



ELIZABETH AND IRWIN WARREN FOLK ART SYMPOSIUM

Objects of Inquiry: New Perspectives on American Folk Art

SUNDAY, MAY 22, 2021, 1:00-5:00 p.m. ET

Online; free with registration

ABOUT THE SPEAKERS

Glenn Adamson, Ph.D., is a curator, writer and historian based in New York. He has previously been Director of the Museum of Arts and Design; Head of Research at the V&A; and Curator at the Chipstone Foundation in Milwaukee. Adamson's publications include *Thinking Through Craft* (2007); *The Craft Reader* (2010); *Postmodernism: Style and Subversion* (2011, accompanying the exhibition of that title at the V&A, co-curated with Jane Pavitt); *The Invention of Craft* (2013); *Art in the Making* (2016, co-authored with Julia Bryan-Wilson); and *Fewer Better Things: The Hidden Wisdom of Objects* (2018). His newest book is *Craft: An American History*, published by Bloomsbury.

Mariah Gruner, Ph.D., (she/her) is a scholar of gender and material culture; her work probes the ways in which craft is gendered and gender is crafted. She received her doctorate from the American & New England Studies Program at Boston University. Her dissertation, "'...Has Ever Been the Appropriate Occupation of Woman': Crafting Femininity in American Women's Decorative Needlework, 1820-1920," was awarded the Keith N. Morgan Dissertation Prize. She is currently working on a book project on the themes of mending and repair in contemporary textile craft, grounding symbolic, political, and practical notions of repair in a long history of women's textile activism. This work is supported by a Research Grant from the Center for Craft. She is also the Recentering Collections Curatorial Fellow at Historic New England.

Image: Mary Jane Smith (1833-1869) and Mary Morrell Smith (1798-1869), LOG CABIN QUILT, BARN RAISING VARIATION (detail), Whitestone, New York, United States, 1861-1865, Cotton, wool, and silk, 74 × 81 in., Gift of Mary D. Bromham, grandniece of Mary Jane Smith, 1987.9.1, Photo by Schecter Lee.

Joseph H. Larnerd, Ph.D., is a first-generation college graduate who earned his doctorate in art history from Stanford University in 2019. His research and teaching attend to the social histories of the decorative arts and material culture from the late-eighteenth century to the present, especially in the United States. Larnerd's current book project explores the interventions of domestic cut glass in working-class life during the long Gilded Age. He lives and works in Philadelphia where he is assistant professor of design history at Drexel University.

Yinshi Lerman-Tan, Ph.D., is the Bradford and Christine Mishler Associate Curator of American Art at the Huntington. She received her Ph.D. in Art History from Stanford University and B.A. in American Studies from Yale University. Prior to joining the Huntington in 2021, she was a curator at the San Antonio Museum of Art, where she mounted exhibitions of Latin American, American, and modern and contemporary art. She has also held positions at the Cantor Arts Center at Stanford, the Yale Center for British Art, and the Smithsonian American Art Museum. Her work has been supported by the Douglass Foundation, the Andrew W. Mellon Foundation, and the Coates Foundation.

Janneken Smucker, Ph.D., is Professor of History at West Chester University, specializing in digital and public history and material culture. She also serves as co-editor of the *Oral History Review*. In the classroom, she integrates technology and the humanities, working with students to create digital projects. Janneken also consults on digital and interpretive projects for non-profits and museums and leads workshops on digital tools and strategies. Author of *Amish Quilts: Crafting an American Icon* (Johns Hopkins, 2013), Janneken lectures and writes about quilts for popular and academic audiences. This presentation is drawn from her current project, *A New Deal for Quilts*, which explores how Americans and the United States government used quilts and quilting as forms of symbolic communication during the Great Depression.

Trevor Brandt is a PhD student and Neubauer Family Distinguished Doctoral Fellow in art history at the University of Chicago, where he focuses on early modern and German-American print and devotional culture. His recently published chapter in an edited volume (De Gruyter 2022) examines a genre of interactive, printed prayer objects among German Americans. He received his bachelor's degree from the Pennsylvania State University and his master's from the Winterthur Museum in Delaware. Prior to joining the University of Chicago, he was the curator of the American Swedish Historical Museum in Philadelphia, where he organized several shows on Scandinavian art and design.

William D. Moore holds a joint appointment at Boston University between the Department of History of Art & Architecture and the American & New England Studies Program. An interdisciplinary American Studies scholar, he has specialties in material culture, the built environment, and cultural history.

He holds an A.B. in Folklore and Mythology from Harvard University, and both an M.A. and a Ph.D. from the American & New England Studies Program at Boston University. He researches, lectures, and publishes on vernacular architecture, folk art, American fraternalism, public history, the interpretation of historic sites, and the history of surfing. He is the author of *Shaker Fever: America's Twentieth Century Fascination with a Communitarian Sect* (University of Massachusetts Press, 2020) and *Masonic Temples: Freemasonry, Ritual Architecture, and Masculine Archetypes* (University of Tennessee Press, 2006). He has contributed numerous articles to exhibition catalogs, books, and scholarly journals. He serves on the editorial boards of the journals *Winterthur Portfolio* and *Buildings & Landscapes*.

He is currently working on a book on the architecture of Cape Cod and its adjacent islands which will be published by the University of Virginia Press as part of the Society of Architectural Historians' "Buildings of the United States" series.