



524 Wick Avenue
Youngstown, Ohio 44502
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On America: A Lecture Series by Prominent Art Scholars

Wednesdays during Extended Summer Evening Hours

“On America” is in conjunction with: “Youngstown Live Presents Evening Hours at The Butler”

Refreshments served at 6:30pm. Lectures begin at 7pm – Zona Auditorium



ASL interpreting services will be provided



July 10th

Barbara Haskell

Curator, Whitney Museum of American Art

How the Mexican Muralists Reshaped American Art, 1925-1949

BARBARA HASKELL is a long-time curator at the Whitney Museum of American Art, a well-known scholar on American modern art, and author of over thirty publications. Among the landmark thematic exhibitions she has curated are *The American Century: Art & Culture 1900–1950* (1999) and *BLAM! The Explosion of Pop, Minimalism and Performance 1958–1964* (1984). In addition, she has curated retrospectives and authored accompanying scholarly monographs on a range of early-twentieth-century and post-war American artists, including H. C. Westermann (1978), Marsden Hartley (1980), Milton Avery (1982), Ralston Crawford (1985), Charles Demuth (1987), Red Grooms (1987), Donald Judd (1988), Burgoyne Diller (1990), Agnes Martin (1992), Joseph Stella (1994), Edward Steichen (2000), Elie Nadelman (2003), Oscar Bluemner (2005), Georgia O’Keeffe (2009), Lyonel Feininger (2011), Robert Indiana (2013), Stuart Davis (2016), and Grant Wood (2018). In 2005, she was awarded the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History by the Smithsonian Archives of American Art.



July 17th

William Underwood Eiland

Director, Georgia Museum of Art

Reading American Pictures: Meaning in Paintings from the Georgia Museum

A native of Sprott, Ala., William Underwood Eiland is the director of the Georgia Museum of Art at the University of Georgia. He took a B.A. degree summa cum laude from Birmingham-Southern College and M.A. and Ph.D. degrees from the University of Virginia.

Eiland has been the recipient of a Woodrow Wilson National Fellowship, a Danforth Teaching Fellowship at the University of Virginia, a research fellowship from the University of Georgia's Willson Center for The Humanities and Arts, and a Museum Professionals Grant from the National Endowment for the Arts. He has edited and contributed to more than 60 publications, including *Art Papers*, *Georgia Journal*, *US Art*, *Ceramics Monthly*, *Southern Antiques* and *English Literature in Transition*. Notably, Eiland authored *The Truth in Things: The Life and Career of Lamar Dodd*, published by the University of Georgia Press and Nashville's *Mother Church: The History of the Ryman Auditorium*.

He has served on the boards of the American Association of Museums, the Southeastern Museums Conference and the Georgia Association of Museums and Galleries; was a trustee of the Association of Art Museum Directors; and was chairman of the Arts and Artifacts Indemnity Advisory Panel for the National Endowment for the Arts. He also served as the vice chairman of the board of the American Association of Museums and completed in 2015 a five-year term on the Accreditation Commission as its Vice-chair. Since 2013 he has been a trustee of the International Council of Museums.

Among his many honors, Eiland most recently received the American Alliance of Museums Distinguished Service Award, in recognition of his contributions to the field on a national level. In 2010, Eiland was inducted into Sigma Pi Kappa, an international fraternity of historical preservationists, and received the Outstanding Alumnus Award from Birmingham-Southern College. He received the James Short Award from the Southeastern Museums Conference in 2008, for distinguished service in the museum profession, and a Lifetime Achievement Award from the Georgia Association of Museums and Galleries in 2007.

In addition to his service as director of the Georgia Museum of Art, he is on the graduate faculty of the Lamar Dodd School of Art at the University of Georgia.



July 31st

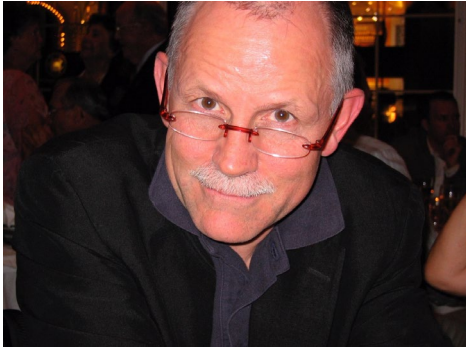
Sarah Kelly-Oehler

Field-McCormick Chair and Curator of American Art, Art Institute of Chicago

"We Too Look at America": Charles White and Chicago's African American Artists

Sarah Kelly Oehler is the Field-McCormick Chair and Curator of American Art at the Art Institute of Chicago, where she has been since 2002 in increasing positions of responsibility. Her most recent exhibition was the critically acclaimed *Charles White: A Retrospective*, the first major retrospective

of this influential African American artist in several decades. Other projects include *Whistler's Mother: An American Icon Returns to Chicago* (2017), *America After the Fall: Painting in the 1930s* (2016), *Shatter Rupture Break: The Modern Series I* (2015), and *They Seek a City: Chicago and the Art of Migration, 1910–1950* (2013). She has contributed to numerous other exhibitions and publications at the museum, including *Art and Appetite: American Painting, Culture, and Cuisine* (2013) and *American Modernism at the Art Institute of Chicago from World War I to 1955* (2009). She received her Ph.D. in American Art from Columbia University and her B.A. in History from Yale University.



August 7th

Timothy Standring

Gates Family Foundation Curator, Denver Art Museum

American Responses to French Art During the Second Half of the 19th Century

Timothy J. Standring is the Gates Family Foundation Curator of Painting & Sculpture at the Denver Art Museum. Since he began at the Denver Art Museum in 1989, Standring has led a significant initiative to make art and art history accessible to a broader public and has served the museum in many capacities. He has curated over eighteen exhibitions at the museum—most notably *Rembrandt: Painter as Printmaker*, *Degas: Passion for Perfection*, *Wyeth: Andrew and Jamie in the Studio*, and *Becoming Van Gogh*—and has published widely in the *Burlington Magazine*, *Master Drawings*, *the Print Quarterly*, *Artibus et Historiae*, *Renaissance Quarterly*, and *Apollo*. His writings reflect interests that include 17th-century Roman patrons, monographic studies on European artists, British watercolor sketching, Poussin's early works, Van Gogh's drawings, Degas's monotypes, and contemporary realist artists such as Daniel Sprick, T. Allen Lawson, Scott Fraser, the works of Andrew and Jamie Wyeth and Pere and Josef Santilari.

Prior to his work at the Museum, Standring spent much of his career in academia, serving as Director of the School of Art and Art History at the University of Denver and faculty appointments at Pomona College, Lawrence University, and Loyola University of Chicago. He has been a Fellow at The Clark Art Institute, a Guest Scholar at the J. Paul Getty Museum, and a Senior Fellow at the Center for Advanced Studies in the Visual Arts (CASVA) at the National Gallery of Art, in addition to receiving other grants. He received his B.A. from the University of Notre Dame; his MA and PhD from the University of Chicago. He is also an accomplished watercolor artist.

The manner in which American artists collectively reacted to, absorbed, and rejected French artistic approaches while living and working in France between 1850 and 1920 is the subject of Dr. Standring's lecture. Artists flocked to Paris for the city's annual exhibition opportunities, to be noticed by critics and collectors, and to benefit from the opportunity to train at the *École des Beaux-Arts* and private ateliers that offered professional training. His lecture will also feature works by John Twachtman, Theodore Robinson, Willard Leroy Metcalf, Charles Sprague Pearce, Henry Ossawa Tanner, and Thomas Hovenden—all of whom sporadically frequented Giverny, Pont-Aven, and Concarneau; as well as Robert Vonnoh, among others, who held forth at Grez-sur-Loing. He will also focus on American women artists Elizabeth Jane Gardner, Cecilia Beaux, Helen Corson, and Elizabeth Nourse who worked side by side with their male contemporaries—all of whom offer yet another strand in this braided narrative of Americans' response to French Art. Collectively, these American artists

appropriated to varying degrees aspects of rural naturalism, realism, impressionism, and tonalism for their portraits and landscapes, their pictures of genre and their history subjects over this seven-decade period.



September 18th

Eric Widing

Deputy Chairman, Christie's Americas

The Collection of David and Peggy Rockefeller: Behind the Scenes at the World's Most Valuable Auction Sale

As Deputy Chairman and previous head of our American Paintings Department, Eric Widing has worked at Christie's for over twenty years. His interest in art started early, when at the age of eleven he purchased his first art book, an exhibition catalogue of the paintings of Andrew Wyeth. Prior to joining Christie's, Mr. Widing worked for seventeen years as a dealer in American Art, including eleven years as the director of the Richard York Gallery. Subsequently he established his own gallery, Widing & Peck Fine Art, on East 66th Street. His gallery represented the estate of George Bellows and handled important American art from 1750 to 1950. In all, Mr. Widing has devoted 38 years to the American art business.

Mr. Widing's responsibilities as Deputy Chairman focus primarily on the American Paintings Department. Additionally, he works closely with colleagues across Christie's many business categories.

During his tenure, Christie's American Paintings became a market leader in the field, establishing new world records for hundreds of artists in virtually every category of American art. In 2018, among major collections managed by Mr. Widing and the Christie's team was the Collection of David and Peggy Rockefeller, which achieved \$114,000,000 for its American art alone – a record immediately succeeded by the sale of American art from the Barney A. Ebsworth Collection, which achieved \$323,103,500. Among the Ebsworth highlights was Hopper's *Chop Suey*, which sold for \$91,875,000, becoming the most expensive pre-war American artwork ever sold at auction. Private sales also continue to play a major role in American art at Christie's, encompassing both the sale of individual artworks and entire collections, often led by Mr. Widing. Perhaps most notably, he was one of the team of two which sold Thomas Eakins' *The Gross Clinic* in 2006 for \$68,000,000, the highest private sale price ever achieved for a work of art in his field.

A recognized authority on American painting and sculpture, Mr. Widing has been quoted in *The New Yorker*, *The New York Times*, *The Wall Street Journal*, *Antiques and the Arts Weekly*, *Art + Auction*, *Architectural Digest*, *Town & Country*, *The Art Newsletter*, *The Maine Antiques Digest*, *The Huffington Post* and numerous other newspapers and magazines. Mr. Widing has been interviewed by National Public Radio and has appeared on Bloomberg TV. He continues to be a frequent source of information on the American field. Mr. Widing has also lectured widely at museums across the country and on occasion to university students. He is a graduate of Williams College, where he was elected to Phi Beta Kappa and was awarded the Karl E. Weston prize for his senior thesis in Art History.

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