

Boundless Horizons

30TH ANNUAL AMERICAN ART CONFERENCE

THURSDAY – SATURDAY, MAY 14 – 16, 2026



Don Stinson, *Lone Star and Pool: Lobos Texas*, 2000, oil on wood panel, 36 x 72 in.

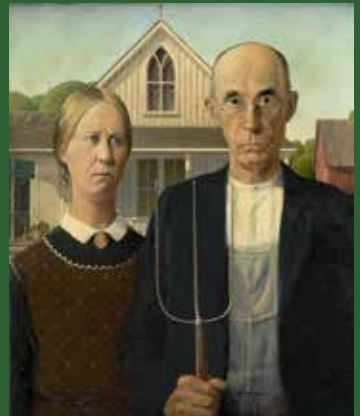
Joyce J. Scott, *War, What is it Good For? Absolutely Nothing. Say it Again.* 2022, peyote stitch, glass beads, thread. Model: Aisha Butler. Photo: © Jeff Butler, courtesy of Mobilia Gallery.



Charles Willson Peale, *Staircase Group (Portrait of Raphaelle Peale and Titon Ramsay Peale II)*, 1795, oil on canvas, 89 $\frac{1}{2}$ x 39 $\frac{1}{8}$ in. The George W. Elkins Collection, 1945, Philadelphia Museum of Art.



Living Room, Arensberg Home Los Angeles, CA (with views into the dining room through the north and south archways), ca. January 1951. Photo: Floyd Faxon, courtesy of Philadelphia Museum of Art, Library and Archives, Arensberg Archives.



Grant Wood, *American Gothic*, 1930, oil on beaver board, 30 $\frac{3}{4}$ x 25 $\frac{3}{4}$ in. Art Institute of Chicago, Friends of American Art Collection, 1930.934. Photo: courtesy of the Art Institute of Chicago.

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Adelaide Alsop Robineau, *Scarab Vase (The Apotheosis of the Tiller)*, 1910, porcelain, 16⁵/₈ × 6 in. Everson Museum Permanent Collection. Photo: courtesy of Everson Museum.

Boundless Horizons, IAC's 30th annual American Art Conference (May 14 – May 16, 2026) takes place at Heritage Auctions in New York City. Since 1996, IAC's annual Conference has been the premier gathering of collectors, curators, dealers, museum professionals, academics, artists and all others interested in American art. It has been at the forefront of critical inquiry in the field, pushing the boundaries of accepted thinking and spotlighting pioneering perspectives.

Celebrating three decades of inquiry and America's semi-quintessential, the 250th Anniversary of the founding of the United States, IAC revisits the notion of the "horizon," a concept that has been central to American cultural identity and to American art. Transcending limits and challenging artificial divides right up until today, this long tradition of pushing against boundaries reveals a powerful truth: that our art links us to our past, informs our present, and points us toward a future that is ours to define.

In compelling and wide-ranging talks and panel discussions, we'll explore how American art continues to transcend conventions in form, subject matter, and media, and has gone beyond the traditional tropes of pilgrims, cowboys and pioneers, while pushing the limits of inspiration and approach. Finally, we'll consider the frame and how it can both express an artist's intentions and affect our experience of the work.

Conference attendees will attend a private preview and reception for the American Art sale at Heritage Auctions and received an invitation to the Gala Opening of the American Art Fair at the landmarked Bohemian National Hall.

Participants will also attend an exclusive viewing of "The Founders of American Abstract Artists, a 90th Anniversary Celebration" at D. Wigmore Fine Arts, featuring paintings, reliefs, sculptures, collages, and drawings from 1935 – 1945 by members of the group. Formed in 1936, the American Abstract Artists group saw its mission as creating exhibition opportunities for artists committed to abstraction at a time when American Scene and narrative imagery dominated American art.

The 2026 Conference (May 14 – 16) coincides with the American Art Fair (May 16 – 19), TEFAF New York (May 15 – 19) and Frieze Art Fair (May 13 – 17).

We gratefully acknowledge Leadership Funding for Boundless Horizons from O'Brien Art Foundation and Anchor Sponsorship from Heritage Auctions. We are grateful as well for funding from Collisart LLC, CW American Modernism, D. Wigmore Fine Art, James Dicke II, Kenneth R. Woodcock, Lincoln Glenn Gallery, the Steven Alan Bennett Foundation, and anonymous donors, and for the media sponsorship provided by The Magazine *ANTIQUES*, and *American Fine Art Magazine*.

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



James Dicke II



D. WIGMORE FINE ART, INC.

Kenneth R. Woodcock



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ANTIQUES

Sponsors and program are correct as of April 30, 2026.

Thursday, May 14

Formal sessions take place at Heritage Auctions, 445 Park Ave, New York, NY (between 56th and 57th Streets).

- 8:45 – 9:30 a.m. **Registration and continental breakfast**
- 9:30 – 9:45 a.m. **Introduction.** Lisa Koenigsberg.
- 9:45 – 10:30 a.m. **The Philadelphia Museum of Art, Pennsylvania Academy of the Fine Arts, and The Middleton Family Landmark Exhibition of American Art Celebrating the Nation’s 250th Anniversary.** Kathleen A. Foster.
- 10:35 – 11:25 a.m. **Reconstructing the Landscape of Mid-century Display: At Home with Louise and Walter Arensberg’s Collection in the Heart of Hollywood’s Burgeoning Artistic Scene.** Mark Nelson.
- 11:30 a.m. – 12:15 p.m. **Boundless Horizons at the Archives of American Art.** Anne Helmreich.
- 12:15 – 1:30 p.m. **Luncheon**
- 1:30 – 2:30 p.m. **New Horizons: The Western Landscape.** Tony Abeyta; Sarah Ayala Parchman; Erika Doss; Don Stinson; moderator: Andrew J. Walker.
- 2:35 – 3:15 p.m. **“Specific Mysteries”: Race, Feminism, and Spirit in Beadwork.** Joyce Scott in conversation with Lowery Stokes Sims.
- 3:15 – 3:30 p.m. **Break**
- 3:30 – 4:15 p.m. **Only an Artist: Protestations About Craft From Robineau to Voulkos.** Garth Johnson.
- 4:20 – 5:15 p.m. **New Perspectives on N C Wyeth and Narrative Art: From Illustration to Murals.** Amanda C. Burdan; Kristin deGhetaldi; Laura Polucha.
- 5:15 – 6:30 p.m. **Private reception and preview of the American Art Sale, Heritage Auctions**
- Remarks.** Aviva Lehmann (Deputy Chairman, Fine Art, Heritage Auctions)



Thomas Moran, *Green River Cliffs*, 1881, oil on canvas, 25 x 62 in. National Gallery of Art. Gift of Milligan and Thomas Families.

Friday, May 15

Formal sessions take place at Heritage Auctions, 445 Park Ave, New York, NY (between 56th and 57th Streets).

- 8:45 – 9:15 a.m. **Registration and continental breakfast**
- 9:15 – 9:30 a.m. **Introduction.** Lisa Koenigsberg.



N.C. Wyeth, *Apotheosis of the Family*, 1932, oil on canvas, 228 x 720 in. Wyeth Foundation, Inc. Photo: courtesy of Brandywine Museum of Art.



Roger Anliker, *A Midnight Icarus and Mermaid*, 1968 – 1983, gouache on Fabriano paper, 24 x 34 in. Photo: courtesy of the Estate of Roger Anliker.

- 9:30 – 10:25 a.m. **Fulfilling Purpose in the Face of Heightened Challenges: Funding, Oversight, and Infrastructure.** Randall Griffey; Asma Naeem; Jami C. Powell; moderator: Robert Cozzolino.
- 10:25 – 10:45 a.m. **Break**
- 10:45 – 11:35 a.m. **The Couple with the Pitchfork: Dissecting an Art Icon.** Wanda M. Corn.
- 11:40 a.m. – 12:15 p.m. **American Gothic: An Artist’s Purposeful Choice of Frame in Support of Artistic Vision.** Suzanne Smeaton.
- 12:15 – 1:30 p.m. **Luncheon**
- 1:30 – 2:15 p.m. **Jack Damer and Roger Anliker: Two 20th-Century “Insider, Outsiders.”** Larry List.
- 2:20 – 3:30 p.m. **New Deal Art: Expanding Horizons.** Erika Doss; Dan Shogren; Janneken Smucker; moderator: John P. Murphy.
- 3:35 – 3:55 p.m. **Break**
- 3:55 – 5:00 p.m. **New Deal Art: Culture in Peril.** Jennifer Gibson; Laura Katzman; Lisa Koenigsberg; David Olin; Michelle Arcari Rose; moderator: John Murphy.
- 5:00 – 5:15 p.m. **Closing Remarks: What’s Over the Horizon?** Lisa Koenigsberg.
- 6:00 – 8:00 p.m. **Conference participants will be guests of The American Art Fair’s Invitation-Only Gala Preview.**

Bohemian National Hall
321 East 73rd Street (between 1st and 2nd Avenues)
New York, NY



Saturday, May 16

Session takes place at D. Wigmore Fine Art, 152 W 57th St., 3rd floor, New York, NY.

10:30 – 11:30 a.m. **Light refreshments and private viewing at D. Wigmore Fine Art**

Exclusive preview of “The Founders of American Abstract Artists, a 90th Anniversary Celebration” featuring paintings, reliefs, sculptures, collages, and drawings from 1935 – 1945. The mission of the group, formed in 1936, was to create exhibition opportunities for artists committed to abstraction at a time when the American Scene and narrative imagery dominated American art.

Presenters

Tony Abeyta, contemporary Diné (Navajo) artist. A graduate of New York University with an honorary doctorate from the Institute of American Indian Arts, he is recognized as a "Native Treasure" by the Museum of Indian Arts & Culture. Recipient, New Mexico Governor's Excellence in the Arts Award (2012.) Public and private collections holding his work include the Smithsonian's National Museum of the American Indian, the Museum of Fine Arts, Boston, Denver Art Museum, and the Autry Museum of the American West.

Amanda C. Burdan, Senior Curator, Brandywine Museum of Art. Burdan is collaborating with Erin Pauwels and Jonathan Frederick Walz on a forthcoming exhibition on Pennsylvania modernist Charles Demuth (opening: Brandywine, 2027) that relates to her previous exhibition, "Rural Modern: American Art Beyond the City," and the catalogue of the same name focused on the transfer of modernism from urban to rural locales.

Wanda M. Corn, Robert and Ruth Halperin Professor in Art History Emerita, Stanford University. She retired from 40 years of teaching in 2008 and moved to Cape Cod, MA where she continues to research, write, and organize exhibitions including "Georgia O'Keeffe: Living Modern" (2017) at the Brooklyn Museum and six additional venues. Her current project is a book and exhibition, *Couple with the Pitchfork: From Local Folk to Global Icon*, that look at Grant Wood's *American Gothic* (1930) and how it's been appropriated and reworked in low, middle, and high culture. Board member, Andrew and Betsy Wyeth Foundation for American Art, the National Advisory Council, Ann Norton Sculpture Gardens, and Chair, Advisory Board for Historic Artists Homes and Studios (HAHS).

Robert Cozzolino, independent curator, art historian, and critic based in Minneapolis. He curates collaboratively, in partnership with artists, colleagues, and broad communities. He is drawn to artists who aspire to visually express intangible states of consciousness and the full range of emotions. Along with topics from the 19th and 20th centuries, he regularly engages with contemporary artists to examine history. His numerous publications include *Supernatural America: The Paranormal in American Art* (2021) and *World War I and American Art* (2016).

Kristin deGhetaldi, Delaware-based conservator of paintings. She began her private practice in 2009 and has since worked for private clients and collectors, galleries, government, auction houses, artists, and foundations. She received a BA (2003) from Grinnell College, and an MS (2008) and a PhD in Preservation Studies (2017), both from the University of Delaware. She completed an Andrew W. Mellon Fellowship in Painting Conservation at the National Gallery of Art, earned a post-baccalaureate certificate in conservation (2004) at the Studio Art Centers International in Florence, Italy.

Erika Doss, Distinguished Chair in the Edith O'Donnell Institute of Art History, University of Texas at Dallas. Her multiple books include *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism* (1991), *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy* (1995), *Looking at Life Magazine* (ed., 2001), *Memorial Mania: Public Feeling in America* (2010), *American Art of the 20th – 21st Centuries* (2017), and *Spiritual Moderns: Twentieth-Century American Artists and Religion* (2023). Board member, The Living New Deal.

Kathleen A. Foster, The Robert L. McNeil, Jr., Senior Curator and Head of American Art and Director of the Center for American Art, Philadelphia Museum of Art (PMA) and Adjunct Professor, History of Art, University of Pennsylvania. She has published on topics in American art from the late-18th century to the present, with an emphasis on Thomas Eakins. Publication and exhibition topics include Thomas Hart Benton's Indiana murals, Thomas Chambers, and Winslow Homer's *The Life Line*. A contributor to the catalogue *Mary Cassatt at Work* (2024), her most recent PMA project was the exhibition and book, *American Watercolor in the Age of Homer and Sargent* (2017).

Jennifer Gibson, former Director, U.S. General Services Administration (GSA)'s Center for Fine Arts. At the GSA, she was responsible for the Fine Arts Collection and the Art in Architecture program. After joining the GSA as a project manager for Art in Architecture, she assumed responsibility for the Fine Arts Program, subsequently establishing and becoming director of the Center for Fine Arts. Member, Federal Reserve Board Collections Panel.

Randall Griffey, Director, American Art Program, The Henry Luce

Foundation. He began his curatorial career at the Nelson-Atkins Museum of Art and later became Curator of American Art, Mead Art Museum, Amherst College. Previously curator in the Department of Modern and Contemporary Art, The Metropolitan Museum of Art (2013 – 2022) and Head Curator, Smithsonian American Art Museum (2022 – 2025). A native of Edmond, Kansas, Griffey earned a BA in Fine Arts from Bethany College and an MA and PhD in Art History from the University of Kansas.

Anne Helmreich, Director, Archives of American Art (AAA), Smithsonian Institution. The AAA constitute the world's preeminent research center dedicated to collecting, preserving, and making accessible primary sources documenting the history of the visual arts in America. Previously, associate director of grants programming, Getty Foundation and associate director of digital initiatives, Getty Research Institute, she served as Dean, College of Fine Arts and Professor of Art History, Texas Christian University, and Director, Baker-Nord Center for the Humanities and Associate Professor of Art History, Case Western Reserve University.

Garth Johnson, Paul Phillips & Sharon Sullivan Curator of Ceramics, Arizona State University Ceramics Research Center. His recent exhibitions at the Everson include "The Floating Bridge: Postmodern and Contemporary Japanese Ceramics," "Renegades & Reformers: American Art Pottery," and "Earth Piece: Conceptual and Performative Works in Clay."

Laura Katzman, Professor of Art History, James Madison University; she was the curator of and author of *Ben Shahn: On Nonconformity*. She has been a guest curator at the Harvard Art Museums, the Phillips Collection, the Center for Documentary Studies at Duke, and is an internationally recognized scholar of documentary photography in the United States and in Puerto Rico.

Lisa Koenigsberg, President and Founder, Initiatives in Art and Culture (IAC). Over 25 years ago, she established IAC's multi-disciplinary conference series on visual culture, including those on American Art and the Arts and Crafts Movement. Her writings have appeared in the books *The Art of Collecting*, *Auspicious Vision: Edward Wales Root and American Modernism*, and *The Gilded Edge: The Art of the Frame*, and the journals *American Art Journal* and *Journal of the Society of Architectural Historians*. She holds graduate degrees from The Johns Hopkins University and Yale University from which she received her PhD.

Larry List, New York-based writer and independent curator. List has organized exhibitions and written about Dada, Surrealism, modern and contemporary art for The Noguchi Museum, The Menil Collection, The Tate Modern, The Andy Warhol Museum, Reykjavik Art Museum, DOX Center for Art, Prague, and others. His exhibitions include "The Imagery of Chess Revisited"; "The Art of Chess; Man Ray & Sherrie Levine"; "John Cage and Glenn Kaino: Pieces and Performances," and "SKINTRADE." List's most recent publication, *Permanent Attraction: Man Ray & Chess*, is the first comprehensive book the artist's chess-related work.

John P. Murphy, Philip and Lynn Straus Curator of Prints and Drawings, The Frances Lehman Loeb Art Center, Vassar College. He is the author of *New Deal Art: Culture and Crisis in the Great Depression* (2025). Co-curator of the exhibition "The Left Front: Radical Art in the 'Red Decade', 1929 – 1940" at the Mary and Leigh Block Museum, Northwestern University, he is also a leading scholar on African American artist Charles White.

Asma Naem, Dorothy Wagner Wallis Director, Baltimore Museum of Art (BMA). Previously, BMA's Interim co-director and Eddie C. and C. Sylvia Brown Chief Curator (2018 – 2022.) Prior to the BMA, Naem was a curator at the Smithsonian's National Portrait Gallery. Her dissertation appeared as the book, *Out of Earshot: Sound, Technology, and Power in American Art, 1847–1897* (2020). She holds a BA from The Johns Hopkins University, a JD from Temple University, and a PhD in art history from the University of Maryland.

Mark Nelson, New York-based author and book designer. For the past 30 years he has collaborated with leading museums (including The Metropolitan Museum of Art, the Museum of Modern Art, and the Art Institute of Chicago), artists (including Vija Celmins, Sherrie Levine, Jenny Holzer, Gilbert and George, Günther Uecker, Pat Steir, Francesco Clemente, David Hammons and Richard Serra), and galleries on their publications. He is the author of *Exquisite Corpse: Surrealism and the Black*

Dahlia Murder (with S. H. Bayliss) and of *Hollywood Arensberg: Avant-Garde Collecting in Midcentury L.A.* (with W. H. Sherman and E. Hoobler).

David Olin, CEO and Chief of Conservation for Easel and Wall Paintings, Olin Conservation, Inc. and Fellow, American Institute for Conservation. Olin has provided conservation services for the National Park Service, the Smithsonian Institution's National Portrait Gallery and American Art Museum, the State of Maryland and New York City. Olin Conservation is the sole painting and mural conservator for federal agencies including the Architect of the Capitol, the US Army Center of Military History, the US Senate, the National Museum of the Marine Corps, and the GSA for the wall paintings and frescoes in the National Capitol Region.

Sarah Ayala Parchman, artist living in Fort Worth, Texas. Her work examines landscape, memory, and identity through cartography and public art.

Laura Polucha, Director, The Illustrated Gallery in Pennsylvania. New York City-based, she has served as illustration art specialist and cataloguer for Swann Auction Galleries, a research associate for Hawthorne Fine Art, and a specialist for Artsy and 1stDibs. While earning her graduate degree in Art History from Columbia University, she held curatorial internships at The Metropolitan Museum of Art and the Whitney Museum of American Art.

Jami C. Powell, Associate Director for Curatorial Affairs and Curator of Indigenous Art, Hood Museum of Art and Senior Lecturer, Native American and Indigenous Studies Department, Dartmouth College. A board member of the Native American Art Studies Association, Powell is a citizen of the Osage Nation and has a PhD in anthropology from the University of North Carolina, Chapel Hill. Powell co-edited *Re-Envisioning American Art: Transforming Museum Practice* (2025) and curated "Cara Romero: Panûpûnûwûgai (Living Light)" and contributed to the accompanying catalogue.

Michelle Arcari Rose, Executive Director, Washington Heritage Museums; board member, Living New Deal; Adjunct Professor, University of Mary Washington.

Joyce Scott, sculptor and jewelry artist. Scott wields her sharp wit and humor to masterfully create bold, sculptural objects, bringing to light and driving home difficult topics such as racism, sexism, patriarchal structures, and the African diaspora. Scott received four honorary doctorates and a 2016 McArthur Fellowship. Scott's passion for the arts and commitment to social reform through her work has made her an icon of the contemporary art world. In 2024, Scott's work was featured in a major retrospective organized by and on view at the Baltimore Museum of Art (March – July 2024) and at the Seattle Art Museum (October 2024 – January 2025).

Dan Shogren, collector, with his wife Susan Meyer, of WPA painting and photography. Their collection is now the focus of the exhibition "Built to Last: The Shogren-Meyer Collection of American Art" at the Minneapolis Institute of Art. His long career in manufacturing related environments led him to focus his collection on "Work and Industry in the 1930s."

Lowery Stokes Sims, specialist in modern and contemporary art, craft, and design. Sims is known for her commitment to creating a diverse and inclusive global art world. After serving at The Metropolitan Museum of Art (1972 – 1999); as Executive Director, President, and Adjunct Curator, The Studio Museum in Harlem (2000 – 2007), she retired as Curator Emerita, Museum of Arts and Design (2015). She has since served as a guest curator for exhibitions at institutions throughout the US and as a consultant for the Baltimore Museum of Art.

Suzanne Smeaton, pioneer in the study and scholarship of America period frames. She has curated frame exhibitions at museums including The Metropolitan Museum of Art and The Columbus Museum of Art, and contributed to publications including *The Gilded Edge, Life's Pleasures: The Ashcan Artists' Brush with Leisure, 1895 – 1925*, and *Auspicious Vision: Edwin Wales Root and American Modernism*. For some 27 years she was employed at the noted frame gallery of Eli Wilner & Company. Board member, Appraiser's Association of America.

Janneken Smucker, Professor of History, West Chester University. Among her publications are *Pattern and Paradox: The Quilts of Amish Women* (2024), *A New Deal for Quilts* (2023; winner, Living New Deal Book Award), and *Amish Quilts: Crafting and American Icon* (2013). She hosts "Running Stitch," A QSOS Podcast featuring oral histories with quiltmakers.

Don Stinson, Austin-based artist known for panoramic oil paintings that explore the geographies of the West. His work is in the collections of the Phoenix Art Museum, the Denver Art Museum, The Whitney Collection at the Buffalo Center of the West, The Autry Museum of the American West, and the Art in Embassies program in Riyadh, Saudi Arabia.

Andrew J. Walker, former Executive Director, Amon Carter Museum of American Art. Prior to joining the Carter in 2011 where he served for 14 years, Walker served as Assistant Director for Curatorial Affairs and Curator of American Art, Saint Louis Art Museum, and held curatorial positions at the Missouri History Museum and the Art Institute of Chicago. The founder of Walker Art Consulting, Walker represents the American master sculptor, James Surls.

Registration

To register on-line, scan the QR code:

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 April 8, 2026.

Conference location: Formal sessions take place at Heritage Auctions, 445 Park Ave, New York, NY (between 56th and 57th Streets).

