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. Gerds**
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**
7:00–7:30 p.m. _Buses return participants to the conference hotels_

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 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

The Guardian Building (1929), designed by Wirt C. Rowland of Smith, Hinchman and Grylls (SH&TG) 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, Corado 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

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

John Kirchmayer, A Christmas Festival in Heaven, 1918, oak. Detroit Institute of Arts, Gift of George G. Booth, 15.67
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

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

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 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 (Elie Saarinen, 1927–38), Kingswood School (Elie Saarinen, 1931), Saarinen House (Elie 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**
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&app=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: ____________________________

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.
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.


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 Detroit and the Society of Architects and the Society of Architects Club; Images of America: The Scob 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 Annals and an Index of The Annual Exhibition of Michigan Artists (1911–1973) (with P. Reed).


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. Gerdts, professor emeritus of art history, Graduate School of the City University of New York. Among his numerous articles and books are: The Gilded Age of American Impressionism (with C. Lowery, 2003); Joseph Raphael (1869–1950), An Artistic Journey (2003); California Impressionism (with W. South, 1998); Impressionist New York (1994); William Glackens (with J. H. Sants, 1996); Monet’s Giverny: An Impressionist Colony (1993); Art Across America (1990); American Impressionism (1984; new, expanded edition, 2001); Painters of the Humble Truth:
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 (1998–2001) and was artist-in-residence 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 Laid-Edged-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 artist John La Farge, muralist Frederick Crowninshield, and a comprehensive history of American stained glass. Her conservation projects include the Richardson House (research 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 & 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.


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 installation 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.
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
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DIA DETROIT INSTITUTE OF ARTS