

# Encounters with the Land

## AMERICAN DEPICTIONS FROM THE 17<sup>TH</sup> CENTURY TO THE PRESENT

"Oh my America, my new-found-land!" With those words, a foreigner writing about his beloved in the 17th century captured the essence of America's relationship to the land: an enduring and evolving fascination with its power and beauty. Whether new topography to be explored, a land of plenty and potential to be treasured, a vehicle and metaphor for a spiritual reality more potent than visual depictions, an inspiration for formalist explorations, or an emblem for the country's identity, since 1609

American artists (whether native born or emigrant) depicted and expressed the power, majesty and significance of the land—both our own and foreign—for this country's citizenry.

Topics to be considered include: early topographical explorations (White's drawings), the Hudson river painters (Cole, Church), luminism (Kensett), depictions of the land as a spiritual metaphor and conduit (Inness), the realist exploration of man's encounters with nature's power (Homer); the modernist exploration of the formal, abstract beauty and power of nature (O'Keeffe), the regionalist expression of Earth as a bedrock for the American spirit (Curry, Wood), and the contemporary exploration of the power of the land to evoke emotion and memory (the Wyeths and Stephen Hannock). We also explore challenges in conserving, caring for and presenting these works.

We gratefully acknowledge the generous support of Adelson Galleries, Babcock Galleries, Bear, Stearns & Co. Inc., Christie's, Godel Fine Art, Kennedy Galleries, New York, Katherine and Frank Martucci, The Small Family Foundation, Sotheby's, Spanierman Gallery, LLC, and The Exeter Group.

This conference is dedicated to Harry L. Koenigsberg, who was involved in, and devoted to, the study of American art for over forty years, and shared this passion with his friends and descendants.



Buffalo Bill Historical Center.



The Art Institute of Chicago, Edward B. Butler Collection, 1911.31 (Reproduced in Adrienne Baxter Bell, *George Inness and the Visionary Landscape*, Braziller, 2003; p. 126).



## Thursday evening, May 12, 2005

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6:00 – 8:00 p.m.

**Reception and Viewing of Works by Jamie Wyeth and  
“American Impressionism: At Home and Abroad.”**

**Adelson Galleries, Inc.**

25 East 77<sup>th</sup> Street, Third Floor  
(at Madison Avenue)

## Friday, May 13, 2005

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*The day's formal sessions will take place at New York University's Cantor Film Center.*

9:00 – 9:30 a.m.

**Registration.**

9:30 – 9:35 a.m.

**Welcome.**

David F. Finney, Dean,  
School of Continuing  
and Professional  
Studies, New York  
University.

9:35 – 10:00 a.m.

**Introduction.**

Lisa Koenigsberg.

10:00 – 10:40 a.m.

**Putting Down Roots:  
Geography and  
Identity in the  
American  
Landscape.**

Eleanor Jones Harvey.

10:45 – 11:25 a.m.

**Bringing it All Back Home: The Nationalist Pulse of  
American Impressionism.**

H. Barbara Weinberg.

11:25 – 11:45 a.m.

**Break.**

11:45 a.m. – 12:30 p.m.

**Robert Rosenblum in Conversation with Jamie Wyeth.**

12:30 – 12:45 p.m.

**Question-and-Answer Period.**

12:45 – 2:15 p.m.

**Lunch** (On your own).

2:15 – 2:55 p.m.

**The Indian in the Landscape: Euro-American Portrayals of  
Native Americans and the Land.**

Sarah E. Boehme.

3:00 – 3:40 p.m.

**Frederic Church and the Frame: From Illusionism to  
Aestheticism.**

Kevin J. Avery.

3:45 – 4:30 p.m.

**Bierstadt, Moran and the Battle for Yellowstone.**

Peter Hassrick.

4:30 – 4:45 p.m.

**Question-and-Answer Period.**

6:00 – 8:00 p.m.

**Reception and Viewing  
Spanierman Gallery LLC**

45 East 58<sup>th</sup> Street (between Park and Madison Avenues)



Pennsylvania Academy of the Fine Arts, Gift of the Society of American Artists  
as a memorial to Theodore Robinson.



Private collection; reproduced in *Edward Hopper: The Art and the Artist* (G. Levin, 1980), p. 273.

## Saturday, May 14, 2005

*The day's formal sessions will take place at New York University's Cantor Film Center.*

- 9:30 – 10:10 a.m.      **George Inness: The Poetry of Place.** Adrienne Baxter Bell.
- 10:15 – 10:55 a.m.      **Search for The New Jerusalem, George Inness's Lost Masterpiece.** Eric Gordon.
- 10:55 – 11:15 a.m.      **Break.**
- 11:15 a.m. – 12:00 p.m.      **"Spiritualized Naturalism": The Tonal-Impressionist Art of J. Alden Weir and John H. Twachtman.** Lisa N. Peters.
- 12:05 – 12:50 p.m.      **Homer's Wine-Dark Seas.** Marc Simpson.
- 12:50 – 2:20 p.m.      **Lunch**  
(On your own).
- 2:20 – 3:05 p.m.      **"Life on the Middle Border": Charles Burchfield's Vision of the American West.** Nannette V. Maciejunes.
- 3:10 – 3:50 p.m.      **Grant Wood's Spring Plowing, or Eros in Iowa.** Charles C. Eldredge.



Reynolda House, Museum of American Art, Winston-Salem, NC.



The Metropolitan Museum of Art, New York, Bequest of Margaret E. Dows, 1909.

- 3:55 – 4:40 p.m.      **The American Landscape as Metaphor: N.C., Andrew, and Jamie Wyeth.** Joyce Hill Stoner.
- 4:40 – 5:00 p.m.      **Question-and-Answer Period.**
- 5:10 p.m.      Buses depart promptly for The Eli Wilner & Company Frame Restoration Workshop.
- 6:00 – 8:30 p.m.      **Reception and Viewing The Eli Wilner & Company Frame Restoration Workshop.** 40 – 44 24<sup>th</sup> Street, Long Island City.



The Metropolitan Museum of Art; photo courtesy, Stephen Hannock.

## Sunday, May 15, 2004

*The day's formal sessions will take place at New York University's Cantor Film Center.*

9:30 – 10:10 a.m.

**Georgia O'Keeffe and  
New Mexico: Identity  
and Place.**

Barbara Buhler Lynes.

10:15 – 10:55 a.m.

**Joseph Cornell and the  
Elemental Fragrance of  
Landscape.**

Lynda Roscoe Hartigan.

10:55 – 11:10 a.m.

Break.

11:10 – 11:50 a.m.

**Edward Hopper's  
Landscape as  
Metaphor.** Gail Levin.

11:55 a.m.– 12:35 p.m.

**The Landscape of  
Community in the  
Works of Jacob  
Lawrence and Romare  
Bearden.** Patricia Hills.

12:35 – 12:50 p.m.

**Question-and-Answer Period.**

12:50 – 2:00 p.m.

**Lunch** (On your own).

2:00 – 2:40 p.m.

**Reflecting the Land: Expressions of Nature in  
American Frames.** Suzanne Smeaton.

2:45 – 3:25 p.m.

**Space, Color, and Light: Hofmann and the Spirit of  
the Land.** Tina Dickey.

3:30 – 4:10 p.m.

**Landscape as a Set Stage.** Stephen Hannock.

4:10 – 4:30 p.m.

**Question-and-Answer Period.**



Photo courtesy Smithsonian American Art Museum;  
© The Joseph and Robert Cornell Memorial Foundation.



Reproduced in *American Art from the Dicke Collection* (T. D. Smith, N. E. Green et al, 1997), p. 217.



The Museum of Modern Art, New York.

## Presenters

**Lisa Koenigsberg**, conference director; and adjunct professor of arts, NYU School of Continuing and Professional Studies, she launched the series of annual NYU conferences on American art. Former positions include: director, Programs in the Arts, NYU School of Continuing and Professional Studies; 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. Her 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*.

**Kevin J. Avery**, associate curator, Department of American Paintings and Sculpture, The Metropolitan Museum of Art and adjunct assistant professor, Art Department, Hunter College, City University of New York. His doctoral dissertation considered the panorama and its manifestations in American landscape painting. He is the co-organizer (with F. Kelly) of "Hudson River School Visions: The Landscapes of Sanford R. Gifford," the exhibition seen in fall 2003 at The Metropolitan Museum of Art, and subsequently at the Amon Carter Museum and the National Gallery of Art in Washington. He is also editor and co-author of the accompanying publication. In 2002 he edited and co-authored *American Drawings and Watercolors in The Metropolitan Museum of Art, Volume I*; other exhibitions and catalogues that he has written or to which he has contributed essays are *Art and the Empire City: New York, 1825 – 1861*, *American Tonalism*, and *Church's Great Picture: The Heart of the Andes*. He is curating and preparing the exhibition catalogue for "Treasures from Olana: Landscapes by Frederic Edwin Church," which begins a two-year tour this June.

**Adrienne Baxter Bell**, art historian, she has received degrees in art history from Smith College, the Institute of Fine Arts, and Columbia University, where she is currently a Ph.D. candidate in American art history. She received numerous awards for her work, including the Sheila and Richard Schwartz Fellowship at the Smithsonian American Art Museum. The author of *George Inness and the Visionary Landscape* (George Braziller, 2003), she curated an exhibition of the same name for the National Academy of Design, New York, which traveled to the San Diego Museum of Art in 2004.

**Sarah E. Boehme**, curator, Whitney Gallery of Western Art, Buffalo Bill Center since 1986. A member of the examination committee for the catalogue raisonné on Frederic Remington, she is coordinating an exhibition on William Ranney to be accompanied by a published catalogue raisonné, and is developing a plan for ongoing maintenance of the Ranney Catalogue. In 2000, "John James Audubon in the West: The Last Expedition: Mammals of North America," opened at the Buffalo Bill Historical Center; Boehme was curator and co-author of the exhibition catalogue. In 1998, she co-curated the Museums West exhibition "Powerful Images: Portrayals of Native America" and contributed an essay to the exhibition catalogue. She wrote the exhibition catalogues "Whitney Gallery of Western Art"; "Absarokee Hut: The Joseph Henry Sharp Cabin"; Buckeye Blake: Art on the Western Front"; and "Rendezvous to Roundup: The First 100 Years of Art in Wyoming." She was co-author of "Seth Eastman: A Portfolio of North American Indians," "Buffalo Bill's Wild West," and "Frontier America: Art and Treasures of the Old West from the Buffalo Bill Historical Center." She received the Fort Union Fellowship for research (1998) and the Friend of Arts Education award from the Wyoming Arts Education Alliance (1997); she was a Smithsonian Fellow.

**Tina Dickey**, editor, Hans Hofmann Catalogue Raisonné, artist, and independent scholar; she is the author of a forthcoming book on Hofmann's schools and teaching and of *Hans Hofmann* (with H. Friedel, 1997, 1998), and she edited *Selections from the Journals of Myron Stout* (2005). She has contributed essays to *Hans Hofmann: The Chimbote Project* (X. Costa, ed., Museu d'Art Contemporani de Barcelona, with ACTAR, 2004); *Seeing Red: On Nonobjective Painting and Color Theory* (M. Fehr and S. Wurmfeld, eds., 2004); *Hans Hofmann* (J. Yohe, ed., 2002); and *Münchener Moderne: Kunst und Architektur in der Zwanziger Jahre* (Dr. F. Biller, A. Günthor and S. Krämer, eds., 2002). The oral history she compiled on Hofmann's theories and teaching methods is now in the papers of the Renate, Hans and Maria Hofmann Trust in the Archives of American Art. Among the exhibition catalogues she has written are: *Myron Stout: Paintings, c. 1950* (Joan T. Washburn, 2005); *A Search for the Real* (Ameringer Yohe Fine Art, 2005); *Joseph Plaskett: New Paintings* (Bau-Xi Gallery, 2004); *From Hawthorne to Hofmann: The Provincetown Artists Colony, Vignettes 1899 – 1945* (Hollis Taggart Galleries, 2003 – 04); and *James Gahagan: Retrospective of a Colorist* (Clarke Galleries, 2000). An artist who has exhibited her work for two decades in New England, she has received fellowships in visual art at Vermont Studio Colony and Cummington Community of the Arts.

**Charles C. Eldredge**, Hall Distinguished Professor of American Art and Culture, Department of Art History, University of Kansas; formerly: director, National Museum of American Art, Smithsonian Institution (1982 – 88), director, Spencer Museum of Art, and professor, Department of Art History, University of Kansas (1971 – 82). Among his publications are *John Steuart Curry: Painting Modern American History* (Morris Museum of Art, forthcoming); *Tales from the Easel: American Narrative Paintings from Southeastern Museums, circa 1800 – 1950* (2004); *The Floor of the Sky: Artists and the North American Prairie* (University of Nebraska, Geske Lectures, 2000); *Reflections on Nature: Small Paintings by Arthur Dove, 1942 – 1943* (1997); *Georgia O'Keeffe, American and Modern* (1993); *Pacific Parallels: Artists and the Landscape in New Zealand* (1991); *Georgia O'Keeffe* (1991); *American Originals: Selections from Reynolds House, Museum of American Art* (with B. Millhouse, 1990); and *Art in New Mexico, 1900 – 1945: Paths to Taos and Santa Fe* (with J. A. Schimmel and W. H. Truettner, 1986). He serves on the editorial board of *American Art* (the Smithsonian journal that he founded in 1987), as an advisor to the Henry Luce Foundation's art programs (1982 – present); and as a trustee of the Amon Carter Museum (2003 – present).

**Eric Gordon**, head of painting conservation at the Walters Art Museum, has written on subjects ranging from ancient Chinese wall paintings to Giovanni di Paolo's painting techniques to the development of panel treatment philosophies in the 20<sup>th</sup> century. He is the recipient of the American Academy's Rome Prize and made a study of comparative Italian retouching methods. Recently, he directed research and a collaborative team investigating a lost George Inness masterpiece that resulted in a PBS documentary.

**Stephen Hannock**, a painter whose work references the American landscape tradition. He lives and works in New York City and Williamstown, MA. Recent one-person exhibitions have taken place at: McKenzie Fine Art (with catalogue), Michael Kohn Gallery (with catalogue), and Meredith Long and Company (all, 2002); John Berggruen Gallery and Winston Wachter Fine Art (both 2001); James Graham & Sons and Quint Contemporary Art (both 2000). In 1995, "After Church, After Cole: Stephen Hannock's Oxbow" was held at the Timkin Museum of Art (catalogue). His recent group exhibitions include "Changing Prospects: The View from Mount Holyoke," Mount Holyoke College Art Museum (2002); the traveling exhibition "The American River," (2002 – 04); "Fluid Flow," James Graham & Sons; "Out-of-Doors," Adam Baumgold Fine Art; "Landscape 2000: Late 20<sup>th</sup> Century American Landscape Painting," University of Wyoming Art Museum; "Transcending Earth and Sky," University Art Gallery, San Diego State University; and "Landscape," Winston Wachter Fine Art (all in 2000). His work has been discussed in numerous publications and is featured in the following collections: The Metropolitan Museum of Art; Smith College Museum of Art; Museum of Contemporary Art, San Diego; Worcester Art Museum, Worcester, MA; Williams College Museum of Art; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; Dayton Art Institute: Reader's Digest Collection; Smithsonian American Art Museum; Albany Institute of History of Art; and Grand Rapids Art Museum. He has also done set design for both opera and dance as well as other installation work. Recipient, Academy Award for Special Effects for "What Dreams May Come."

# To Register

## TO REGISTER ONLINE

**BY INTERNET:** Register online with your credit card at [www.scps.nyu.edu/americanart](http://www.scps.nyu.edu/americanart)

## OTHER REGISTRATION OPTIONS

**BY FAX:** Fill in the registration form, including credit card information, and dial (212) 995-4677, 24 hours a day.

**BY MAIL:** Return form at least two weeks before the conference start date with a check or money order payable to New York University or complete the credit card information on the form and send to NYU/SCPS Budget Office, 25 West 4<sup>th</sup> Street, Room 203, New York, NY, 10012.

**BY PHONE/INTERNET:** Using American Express®, Visa®, Discover® Card, or MasterCard®, call (212) 998-7171. Please refer to conference number SCPS026.

**FEE:** The conference fee is \$450. A discounted rate is available for full-time students. To receive the discounted rate you must provide proof of ID and register with the program office at (212) 998-7137. For full-time students with ID the conference fee is \$150.

**WITHDRAWAL AND REFUNDS:** Notice of withdrawal must be made in writing to: Lisa Koenigsberg, NYU School of Continuing and Professional Studies, 10 Astor Place, 5<sup>th</sup> Floor, New York, NY 10003 or via email to [lisa.koenigsberg@nyu.edu](mailto:lisa.koenigsberg@nyu.edu). Refunds are computed from the day on which the written notice is received. No refunds are made after April 29, 2005.

**CONFERENCE LOCATION:** This conference is held at the Cantor Film Center, 36 East 8<sup>th</sup> Street, in New York University's Washington Square campus in the heart of Greenwich Village. NYU's School of Continuing and Professional Studies offers a wide range of Programs in Appraisal Studies in Fine and Decorative Arts and in Arts Administration. For more information, write or call: NYU School of Continuing and Professional Studies, 10 Astor Place, New York, NY 10003.

Note: This conference counts as one 10-session Appraisal Studies or Arts Administration elective.

*New York University is an affirmative action/equal opportunity institution.*

*Program subject to change.*



Private Collection. Photo: Malcolm Varon; courtesy, Georgia O'Keeffe Museum.

## REGISTRATION FORM

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**Lynda Roscoe Hartigan**, chief curator, Peabody Essex Museum (PEM) in Salem, MA; prior to joining PEM in 2003, she was chief curator of the Smithsonian American Art Museum (SAAM), Washington, DC. Her research specialties in modern art, Joseph Cornell, American folk and outsider art, and African-American art have resulted in numerous exhibitions and publications since the mid-1970s. As the founding curator of the Joseph Cornell Study Center at SAAM (1978), Hartigan organized and administered this repository of the artist's voluminous studio effects, library, and artworks. She wrote the first biography of Cornell for *Joseph Cornell* (K. McShine, ed., 1980) published for the artist's retrospective organized by The Museum of Modern Art. In 1982, she organized "Joseph Cornell: An Exploration of Sources" at SAAM. Hartigan's essay "Joseph Cornell's Explorations: Art on File" appeared in *Joseph Cornell/Marcel Duchamp...in Resonance*, published with the exhibition that she and a curatorial team organized for The Menil Collection and the Philadelphia Museum of Art (1998). She was the scholarly advisor to and principal author for the book, *Joseph Cornell: ShadowPlay/Eterniday* and its companion DVD, *The Magical Worlds of Joseph Cornell*, co-published in 2003 by the Voyager Foundation and SAAM. She is curating the forthcoming traveling retrospective, "Joseph Cornell: Navigating the Imagination," co-organized by SAAM and PEM (2006); the accompanying book will be published by Yale University Press.

**Eleanor Jones Harvey**, chief curator; Smithsonian American Art Museum (SAAM), where she manages the curatorial and conservation departments. She is overseeing the reinstallation of the SAAM collection for the Museum's reopening, scheduled for July 4, 2006. Previously, she served as curator of American art at the Dallas Museum of Art (1992 – 2002), having been assistant curator of American paintings at the Museum of Fine Arts, Boston (1989 – 91). In 1998, she organized "The Painted Sketch: American Impressions from Nature, 1830 – 1880"; the accompanying catalogue won the 1999 Henry Russell Hitchcock Award from The Victorian Society in America. In 2001, she organized "Thomas Moran and the Spirit of Place," featuring works from Dallas private collections, and wrote the accompanying publication. In 2002, she wrote a book and organized the accompanying exhibition, both entitled *The Voyage of The Icebergs: Frederic Church's Arctic Masterpiece*. In 2003, she contributed to the publication accompanying the exhibition "Hudson River School Visions: The Landscapes of Sanford Robinson Gifford."



Collection of Ann and Thomas Hoaglin; photo courtesy: Keny Galleries.

**Peter Hassrick**, a writer and independent American art scholar who focuses on the West; a resident of Cody, Wyoming, he serves a national and international constituency of museums as a guest curator. He is Founding Director Emeritus of the Charles M. Russell Center for the Study of Art of the American West at the University of Oklahoma in Norman. He was also the founding director of The Georgia O'Keeffe Museum in Santa Fe, leading it from inception to opening in 16 months. For 20 years prior to that, Hassrick served as the director of the Buffalo Bill Historical Center in Cody. His books include *Frederic Remington* (1973); *The Way West* (1977); *The Rocky Mountains: A Vision for Artists in the 19th Century* (1983, with P. Trenton); *Treasures of the Old West* (1984); *George Catlin: Drawings of North American Indians* (1984); *Charles Russell* (1989); *Frederic Remington: A Catalogue Raisonné of Oils, Watercolors and Drawings* (1996, with M. Webster); *The Georgia O'Keeffe Museum* (1997); *The American West: Out of Myth, Into Reality* (2000); *Remington, Russell and the Language of Western Art* (2000); *Gordon Snidow: My Story* (2002); and *Drawn to Yellowstone: Artists in America's First National Park* (2002).

**Patricia Hills**, professor of art history, Boston University; from 1980 – 89, she also served as the director of the Boston University Art Gallery. She has also taught at York College; the Graduate Center of the City University of New York; Columbia University; NYU's Institute of Fine Arts; and the University of Wyoming. From 1972 – 87, she was associated with the Whitney Museum of American Art, first as a guest curator, then as associate curator, and finally as adjunct curator. Her scholarship ranges from 19th-century genre painting to 20th-century art and politics, and includes African-American art. Her books and exhibition catalogues include: *Eastman Johnson* (1972); *The American Frontier: Images and Myths* (1973); *The Painters' America: Rural and Urban Life, 1810 – 1910* (1974); *Turn-of-the-Century America: Painting, Graphics, Photographs, 1810 – 1910* (1977); *The Figurative Tradition and the Whitney Museum of American Art* (co-curated with R. Tarbell, 1980); *Alice Neel* (1983); *John Singer Sargent* (1986); *Stuart Davis* (1995); *Eastman Johnson: Painting America* (co-curated with T.A. Carbone, 1999); and *Modern Art in the USA: Issues and Controversies of the 20th Century* (2001). She is currently writing a study of Jacob Lawrence. She has held both Guggenheim and NEH Fellowships.



Museum of Fine Arts, Boston: The Hayden Collection—Charles Henry Hayden Fund.

**Cover (clockwise):** Thomas Moran, *Grand Canyon of the Yellowstone*, 1872, oil on canvas, 213.4 x 365.8 cm (84 x 144 in.). Department of the Interior on loan to the Smithsonian American Art Museum; Jamie Wyeth, *Lighthouse Iris*, 2003, oil on canvas, 32 x 26 in. Courtesy, Adelson Galleries; Jacob Lawrence, *This is Harlem*, 1943, Gouache on paper, 15 3/8 x 22 11/16 in. (39.1 x 57.6 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; gift of Joseph H. Hirshhorn, 1966. © Gwendolyn Knight Lawrence, courtesy of the Jacob and Gwendolyn Lawrence Foundation. **Text panel:** John Mix Stanley, *Last of their Race, 1857*, oil on canvas. Buffalo Bill Historical Center, acc. 5.75; George Inness, *The Home of the Herron*, 1893, oil on canvas, 30 x 45 in., The Art Institute of Chicago, Edward B. Butler Collection, 1911.31 [Reproduced in Adrienne Baxter Bell, *George Inness and the Visionary Landscape*, Braziller, 2003; p. 126]. **Thursday panel:** Winslow Homer, *Prout's Neck*, 1900, oil on canvas, 30 1/4 x 48 1/4 in. (76.8 x 122.6 cm). Clark Art Institute, Williamstown, MA; reproduced in *Winslow Homer* (N. Cikovsky, F. Kelly et al, 1996), p. 361; Theodore Robinson, *Port Ben, Delaware and Hudson Canal*, 1893, oil on canvas, 28 1/4 x 32 1/4 in. (71.8 x 81.9 cm.). Pennsylvania Academy of the Fine Arts, Gift of the Society of American Artists as a memorial to Theodore Robinson, 1900.5. **Saturday panel:** Edward Hopper, *Shakespeare at Dusk*, 1935. Oil on canvas, 17 x 25 inches. Private collection. Reproduced in *Edward Hopper: The Art and the Artist* (G. Levin, 1980) p. 273; Grant Wood, *Spring Plowing*, 1936, Reynolda House, Museum of American Art, Winston-Salem, NC; Frederick Edwin Church, *The Heart of the Andes*, 1859 in a 1993 reconstruction of its original frame for public presentation from 1859 to 1864. The Metropolitan

Museum of Art, New York, Bequest of Margaret E. Dows, 1909 (09.95).

**Sunday panel:** Stephen Hannock, *The Oxbow, After Church, After Cole, Flooded, Green Light - 1999 - 8' x 12'*. The Metropolitan Museum of Art; photo courtesy, Stephen Hannock; Joseph Cornell, *Americana: Natural Philosophy (What Makes the Weather?)*, about 1959. Photo courtesy Smithsonian American Art Museum, © The Joseph and Robert Cornell Memorial Foundation; Dale Nichols, *Haying*, 1946, oil on canvas, 22 x 34 1/8 in. in a period American frame, modernist style, c.1930s-40s, painted and rubbed surface. Reproduced in *American Art from the Dicke Collection* (T. D. Smith, N. E. Green et al, 1997). **First presenter's panel:** Andrew Wyeth, *Christina's World*, 1948, Tempera on gessoed panel, 32 1/4 x 47 3/4 in. The Museum of Modern Art, New York. **Second presenter's panel:** Charles Burchfield, *First Snow*, 1947, watercolor, 28 x 34 1/2 in. Collection of Ann and Thomas Hoaglin; photo courtesy: Keny Galleries. John Henry Twachtman, *Brook in Winter*, about 1892, oil on canvas, 91.76 x 122.24 cm (36 1/8 x 48 1/8 in.). Museum of Fine Arts, Boston: The Hayden Collection—Charles Henry Hayden Fund 07.7. **Third presenter's panel:** Hans Hofmann, *Untitled (Sunrise, Provincetown Harbor)*, ca. 1936-40, ink on paper, 8.5 x 11 in., Estate of Hans Hofmann, M-0933-1512; George Inness, *The Valley of the Olive Trees*, oil on canvas. The Walters Art Museum. **Mail panel:** Asher B. Durand, *Dover Plain, Dutchess County, New York*. Smithsonian American Art Museum. **Registration panel:** Georgia O'Keeffe, *Hill, New Mexico*, 1935, Oil on canvas. Private Collection. Photo: Malcolm Varon; courtesy, Georgia O'Keeffe Museum.

**Gail Levin**, professor of art history, Baruch College and the Graduate Center of CUNY. She specializes in art of the 20<sup>th</sup> and 21<sup>st</sup> centuries, with research interests that include the work of Hartley, Hopper, women artists, feminism, Jewish artists, Asian emigré artists, and contemporary art of the United States, Spain, and Asia, as well as American Studies and the cinema. Her most recent book is *Aaron Copland's America* (co-author, J. Tick, 2000). She is completing a cultural biography of Judy Chicago. Her other books include *Edward Hopper: An Intimate Biography* (New York: 1995; Munich: 1998); *Edward Hopper: A Catalogue Raisonné* [3 vols. and CD-ROM] (New York and Munich, 1995); *'Theme and Variation' Kandinsky and the American Avant-Garde, 1912 – 1950* (1992); and *Marsden Hartley in Bavaria* (1989). Her articles, which have appeared in such journals as *Archives of American Art Journal*; *London Review of Books*; *American Art Review*; *Art News*; *Arts Magazine*; *Bijutsu Techo* [Japan]; *Criticism, Dada, and Surrealism* and in many museum exhibition catalogues, have been published in more than a dozen countries. A photographer, her work is included in the collections of the High Museum of Art, The Pollock-Krasner House and Study Center of the Stony Brook Foundation of SUNY, and the Center for Photography, Woodstock, New York, and has also appeared in books, magazines, and newspapers.

**Barbara Buhler Lynes**, Emily Fisher Landau Director, Georgia O'Keeffe Museum Research Center and curator, Georgia O'Keeffe Museum, Santa Fe, New Mexico; formerly professor of art history, The Maryland Institute College of Art, Baltimore. Recent publications include: *Moments in Modernism—Georgia O'Keeffe and Andy Warhol: Flowers of Distinction* (with N. Printz, H. Hole, J. Smith, 2005); *Georgia O'Keeffe and New Mexico: A Sense of Place* (with L. Poling-Kempes, F. Turner, 2004); *Maria Chabot – Georgia O'Keeffe: Correspondence 1941 – 1949* (2003); *Georgia O'Keeffe Museum: Highlights of the Collection* (2003); *Georgia O'Keeffe and the Calla Lily in American Art, 1860 – 1940* (with C. Eldredge, J. Moore, 2002); *O'Keeffe's O'Keeffes: The Artist's Collection* (with R. Bowman, 2001); *O'Keeffe on Paper* (with R. Fine, E. Glassman, and J. Walsh, 2000); *Georgia O'Keeffe: Catalogue Raisonné* (2 vols; 1999); *Georgia O'Keeffe* (1993); and *O'Keeffe, Stieglitz and the Critics, 1916 – 1929* (1991).

**Nannette V. Maciejunes**, executive director, Columbus Museum of Art, co-curator "The Paintings of Charles Burchfield: North by Midwest" (1997); "Illusions of Eden: Visions of the American Heartland" (2000); and "Ferdinand Howald and Collecting Modern Art in America" (forthcoming, 2006), and contributor to the accompanying publications, and contributing essayist to *Middleton Manigault: Visionary Modernist* (2002).

**Lisa N. Peters**, director of research and co-author, John Twachtman Catalogue Raisonné, Spanierman Gallery, LLC; among her publications are an article on the American artists' colony in Polling, Bavaria, 1872 – 81 for the *American Art Journal* (2000), "John H. Twachtman: American Impressionist" (1999) which accompanied an exhibition of the same title; "Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort" (1997); and "A Personal Gathering: Paintings and Sculpture from the Collection of William I. Koch" (1996), which accompanied museum exhibitions she curated; and "James McNeill Whistler" (1996).

**Robert Rosenblum**, professor of fine arts, New York University and curator, the Solomon R. Guggenheim Museum; his art-historical interests range from the 18<sup>th</sup> century to the present. His writings and exhibitions have considered many American artists, among them Rockwell, Stella, Warhol and Koons. Throughout his career he has been involved with revising art-historical canons of both the 19<sup>th</sup> and 20<sup>th</sup> centuries.

**Marc Simpson**, associate director and lecturer, Williams College Graduate Program in the History of Art and Curator of American Art, Clark Art Institute; curator of exhibitions and lecturer on American art. Publications include essays on Whistler, Sargent, Abbey, Homer, Haseltine, and Harnett.

**Suzanne Smeaton**, frame historian and gallery director, Eli Wilner Et Co., has been studying American frames and framing works of art for over 26 years. Through her work at the gallery, she has curated over 16 exhibitions dedicated to American frames, consulted to numerous private and public collections and framed artworks for many institutions including The White House, The Metropolitan Museum of Art, and the Smithsonian American Art Museum. Frequent lecturer and author of numerous articles, among them contributions to *The Gilded Edge: The Art of the Frame* (2000), *The Magazine ANTIQUES*, and *Picture Framing Magazine*. She wrote the text and narration for two videos: "The Art of the Frame: 1820 – 1920" and "Beyond Architecture: The Frame Designs of Stanford White." Since 1994, adjunct faculty member teaching about 19<sup>th</sup>- and early 20<sup>th</sup>-century frames in the NYU Program in Appraisal Studies in Fine and Decorative Arts.

**Joyce Hill Stoner**, professor and paintings conservator, 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. Managing editor for *Art and Archaeology Technical Abstracts* (AATA) for 18 years, and on the AATA editorial board for the sections on paintings and on training since 1987, Stoner is an art



Estate of Hans Hofmann, M-0933-1512.

historian and a practicing paintings conservator. She has treated paintings for many museums and private collectors, and was senior conservator on the team responsible for the five-year project on Whistler's Peacock Room, Freer Gallery of Art, Smithsonian Institution, Washington, DC. Stoner has authored more than 60 book chapters and articles, and has recently been studying the paintings of the Wyeth family and published "A Closer Look: Howard Pyle, N. C. Wyeth, Andrew Wyeth, and Jamie Wyeth" (1998) and has spoken widely on this topic. Secretary, board of directors, College Art Association, she was awarded the American Institute for Conservation Lifetime Achievement Award (2003).

**H. Barbara Weinberg**, The Alice Pratt Brown Curator of American Paintings and Sculpture, The Metropolitan Museum of Art and professor emerita of art history, City University of New York; she is the author of *The Lure of Paris: Nineteenth-Century American Painters and Their French Teachers* (1991); books and catalogues on American Impressionism and Realism, John La Farge, John Singer Sargent, and Childé Hassam; and numerous scholarly articles on late 19<sup>th</sup>-century American painting in cosmopolitan context.

**James (Jamie) Browning Wyeth**, a third-generation American artist who paints the rural landscape, man's intrusion on it, and local people in their relationship to nature. The son of Andrew Wyeth, legendary figurative painter, and grandson of Newell Convers Wyeth, renowned illustrator, he was born in Wilmington, Delaware, just south of Chadds Ford, Pennsylvania, where he grew up and still lives part of each year. By the time he was 18, Wyeth's paintings were in the Wilmington Society of Art, the William A. Farnsworth Library and Art Museum and several private collections. In the late 1960s and early 1970s, he was commissioned to paint the portraits of Delaware Governor Charles L. Terry and the late President John F. Kennedy. In the late 1960s, Wyeth took part in Eyewitness to Space, a program which recorded the United States space probes, jointly sponsored by NASA and the National Gallery of Art. In 1974, he also sketched Senate and Supreme Court events relating to Watergate, and scenes in Judge John J. Sirica's courtroom. In 1971, his work was exhibited with his father's and grandfather's at the newly opened Brandywine River Museum in Chadds Ford. The Joslyn Art Museum in Omaha, held the first full retrospective of his work (1975 – 75), and in 1976, the Coe Kerr Gallery showed portraits he and Andy Warhol did of one another. Among Wyeth's one-man exhibitions since then have been shows at the Pennsylvania Academy of the Fine Arts (1980); Amon Carter Museum (1981); Anchorage Fine Arts Museum (1983); Portland Museum of Art (1984); and Decatur House (1995). In 1997, The Terra Museum of American Art mounted "N. C. Wyeth and His Grandson: A Legacy." His work is in the collections of the National Gallery of Art; the National Portrait Gallery; the John F. Kennedy Library and Museum; The Museum of Modern Art; Joslyn Art Museum; William A. Farnsworth Library and Art Museum; Delaware Art Museum; and the Brandywine River Museum. He is a council member of the National Endowment for the Arts, a member of the board of governors of the National Space Institute, and a member of the National Academy of Design and the American Watercolor Society.

The Walters Art Museum.





Smithsonian American Art Museum.

# Encounters with the Land

## AMERICAN DEPICTIONS FROM THE 17<sup>TH</sup> CENTURY TO THE PRESENT

*Thursday evening, May 12 – Sunday, May 15, 2005*



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# Initiatives

in art and culture

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