



Unexpected Partners: Self-Taught Artists and Modernism in Interwar America

FRIDAY, JANUARY 27, 2023
11:00 a.m.-5:00 p.m. EDT

Speaker Biographies

Bill Anthes is the author of the books *Native Moderns: American Indian Painting, 1940-1960* (2006), and *Edgar Heap of Birds* (2015), both published by Duke University Press. He is co-editor, with Kathleen Ash-Milby, of the catalog for the exhibition *Dakota Modern: The Art of Oscar Howe*. He teaches at Pitzer College in Claremont, California.

Esther Adler is Curator in the Department of Drawings and Prints at The Museum of Modern Art. Most recently she organized *Joseph E. Yoakum: What I Saw*, which was shown at MoMA from November 21, 2021 – March 19, 2022. Past projects include *Betye Saar: The Legends of Black Girl's Window* (with Christophe Cherix, 2019), *Charles White: A Retrospective* (with Sarah Kelly Oehler, 2018) and *Dorothea Rockburne: Drawing Which Makes Itself* (2013).

Julia Bryan-Wilson is Professor of Art History and LGBTQ+ Studies at Columbia University and Curator-at-Large at the Museu de Arte de São Paulo. Her books include the award-winning *Fray: Art and Textile Politics*, and a forthcoming study of Louise Nevelson.

Jason T. Busch is the Becky and Bob Alexander Director & CEO of the American Folk Art Museum (AFAM) in New York. Prior to AFAM, Busch served as assistant curator of decorative arts at the Wadsworth Atheneum Museum of Art in Hartford; associate curator of architecture, design, decorative arts, craft, and sculpture at the Minneapolis Institute of Art; chief curator and curator of decorative arts and design at the Carnegie Museum of Art in Pittsburgh; deputy director for curatorial affairs and museum programs at the Saint Louis Art Museum; division director for decorative arts at Sotheby's, New York; and director of the Jason Jacques Gallery, New York. He has curated several large exhibitions and collection installations and authored the associated publications, including *Currents of Change: Art and Life Along the Mississippi River, 1850–1861* (2004); *Carnegie Museum of Art: Decorative Arts and Design Collection* (2009); and *Inventing the Modern World: Decorative Arts at World's Fairs, 1851–1939* (2012).

Lynne Cooke is Senior Curator for Special Projects in Modern Art at the National Gallery of Art, Washington DC. From 2012-2014 she was Andrew W. Mellon Professor at the Center for Advanced Study in the Visual Arts, National Gallery of Art. Prior to that she served as chief curator and deputy director of the Museo Nacional Centro de Arte Reina Sofia in Madrid from 2008 to 2012 and as curator at Dia Art Foundation from 1991 to 2008. In 1991, Cooke co-curated the Carnegie International, and has helmed numerous major shows since, including the 10th Biennale of Sydney (1996), *Rosemarie Trockel: Cosmos* (2012) and *Outliers and American Vanguard Art*, 2018. Her latest exhibition project, *Woven Histories: Textiles and Modern Abstraction*, exploring intersections, alignments and affiliations between abstract artists and textile makers and designers over the past century, is scheduled for Fall 2023. She has also contributed texts to numerous exhibition catalogues and art journals.

Curator and art historian **Susan Davidson** is an authority in the fields of Surrealism, Abstract Expressionism, and Pop Art, with an expertise in the art of Robert Rauschenberg. Davidson is also an accomplished museum professional with over thirty-year's experience at two distinguished institutions: The Menil Collection, Houston, and at the Solomon R. Guggenheim Museum, New York. In 2018, Davidson established her eponymous firm that produces curatorial projects for international museums and galleries, works with artist's foundations on building legacy, and provides collection management services for private collectors. She has served as a curatorial advisor to AFAM's *Morris Hirshfield Rediscovered* and authored a catalogue of works for the artist's monograph.

Jane Kallir, President of the Kallir Research Institute in New York City, is a recognized authority on American self-taught artists of the early 20th century. She administers the catalogue raisonné of Anna Mary Robertson ("Grandma") Moses and has written extensively on the artist, as well as on John Kane and Morris Hirshfield. Kallir has also curated exhibitions for many major museums, including the American Folk Art Museum in New York, the National Gallery of Art in Washington D.C., the Belvedere and Wien Museums in Vienna, Austria, the Museo del Vittoriano in Rome, Italy, and the Setagaya Museum in Tokyo, Japan.

Marci Kwon is Assistant Professor of Art History at Stanford University, and co-director of the Cantor Art Center's Asian American Art Initiative. At Stanford, she is a faculty affiliate of Modern Thought and Literature, the Center for Comparative Studies in Race and Ethnicity, Asian American Studies, American Studies, and Feminist and Gender Studies. She is the author of *Enchantments: Joseph Cornell and American Modernism* (Princeton, 2021), and her work has appeared in *Third Text*, *Modernism/Modernity Print +*, *Panorama: Journal of the Association of Historians of American Art*, and edited volumes on social art history, self-taught art, race and representation, and the early history of the Museum of Modern Art, and BTS. She is also a co-editor of the recent online Martin Wong Catalogue Raisonné. She is the recipient of Stanford's Asian American Teaching Prize, CCSRE Teaching Prize, Phi Beta Kappa Teaching Award, and the Women's Faculty Forum Inspiring Early Career Academic Award.

Jennifer Jane Marshall is Professor and Chair in Art History at the University of Minnesota. She is the author of *Machine Art, 1934* (University of Chicago Press). An examination of the Museum of Modern Art's landmark exhibition of industrial design -- staged to promote American mass production as a universal, if abstract good -- the book was the recipient of the Dedalus Foundation's Robert Motherwell Book Award in 2013. Dr. Marshall's research and expertise in early 20th century American material culture has been featured in *Hyperallergic*, *The Washington Post*, and *BackStory*, a podcast produced by the Virginia Foundation for the Humanities. She has been an NEH recipient, a fellow at the UMN Institute for Advanced Studies, and a UMN McKnight Land-Grant Professor. She currently holds the Samuel Russell Chair in the Humanities. Dr. Marshall's second book project, *William Edmondson: Life & Work*, is a monographic exploration of art history and biography as they relate to the career of the Depression-era sculptor.

Richard Meyer is Robert and Ruth Halperin Professor in Art History at Stanford University, where he teaches courses in twentieth-century American art, the history of photography, arts censorship and the first amendment, curatorial practice, and gender and sexuality studies. He is author of *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* and *What Was Contemporary Art?* (MIT Press) as well as coeditor, with Catherine Lord, of *Art and Queer Culture*, and coauthor, with Peggy Phelan, of *Contact Warhol: Photography without End*. Meyer served as guest curator of *Warhol's Jews: Ten Portraits Reconsidered* at the Jewish Museum in New York and the Contemporary Jewish Museum in San Francisco and of *Naked Hollywood: Weegee in Los Angeles* at the Museum of Contemporary Art in Los Angeles.

Angela Miller teaches at Washington University in St. Louis and publishes on the cultural history of 20th century arts in the U.S. She is co-author of *American Encounters: Cultural Identity and the Visual Arts from the Beginning to the Present* (2008). Her essay "The People Looks Upon Its Own Life': Self-Taught Art between the Wars" is forthcoming in *Boundary Trouble: The Self-Taught Artist and American Avant-Gardes* (National Gallery of Art, Fall 2022).

Rodrigo Moura is a writer, editor and curator. He worked in Brazilian institutions such as Museu de Arte de São Paulo and Instituto Inhotim. He currently lives in New York, where he serves as a chief curator at El Museo del Barrio.

Brooke Wyatt is Luce Assistant Curator at the American Folk Art Museum where she is working on a series of exhibitions drawn from the Museum's collection of folk and self-taught art. She practiced as a clinical therapist in community mental health settings and worked as an art teacher before beginning her PhD in the History of Art and Architecture at the University of Pittsburgh. Brooke's doctoral dissertation, titled "Séraphine Louis and French Self-Taught Art in Transatlantic Modernist Discourse," explores the material and representational strategies of the French artist Séraphine Louis, foregrounding how histories of race, gender, class, and disability have shaped the reception and exhibition of Louis's work across Europe and the Americas from the late 1920s to the present day.

Valérie Rousseau is Curatorial Chair for Exhibitions & Senior Curator at the American Folk Art Museum, where she overviewed the exhibitions *Morris Hirshfield Rediscovered* (2022), *Photo|Brut: Collection Bruno Decharme & Compagnie* (2021), *Art Brut in America: The Incursion of Jean Dubuffet* (2015), *When the Curtain Never Comes Down* (2015), *Willem van Genk: Mind Traffic* (2014), as well as projects on psychiatrist Francesc Tosquelles and art brut

literature. She authored the FILAF-winning publication *Bill Traylor* (2018), “The Fate of Self-Taught Art” (*The Brooklyn Rail*, 2018), and “Visionary Architectures” (*Alternative Guide to the Universe*, Hayward Gallery, 2013). In 2022, she attended the seminar “Showing/Searching: art brut and its archival impulse” of the Bibliothèque Kandinsky Summer University at Centre Pompidou, Paris. In 2019, she was the recipient of the Curatorial Fellowship for American Curators, “Étant Donnés Contemporary Art” of the FACE Foundation, on the concomitance of psychiatric and artistic avant-gardes.

Nicole Smythe-Johnson is a writer and independent curator from Kingston, Jamaica. She is currently a PhD candidate in the department of art and art history at the University of Texas at Austin. Most recently, she was on the curatorial team for the 2022 Kingston Biennial and she worked on *John Dunkley: Neither Day nor Night* at the Perez Art Museum in Miami and the Folk Art Museum in New York, which formed the basis of her doctoral research. She was also editor of *Caribbean Quarterly*, the University of the West Indies’ flagship journal of culture and has written for a number of magazines and journals including *Terremoto*, *Flash Art* and the Small Axe project's *sx visualities*.