

IMAGELESS: SYMPOSIUM
MORNING SCHEDULE

10 AM

Welcome & Introductions

Kim Kanatani, Gail Engelberg Director of
Education
Carol Stringari, Chief Conservator

10:30 AM

Art and Science

A roundtable discussion presenting the collaborative processes between conservators and scientists and the state of current research in the service of understanding paintings that rely on monochromatic or minimalist surfaces to confer meaning.

Moderator:

Susan Lake, Hirshhorn Museum and Sculpture Garden, Washington D.C.

Panelists:

Demetrios Anglos, Institute of Electronic Structure and Laser (IESL-FORTH), Greece
Jim Coddington, Museum of Modern Art, New York
Chris McGlinchey, Museum of Modern Art, New York
Dennis Schipper, Art Innovation, Netherlands
Carol Stringari, Guggenheim Museum, New York

12:30 PM

Lunch

IMAGELESS: SYMPOSIUM
AFTERNOON SCHEDULE

1:15 PM

Film Screening

Video Documentary of the AXA Reinhardt Project
Produced, Written, and Directed by Byrna Levin
New Media Theatre

2:00 PM

The "Ultimate" Painting

Through the lens of new conservation research, this panel seeks to better understand Ad Reinhardt's six-year pursuit of painting's boundaries in his timeless black squares.

Moderators:

Jeffrey Weiss, Independent Curator and Critic, New York
Carol Stringari, Guggenheim Museum, New York

Panelists:

Yve-Alain Bois, Institute of Advanced Study, Princeton
Carol Mancusi-Ungaro, Whitney Museum of American Art, New York
Elizabeth Reede, Museum of Modern Art, New York
Leo Rabkin, Artist, New York
Irving Sandler, Critic/Historian, New York
Robert Storr, Yale School of Art, New Haven

IMAGELESS Participants

Demetrios Anglos is a Principal Researcher at the Institute of Electronic Structure and Laser (IESL-FORTH), at Heraklion, Crete, Greece. The activities of his research group focus on the use of advanced laser-based spectroscopic techniques for the analysis of materials in works of art and archaeological objects with special emphasis on the development of mobile analytical instrumentation for in situ cultural heritage diagnostics.

Yve-Alain Bois is a professor in the School of Historical Studies at the Institute for Advanced Study at Princeton University. He is the author of "Black Trek, Backtrack," in the catalogue that accompanies *IMAGELESS: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting* presently on view at the Guggenheim Museum.

Jim Coddington is the Agnes Gund Chief Conservator at The Museum of Modern Art. He has lectured and published on a range of conservation and art historical topics, including Jackson Pollock, Cezanne and Pissarro, as well as the technical study of modern works of art. His most recent publication was the co-editing with David Stork of "Computer Image Analysis in the Study of Works of Art", published by the Society for Imaging Science and Technology.

Susan Lake is the Director of Collection Management and Chief Conservator at the Hirshhorn Museum. She holds a Ph.D in conservation research and has written on the techniques of Willem de Kooning, Frank Stella, Jackson Pollock, and Paul Thek.

Chris McGlinchey is the Sally and Michael Gordon Conservation Scientist at The Museum of Modern Art where he leads the scientific program addressing the research and preservation of the museum's collection. In addition, he is adjunct professor of conservation science at New York University's Conservation Center and visiting lecturer at the Escuela Nacional de Conservacion, Restauracion y Museografia, in Mexico City.

Carol Mancusi-Ungaro holds a joint appointment as Associate Director for Conservation and Research at the Whitney Museum of American Art and Founding Director of a Center for the Technical Study of Modern Art at Harvard University Art Museums. She has written on the techniques of Jasper Johns, Brice Marden, Mark Rothko, Jackson Pollock and Barnett Newman.

IMAGELESS Participants

Leo Rabkin is an artist based in New York. His 1980 retrospective took place at La Jolla Museum of Contemporary art in La Jolla, California. His work is included in numerous public collections including the Museum of Modern Art, the Whitney Museum of American Art, and the Guggenheim Museum in New York.

Elizabeth Reede is an Assistant Curator in the Department of Painting and Sculpture at The Museum of Modern Art. Most recently, she organized the collection-based *Focus* installations on *David Smith* (2007), *Ellsworth Kelly* (2007) and *Ad Reinhardt and Mark Rothko* (2008). She is currently focusing on new material related to Ad Reinhardt's late works on paper.

Irving Sandler is a critic and historian with degrees from the University of Pennsylvania (M.A. 1950) and New York University (Ph.D. 1976). He is a founder of Artists Space, one of the first alternative art exhibition spaces. He is professor emeritus at SUNY Purchase and a visiting professor at Hunter College, CUNY.

Dennis Schipper established DEMCON, an engineering company, in 1994. Four years later, he initiated a spin-off company named Art Innovation, which focuses on the introduction of a new technology in the field of art conservation, such as laser cleaning and multispectral imaging.

Carol Stringari, Chief Conservator at the Solomon R. Guggenheim Museum, NY, received an M.S. in Art Conservation from Winterthur/University of Delaware and a B.A. in Art History from University of Pennsylvania. She is the curator of *IMAGELESS: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting* presently on view at the Guggenheim Museum.

Robert Storr is the Dean of the School of Art at Yale University and was formerly the Rosalie Solow Professor of Modern Art at the Institute of Fine Arts. He also works as Consulting Curator of Modern and Contemporary Art at the Philadelphia Museum of Art, and he was Senior Curator in the

Department of Painting and Sculpture at The Museum of Modern Art.

Jeffrey Weiss is an independent curator and critic based in New York. Between 2000 and 2007, he was Curator and Head of Modern and Contemporary Art at the National Gallery of Art in Washington, D.C. Weiss holds a Ph.D from the Institute of Fine Arts in New York. Weiss is an ongoing contributor to *Artforum* magazine. He is also an adjunct faculty member at the Institute of Fine Arts.

On View in the Museum through SEP 14, 2008

Imageless: The Scientific Study And Experimental Treatment Of An Ad Reinhardt Black Painting

This exhibition is organized by the Solomon R. Guggenheim Foundation's Conservation Department in collaboration with the Sackler Center for Arts Education.

Made possible by a generous grant from AXA Art Insurance Corporation and AXA Foundation.



Ad Reinhardt in his studio, New York, July 1966.
Photograph by John Loengard/Time & Life Pictures/Getty Images

IMAGELESS: Symposium centers on Ad Reinhardt's Black Painting (1960-1966), donated to the Guggenheim Museum for research by AXA Art

Insurance Corporation, after having been deemed irreparably damaged. Drawing together a team of artists, conservators, laser and forensic scientists, and art historians, this program explores the perception of monochromatic paintings and new research practices in the conservation of these fragile uninflected surfaces.

This symposium is made possible by the National Endowment for the Arts.

Special thanks to the Ad Reinhardt Estate and the Peter B. Lewis Theater staff

IMAGELESS

Symposium

September 13, 2008

Organized by
Carol Stringari
Chief Conservator
Solomon R. Guggenheim Museum

Peter B. Lewis Theater
Solomon R. Guggenheim Museum
1071 Fifth Avenue
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www.guggenheim.org

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Sackler Center for Arts Education