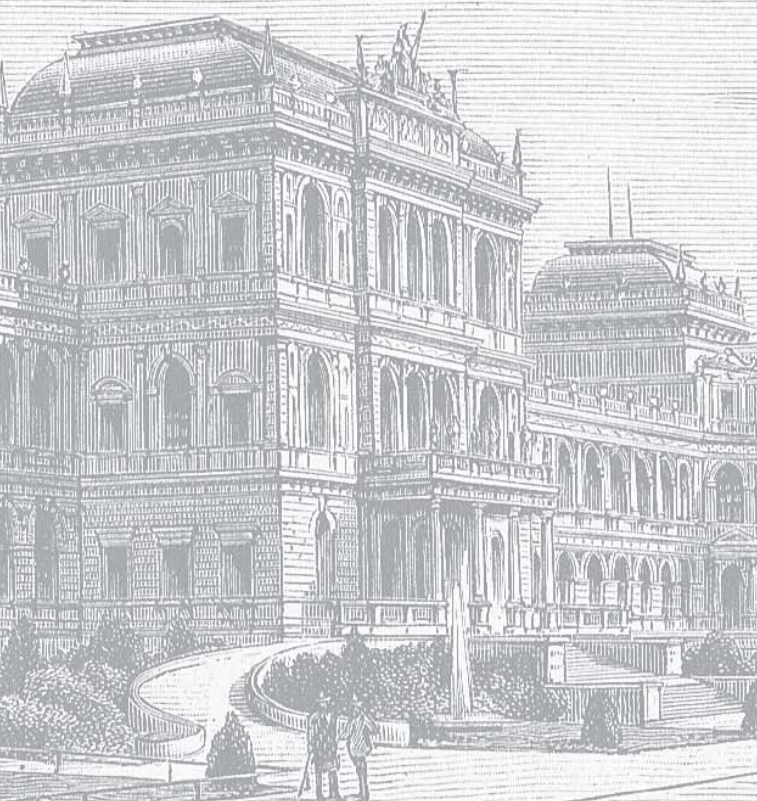


# American Artists in Munich

Artistic Migration and Cultural Exchange Processes



International conference of the research group  
"Forschungen zur Künstlerausbildung" / "Research  
on the Formation of Artists" in cooperation with  
the Terra Foundation for American Art and with  
support of the Amerika Haus München e.V.

**October 9-11, 2007**

FORSCHUNGEN ZUR  
KÜNSTLERAUSBILDUNG  
AKADEMIE DER BILDENDEN KÜNSTE MÜNCHEN

TERRA  
FOUNDATION FOR AMERICAN ART

# American Artists in Munich

## Artistic Migration and Cultural Exchange Processes

In 2003, a number of institutions in Munich decided to found an informal research group on the history of the Academy of Fine Arts in Munich. Current members of the research group are: Akademie der Bildenden Künste (Prof. Dr. Walter Grasskamp, Dr. Birgit Jooss); Ludwig-Maximilians-Universität, Institut für Kunstgeschichte (Prof. Dr. Frank Büttner, Prof. Dr. Hubertus Kohle), Institut für Kunstpädagogik (Prof. Dr. Wolfgang Kehr); Zentralinstitut für Kunstgeschichte (Dr. Christian Fuhrmeister, Prof. Dr. Wolf Tegethoff); Universität der Künste Berlin (Prof. Dr. Wolfgang Ruppert). For the upcoming event, Susanne Böller M.A. (Städtische Galerie im Lenbachhaus) has been co-opted.

Following the three conferences held since 2005\*, the research group now looks forward to hosting *American Artists in Munich. Artistic Migration and Cultural Exchange Processes* in cooperation with the Terra Foundation for American Art and with support of the Amerika Haus München e.V. This symposium again aims at exploring the phenomenon of artistic migration and transfer in a case study. In particular, we wish to investigate the attraction of the self-proclaimed "Kunststadt" / "City of the Art(s)" for American Artists from the mid-19<sup>th</sup> century to World War I and beyond: Who came, when, and why?

Speakers will look at the general influences on the decision of a place of study, which depended not just on the attractiveness of a city and its art institutions, but also on the students' own cultural background. What was the significance of the American artistic community in Munich? How did leading compatriots shape the growing artists' colonies in Bavaria? What, in particular, prompted the Americans to come to Munich: The academy's renown in teaching technical skills, or rather the city's bustling art scene? To what extent did the change in genre (from history to landscape painting) contribute to Munich's attractiveness, as opposed to Düsseldorf, which had basi-

cally been the Americans' first choice until the mid-19<sup>th</sup> century? Finally, how influential was the appeal of Paris as an avant-garde center in debasing the training in Munich as old-fashioned and traditional?

We also hope to learn more about how the Munich school and its protagonists became known in the United States. Existing studies of American painters in Munich focus on leading representatives from the peak of the movement in the early 1870s and 1880s, when the realism of the returning artists' paintings caused something of a sensation in the American art world. However, to do justice to this complex phenomenon, it must be investigated in its multi-faceted entirety, taking into account the development of styles and genres over more than half a century, experienced by approx. 420 American students – who formed indeed one of the largest groups of non-German-speaking students enrolled at the academy – and also by the unknown number of American artists who studied elsewhere in town, since numerous private schools offered valuable alternatives. Consequently, the conference will not be limited to students of the academy.

Following the holistic approach adopted for the previous conferences, the papers will not only indicate what the artists received in Munich, but also how they in turn fuelled the city's artistic life. Another interesting topic is the way in which American artists transformed the results of their stay in Munich upon return to their native country; it is precisely this dual or bifocal perspective which seems best suited for an analysis of this give-and-take of cultural exchange.

\* Nationale Identitäten – Internationale Avantgarden. München als europäisches Zentrum der Künstlerausbildung (April 7-10, 2005), Zwischen deutscher Kunst und internationaler Modernität. Formungen in der Künstlerausbildung 1918 bis 1968 (Nov. 10-11, 2006), and Isar/Athen: Griechische Künstler in München – Deutsche Künstler in Griechenland (April 13, 2007). Proceedings are either published or forthcoming.



# Conference Program

## Tuesday, Oct. 9

### Short Welcome

4.45 p.m.

Walter Grasskamp, research group

### Greetings

Consul General Eric Nelson, U.S. Consulate General Munich

Toni Schmid, Bavarian State Ministry of Sciences,  
Research and the Arts

Hans-Georg Küppers, City of Munich, Department of  
Arts and Culture

Veerle Thielemans, Terra Foundation for American Art

Nikolaus Gerhart, Rector of the Academy of Fine Arts  
Munich

Klaus Benesch, Bavarian American Academy, Munich

### Keynote Lecture

6.15 p.m.

Hollis Clayson, Northwestern University, Evanston, IL  
"Voluntary Exile and Cosmopolitanism in the  
Transatlantic Arts Community, 1870-1914"

Reception at the Amerika Haus

## Wednesday, Oct. 10

### Session "Inspiration and Exchange – Models of Artistic Training"

Session Chair: Veerle Thielemans,  
Terra Foundation for American Art, Giverny

9.15 a.m.

Susanne Böller, Lenbachhaus, Munich

"American Students at the Munich Academy 1850-1920"

10.00 a.m.

Ursula Frohne, University of Cologne

"'A kind of Teutonic Florence.' Cultural and Professional  
Aspirations of American Artists in Munich"

Coffee break

11.15 a.m.

Kathleen Curran, Trinity College, Hartford, CT

"Why Munich (and Why Not Paris)? American  
Architecture and the Formation of Modern Institutions"

12.00 noon

Ekkehard Mai, Wallraf-Richartz-Museum, Cologne

"The impact of the Art Academy in Düsseldorf on the  
Evolution of American Art"

Light lunch

2.15 p.m.

Michael Quick, George Inness Catalogue Raisonné,  
Santa Monica, CA

"Frank Duveneck and the German-Americans in Munich"

3.00 p.m.

Eric Rosenberg, Tufts University, Medford, MA

"J. Frank Currier, Munich and the Anxious Status of  
American Art ca. 1880"

3.45 p.m.

Response: Christof Mauch, Amerika-Institut, LMU Munich  
followed by a short final discussion of the session

Coffee break

**Session “Attraction, or: What could be found in Munich in the 19<sup>th</sup> century?” Part I**

Session Chair: **Hubertus Kohle**, research group

4.30 p.m.

**Helmut Heß**, Richard-Stury-Stiftung, Munich  
“Making Art and Money. Art Publishers and American Artists in Munich: A Profitable Liaison”

5.15 p.m.

**Graham C. Boettcher**, Birmingham Museum of Art, Birmingham, AL  
“Nicola Marschall: An Alabama Artist in Munich”

**Thursday, Oct. 11**

**Session “Attraction, or: What could be found in Munich in the 19<sup>th</sup> century?” Part II**

Session Chair: **Hubertus Kohle** – continued

9.15 a.m.

**Nathan J. Timpano**, Florida State University, Tallahassee, FL  
“Der Märchenkönig & the American Imagination: Understanding the Medieval and the Exotic in the Early Works of William Merritt Chase”

10.00 a.m.

**Katherine Manthorne**, Graduate Center, City University of New York, New York  
“Bavarian Beginnings of Eliza Greatorix: Munich – New York Dynamic in the 1870s”

10.45 a.m.

**Response: Birgit Jooss**, research group, followed by a short final discussion of the session  
Coffee break

**Session “Beyond Attraction: Frictions in Appropriating or Exporting Munich”**

Session Chair: **Walter Grasskamp**, research group

11.30 a.m.

**André Dombrowski**, Smith College, Northampton, MA  
“Wilhelm Leibl in Paris: International Realism During the Late Second Empire”

12.15 p.m.

**Diane Radycki**, Moravian College, Bethlehem, PA  
“American Women Artists in Munich, or Die Frauen ohne Schatten”

Light lunch

2.30 p.m.

**Herbert Molderings**, Ruhr-University Bochum  
“Art, Science and Technology – Marcel Duchamp in Munich 1912”

Coffee break

3.45 p.m.

**Frank Mehring**, Free University Berlin  
“‘The Unfinished Business of Democracy’: Transcultural Confrontations in the Portraits of the German-American Artist Winold Reiss”

4.30 p.m.

**Asta von Buch**, Technical University Berlin  
“A German View of the American Wild West: A Mosaic by Winold Reiss in Cincinnati Union Terminal, 1931-1933”

5.15. p.m.

**Jane Milosch**, Renwick Gallery, Smithsonian American Art Museum, Washington, D.C.  
“Grant Wood in Munich: Three Critical Months in 1928”

6.00 p.m.

**Response: Christian Fuhrmeister**, research group, followed by a short final discussion of the session



The cover illustration is using a detail from a wood engraving by H. Nisle, ca. 1895 (Academy of Fine Arts, Munich, Image Collection).

The conference will take place in the lecture hall of the Amerika Haus München, Karolinenplatz 3, 80333 Munich. The official language of the conference is English.

Attendance is free of charge. For technical reasons, however, we kindly request a registration – please send a short e-mail to [americanartists@zikg.eu](mailto:americanartists@zikg.eu) or fax a short note to +49 (0) 89 - 289 27 607, or call 289 27 556 or 289 27 557 or 2180 3239.

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