



ELIZABETH AND IRWIN WARREN FOLK ART SYMPOSIUM

Points of Interest: New Approaches to American Weather vanes

SUNDAY, OCTOBER 24, 2021, 1:00-5:00 p.m. ET

Online; free with registration

ABOUT THE SPEAKERS

Olivia Armandroff is a Ph.D. student in the Department of Art History at the University of Southern California. She works on early- to mid-twentieth-century American art, with research interests that include the proliferation of imagery through printed materials, instances of collaborative production, the subversion and renegotiation of social boundaries through visual media, and questions of space and environment. She holds a B.A. from Yale University in History and the History of Art where she studied how the early-twentieth-century fashion for individualized bookplates became a way for the middle class to affordably commission and collect art. She also earned an M.A. in American Material Culture from the Winterthur Program, writing a thesis about the artists who were a part of the early-twentieth-century, New York salon of Muriel Draper. She has worked on exhibitions at the Metropolitan Museum of Art, National Gallery of Art, Yale University Art Gallery, Sterling Memorial Library, Delaware Art Museum, Blanton Museum of Art, and American Swedish Historical Museum and has published in *Winterthur Portfolio*, *Journal of Design History*, *Italian Modern Art Journal*, and *Woman's Art Journal*.

Katherine Fein is a Ph.D. candidate in art history at Columbia University, where she also completed a graduate certificate with the Institute for Research on Women, Gender, and Sexuality. Her dissertation, "The Garb of Nature: Art, Nudity, and Ecology in the Nineteenth-Century United States," uncovers how representations of unclothed bodies make visible the ecological entanglement of human beings and the natural world. In 2019, she published an article about nineteenth-century life casting in *British Art Studies*, and her article about abolitionist photography, tactility, and whiteness is forthcoming in *Oxford Art Journal* as the recipient of the 2020 Essay Prize for Early Career Researchers. Her research has been supported by Columbia University as well as the Center for Advanced Study in the Visual Arts.

Laura Turner Igoe, Ph.D. is Chief Curator at the James A. Michener Art Museum in Doylestown, Pennsylvania. She specializes in art and material culture of the long nineteenth century and has held curatorial and research positions at the Philadelphia Museum of Art, Princeton University Art Museum, Harvard Art Museums, and the Barnes Foundation. Laura is the coeditor of *A Greene Country Towne: Philadelphia's Ecology in the Cultural Imagination* and she has contributed essays to the journals *American Art*, *Panorama*, *Commonplace*, and the award-winning Princeton University Art Museum exhibition catalogue *Nature's Nation: American Art and Environment*. At the Michener, she curated *Impressionism to Modernism: The Lenfest Collection of American Art* (2019), *Rising Tides: Contemporary Art and the Ecology of Water* (2020) and, with Tara Kaufman, *Through the Lens: Modern Photography in the Delaware Valley* (2021).

Elizabeth McGoey, Ph.D. is the Ann S. and Samuel M. Mencoff Associate Curator of Arts of the Americas at the Art Institute of Chicago, focusing on American decorative arts and design. She completed a BA in Art History at the University of Wisconsin and her MA and PhD in the History of Art at Indiana University with fellowships at the New York Public Library and the Smithsonian American Art Museum Renwick Gallery, and she was also a fellow at the Winterthur Institute at Winterthur Museum, Garden & Library. Liz is the editor and co-author of *Silver in the Art Institute of Chicago* (2017) and recently curated *Photography + Folk Art: Looking for America in the 1930s* (2019). She is now working on *Landscape in Light: The Tiffany Window at the Art Institute of Chicago* which will mark the spring 2021 debut of the *Hartwell Memorial Window*, a monumental stained glass landscape designed by Agnes Northrop for Tiffany Studios.

William D. Moore is an Associate Professor of American Material at Boston University where he holds a joint appointment in the Department of History of Art & Architecture and the American & New England Studies Program. He holds a Ph.D. in American Studies from Boston University and an A.B. in Folklore from Harvard. His most recent book, *Shaker Fever: America's Twentieth-Century Fascination with a Communitarian Sect* was recently published by the University of Massachusetts Press. Dr. Moore is a long-time friend of the American Folk Art Museum.

As the Executive Director of Historic Preservation and Collections and Robert H. Smith Senior Curator at George Washington's Mount Vernon, **Susan P. Schoelwer** directs the architectural preservation, furnishing, and interpretation of George and Martha Washington's house and surrounding plantation buildings and landscape, as well as the creation of museum exhibitions, including the recent, award-winning special exhibition, *Lives Bound Together: Slavery at George Washington's Mount Vernon*. Dr. Schoelwer previously headed the museum collections at the Connecticut Historical Society, where she produced landmark volumes on needlework, tavern signs, and Connecticut Valley furniture. She holds a Ph.D. in American studies from Yale and a MA from the Winterthur Program in Early American Culture. She has written and lectured extensively on American art and decorative arts, needlework, and women's history, and is currently researching a book on George Washington portraiture.