

Initiatives

in Art and Culture

Myth, Mystique, Masterpiece

24TH ANNUAL AMERICAN ART CONFERENCE

THURSDAY – SATURDAY, MAY 16 – 18, 2019

Elie Nadelman, *Scared Woman*, 1919-25. Cherry wood and iron.
Addison Gallery of American Art, Museum purchase Artwork ©
Estate of Elie Nadelman; photograph, Greg Heins.



Thomas Moran, *Sunset, Green River Butte*, 1915. Oil on canvas, 10 ¼ x 12 ¼ in.
The Roath Collection, Denver Art Museum, 2013.110.



John Vanderlyn, *The Death of Jane McCrea*, 1804. Oil on canvas, 32 ½ x
26 ½ in. Wadsworth Atheneum Museum of Art, purchased by popular
subscription, 1855.4.



Georgia O'Keeffe, *Ritz Tower*, 1928. Oil on canvas, 40 ¼ x 14 in. Museum Purchase. © Georgia O'Keeffe Museum, 2018.14.1.

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Childe Hassam, *Country Fair, New England*, 1890. Oil on canvas, 24 1/4 x 20 in. Private collection, courtesy of Michael N. Altman Fine Art & Advisory Services, LLC.



Initiatives in Art and Culture will explore the myth, mystique and artistry that cement a work's status as a "masterpiece" of American art. Key elements include taste of the times and its documentation, as well as history's evolving judgment often recorded in the words of the artists' themselves. Our consideration explores the lampooning and glorification of American art in which the ordinary becomes extraordinary, and the extraordinary is elevated into the Pantheon. Tastemakers develop environments that are both artworks in and of themselves and the stage on which objects

of desire are displayed. And thus, key to this consideration is the conversation between various media.

Our exploration will also question what constitutes fashion, the birth and role of nostalgia as a force in American art, and the celebration of that which constitutes American myth. Art and artists play a pivotal role in the creation of celebrities and heroes of the day, in turn often taking starring roles themselves. What are the elements that draw artists to subjects and collectors to works of art? The power of seduction in the creation and collecting of American art exerts a powerful, if sometimes repressed or shrouded, role. We invite you to journey from the artist's atelier to the rooms of dealer, collector, and museums that house the works and thus enshrine the myth and mystique of American Art.



Frederic Remington, *The Broncho Buster*, modeled 1895 (cast before May 1902). Bronze, Roman Bronze Works, Cast number 12, 23 1/4 x 22 x 13 in. The Roath Collection, Denver Art Museum, 2013.91.

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

We gratefully acknowledge funding from ACA Galleries; Avery Galleries; Collisart LLC; D. Wigmore Fine Art; Freeman's; George Jeffords; The Gerald Peters Family Art Foundation; Hollis Taggart Galleries; Jonathan Boos; Lowy Frame and Restoring Company; The Magazine ANTIQUES; Marty O'Brien; 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 Bonhams for hosting IAC's 24th 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 15, 2019.

Thursday, May 16

5:00 – 7:00 p.m.

Reception and viewing

“Thomas Hart Benton: Mechanics of Form”

MENCONI + SCHOELKOPF

22 E 80th St, New York, NY 10075 (between Fifth and Madison Avenues)

Friday, May 17

Formal sessions take place at Bonhams, 580 Madison Ave, New York, NY 10022 (between 56th and 57th Streets). Informal opportunities to view the American Paintings and Sculpture Exhibition begin on this day.



Winslow Homer, *The Brush Harrow*, 1865. Oil on canvas, 24 x 37 ¹³/₁₆ in. Harvard Art Museums/Fogg Museum, Anonymous Gift, 1939.229.

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.

John Vanderlyn’s *Jane McCrea*: Truth, Legend, Art. Paul Staiti.

10:35 – 11:20 a.m.

News-man and Eyewitness: Winslow Homer in Watercolor, Oil and Printer’s Ink.

Ethan W. Lasser.

11:20 – 11:35 a.m.

Break

11:35 a.m. – 12:30 p.m.

Put it on a Pedestal: Celebrating a Masterpiece. R. Ruthie Dibble.

12:30 – 2:00 p.m.

Lunch (on your own) and book signings

2:00 – 2:40 p.m.

American Impressionism: Masterwork, Technique, and Symbolism. Amanda C. Burdan.

2:45 – 3:25 p.m.

The Shadow of the Past: Nostalgia’s Influence on American Art and Identity. Jennifer R. Henneman.

3:25 – 3:45 p.m.

Break

3:45 – 4:25 p.m.

Gods Among Men: Creating the Athlete-Hero in American Visual Culture. Vincent DiGirolamo.



Ralston Crawford, *Torn Signs*, 1974–1976. Oil on canvas, 54 x 72 in. Vilcek Collection, VF2015.05.06.

4:30 – 5:15 p.m.

Collecting Modernism.

Jan and Marica Vilcek in conversation with Andrew Schoelkopf.

5:30 – 7:30 p.m.

Reception and viewing

“Ralston Crawford and American Modernism from the Vilcek Collection”

THE VILCEK FOUNDATION

21 E 70th St, New York, NY 10021

(between Fifth and Madison Avenues)



Kimbel Et Cabus, *American Pedestal*, 1870. Ebonized cherry, inlaid and gilt, polychromed, 37 1/2 x 14 1/2 x 14 1/2 in. Photography: Mark Ostrander; courtesy, Conner – Rosenkranz, NY.

Saturday, May 18

Formal sessions take place at Bonhams, 580 Madison Ave, New York, NY 10022 (between 56th and 57th Streets).

9:30 – 10:00 a.m.

Coffee

10:00 – 10:10 a.m.

Welcome. Lisa Koenigsberg.

10:10 – 10:50 a.m.

Molding scholarship: the Whitney Museum of American Art and the cultivation of American modern art history.

Farris Wahbeh.



Harry Bertoia in his Bally, PA studio. Courtesy, The Harry Bertoia Foundation.

10:55 – 11:35 a.m.

John Sloan's Off-Center Celebrities. Heather Campbell Coyle.

11:35 – 11:55 a.m.

Break

11:55 a.m. – 12:40 p.m.

Edith Halpert and the Rise of American Art. Rebecca Shaykin.



Paul Cadmus, *Point O' View*, 1945. Williams College Museum of Art.

12:40 – 2:10 p.m.

Lunch (on your own) and book signings

2:10 – 2:50 p.m.

Georgia O'Keeffe's *Ritz Tower*: Painting the Modern Metropolis.

Ariel Plotek.

2:55 – 3:40 p.m.

Driftwood: Fire Island, Eros, and the Paintings and Photographs of Paul Cadmus and his Network.

Angela Miller.

3:45 – 4:30 p.m.

Harry Bertoia's Midcentury Modernism.

Marin R. Sullivan.



George Ault, *View from Brooklyn*, 1927. Oil on canvas, 18 ¼ x 21 ½ in. The Jan T. and Marica Vilcek Collection, Promised gift to The Vilcek Foundation.

Presenters

Lisa Koenigsberg, founder and President, Initiatives in Art and Culture; she launched the series of annual conferences on American art in 1996. A member of the boards of several institutions, she serves as president of the Board of the Morris-Jumel Mansion. 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*.

Amanda C. Burdan, Curator, Brandywine River Museum of Art (BRMA); Burdan is organizing the traveling exhibition, "America's Impressionism: Echoes of a Revolution," opening in June 2020 in partnership with the San Antonio Museum of Art and Dixon Gallery and Gardens. She is also the curator of a major exhibition of the visual culture of the suffrage movement in America, "Votes for Women: A Visual History," opening in February 2020 in observance of the centennial of the 19th Amendment. Her recent exhibitions "Southwestern Son: The Lithographs of Peter Hurd" and "Rural Modern: American Art Beyond the City" explored the regional expressions of American art and the transfer of modernist styles across the United States. Burdan earned her master's degree and PhD at Brown University with a dissertation entitled, "Américaines in Paris: The Role of Women Artists in the Formation of America's Cultural Identity, 1860–1880." Previously, she served as assistant curator at the Florence Griswold Museum in Old Lyme, Connecticut.

Heather Campbell Coyle, Chief Curator and Curator of American art, Delaware Art Museum; Coyle is the editor and lead author of *Howard Pyle: American Master Rediscovered* (2011), *Fashion, Circus, Spectacle: Photographs by Scott Heiser* (2014), and *An American Journey: The Art of John Sloan* (2017), and co-editor and co-author of *John Sloan's New York* (2007). She has also published essays and curated exhibitions on Leonard Baskin, William Glackens, Robert Henri, Gertrude Käsebier, and the Society of Independent Artists. Coyle primarily researches photography and American art from the late 19th and early 20th centuries.

R. Ruthie Dibble, Curator, Chipstone Foundation; Dibble is a PhD candidate at Yale University, writing her dissertation on the relationship between craft, memory, and trauma in the Civil War era, for which she received the James Renwick Predoctoral Fellowship in American Art (2015). This past year, as the Rose Herrick Jackson Fellow at the Yale University Art Gallery, she led a project to develop interpretive displays on cabinetmaking for the new Leslie P. and George H. Hume American Furniture Study Center at Yale West Campus, and in 2017 organized the University's first Native North American Art Speakers Series. In collaboration with Conner-Rosenkranz, she authored *The Art of Display: The American Pedestal, 1830–1910*. While serving as the Tiffany & Co. Curatorial Intern in American Decorative Arts in 2010, she published "The Hands that Rocked the Cradle: Interpretations in the Life of an Object" in *American Furniture*. As the Chipstone Foundation curator beginning in June of 2019, she looks forward to working with the Foundation's rich holdings of furniture and ceramics, as well as collaborating with local, regional, and national institutions to further Chipstone's mission to innovate in the study and curation of American decorative arts.

Vincent DiGirolamo, Assistant Professor, History at Baruch College, City University of New York; he was born and raised in Monterey, California and received his PhD in History from Princeton University. He is the author of *Crying the News: A History of America's Newsboys* (Oxford University Press, 2019). He has been awarded grants from the National Endowment of the Humanities, the American Antiquarian Society, and the Eugene M. Lang Foundation, and was a visiting fellow at the National Humanities Center. His essays have been published in journals and anthologies, among them *Labor History*, *Radical History Review*, and *Life's Pleasures: The Ashcan Artists' Brush with Leisure, 1895–1925*.

Jennifer R. Henneman, Associate Curator, Petrie Institute of Western American Art, Denver Art Museum. While pursuing her doctorate at the University of Washington on 19th-century British and American Art and Visual Culture, 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 reflects her upbringing on a cattle ranch in Montana and her interest in the dominant cultural and artistic spheres of the late Victorian era.

Ethan W. Lasser, Theodore E. Stebbins Jr. Curator of American Art, Harvard Art Museums; there, as division head, he also leads the curatorial team responsible for the collection of European and American art, Renaissance to 1920. Previously, he served as curator at the Chipstone Foundation and Chipstone Visiting Professor at the University of Wisconsin, Madison (2007–2012). As a curator, scholar

and teacher, Lasser is committed to questioning existing assumptions and proposing new ways of thinking about the past. At Harvard, and at the Chipstone Foundation, Lasser curated exhibitions on collecting in early America, 19th-century African-American art (with Theaster Gates, Jr.), and the journalistic eye of Winslow Homer. He is at work on a survey of enslaved African-American artisans, and an exhibition that will consider the making of silver objects and silver-based photographs in American, Britain, and Europe. A graduate of Williams College, Lasser received a PhD in the History of Art from Yale University. A 2018 fellow at the Center for Curatorial Leadership, Lasser was awarded the Patricia and Phillip Frost Essay Award for excellent scholarship in the field of American art history in 2012, and in 2013 he initiated the Minding Making Project with art historian Jennifer L. Roberts.

Angela Miller, Professor of Art History, Washington University, St. Louis. She is best known for her 1993 prize-winning book *Empire of the Eye: Landscape Representation and American Cultural Politics, 1825–1875*, which won awards from the Smithsonian Institution and the American Studies Association, and for her work as lead author—along with Janet Berlo, Bryan Wolf, and Jennifer Roberts—of *American Encounters: Cultural Identity and the Visual Arts from the Beginning to the Present* (Pearson, 2008), a monumental integrated history of American arts from pre-conquest to the present. Recent work includes essays on Alfred Stieglitz, Rockwell Kent, transatlantic modernism, Jackson Pollock, Pavel Tchelitchew, the Museum of Modern Art between the wars, and the reception of self-taught artists in the 1940s. She has held fellowships at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC; The Metropolitan Museum of Art; and through the National Endowment for the Humanities (2019–2020), for her book project *Countermodernists: Reason and Magic in the Mid-Century Circle of Lincoln Kirstein*.

Ariel Plotek, Curator of Fine Art, Georgia O'Keeffe Museum in Santa Fe, New Mexico. Prior to this, he served as curator of Modern and Contemporary Art at the San Diego Museum of Art, where his projects included *Gauguin to Warhol: 20th Century Icons from the Albright Knox Art Gallery*, *Ron Nagle: Peripheral Cognition, The Art of Music, Louis Kahn: The Power of Architecture, Modern Masters from Latin America*, and *Nancy Lorenz: Moon Gold*. He received his undergraduate degree from the Courtauld Institute of Art in London, and his PhD from the New York University's Institute of Fine Arts where he studied under Linda Nochlin and Robert Rosenblum. In addition to his research work, he is also an artist and writer.

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 several 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 President of the Art Dealers Association of America and a past member of the board of directors of the Private 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.

Rebecca Shaykin, Associate Curator, Jewish Museum, New York, where she is organizing the exhibition "Edith Halpert and the Rise of American Art" (opening October 2019). Previous projects at the Jewish Museum include "The Radical Camera: New York's Photo League, 1936–1951" (2011), "Helena Rubinstein: Beauty Is Power" (2014), "Masterpieces & Curiosities: Alfred Stieglitz's 'The Steerage'" (2015), and "Roberto Burle Marx: Brazilian Modernist" (2016). Before coming to the Jewish Museum, Shaykin held positions at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, the Williams College Museum of Art, and the Camille Pissarro Drawings Catalogue Raisonné project. She holds a BA in Art History from Oberlin College and an MA from the Williams College Graduate Program in the History of Art.

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 most recent book, *Of Arms and Artists* (Bloomsbury, 2018), is concerned with the ways in which Stuart, Copley, West, Trumbull, and Peale responded, both as citizens and painters, to the American Revolution.

Marin R. Sullivan, Director, Harry Bertoia Catalogue Raisonné; Sullivan, a Chicago-based art historian and curator who received her PhD from the University of Michigan, is co-curating a major retrospective exhibition on the artist, "Harry Bertoia: Sculpting Mid-Century Modern Life," scheduled to open at the Nasher Sculpture Center in Dallas in September 2020. Her area of specialization is the history of modern and contemporary sculpture, especially its dialogues with photography, design, and the built environment. Sullivan is the author of *Sculptural Materiality in the Age of Conceptualism* (2017), and is currently at work on a new book project, *Alloys: American*

Sculpture and Architecture at Midcentury, which has been supported by fellowships from the Smithsonian American Art Museum and the Crystal Bridges Museum of American Art. She has published numerous essays for exhibition catalogues and edited volumes, articles in publications including *American Art*, *Art History*, *History of Photography*, *the Journal of Curatorial Studies*, and *Sculpture Journal*, and is co-editor of *Postwar Italian Art History Today: Untying 'the Knot'* (2018).

Jan Vilcek, co-founder, CEO and Chairman, Vilcek Foundation and a professor at New York University School of Medicine. Vilcek devoted his scientific career to the study of cytokines—proteins produced in the body that control the immune system and host defenses. His research was instrumental in the development of the anti-inflammatory drug infliximab (Remicade®), a therapeutic now widely used for the treatment of chronic inflammatory disorders. He has published more than 350 papers in scholarly journals and holds 46 patents. His honors include the National Medal of Technology and Innovation from President Obama. In 2000, Vilcek and his wife, Marica Vilcek, established the Vilcek Foundation to raise awareness of immigrant contributions to the United States and to foster appreciation of the arts and sciences. The foundation is the designated steward of the art collection assembled by Dr. and Ms. Vilcek with holdings in American Modernism, Native American pottery, Pre-Columbian objects, and more.

Marica Vilcek, co-founder, Vice Chairman and Secretary, Vilcek Foundation. Previously, Vilcek served a 32-year tenure at The Metropolitan Museum of Art, leaving at the position of associate curator in charge of the Accessions and Catalogue Department. She has served as a consultant for arts organizations such as the Jewish Museum and the Jordan National Gallery. She is the Chair of the NYU Institute of Fine Arts Board of Trustees and an honorary trustee of The Metropolitan Museum of Art.

Her honors include the Steven K. Fischel Distinguished Public Service Award from the American Immigration Council. Vilcek established the Vilcek Foundation with her husband, Jan Vilcek, in 2000. She was instrumental in the establishment of the Foundation's art collections and new gallery space, which will host exhibitions based on holdings from the collection.

Farris Wahbeh, Benjamin and Irma Weiss Director of Research Resources, Whitney Museum of American Art; working within the field of cultural informatics to enhance access to art and archival collections, Wahbeh has worked with collections that house archival materials ranging from the 18th century to the present. He has held positions at the Getty Research Institute, where he worked as a research database editor at the Provenance Index; in Chicago at the Creative Audio Archive where he oversaw the digitization and cataloguing of audio archival materials following accepted metadata standards, and Intuit: the Center for Intuitive and Outsider Art where he was Program Director for Collections and Exhibitions. In New York, prior to joining the Whitney Museum of American Art, he was the project archivist of the Meyer Schapiro Collection housed at Columbia University's Rare Book & Manuscript Library. Prior to assuming his current position at the Whitney, Wahbeh created standards for the description and information access for works held in the Museum's permanent collection. He has also consulted with educational and corporate organizations, including the King Abdullah University of Science and Technology (KAUST) and Saudi Aramco's King Abdulaziz Center for World Culture.

Registration

To register on-line: www.iacamericanart2019.eventbrite.com

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 \$100 (with ID). To receive a discounted rate you must provide proof of status. Please send inquiries to: info@artinitiatives.com or call (646) 485-1952.

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, or call (646) 485-1952. No refunds will be made after May 1, 2019.

Conference location: Formal sessions take place at Bonhams, 580 Madison Avenue.



Robert Henri, *Gertrude Vanderbilt Whitney*, 1916. Oil on canvas. Whitney Museum of American Art, New York; gift of Flora Whitney Miller, 86.70.3.