

Circa 1900 Celebrating American Turn-of-the-Century Arts

Symposia on the Occasion of the Reopening of
the Detroit Institute of Arts

Thursday, March 27–Monday, March 31, 2008



John La Farge, *Helping Angel Window Panel*, 1890, stained glass.
Detroit Institute of Arts, Gift of the Unitarian Church Trust,
59.168.A

The confluence of the opening of *Life's Pleasures: The Ashcan Artists' Brush with Leisure* and the reinstallation of the Arts and Crafts objects in the refurbished galleries of the Detroit Institute of Arts (DIA) highlights a golden era in Detroit's cultural and artistic history. This three-part celebration of Detroit's golden age marks the DIA's reopening and celebrates the Ashcan exhibition.

In the first symposium, we consider what is termed the Ashcan school, expanding the number of associated artists to a broader, more numerous group, thus redefining an aspect of our understanding of this school of American painting; in line with Robert Henri's dicta, these artists captured the world as they found it, absorbing, in his words, "the great ideas native to this country."

The prominence given Robert Henri, leading Ashcan artist and teacher, in the pages of Gustav Stickley's Arts and Crafts bible, *The Craftsman*, cements the link between the

Ashcan school and the Arts and Crafts movement, the focus of the second symposium. The Ashcan school also championed a social doctrine consistent with concern for the conditions of the craftsman. It has been noted that between 1906 and 1911 many of the major craftsmen working in Europe and America were represented at the Detroit Society of Arts and Crafts (DSAC), which by 1916 became the first American Society of Arts and Crafts to erect its own building.

The concerns of both the Ashcan school and the Arts and Crafts movement informed the guiding philosophies of Cranbrook, founded by George Booth, founding president of DSAC, and Ellen Booth, the focus of our final, day-long segment. The Booths, who purchased the land in 1904, subsequently improved it for use as a vacation spot and home (the latter, Cranbrook House, designed by Albert Kahn, 1908–18) and then, in the 1920s, designed the Cranbrook estate using the ideals of the Arts and Crafts movement. With the founding of The Society of Arts and Crafts School of Art (now the College for Creative Studies), in 1926, Eliel Saarinen designed a house on the campus, near what would become the art studios. True to his Arts and Crafts leanings, Booth envisioned a community of artisans and artists who would each have a studio and a "master," along the lines of European apprenticeships. Booth's philosophy was fully realized at Cranbrook, an institution devoted to training in and development of craft traditions.

Funding for this project has been provided by the Ida and Conrad H. Smith Fund established by Raymond C. Smith Foundation Fund of the Community Foundation for Southeastern Michigan, Michael Owen Gallery, Pat Sax, Nola Huse Tutag, with additional support from Brian Fishman, Eli Wilner & Co., Gerald Peters Gallery, MASCO, and The Sterling Group.

We are grateful to other participating institutions: Cranbrook Educational Community, the Eleanor and Edsel Ford House, The Guardian Building, Pewabic Pottery, The Scarab Club, and Wayne State University.

Thursday, March 27, 2008

6:00–8:00 p.m. Reception at and viewing of the Richard Manoogian Collection, MASCO Corporate Headquarters, 21001 Van Born Road, Taylor, MI 48180

Buses will transport attendees to and from MASCO; information to follow

Friday, March 28, 2008

The day's formal sessions will take place at the Detroit Institute of Arts
5200 Woodward Avenue

- 8:30–9:00 a.m. Registration and Coffee
- 9:00–10:00 a.m. View the exhibition, *Life's Pleasures: The Ashcan Artists' Brush with Leisure*
- 10:00–10:05 a.m. Welcoming Remarks. **Kenneth J. Myers, Curator of American Art**
- 10:05–10:25 a.m. Introduction. **Lisa Koenigsberg**
- 10:30–11:00 a.m. Ashcan: A New Point of View. **James W. Tottis**
- 11:05–11:45 a.m. A Portrait of Fathers and Sons: John Sloan, Robert Henri, and John Butler Yeats. **Avis Berman**
- 11:50 a.m.–12:30 p.m. The Ashcan School and the Munich Connection. **William H. Gerdtz**
- 12:30–1:45 p.m. Lunch. *(For those wishing to eat at the Detroit Institute of Arts, box lunches will be available for purchase; advance purchase is required. Attendees will be sent information upon registration.)*
- 1:45–2:25 p.m. "My People" and "The Spirit of Life": Robert Henri as Ashcan Artist. **Valerie Ann Leeds**
- 2:30–3:10 p.m. The Mercurial Mr. Luks: Painter of Varying Expressions of the Ashcan Tenants. **Judith Hansen O'Toole**
- 3:15–3:30 p.m. Break
- 3:30–4:15 p.m. Painting Pleasures: The Urbane Art of Guy Pène du Bois. **Betsy Fahlman**
- 4:20–5:00 p.m. Expanding Vision: How Frames Enhance Our View of Ashcan Paintings. **Suzanne Smeaton**
- 5:15–7:00 p.m. Reception at the Scarab Club, directly across the street from the DIA
- 6:00–6:15 p.m. Remarks on the History of the Scarab Club. **Michael E. Crane**



Robert Cozad Henri, *The Beach Hat*, 1914, oil on canvas. Detroit Institute of Arts, City of Detroit Purchase, 19.149



Second Floor Scarab Club Lounge, 1928. Scarab Club Archives

The Scarab Club, first known as the Hopkin Club about 1907, was made up of artists and art lovers who met to discuss art and socialize. In 1913, members formalized the Scarab Club by adopting bylaws and electing officers and a board of directors. In 1928 a permanent structure, designed by architect member Lancelot Sukert, was erected. The club promotes local artists and hosts educational and instructional events in the visual, literary, and performing arts. The first floor gallery features contemporary art exhibitions. Sketch classes are held in the basement. The second floor features original pine paneling and exposed beams signed by over 230 dignitaries, past presidents, honorary and life members, and artists. The third floor has six working studios.

7:00–7:30 p.m. *Buses return participants to the conference hotels*

Saturday, March 29, 2008



Greene and Greene (designer), John and Peter Hall (maker), *Blacker Dining Table*, 1907/1909, mahogany, ebony, copper, pewter, mother-of-pearl. Detroit Institute of Arts, Founders Society Purchase, with other funds, 1994.78.A

Adelaide Alsop Robineau, *Indian Vase*, 1913, black bronze glaze on white porcelain. Detroit Institute of Arts, Gift of George G. Booth, 19.101

The day's formal sessions will take place at the Detroit Institute of Arts
5200 Woodward Avenue

- 8:30–9:00 a.m. Registration and Coffee
- 9:00–9:45 a.m. Gallery Visits
- 9:45–9:50 a.m. Welcoming Remarks. **Kenneth J. Myers, Curator of American Art**
- 9:50–10:05 a.m. Introduction. **Lisa Koenigsberg**
- 10:05–11:05 a.m. Red House to River Rouge: Detroit and the Complexities of the Arts and Crafts. **Richard Guy Wilson**
- 11:10–11:50 a.m. The DSAC in Context of American Arts and Crafts Societies. **Beverly K. Brandt**
- 11:55 a.m.–12:45 p.m. Arts and Crafts Metalwork in Detroit: Promotion / Patronage / Production. **W. Scott Braznell**
- 12:45–1:45 p.m. Lunch (*For those wishing to eat at the Detroit Institute of Arts, box lunches will be available for purchase; advance purchase is required. Attendees will be sent information upon registration.*)
- 1:45 p.m. Departure from Museum for Beecher House
- 2:00–2:30 p.m. Tiffany Window, Beecher House, Wayne State University Development Offices
- 2:30–3:10 p.m. Stained Glass in Detroit and in the DIA Collections. **Julie L. Sloan**
- 3:15–4:00 p.m. Art Pottery in and Around Detroit. **Barbara Stone Perry**
- 4:00–4:15 p.m. Break
- 4:15–4:55 p.m. Pewabic Tiles and Architectural Commissions for Detroit. **Melanie Bazil**
- 5:00–5:40 p.m. The Guardian Building: Moderne and the Arts and Crafts in Detroit. **James W. Tottis**
- 6:00–8:00 p.m. **Guardian Building Reception and Tour**

John Kirchmayer, *A Christmas Festival in Heaven*, 1918, oak. Detroit Institute of Arts, Gift of George G. Booth, 19.67



The Guardian Building (1929), designed by Wirt C. Rowland of Smith, Hinchman and Grylls (SH&G) is one of the signature and most innovative pre-Depression American skyscrapers. Rowland's design called for murals designed and executed by Ezra Winter; relief sculpture by Detroit's leading architectural sculptor, Corrado Parducci; decorative painting by Thomas Delorenzo; tile mosaics by Rookwood Pottery, Pewabic Pottery, Flint Faience, and The Atlantic Terra Cotta Company; woodwork by the Moline Furniture Works; and metalwork by Gorham. The W. E. Wood Company served as general contractor. Combining northern European expressionist architectural principles and materials common to the Arts and Crafts movement, it is based on the abstract plan of a Gothic cathedral.

Guardian Building Main Lobby, 1929. Photo: courtesy of the Burton Historical Library. Detroit Public Library, Detroit, Michigan

Sunday, March 30, 2008

The day's formal sessions will take place at the Detroit Institute of Arts
5200 Woodward Avenue

- 9:00–9:45 a.m. Collections Visits
- 9:45–10:15 a.m. American Arts and Crafts at the DIA in Context. **Lisa Koenigsberg**
- 10:15–10:55 a.m. Sources and Relationships: European and American Arts and Crafts Furniture in the DIA Collections. **MaryAnn Wilkinson**
- 11:00–11:50 a.m. Detroit and the American Bungalow: Local Expressions of the Arts and Crafts Movement. **John Gallagher**
- 12:00–1:15 p.m. Lunch (*For those wishing to eat at the Detroit Institute of Arts, box lunches will be available for purchase; advance purchase is required. Attendees will be sent information upon registration.*)
- 1:15–2:00 p.m. Assessing Quality within a Boundless Realm: Teaching Metals at Cranbrook. **Iris Eichenberg**
- 2:15 p.m. *Buses depart Museum for Pewabic Pottery*
- 2:45–3:45 p.m. Pewabic Pottery



Pewabic Pottery Exterior, ca. 1912. Pewabic Pottery

Welcoming Remarks. **Terese Ireland, Executive Director**

Pewabic Pottery was founded in 1903 by Mary Chase Perry (later Mary Chase Perry Stratton, a founding member of the Detroit Society of Arts and Crafts and later a trustee of the DIA) and Horace Caulkins, developer of the Revelation Kiln. Outgrowing its first home in 1907, Pewabic Pottery moved to a new facility on East Jefferson designed by architect William Buck Stratton in the Tudor Revival Style (1991, the building and its contents designated a National Historic Landmark). Pewabic Pottery produced nationally renowned vessels, tiles, architectural ornamentation for public and private installations, and, later when the Depression reduced the demand for costlier wares, ceramic jewelry featuring Pewabic's unique iridescent glazes. Stratton died in 1961, but the pottery operated for another five years under her former assistant. In 1966, ownership was transferred to Michigan State University, and in 1981, the private, nonprofit Pewabic Society, established in 1979 to administer the pottery's operations, became its owner.

3:45–4:15 p.m. *Buses travel to the Edsel and Eleanor Ford House*

4:15–6:00 p.m. Visit and Tour the Edsel and Eleanor Ford House and Outbuildings. Welcoming Remarks. **Josephine Shea, Curator**



Edsel and Eleanor Ford House, West Façade. Photo: Balthazar Korab. Edsel and Eleanor Ford House

Designed by architect Albert Kahn and completed in 1929, the Edsel and Eleanor Ford House, sited along Lake St. Clair at Gaukler Pointe, evokes the architecture of the Cotswold region of England. The grounds, appearing almost completely natural, were meticulously planned and created under the direction of landscape architect Jens Jensen. An important yet eclectic collection fills the home. Interiors include antique English paneling and a staircase purchased from Roberson's; art (works by Cézanne, Matisse, and Rivera); decorative arts (including 18th-century French and English furniture, and textiles and ceramics spanning continents and centuries); and four rooms redesigned in the mid-1930s by Walter Dorwin Teague with W. and J. Sloan that remain intact. The home was left to the public by Eleanor Ford in 1976.

6:00–7:00 p.m. **Reception**

7:00–7:30 p.m. *Buses return participants to conference hotels*

Monday, March 31, 2008

- 8:15 a.m. *Buses depart promptly to transport attendees from conference hotels to Cranbrook*
- 9:15 a.m. Arrive at Cranbrook. Greeting. **Greg Wittkopp, Director of the Cranbrook Art Museum**
- 9:30–10:30 a.m. Private Viewing and Tour of the exhibition *Eero Saarinen: Shaping the Future*, a retrospective of the life and work of Eero Saarinen (1910–61), one of the most prolific and important architects of the 20th century. A Finnish American collaboration, the project has



Saaren House, Dining Room viewed from the Living Room. Photo: Max Habrecht, first published in The Architectural Record (December 1930). Cranbrook Archives, no. 3381

- fostered ties between the two countries that shaped Saarinen's life and work: Finland, where he was born in 1910 and spent his childhood in a creative and artistic family, and the United States, to which they immigrated in 1923 and where he was educated and maintained his professional office.
- 10:45 a.m.–2:30 p.m. Guided Tour of Arts and Crafts Interiors and Structures. **Mark Coir**
- In the early 20th century, the Michigan newspaper magnate George Gough Booth developed Cranbrook, his country estate near Detroit, into one of the most significant achievements of the American Arts and Crafts movement—a thoroughly designed 300-acre educational complex highlighting the work of hundreds of notable craftsmen, architects, artists, and designers from Europe and America. Booth's intent was twofold: to create a utopian community in which beauty infused every facet of its design and to establish educational programs that would encourage the production of contemporary arts and crafts by students of all ages. Today, Cranbrook still functions as an Arts and Crafts community. Its lower, middle, and high schools train hundreds of students each year in a variety of arts; its graduate school, the Cranbrook Academy of Art, is among the most influential arts programs. Our day at Cranbrook will include visits to Cranbrook House (Albert Kahn, 1908–18), Christ Church Cranbrook (Goodhue Associates, 1928–38), Cranbrook School (Eliel Saarinen, 1927–38), Kingswood School (Eliel Saarinen, 1931), Saaren House (Eliel Saarinen, 1929–37), and the Cranbrook Art Museum and Library (1939–42).
- 12:00–1:30 p.m. Lunch will be provided in one of the Eliel Saarinen-designed refectories on campus. *(For those wishing to purchase box lunches, advance purchase is required and recommended. Attendees will be sent information upon registration.)*
- Break
- 2:30–4:00 p.m. Studio Visits
- 4:00 p.m. *Buses will return attendees to conference hotels or to airport*

To Register

REGISTRATION OPTIONS

DETROIT CONFERENCE HOTELS – A special nightly rate is available to participants at the following hotels:

THE DETROIT MARRIOTT AT THE RENAISSANCE CENTER 100 Renaissance Center Drive

Double- or single-occupancy rooms are available at the conference rate of **\$179** per night by calling **800-228-9290** and identifying yourself as a "DIA CIRCA 1900 conference" participant. To reserve online, go to <http://marriott.com/dtwdt?groupCode=diadiaa&tapp=resvlink>. Reservations must be made by February 28, 2008, to guarantee the conference rate. The Marriott Renaissance Center is 3.24 miles from the DIA.

THE ST. REGIS DETROIT 3071 W. Grand Blvd.

Contact the hotel directly to reserve your double- or single-occupancy room at the DIA conference rate of **\$119** per night by calling **800-848-4810** or **313-873-3000**. Identify yourself as a "DIA CIRCA 1900 conference" participant to receive the discounted rate. Reservations must be made by February 28, 2008, to guarantee the conference rate. The St Regis is located 1 mile from the DIA.

Please fax completed registration to Tim Burns, Department of American Art, Detroit Institute of Arts, fax: 313-833-7881, or mail to Tim Burns, Department of American Art, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit 48202. Telephone: 313-833-4025.

You may register for one or more components separately or for all three components at a package rate; please be sure to note your selection(s) clearly below. To qualify for the Early Bird discount, your registration and payment must be received by no later than February 28, 2008. Withdrawals before March 15, 2008, are subject to a full refund.



George Benjamin Luks, *Three Top Sergeants*, 1925, oil on canvas. Detroit Institute of Arts, City of Detroit Purchase, 25.6

REGISTRATION FORM

Name: _____
Address: _____
City/State/Zip: _____
Telephone: _____
Email: _____

INDIVIDUAL COMPONENT REGISTRATION

- | | |
|---|-------|
| <input type="checkbox"/> Ashcan symposium | \$175 |
| <input type="checkbox"/> Ashcan symposium (full-time student rate)* | \$25 |
| <input type="checkbox"/> Arts and Crafts | \$250 |
| <input type="checkbox"/> Arts and Crafts (full-time student rate)* | \$45 |
| <input type="checkbox"/> Cranbrook | \$125 |

TO REGISTER FOR ALL COMPONENTS:

- | | |
|---|-------|
| <input type="checkbox"/> Circa 1900 package rate*** | \$500 |
| <input type="checkbox"/> Early Bird registration
(until 2/28/08 only)*** | \$450 |
| <input type="checkbox"/> Member, Associates of the American Wing, DIA | \$450 |

AMOUNT ENCLOSED: \$ _____

Check enclosed. Make checks payable to the Detroit Institute of Arts

Charge my credit card

Visa American Express MasterCard

Card number _____ Exp. _____

*Available to full-time students enrolled at a degree-awarding institution. Present student ID at registration desk. Full-time student rate includes lectures only. *** Join the DIA and the Associates of the American Wing for a total of \$52.00 (a savings of \$63.00) when you register to qualify for the member rate. Program subject to change.

Presenters

Lisa Koenigsberg, conference director; founder and president, Initiatives in Art and Culture, who originated the series of annual Arts and Crafts conferences in 1999 and who has been responsible for them since then. The former director of Programs in the Arts and adjunct professor of arts, NYU/SCPS, she has held positions at the Museum of the City of New York, the American Museum of Natural History, and the New York City Landmarks Preservation Commission. She has also served as guest curator at the 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*. She collaborated with Suzanne Smeaton on an essay on frames 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.

Melanie Bazil, independent scholar focused on the Detroit Arts and Crafts movement. She is senior archivist at the Henry Ford Health System in Detroit. She has been on the staff of the Detroit Institute of Arts, Cranbrook Educational Community, and Pewabic Pottery, where she was the director of its museum/archives from 1988 to 1996. She is a frequent lecturer on the Arts and Crafts movement and on the ceramic work of Mary Chase Perry Stratton.

Avis Berman, independent writer and art historian. Berman is co-author and editor of *My Love Affair with Modern Art: Behind the Scenes with a Legendary Curator* (2006, by Katharine Kuh), *Edward Hopper's New York* (2005), *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art* (1990), *James McNeill Whistler* (1993), and numerous articles and essays on aspects of the visual arts, including Reginald Marsh, John Sloan, Raphael Soyer, Elie Nadelman, The Eight, Jacob Kainen, and the histories and collections of the Addison Gallery of American Art and The Andy Warhol Museum. A version of this lecture was originally presented at the National Academy Museum in New York City, in May of 2007, as part of the C. Richard Hilker Lecture Series sponsored by the Sansom Foundation.

Beverly K. Brandt, professor of design, Arizona State University, Tempe. Her numerous publications include *The Craftsman and the Critic* (forthcoming) and contributions to *The Encyclopedia of Arts and Crafts: The International Arts Movement, 1850–1920* (1989), *The Ideal Home: The History of Twentieth-Century American Craft, 1900–1920* (1993), *Innovation and Derivation: The Contribution of L. and J. G. Stickley to the Arts and Crafts Movement* (1995), *The Substance of Style: Perspectives on the American Arts and Crafts Movement* (1996), *The Craftsman on CD-ROM* (1998), and *Inspiring Reform: Boston's Arts and Crafts Movement* (1997).

W. Scott Braznell, independent scholar in modern American design with a specialty in silver. Among his publications are contributions to *"The Art that is Life": The Arts and Crafts Movement in America, 1875–1920* (1987), *The Arts and Crafts Metalwork of Janet Payne Bowles* (1993), *The Ideal Home: The History of Twentieth-Century American Craft, 1900–1920* (1993), *The Substance of Style: Perspectives on the American Arts and Crafts Movement* (1996), and "The Early Career of Ronald Hayes Pearson and the Post-World War II Revival of American Silversmithing and Jewelmaking," which appeared in *Winterthur Portfolio* (winter 1999).

Mark Coir, director of Archives and Cultural Properties, Cranbrook Educational Community, Bloomfield Hills, Michigan, where he has built the archives into one of the best known in the state. Prior to assuming his position at Cranbrook, Coir served several years as a reference librarian in the Burton Historical Collection of the Detroit Public Library and as an archivist for the Burroughs Corporation. Among the publications to which he has contributed are *Eero Saarinen: Shaping the Future* (2007) and *Craft in America* (2006). A well-known member of several regional and national professional organizations, he served as president of the Michigan Archival Association and continues to be active in the Society of American Archivists.

Michael E. Crane, independent curator and adjunct professor, humanities department, Wayne State University; formerly assistant curator of American art, Detroit Institute of Arts (DIA). His publications include contributions to *Forging A Modern Identity: Masters Of American Painting Born After 1847* (2005); the *Index of the Detroit Institute of Arts Annual Exhibition of Selected Paintings by American Artists 1915–1931, 1937, 1938* (2005), a DIA Web publication that includes exploration of the relationship between the DIA and the Scarab Club; *Images of America, The Scarab Club* (2006, with C. Renner and P. Reed); a special issue of the *Bulletin of the Detroit Institute of Arts* (with J. Tottis) that explores the DIA's collecting of decorative arts from 1985 to 2005; and a forthcoming DIA Web publication documenting the Annuals and an *Index of The Annual Exhibition of Michigan Arts (1911–1973)* (with P. Reed).

Iris Eichenberg, artist-in-residence and head of the metalsmithing department, Cranbrook Academy of Art. Trained at the Gerrit Rietveld Academie in the Netherlands, where she was head of the jewelry department, she is the recipient of the Gerrit Rietveld Academy Award (1999, 1994), the H. Hofmann Prize (2001), and the Incentive Grant (2005, 2002), Amsterdam's Fonds voor de Kunst. She has been guest lecturer and teacher at: Hiko Mizuno College, Tokyo; Konstfak, Stockholm; Design Institut, Hong Kong, and Hong Kong Institute of Vocational Education; University of Stellenbosch and Interactive Africa/Design Indaba, Cape Town; SUNY, New Paltz; and artist-in-residence at European Ceramic Workcenter (EKWC)—Hertogenbosch, NL. Eichenberg has participated in group and one-person shows at the Victoria and Albert Museum, London; Stedelijk Museum, Amsterdam; Muszeum Cesueho Rajce, Turnov, Czech Republic; Deutsche Akademie Villa Massimo, Rome; Museum of Art and Design, New York; and the Crafts Council Gallery, London. Recent solo exhibitions include Gallery Metallum, Heimat/Systems, Stockholm (2005); Galerie Louise Smit, Amsterdam (2007, 2005); and Galerie SO, Abwesenheit, Solothurn.

Betsy Fahlman, professor of art history, Arizona State University, where she has taught since 1988. A specialist in American art of the first half of the 20th century, she has a longstanding interest in Guy Pène du Bois, on whose work she is the leading authority. She is beginning a book on Kraushaar Galleries, which represented the artist during the years 1913–47. Her publications include *Guy Pène du Bois: Painter of Modern Life* (2004), *Guy Pène du Bois: The Twenties at Home and Abroad* (1995), and *Guy Pène du Bois: Artist About Town* (1980). Her most recent publications include *James Graham & Sons: A Century and a Half in the Art Business* (2007); *Chimneys and Towers: Charles Demuth's Late Paintings of Lancaster* (2007), which accompanies a traveling exhibition organized by the Amon Carter Museum; the forthcoming *Federal Art Patronage in Arizona, 1929–1945: Artists and the New Deal* (2008); and *Wonders of Work and Labor: The Steidle Collection of American Industrial Art* (2008).

John Gallagher, writer about architecture and urban development for the *Detroit Free Press*. Although most of his work centers on efforts to revitalize Detroit and its surrounding suburbs, he has also written about topics as diverse as Millennium Park in Chicago, the Milwaukee Art Museum, the World War II Memorial in Washington, D.C., and artwork in airports in Toronto and Denver. He co-authored the 2003 book *AIA Detroit: The American Institute of Architects Guide to Detroit Architecture*. His freelance work has appeared in *Architectural Record* and many other places. He is currently working on another book about Detroit architecture.

William H. Gerdtts, professor emeritus of art history, Graduate School of the City University of New York. Among his numerous articles and books are *The Golden Age of American Impressionism* (with C. Lowrey, 2003); *Joseph Raphael (1869–1950), An Artistic Journey* (2003); *California Impressionism* (with W. South, 1998); *Impressionist New York* (1994); *William Glackens* (with J. H. Santis, 1996); *Monet's Giverny: An Impressionist Colony* (1993); *Art Across America* (1990); *American Impressionism* (1984; new, expanded edition, 2001); *Painters of the Humble Truth:*

Masterpieces of American Still-Life, 1801–1939 (1981); *Grand Illusions: History Painting in America* (with M. Thistlewaite, 1988); and *Down Garden Paths: The Floral Environment in American Art* (1983).

Valerie Ann Leeds, an independent scholar and expert on the work of Robert Henri and the Ashcan school. She serves as adjunct curator of American art at the Flint Institute of Arts, Michigan. Prior to that she was the curator of American art at the Orlando Museum of Art and held curatorial positions at the Tampa Museum of Art and the Whitney Museum of American Art. She earned her M.A. at Syracuse University and her Ph.D. in American art at the City University of New York. She has organized exhibitions, lectured, and written on various topics in American art.

Judith Hansen O'Toole, director/CEO of the Westmoreland Museum of American Art in Greensburg, Pennsylvania, a post she assumed in 1993. The museum's collections and exhibitions reflect her expertise in 19th- and 20th-century American art. Prior to coming to Greensburg, O'Toole was director of the Sordoni Art Gallery at Wilkes University in Wilkes-Barre, Pennsylvania, from 1982 to 1993. O'Toole has organized many exhibitions, including ones on George Luks, Carl Sprinchorn, and other artists, groups, and movements of the early 20th century. She has published in the field of American art in journals, museum catalogues, and books, and her most recent book is *Different Views in Hudson River School Painting* (2005). An expert in American still-life painting, she wrote a book on the 19th-century still-life painter Severin Roesen (1992). Since moving to western Pennsylvania, she has published on the works of regional artists, including a catalogue on still-life painters of the 19th century. She serves on the Pennsylvania Historical Commission and was the subject of a PBS Visionaries TV Documentary (2004).

Barbara Stone Perry, authority on ceramics of the American arts and crafts movement. She was curator of decorative arts at the Mint Museum of Art, Charlotte, NC, and curator of ceramics at the Everson Museum of Art, Syracuse, NY. She also was director of the Tyler Art Gallery and associate professor, art department, at SUNY Oswego. She has taught at Syracuse University and Lemoyne College. Among her publications are *North Carolina Pottery: The Collection of the Mint Museum of Art* (2004); *On the Surface: Late Nineteenth Century Decorative Arts* (2001), for which she curated the accompanying exhibition; *American Art Pottery* (1997); *American Ceramics: The Collection of the Everson Museum of Art* (1989); *Fragile Blossoms, Enduring Earth: The Japanese Influence on American Art Pottery* (1989), for which she curated the accompanying exhibition; and *The Diversions of Keramos: American Clay Sculpture 1925–1950* (1983), for which she curated the accompanying exhibition. She is a member of the American Ceramic Circle and has served on their board of directors since 2001.

James W. Tottis, associate curator of American art, Detroit Institute of Arts (DIA), which he joined in 1985. He has also served as adjunct professor in the humanities department at Wayne State University since 1991. His exhibition *Life's Pleasures: The Ashcan Artists' Brush with Leisure* is accompanied by a multi-author catalogue. He has also been coordinating curator at the DIA for the first exhibition to examine James Abbott McNeill Whistler's influence on American painters, *American Attitude: Whistler and His Followers*; organizing curator of *American Beauty: Paintings and Sculpture from the Detroit Institute of Arts 1770–1920*, a multi-venue exhibition in Europe and America; and organizing curator of *Building Detroit: 150 Years of Architecture and Innovation*, an exhibition exploring 50 of the city's most celebrated and influential structures and their architect that was part of the DIA's celebration of Detroit's tercentenary. He has contributed to numerous publications, most recently, *Collecting American Decorative Arts, 1985–2005*; *American Paintings in the Detroit Institute of Arts, Vol. III*; *An Exhibition at the Residence of the U.S. Ambassador Bratislava, Slovak Republic*; and *From the Hudson River School to Impressionism: American Paintings from the Manoogian Collection*.

Julie L. Sloan, stained-glass consultant in North Adams, MA, who has worked in stained glass since 1982. She is the author of *Conservation of Stained Glass in America* and many articles on stained-glass history and conservation; was adjunct professor of historic preservation, Columbia University, where she taught stained-glass restoration (1985–98); and was adjunct professor at Salve Regina University (fall 2004). She curated an exhibition and wrote two books on the leaded glass of Frank Lloyd Wright: *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright* and *Light Screens: The Leaded Glass of Frank Lloyd Wright* (both 2000). She is now writing books on the stained glass of artist John La Farge, muralist Frederic Crowninshield, and a comprehensive history of American stained glass. Her conservation projects include H. H. Richardson's Trinity Church in Boston, Harvard University's Memorial Hall, Princeton University's Chapel, and the State Houses of Massachusetts, New Jersey, and Pennsylvania. She is currently managing the largest stained-glass restoration project in the country at St. Thomas Episcopal Church in New York. She has been the recipient of grants from the NEA, the Samuel Kress Foundation, the Graham Foundation for Advancement in the Arts, and the Arts and Crafts Fund.

Suzanne Smeaton, frame historian and gallery director, Eli Wilner Et Company Period Frames, has been studying American frames and framing works of art for more than 30 years. Through her work at the gallery, she has curated over 16 exhibitions dedicated to American frames, consulted with 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. She is a 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." She contributed an essay on frames of the Ashcan painters to *Life's Pleasures* (2007) and collaborated with Lisa Koenigsberg on an essay on frames 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.

Richard Guy Wilson, Commonwealth Professor of Architectural History, University of Virginia, Charlottesville. Among his publications are *The Prairie School in Iowa* (1977), *McKim, Mead & White, Architects* (1983), *The AIA Gold Medal* (1984), *The American Renaissance, 1876–1917* (with D. Pilgrim and R. Murray, 1979), *The Machine Age in America, 1918–1941* (with D. Pilgrim and D. Tashjian, 1986), and *The Colonial Revival House* (2004), and contributions to *The Arts and Crafts Movement in California: Living the Good Life* (1993), *From Architecture to Object:*

Masterworks of the American Arts and Crafts Movement (1989), and "*The Art that is Life*": *The Arts and Crafts Movement in America, 1875–1920* (1987).

MaryAnn Wilkinson, curator of European modern art at the Detroit Institute of Arts. As head of the modern and contemporary department at the DIA (1994–2003) she organized and coordinated exhibitions on all aspects of 20th-century art, including *Artists Take on Detroit: Projects for the Tricentennial* (2001), an exhibition of contemporary artists' commissioned installations; *Degas to Matisse: Impressionist and Modern Masterworks from the Detroit Institute of Arts* (2000) with the Phillips Collection, Washington, D.C.; and *Decorative Arts 1900: Highlights from Private Collections in Detroit* (1993–94). She has been particularly engaged with building the collection in Detroit and led the 1998–99 reinstallation of the modern and contemporary

art galleries. Her current position allows her to conduct focused research on one of the strengths of the DIA's collection, its holdings in French and German modernism. Among her current projects are articles on Paula Modersohn-Becker and Erich Heckel, and a forthcoming exhibition on German expressionism in America.



Kalo Shop, *Pair of Candlesticks*, 1923, silver, Detroit Institute of Arts, Museum Purchase, Beatrice W. Rogers Fund, 2004.43.1



John Sloan, *Wake of the Ferry, No. 1*, 1907, oil on canvas. Detroit Institute of Arts, Gift of Miss Amelia Elizabeth White, 61.165

Circa 1900 Celebrating American Turn-of-the-Century Arts

Symposia on the Occasion of the Reopening of the
Detroit Institute of Arts

Thursday, March 27 – Monday, March 31, 2008

Detroit Institute of Arts
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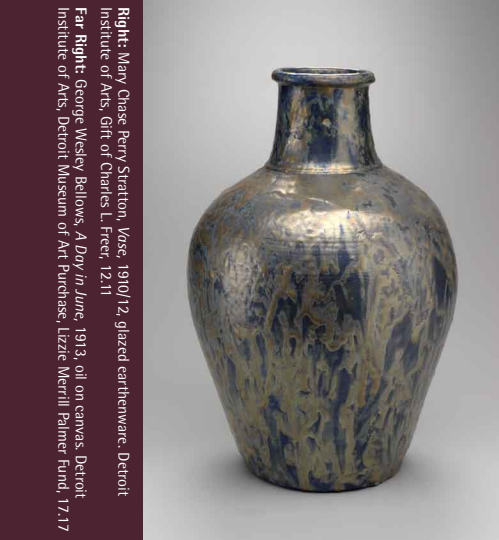
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Left: Arthur J. Stone, *Vase*, 1919/20, silver and gilt; Detroit Institute of Arts, Gift of George G. Booth, 20.1
Far Left: John Sloan, *McSorley's Bar*, 1912, oil on canvas; Detroit Institute of Arts, Founders Society Purchase, General Membership Fund, 24.2



Right: Mary Chase Perry Stratton, *Vase*, 1910/12, glazed earthenware; Detroit Institute of Arts, Gift of Charles L. Freer, 12.11
Far Right: George Wesley Bellows, *A Day in June*, 1913, oil on canvas; Detroit Institute of Arts, Detroit Museum of Art Purchase, Lizzie Merrill Palmer Fund, 17.17



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