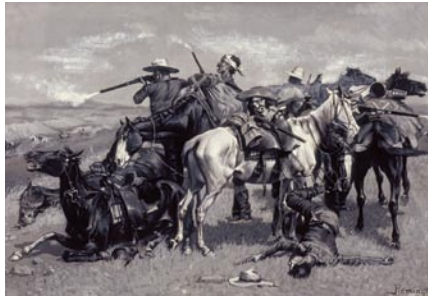


REGISTRATION:

The symposium fee is \$125; for Museum members the fee is \$100. A special rate of \$50 is available for students; to receive the discounted rate you must provide proof of ID and register with the program office at 413.298.4100, ext.220 or 221. Otherwise, to register, complete the registration coupon below and mail to:



An Episode in the Opening Up of a Cattle Country, 1887. Museum of the American West, Los Angeles

Norman Rockwell Museum

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For further information, contact Lisa Koenigsberg at 646.485.1952 or Stephanie Plunkett at 413.298.4100, ext 208.

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Withdrawal and Refunds: Notice of withdrawal must be made in writing to: Stephanie Plunkett, Norman Rockwell Museum, 9 Glendale Road, Route 183, P.O. Box 308, Stockbridge, MA 01262 or via e-mail: Splunkett@nrm.org. No refunds will be made after October 21, 2006.

Conference Location: This conference will be held at the Norman Rockwell Museum.

Conference Hotels — A list of recommended hotel accommodations is available upon request. Please contact Laura Tota at 413-298-4100 ext. 221 or Ltota@nrm.org for further information. To ensure availability, please secure accommodations at your earliest convenience.

Please register me for **Frederic Remington in Context: A Symposium in Stockbridge, Massachusetts**

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The Bronco Buster, 1895, Bronze. Collection of the Frederic Remington Art Museum, Ogdensburg, NY

The Heart of the Frontier: Remington's Art in Context

A Symposium in
Stockbridge, Massachusetts
Saturday & Sunday, October 28 - 29, 2006

NORMAN ROCKWELL MUSEUM

The Heart of the Frontier: Remington's Art in Context

A Symposium in
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celebrating the exhibition and the publication of the catalogue:
*Frederic Remington and the American Civil War:
A Ghost Story*



A New Year on the Cimarron, 1903. The Museum of Fine Arts, Houston, The Hogg Brothers Collection, gift of Miss Ima Hogg

Organized by

Initiatives

in Art and Culture

The Heart of the Frontier: Remington's Art in Context

A symposium in Stockbridge,
Massachusetts

Saturday & Sunday, October 28 – 29, 2006

Organized in celebration of the exhibition and publication *Frederic Remington and the American Civil War: A Ghost Story* (June 10 – October 26, 2006) at the Norman Rockwell Museum, this program features leading scholars offering fresh perspectives and interdisciplinary explorations of Frederic Remington.

The symposium explores Remington's works in all media, sources for them, their artistic legacy, and their impact on popular culture. In it, we consider Remington's use of Civil War images within his total oeuvre, thus expanding our knowledge of the artist's complete works from paintings to prints to bronzes. We explore Remington, his art, its sources, its place in American art history, and its role in shaping a vision of the West embedded both in our national consciousness and in the view held of America by other countries and cultures. We contextualize his art within the era's social, cultural, and political history to demonstrate the ways it expresses and conveys values central to the period. We also investigate how Remington's imagery laid the groundwork for other popular cultural expressions of the West, from dude ranching to the Marlboro Man.

In celebrating the West, Remington blurred the distinction between the imagined and the real, and in so doing, helped define and implant an enduring mythology of the American frontier. His art also plays a major role in helping us define Western art, which has multiple meanings today.



Winslow Homer,
Prisoners from the Front, 1866.
The Metropolitan Museum of Art,
New York, Gift of Mrs. Frank B. Porter



Frederic Remington,
The Stampede, 1909.
The Gilcrease Museum,
Tulsa, Oklahoma

Saturday, October 28, 2006

The day's formal sessions will take place at the Norman Rockwell Museum

Agenda

- 8:30 – 9:00 a.m. Registration and continental breakfast.
- 9:00 – 9:05 a.m. Greeting. Laurie Norton Moffatt, director, Norman Rockwell Museum.
- 9:05 – 9:20 a.m. Introduction. Lisa Koenigsberg.
- 9:20 – 10:10 a.m. Frederic Remington and the American Civil War: A Ghost Story. Alexander Nemerov.
- 10:15 – 11:05 a.m. Moments of Change: A Career in Art. Peter Hassrick
- 11:05 – 11:20 a.m. **Break**
- 11:20 a.m. – 12:10 p.m. Through a Conservator's Eyes: Remington's Technique and Intent. Robert Proctor
- 12:15 – 1:00 p.m. Remington's Frames and the Cowboy Aesthetic Movement. William Adair.
- 1:00 – 2:30 p.m. **Lunch** (on your own).
- 2:30 – 3:10 p.m. War Relief: The Shaw Memorial on Boston Common and the Battle over Civil War Memory. David Lubin.
- 3:15 – 3:55 p.m. I Know It When I See It: Defining American Western Art. Carol Clark.
- 3:55 – 4:30 p.m. Dude Ranching – A Parallel Experience of the West for the Easterner. Lawrence A. Borne.
- 4:30 – 4:45 p.m. **Break**
- 4:45 – 5:30 p.m. Panel discussion followed by question-and-answer period.
- 5:30 – 7:30 p.m. **Exhibition Viewing and Reception Norman Rockwell Museum.**



Frederic Remington, *The Cowboy*, 1908.
Fairmount Park Art Association,
Philadelphia

Sunday, October 29

The day's formal sessions will take place at the Norman Rockwell Museum

Agenda

- 9:00 – 9:30 a.m. Registration and continental breakfast.
- 9:30 – 10:00 a.m. Introduction. Lisa Koenigsberg.
- 9:30 – 10:30 a.m. Screening, *Frederic Remington: The Truth of Other Days*
- 10:30 – 10:45 a.m. **Break**
- 10:45 – 11:15 a.m. Remarks on the making of *Frederic Remington: The Truth of Other Days*. Tom Neff.
- 11:15 a.m. – 12:00 p.m. Question-and-answer and discussion.

SPEAKERS

LISA KOENIGSBERG, conference director; founder and president, Initiatives in Art & Culture, who launched the series of annual conferences on American art in 1996 and has been responsible for them since then. Former positions include director, Programs in the Arts, NYU/SCPS, 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), *The Architectural Historian in America* (1991), *Architecture: A Place for Women* (1990), the *Archives of American Art Journal*, the *Journal of the Society of Architectural Historians*, and the *Proceedings of the American Antiquarian Society*.

WILLIAM ADAIR, president, Gold Leaf Studios, specializing in framemaking and the conservation of fine gilded antiques. Gold Leaf Studios was retained by the Frederic Remington Art Museum to restore and reunite all of the original frames (which had been removed but retained) with the corresponding canvases. Adair has written several articles addressing framing Remington and other American artists including Couse. Founder of the International Institute for Frame Study, he most recently curated "The Frame in America" and "Evolution of the Frame; Intelligent Design" (2006). Recipient: Rome prize (1991).

LAWRENCE R. BORNE, professor of history, retired, Northern Kentucky University; his research focuses on the U.S. Revolution & Constitution and on the American West, and he is the author of *Dude Ranching: A Complete History* (1983). He also worked as a wrangler at the Ox Yoke Ranch, Emigrant, Montana; the Alisal Ranch, Solvang, California; and Holzwarth's Neversummer Ranch, Grand Lake, Colorado; experience which was invaluable for subsequent scholarly research.

CAROL CLARK, professor of fine arts and American studies, Amherst College; among her publications are *The Robert Lehman Collection VIII: American Drawings and Watercolors* (1992), *Maurice Brazil Prendergast/Charles Prendergast: A Catalogue Raisonné* (with N. Mowll Mathews and G. Owens, 1990), and *Thomas Moran's Watercolors of the American West* (1980); she is currently at work on a book and exhibition of the paintings of Charles Deas for the Denver Art Museum and is co-curator of an exhibition on wilderness and American art for the American Federation of Arts.

PETER HASSRICK, director, Institute of Western American Art, The Denver Art Museum; he was the Founding Director of the Charles M. Russell Center for the Study of Art of the American West at the University of Oklahoma in Norman and of The Georgia O'Keeffe Museum in Santa Fe. 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), *Drawn to Yellowstone: Artists in Americas First National Park* (2002), and *The Art of William Ranney* (2006 with L. Bantel).

DAVID LUBIN, Charlotte C. Weber Professor of Art at Wake Forest University; he is the author *Act of Portrayal: Eakins, Sargent, James* (1985), *Picturing a Nation: Art and Social Change in Nineteenth-Century America* (1994), *Titanic* (1999), and *Shooting Kennedy: JFK and the Culture of Images* (2003), recipient of the 2004 Charles C. Eldredge Prize from the Smithsonian American Art Museum. This year (2006 – 2007), he is a visiting scholar at Harvard's Charles Warren Center for Studies in American History, where he is at work on a book investigating the effects of modern warfare—from the Civil War to the conflict in Iraq—on American art and visual culture.

TOM NEFF, documentary filmmaker, CEO and founder, The Documentary Channel, the first channel devoted to showing independent documentaries. Among his films are "Frederic Remington: The Truth of Other Days" (1991), a co-production of Polaris, Japan's NHK, and The Metropolitan Museum of Art, which received the Special Jury Prize, Houston Film Festival and CINE Golden Eagle; "Our Country" (2003), an IMAX film paralleling the development of country music with the history of the US in the 20th-century; the award-winning, internationally acclaimed "Herb Alpert: Music For Your Eyes" (2002); "Louise Dahl-Wolfe: Painting with Light" (1999); "Beatrice Wood: Mama of Dada" (1993), which was screened as one of the year's best documentaries by the Academy of Motion Pictures; the Emmy-nominated series "America's Music: The Roots of Country"; and the Oscar-nominated "Red Grooms: Sunflower in a Hothouse." A member of the Academy of Motion Picture Arts & Sciences and Television Academy of Arts and Science, he serves on the nominating committees for Best Documentary for both. He is also an adjunct professor at the University of Southern California's School of Cinema.

ALEXANDER NEMEROV, professor of the history of art, Yale University. His publications on Remington include *Frederic Remington and the American Civil War: A Ghost Story* (2006), which accompanies the exhibition he curated for the Norman Rockwell Museum, and *Frederic Remington and Turn-of-the-Century America* (1995). His most recent publications are *Icons of Grief: Val Lewton's Home Front Pictures* (2005) and articles in *The Art Bulletin* and *Critical Inquiry*. His next publication is the essay "Morris Louis: Court Painter of the Kennedy Era," to appear in the catalogue accompanying the exhibition "Morris Louis Now: An American Master Revisited" at the High Museum of Art (Fall 2006).

ROBERT PROCTOR, co-founder of Whitten & Proctor Fine Art Conservation, established the Houston, Texas, firm with his wife and collaborator Jill Whitten in 1999. They originally moved there to treat a large group of paintings by Remington belonging to the Museum of Fine Arts, Houston, for the opening of the new American Galleries in the Audry Beck building. More recently, they worked on two Remingtons for the Gilcrease Museum and contributed technical essays for the catalogue accompanying the exhibition of Remington's nocturne paintings, "The Color of Night" (2003). Proctor has a B.A. in Art History from Tulane University and an M.A. and Certificate in Conservation from Buffalo State College. Whitten & Proctor are known internationally for their collaborative work on picture varnishes with René de la Rie, head of scientific research at the National Gallery of Art, Washington, D.C. They have spoken here and abroad on picture varnishes and retouching paints. Proctor is also an expert on reweaving tears in canvas paintings, about which he has lectured and published.