LONG SHADOWS
TRADITION, INFLUENCE, AND PERSISTENCE IN MODERN CRAFT

GRADUATE STUDENT SYMPOSIUM
Friday, November 10, 2017
LONG SHADOWS:
Tradition, Influence, and Persistence in Modern Craft

9 am  Registration and Coffee | Library Court

10 am  Introduction and Opening Remarks | Lecture Hall

10:30 am  Panel A | Lecture Hall
CHAIR: Glenn Adamson, Senior Research Scholar, Yale Center for British Art
Kayleigh Perkov, PhD Candidate, University of California, Irvine
Recurring Aesthetics, Emergent Traditions: Wendell Castle’s Continued Relevance to Corporate Culture
Holly Gore, PhD Candidate, University of California, Santa Barbara
ART/WORK: Intersections of Sculpture and Skilled Trade
Daisy Charles, Master’s Candidate, Art Institute of Chicago
Chance and Tradition in the Craft-Inflected Social Practice of Assemble

noon–1 pm  Lunch Break

1:15 pm  Panel B | Lecture Hall
CHAIR: Sequoia Miller, PhD Candidate, Yale University
Sarah Mills, PhD Candidate, City University of New York
The Eternal Renewal of Hand-Weaving: From Colonial to Contemporary Practices
Mathilde Lind, PhD Candidate, Indiana University, Bloomington
Contemporary Handspinning in the United States: Technology and Tradition

2:30 pm  Breakout Sessions
Grace Kim, PhD Candidate, Massachusetts Institute of Technology
Crafting Nanotechnology for Art Conservation
LOCATION: Second-Floor Classroom and Conservation Studio
Ugochukwu Onyewuchi, PhD Candidate, Columbia University
 Tradition as a Binding Agent: Perspectives from a Workshop on Traditional Nigerian Art Practices
LOCATION: First-Floor Docent Room

PROGRAM OF EVENTS
Friday, November 10, 2017

Sequoia Miller, PhD Candidate, Yale University
American Perspectives: Studio Craft in the Yale Art Gallery
LOCATION: Yale Center for British Art Portico and Yale University Art Gallery
Martina Droth, Deputy Director of Research and Curator of Sculpture; and Glenn Adamson, Senior Research Scholar, Yale Center for British Art
Curator-led tour of “Things of Beauty Growing”: British Studio Pottery
LOCATION: Second-Floor Galleries

Panel C | Lecture Hall
CHAIR: David Frazer Lewis, Postdoctoral Research Associate, Yale Center for British Art
Sowparnika Balaswaminathan, PhD Candidate, University of California, San Diego
Claiming Tradition: Craft, Caste, and Commerce in Late Capitalist India
Ann Marguerite Tartsinis, PhD Candidate, Stanford University
The Magic in the Dye Pot: Mabel Morrow, Alice Kagawa Parrott, and Natural Dye Techniques in Modern Weaving

Break

Keynote Lecture | Lecture Hall
INTRODUCTION: Martina Droth, Deputy Director of Research and Curator of Sculpture, Yale Center for British Art
Jenni Sorkin, Associate Professor of Art History, University of California, Santa Barbara
Prime Objects: Digital Clay and its Modernist Origins

Reception | Library Court

cover:
Photograph by Jon Stokes, © Jennifer Lee
**Chair: Glenn Adamson**  
Senior Research Scholar, Yale Center for British Art

Glenn is a curator, writer, and historian based in Brooklyn who works across the fields of design, craft, and contemporary art. Currently the editor-at-large of *The Magazine Antiques*, he has previously been director of the Museum of Arts and Design, New York; head of research at the V&A; and curator at the Chipstone Foundation in Milwaukee. His publications include *Art in the Making* (2016, co-authored with Julia Bryan Wilson); *Invention of Craft* (2013); *Postmodernism: Style and Subversion* (2011); *The Craft Reader* (2010); and *Thinking Through Craft* (2007). Glenn is serving as the guest curator for *Beazley Designs of the Year 10* at the Design Museum, London, which will open in October 2017; and he was co-curator of “Things of Beauty Growing”: *British Studio Pottery*.

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**Sowparnika Balaswaminathan**  
PhD Candidate in Anthropology at University of California, San Diego

Sowparnika studies ethnographic and art museums, South Asian artisans, discourse, and ethics. She has taught anthropology, world history, and writing, and is currently an editorial assistant for *Latin American Antiquity*.

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**Daisy Charles**  
Master’s Candidate in Modern & Contemporary Art History, Theory, and Criticism at the School of the Art Institute of Chicago

Daisy is from the United Kingdom and her academic focus is on Canadian art of the 1960s and 1970s, in particular the intersections between American and Canadian art history during this period. She started making ceramics in 2013, and an interest in the history and theory of the medium emerged from this practice.

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**Martina Droth**  
Deputy Director of Research and Curator of Sculpture, Yale Center for British Art

Martina is co-editor of the born-digital journal *British Art Studies* and chair of the Association of Research Institutes in Art History. Her writing and curatorial work focus on nineteenth and twentieth century sculpture, particularly in relation to materials, studio practice, and display. Prior to joining Yale, she was at the Henry Moore Institute, Leeds.

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**Holly Gore**  
PhD Candidate in Art History at the University of California, Santa Barbara

Holly studies modern and contemporary art with a focus on craft. Her dissertation examines the relationships between modernist woodworking and skilled trade. From 2016 to 2017, Holly was the graduate curatorial fellow at the AD&A Museum, University of California, Santa Barbara, where she curated *Body Matters: Contemporary Art from the Collection*. Holly is currently a Windgate curatorial intern at the Asheville Museum of Art. Her publications include a review of the exhibition *Leap Before You Look: Black Mountain College 1933-1957* (caareviews, December 2016) and the essay “Expanding the Field: Wendy Maruyama and Studio Furniture” in *A Long Engagement: Wendy Maruyama and Her Students* (San Diego State University, 2015).

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**Grace Kim**  
PhD Candidate in History, Anthropology, Science, Technology, and Society, at the Massachusetts Institute of Technology

Grace studies how technoscientific expertise contributes to concepts of authenticity as scientists today develop new technologies for art and cultural heritage restoration. Drawing from STS as well as the anthropology of art and heritage, Grace investigates what happens to art and heritage materials as scientists use digital projection technology, biotechnology, and nanotechnology to collaborate with conservators and to treat deterioration. Grace’s field sites are international and include the United States and Italy. Grace received her AB in History and Science at Harvard and an MPhil in History and Philosophy of Science at the University of Cambridge.

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**Chair: David Frazer Lewis**  
Postdoctoral Research Associate, Yale Center for British Art

David received his doctorate from the University of Oxford in 2014. His thesis examined the work of Giles Gilbert Scott (1880–1960), designer of the red telephone kiosk, Battersea Power Station, Liverpool Anglican Cathedral, and the House of Commons Chamber. His current research looks forwards and backwards across the “long” history of modernity, focusing on British architecture from the eighteenth to the twentieth centuries, particularly the ways that architects thought about psychology and religion. Lewis was the supervising curator for the Center’s student guide exhibition in 2017, *Art in Focus: The British Castle—A Symbol in Stone*. He is also the editor of *True Principles*, the peer-reviewed journal of the Pugin Society.
Mathilde Frances Lind  
PhD Candidate in the Department of Folklore and Ethnomusicology at Indiana University, Bloomington

A former resident of Portland, Oregon, Mathilde was a member of the Aurora Colony Handspinners’ Guild in Aurora, Oregon, and she has been an active spinner and spinning instructor for seven years. Mathilde’s research focuses on the role of traditional crafts, particularly textiles, in the formation and maintenance of identity. In 2016, Mathilde was the recipient of the Warren E. Roberts Prize from the Folk Arts Section of the American Folklore Society as well as the Elli Köngäs-Maranda Student Prize from the Women’s Section. In the summer of 2017, Mathilde was honored with a Title VIII Portable Fellowship for Estonian language study at the University of Tartu in preparation for long-term ethnographic research on textile crafts in Estonia beginning in the summer of 2018.

Chair: Sequoia Miller  
PhD Candidate, Yale University

Sequoia is a historian, curator, and studio potter. He is currently a doctoral candidate in the History of Art at Yale University, where he is researching the connections between ceramics and conceptual art practices on the East and West Coasts in the 1960s and 1970s. He recently curated The Ceramic Presence in Modern Art at the Yale University Art Gallery and authored the accompanying catalogue. Prior to returning to graduate school, Sequoia was a professional studio potter for nearly fifteen years in the Pacific Northwest.

Sarah Mills  
PhD Candidate in Art History at the Graduate Center, City University of New York

Sarah’s dissertation looks at how modern technologies redefined weaving practices in the United States and altered the medium’s cultural status around the mid-twentieth century. She is currently a teaching fellow in the Art Department at the City College of New York and has previously taught courses in contemporary art and design history at Hunter College.

Ugochukwu Charles Onyewuchi  
PhD Candidate in Art and Art Education at the Teachers College, Columbia University

An artist and art educator born and raised in Imo State, Nigeria, Ugochukwu is also the founder of the Vaera Foundation for Social Advancement, which seeks to impact societal change in Nigeria through a three-prong approach: arts, health, and economics education.

Kayleigh Perkov  
PhD Candidate in Visual Studies at the University of California, Irvine

Kayleigh specializes in American art as viewed through the lens of craft and the decorative arts. Her dissertation, “Giving Form to Feedback: Craft and Technological Systems circa 1968-1974,” historicizes current movements in personal fabrication by examining objects that synthesize handmaking and emergent technology. This work is supported by the Center for Craft, Creativity & Design; the Smithsonian American Art Museum; and the Newkirk Center for Science and Society. Additionally, Kayleigh has an interest in the digital humanities and was the 2015 graduate intern at the Center for Advanced Study in the Visual Arts (CASVA), where she assisted with digital projects. In 2016-17, she was a graduate intern of Digital Art History/Web and New Media Development at the Getty Research Institute.

Key Note Speaker: Jenni Sorkin  
Associate Professor of Art History, University of California, Santa Barbara

Jenni Sorkin writes on the intersection between gender, material culture, and contemporary art. She has received postdoctoral fellowships from the American Council of Learned Societies (ACLS) and the Getty Research Institute. She has written numerous in-depth catalogue essays on feminist art and material culture topics, and has also published widely as an art critic. She is a member of the editorial board of the Journal of Modern Craft and an editorial advisor to Textile: The Journal of Cloth and Culture. Sorkin’s book Live Form: Women, Ceramics and Community, about gender and postwar ceramics practice at Black Mountain College and other utopian communities, was published by the University of Chicago Press in 2016.

Ann Marguerite Tartsinis  
PhD Candidate in the Department of Art and Art History at Stanford University

Ann’s current research examines the use of ethnographic collections by twentieth-century American artists, designers, and photographers. Prior to attending Stanford, Ann was an associate curator at the Bard Graduate Center: Decorative Arts, Design History, Material Culture. Ann’s publications include An American Style: Global Sources for New York Textile and Fashion Design (exhibition catalogue, 2013), and contributed to Knoll Textiles: 1945-2010, Yale University Press, 2011.
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