This special programming will explore the decade that witnessed the end of Reconstruction, endured a major depression and saw an expansion of American arts and culture. The event is part of Syracuse Symposium™, a semester-long festival celebrating the interdisciplinary humanities at Syracuse University.

FRIDAY, SEPTEMBER 25, 2009
Location: Shemin Auditorium
**SHAFER ART BUILDING, MAIN CAMPUS**

10–10:15 A.M.
Introductory Remarks

10:15–11:30 A.M.
Robb Goldstein, *The Troubadour*

*Winslow Homer and the Democratic Vista*

Robb Goldstein, Lecturer/Musician/Performer has performed at national museums and schools integrating American fine arts with American folk wisdom. Goldstein will perform *Winslow Homer and the Democratic Vista*, an original presentation combining spoken word, music and images that will consider the impact on American culture of Homer’s pictorial press images.

11:30 A.M.–12:45 P.M.
Lunch Break

1:00–3:00 P.M.
Guided Gallery Tours

of the exhibition *Winslow Homer’s Empire State: Houghton Farm and Beyond* will be available at the Syracuse University Art Galleries

FOR ADDITIONAL EXHIBITION AND SYMPOSIUM INFORMATION PLEASE VISIT HOMER.SYR.EDU
Winslow Homer and the Reach of Desire
Dr. Haltman’s remarks will focus on Winslow Homer’s paintings and illustrations during the 1870s. During this time period, it appears that human desires – or human “aims” of various sorts, whether emotional, artistic, psychosexual, or social - appear sentimentalized, psychologized, or otherwise displaced into uneasy, often suspended narratives. Haltman will examine how these representational choices, in addition to Homer’s own emotional adjustments during these years, were directly affected by the shifting markets for which he found himself working.

KEYNOTE ADDRESS
Sarah Burns
Ruth N. Halls Professor of History of Art, Indiana University

Dr. Burns will focus on Homer’s imagery of childhood in the 1870s, in particular the Gloucester watercolors of 1873 and 1880. Homer produced these works during a time of intense popular nostalgia for lost youth, both personal and, in aftermath of the Civil War, national. Along with nostalgic sentiment, images of children in the 1870s proffered the vision of a bright new generation that would smooth away the scars of war. But for Homer, who had witnessed and documented that war, forebodings tempered such hope, and shadows haunted both past and present. Burns will discuss Homer’s seemingly carefree scenes as expressions of the artist’s own acute awareness of time’s passage and as modern variants on the romantic metaphor of the “Voyage of Life.”