TELL AS A WHOLE

Collaborations between Artists and Architects from the Late Nineteenth Century to the Present

NOVEMBER 15–16, 2013

ORGANIZED BY THE YALE UNIVERSITY ART GALLERY
To “tell as a whole,” as the American muralist Edwin Howland Blashfield wrote in 1898, is to combine all the elements of art and architecture into a decorative interior of seamless unity. The 2013 Oswaldo Rodriguez Roque Memorial Symposium in American Art is inspired by one striking manifestation of Blashfield’s sentiment: the American murals created for Collis and Arabella Huntington’s Fifth Avenue mansion in 1893 and 1894, now owned by the Yale University Art Gallery. These recently conserved works, currently installed in the American art galleries, serve as a jumping-off point for investigating other key collaborations between artists and architects. Over the course of the symposium, scholars will explore such artistic expressions—from murals to sculpture to ironwork—conceived as integral parts of architectural spaces from the late nineteenth century to the present.
Schedule

Friday, November 15

5:30 pm
The Oswaldo Rodriguez Roque Memorial Lecture in American Art
Creating the American Renaissance: Trinity Church and the Boston Public Library
Richard Guy Wilson, Commonwealth Professor and Chair, Department of Architectural History, University of Virginia
Reception to follow

Free and open to the public; seating is limited.

Saturday, November 16

9:00 am
Coffee and Registration

9:20 am
Welcome
Jock Reynolds, the Henry J. Heinz II Director, Yale University Art Gallery

9:30 am
Coming of Age: Edwin Blashfield, American Mural Painting, and the New Congressional Library
Annelise K. Madsen, Terra Curatorial Fellow, Department of American Art, Art Institute of Chicago

10:15 am
The Quadrivirate of the Nebraska State Capitol: Goodhue, Alexander, Lawrie, and Meière
Kathleen Murphy Skolnik, Adjunct Faculty, Department of History, Philosophy, and Art History, Roosevelt University, and Editor, Chicago Art Deco Society Magazine

11:00 am
Beyond the Controversy: Rivera’s Rockefeller Center Mural and the Politics of Space
Anna Indych-López, Associate Professor of Art History, the City College of New York (CCNY) and the Graduate Center of the City University of New York (CUNY); and Chairperson, Art Department, CCNY

11:45 am
Q & A

12:15 pm
Lunch (on your own)

2:00 pm
Rothko: Beyond the Walls
David Anfam, Managing Director, Art Exploration Consultancy Ltd., and Senior Consulting Curator, Clyfford Still Museum, Denver

2:45 pm
Art and Architecture, Art in Architecture: Paintings for Walls Large and Small
Robert Storr, Dean and Professor of Painting and Printmaking, Yale School of Art

3:30 pm
A Walk on the Beach and Other Journeys
Michele Oka Doner, artist

4:15 pm
Q & A

Free and open to the public, registration required; seating is limited.

The lecture and symposium are free to all, but we ask Saturday participants to sign up in advance.
To register, please contact Janet M. Miller, Museum Assistant, at 203.432.0616 or janet.m.miller@yale.edu by November 8, 2013.
Speakers

DAVID ANFAM
is Managing Director of the Art Exploration Consultancy Ltd.; Senior Consulting Curator at the Clyfford Still Museum, in Denver; and Commissioning Editor for Fine Art at Phaidon Press, London. Dr. Anfam received his Ph.D. from the Courtauld Institute of Art. His many books and catalogues include groundbreaking studies of Abstract Expressionism, Color Field painting, Jackson Pollock, Howard Hodgkin, Gary Hume, Anish Kapoor, and Brice Marden. Anfam also wrote the landmark Mark Rothko: The Works on Canvas; A Catalogue Raisonné (1998), which received the Mitchell Prize for the History of Art in 2000, and, most recently, Brice Marden: Recent Work (2013). In 2007 Anfam curated Bill Viola’s Ocean without a Shore for the fifty-second Venice Biennale.

ANNE K. MADSSEN
is the Terra Curatorial Fellow in American Art at the Art Institute of Chicago. She is a cocurator of the exhibition Art and Appetite: American Painting, Culture, and Cuisine (November 2013–January 2014 at the Art Institute of Chicago; February–May 2014 at the Amon Carter Museum of American Art) and a contributor to its accompanying catalogue. Her scholarship on late nineteenth- and early twentieth-century civic art includes essays in the Smithsonian American Art Museum’s journal American Art (summer 2012); Women Building History: Public Art at the 1893 Columbian Exposition, by Wanda M. Corn (2011); and Pageants and Processions: Images and Idiom as Spectacle, edited by Herman Du Toit (2009). She is currently working on an exhibition of American painting in the 1930s, organized by the Art Institute of Chicago (2016–17). Madsen holds a Ph.D. in art history from Stanford University (2010) and a B.A. from Washington University in St. Louis (1999). Her research has been supported by the Terra Foundation for American Art, the Luce Foundation/ACLS, the Mellon Foundation, the Radcliffe Institute for Advanced Study, and the United States Capitol Historical Society.

MICHELE OKA DONER
is an internationally renowned artist whose career spans five decades. Whether in large-scale architectural projects or intimately scaled objects, her work is fueled by a lifelong study and appreciation of the natural world. Her numerous public art installations include Radiant Site at New York’s Herald Square subway, Flight at Reagan National Airport, and A Walk on the Beach at the Miami International Airport, as well as installations in federal courthouses, public libraries, hospitals, universities, and public parks throughout the United States. Represented by Marlborough Gallery, her work is in the collections of the Art Institute of Chicago, the Dallas Museum of Art, the Metropolitan Museum of

ANNELISE K. MADSSEN
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Art, the Musée des Arts Décoratifs at the Louvre, Princeton University Art Museum, the University of Michigan Museum of Art, the Whitney Museum of American Art, and the Yale University Art Gallery, among others. Publications about her work include *Michele Oka Doner: Natural Seduction*, by Suzanne Ramljak (2003), *Oka Doner: Workbook*, by Arlene Raven et al. (2004), and *Michele Oka Doner: HumanNature*, by Donald Kuspit (2008). Her numerous honors include the Pratt Legends Award and the United Nations Society of Writers and Artists’ Award of Excellence. A graduate of the University of Michigan School of Art and Design, she received her B.S.D. in 1965 and her M.A. in 1966.

**KATHLEEN MURPHY SKOLNIK**

holds an M.A. in art history from the University of Illinois, Chicago, where she specialized in architectural history. Her thesis, “Nicolas Le Camus de Mézières and the Architectural Genius of Sir John Soane,” applied sensationalist theory to Soane’s London house and museum. She currently teaches art and architectural history in the Department of History, Philosophy, and Art History at Roosevelt University and has contributed to the Chicago Architects Oral History Project of the Art Institute of Chicago. She is the author of the building descriptions in *The Architecture of Harry Weese*, by Robert Bruegmann (2010), the coauthor (with Catherine Coleman Brawer) of *The Art Deco Murals of Hildreth Meière* (2014), and the editor of the *Chicago Art Deco Society Magazine*.

**ROBERT STORR**

is Professor of Painting and Printmaking and Dean of the School of Art at Yale University. He was Curator and then Senior Curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York, from 1990 to 2002. In 2002 he was named the first Rosalie Solow Professor of Modern Art at the Institute of Fine Arts at New York University, a position he held until 2006. Subsequently, he was Director of the 2007 Venice Biennale, the first American-born curator to be named to that post, and from 2005 to 2011 he was Consulting Curator of Modern and Contemporary Art at the Philadelphia Museum of Art. He has been a contributing editor at *Art in America* since 1981 and writes frequently for *Artforum, Art Press* (Paris), *Corriere della Serra, Frieze*, and *Parkett*. He has written numerous catalogues, articles, and books, including *Philip Guston* (1986), *Cage: Six Paintings by Gerhard Richter* (2009), *September: A History Painting by Gerhard Richter* (2010), and the forthcoming *Intimate Geometries: The Work and Life of Louise Bourgeois*.

**RICHARD GUY WILSON**

holds the Commonwealth Professor’s Chair in Architectural History at the University of Virginia. A frequent lecturer and a television commentator he has also published widely on different aspects of American and modern architecture. His books include *McKim, Mead & White, Architects* (1983); *The Machine Age in America, 1918–1941* (coauthored with Dianne H. Pilgrim and Dickran Tashjian; 1986); *Thomas Jefferson’s Academical Village: The Creation of an Architectural Masterpiece* (editor; 1993, rev. 2009); *Campus Guide: University of Virginia* (coauthored with Sara A. Butler; 1999); *The Colonial Revival House* (2004); *Harbor Hill: Portrait of a House* (2008); and *Edith Wharton at Home: Life at the Mount* (2012).
LOCATION
The Yale University Art Gallery is located at 1111 Chapel Street.

The lecture and symposium will take place in the Robert L. McNeil, Jr., Lecture Hall at the Gallery; enter at Chapel Street.

For more information, please see our website, artgallery.yale.edu or call 203.432.0600.

ACCOMMODATIONS
The Study at Yale Hotel
1157 Chapel Street
New Haven, CT 06511
Tel: 203.503.3900
Toll Free: 866.930.1157
www.studyatyale.com

A block of rooms is being held until October 28 at the special room rate of $179.00, plus applicable state and local taxes. To receive this rate, be sure to indicate when making your reservation that you will be attending the Yale University Art Gallery symposium.

ACKNOWLEDGEMENTS
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