and works in New York City.

Sarah Kelly Oehler, Field-McCormick Chair and Curator of American Art, Art Institute of Chicago, where she focuses on the modern American art collection. Her most recent projects include "Whistler's Mother: An American Icon Returns to Chicago" (2017), and "America After the Fall: Painting in the 1930s" (2016), which explored the art and culture of the Depression decade. In 2015, she co-curated "Shatter Rupture Break: The Modern Series I" (2015) which united diverse aspects of the Art Institute's collection of modern art. In 2013, she curated "They Seek a City: Chicago and the Art of Migration, 1910 – 1950," an exhibition and catalogue that focused on immigrant and migrant artists in the city and was co-curator of "Art and Appetite: American Painting, Culture, and Cuisine," which explored the connections between art and food in the United States. She has contributed to numerous other exhibitions and publications at the museum, including "The Age of American Impressionism" (2011), "American Modernism at the Art Institute of Chicago from World War I to 1955" (2009), and "Apostles of Beauty: Arts and Crafts from Britain to Chicago" (2009). Her

Presenters

current project is "Charles White: A Retrospective" (opening June 8, 2018), the first major retrospective of this important African-American artist in several decades. She received her PhD in American Art from Columbia University and her BA in History from Yale University.

Keely Orgeman, The Alice and Allan Kaplan Associate Curator, Department of American Paintings and Sculpture, Yale University Art Gallery. She received her PhD from Boston University (BU) in 2014, writing her dissertation on representations of radioactivity in postwar American art. At BU, she received a Presidential Fellowship and a Jan and Warren Adelson Fellowship in American Art, organized the exhibition "Atomic Afterimage: Cold War Imagery in Contemporary Art" (2008) at the BU Art Gallery, and authored the accompanying catalogue. Since coming to Yale in fall 2008, she has contributed entries and articles to several museum publications including collection catalogues and the *Yale University Art Gallery Bulletin*. In 2017, she organized the traveling exhibition "Lumia: Thomas Wilfred and the Art of Light," at the Yale Art Gallery and the Smithsonian American Art Museum in Washington, DC. The exhibition's accompanying scholarly catalogue, for which Orgeman was the lead author, featured a foreword by the contemporary light artist James Turrell.

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. 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 as private dealers specializing in American paintings, drawings, and sculpture of the 18th, 19th, and early 20th centuries; they have sold works of art to 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) 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).

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 that 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 a 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 Metropolitan Museum of Art Bulletin*.



Logan Maxwell Hagege, *The Rain Falls, The Sun Shines*, 2018. Oil on linen, 32 x 43 in. Gerald Peters Gallery, New York, NY.

Jessica Todd Smith, Susan Gray Detweiler Curator of American Art and Manager of the Center for American Art, Philadelphia Museum of Art (PMA). Prior to her arrival at the PMA, she was the Virginia Steele Scott Chief Curator of American Art at The Huntington Library, Art Collections, and Botanical Gardens in San Marino, California. During her tenure at The Huntington, Smith worked on three major expansions of the American galleries, in addition to exhibitions, publications, and collection development. She earned a BA summa cum laude from Harvard University and a PhD from Yale University.

Paul Staiti, Alumnae Foundation Professor of Fine Arts at 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 on three occasions. His last 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; the book will be published by Bloomsbury in October 2018.

Shannon Vittoria, Research Associate, The American Wing, The Metropolitan Museum of Art. She specializes in 18th- and 19th-century American painting and works on paper with a focus on landscape art and women artists. She is a member of the curatorial team that organized the exhibition "Thomas Cole's Journey: Atlantic Crossings," on view at The Met through May 13, 2018 and traveling to The National Gallery, London in June 2018. Vittoria received her PhD in Art History from the City University of New York's Graduate Center where

she completed her doctoral dissertation *Nature and Nostalgia in the Art of Mary Nimmo Moran (1842 – 1899)*. She has held curatorial research positions at the Frick Collection, the Morgan Library & Museum, and The New-York Historical Society and has taught courses on American art at Baruch College and Seton Hall University.

Karen Wilkin, a New York-based curator and critic specializing in 20th-century Modernism. 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), a 2017 retrospectives of Hofmann's works on paper, seen at the Museum of Contemporary Art, Jacksonville, FL and the Portland (Maine) Art Museum and, with Alicia G. Longwell, of John Graham's work for the Parrish Museum of Art. Educated at Barnard College and Columbia University, she was awarded a Woodrow Wilson Fellowship and a Fulbright Scholarship to Rome.

Registration

Registration confirmations are sent via e-mail.

To register on-line:

www.modernities.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. 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 1, 2018.



Morton Livingston Schamberg, *Painting VIII (Mechanical Abstraction)*, 1916. Oil on canvas, 30 1/8 x 20 1/4 in. Philadelphia Museum of Art.

Conference location: This conference will take place at Sotheby's New York, 1334 York Avenue with events at Gerald Peters Gallery and Questroyal Fine Art.

Program subject to change.

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

**Please register me for “Multiple Modernities in American Art.”
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Joseph Stella, *Chinatown*, ca. 1917. Oil on glass, 20 x 8¹/₄ in.; frame 20¹/₂ x 9¹/₂ in. Philadelphia Museum of Art; Louise and Walter Arensberg Collection, 1950. 1950-134-519.

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