The 11th Henry D. Green Symposium of the Decorative Arts

Georgia in Our Times: Modern Design and Contemporary Lens

August 5 and 6, 2022
LOCATION

All events take place at the UGA Center for Continuing Education & Hotel, in Masters Hall, unless otherwise specified. Schedule is subject to change. In the event of changes, the museum will post updates to times and speakers through its main Facebook and Twitter accounts as well as on its website (georgiamuseum.org).

CONNECTING TO WI-FI

- Join your device to the wireless network named “UGA”
- Open your browser and browse to any website
- Click on the “Accept and Continue” button on the terms of use page that appears

MUSEUM SHOP

The Museum Shop will have a satellite location at the UGA Center for Continuing Education & Hotel outside Masters Hall, with books for sale during symposium hours. It will accept credit cards. The Museum Shop at the museum remains closed for the time being.

MEMBERSHIP

Current Friend + Annual Fund Members at the Reciprocal level and above of the Georgia Museum of Art receive a 10 percent discount in the Museum Shop as well as mailed invitations, the museum’s quarterly newsletter, reciprocal membership benefits at more than 1,000 other museums, discounted registration to select museum events with advance registration, a digital membership card and more.

Visit jointhemuseum.org. Not ready to make that commitment? It’s absolutely free to join the Friends of the Georgia Museum of Art at the same link.
August 5, 2022

DEAR ATTENDEES:

Welcome to “Georgia in our Times: Modern Design and Contemporary Lens.”

The Henry D. Green Symposium for the Decorative Arts was initiated nearly a quarter of a century ago and has taken place mostly in the 21st century. This is the 11th Green Symposium and the first one focusing on 20th-century Georgia craft and design. Some have asked why. It was a rich period of Georgia experience in the arts, and we are resolved to study and teach about the entirety of our state’s material and visual culture and to examine its national and world context. Some of the material we address in this symposium is almost as old to us as the furniture studied by Henry Green was to him. It is time to study later material while we can still capture the oral traditions surrounding it and preserve it for posterity. Studio craft, design, architectural environments, folk art, traditional crafts, fashion, silver and so many other aspects of this heritage present a rich and multifarious story for our students and community.

The 20th century was the platform for collecting. It was the eye of the modernist that aided in the “discovery” of Americana, a lens that has affected and helped create our field. Other lenses include the examination of women’s craft, which can be linked to expansions in female social freedom. Only now are we beginning to gather the insights and voice of Black scholars in African American materials. These voices enrich us. Just as southern decorative arts scholarship has expanded the canon of American decorative arts, our field will be broader and more interesting as we include fresh perspectives.

I have organized the Green Symposium since 2010. With our amazing team at the museum, I built on a foundation laid by Ashley Callahan. It has been a remarkable and rewarding experience to direct the Henry D. Green Center for the Study of the Decorative Arts. Many of you have given me personal support as well as support to the museum. My gratitude to you all far exceeds my ability to express it. As I go into retirement, I have one last favor to ask of you: Please continue to support this program and this symposium. Our state, and our university and our museum need it. Our community needs it and so do our students. Your commitment will determine its future.

Meanwhile, we hope you relax, socialize and learn from this remarkable slate of speakers. And once again, thank you for all the support you have provided us in creating and maintaining this program.

DALE L. COUCH
FRIDAY, AUGUST 5
Sponsored by the Richard C. Owens Charitable Foundation

9 A.M. WELCOME

9:15 A.M. KEYNOTE SPEECH
“The Power of Black Hands: Honoring Black Craftspeople of the Southern Landscape,” Torren L. Gatson, assistant professor of history, University of North Carolina at Greensboro

Sponsored by Georgia Humanities and Marian & Carl Mullis III

10:45 A.M. MORNING SESSION
“Georgia’s 20th-Century Tufted Textiles,” Ashley Callahan, independent scholar

Sponsored by Christopher Howard & Carey Pickard

“Mattie Lou O’Kelley: The Long Journey to Success,” John Daniel Tilford, curator of collections, Oglethorpe University Museum of Art

Sponsored by Anne & Bill Newton

NOON LUNCH, GEORGIA MUSEUM OF ART

1:30 P.M. AFTERNOON SESSION

Sponsored by Marilyn & John McMullan and Gloria Bryant Norris

“William Spratling: The ‘Cellini of Taxco,’” Joseph P. Brady, independent scholar and vice president, Appraisers Association of Georgia

Sponsored by Linda N. Beard


Sponsored by Jane Compton Johnson

6 P.M. DINNER, GEORGIA MUSEUM OF ART

Sponsored by Brunk Auctions
SATURDAY, AUGUST 6
Sponsored by the Forward Arts Foundation

9 A.M. MORNING SESSION

“If this chair could talk: Stories told by iconic furniture,” Jason Wech, instructor of furniture design, University of Georgia

*Sponsored by Devereux & Dave Burch*

“Studio Furniture: An Odyssey,” Abraham Tesser, independent scholar

*Sponsored by Hedgerow Farm*

“A Retired Woodworker’s Journey: A 21st-Century Craftsman and American Period Furniture,” Bill Markert, independent scholar

*Sponsored by Linda & David C. Chesnut and Material Culture & Arts Foundation*

“Cobbham’s Augusta Desk,” William Dunn Wansley, independent scholar

*Sponsored by Lyn & Whitey Hunt*

12:10 P.M. LUNCH, GEORGIA MUSEUM OF ART

1:40 P.M. AFTERNOON SESSION

“History of the Artistic Woodturning Movement and the Moulthrop Family,”
Matt Moulthrop and Philip Moulthrop, craftsmen and artists

*Sponsored by Ibby & Jimmy Mills*

“One-Night Stand: Burying the Lead – Pasaquan,” Frankie Vagnone, president, Twisted Preservation Cultural Consulting

*Sponsored by the MOTSTA Fund/Community Foundation of Northern Virginia*

CLOSING REMARKS

William Underwood Eiland, director, Georgia Museum of Art

*Sponsored by Dudley Stevens*
DIRECTIONS

Exit the main entrance of the UGA Conference Center & Hotel onto Carlton Street and take a left. Walk down Carlton Street for about two blocks, until you reach East Campus Road. Cross that road and the museum will be straight in front of you. Proceed on the path around the covered parking area to the front entrance.
A native of Wilmington, Delaware, Gatson has bachelor’s and master’s degrees from North Carolina Central University and a doctoral degree from Middle Tennessee State University. He is a trained public historian and a scholar of 19th- and 20th century southern history with an emphasis on the African American built environment. Gatson recently finished guest editing the Museum of Early Southern Decorative Arts Journal’s special edition on African American material culture. In the public realm, he works with communities to build lasting public products that reflect the dynamic and difficult aspects of African American history. Alongside founder Tiffany Momon, he codirects the Black Craftspeople Digital Archive.
JOSEPH P. BRADY
Silver historian, author and appraiser

Brady is active in the Appraisers Association of America, where he is a past member of the board of directors and the education committee. He is also a member of the Appraisers Association of Georgia, currently serving as vice president. He served as an adjunct lecturer on the faculty of New York University from 2012 to 2017.

ASHLEY CALLAHAN
Independent scholar and curator, Athens, Georgia

Callahan is a contributor to Ornament magazine. Her recent publications include “Southern Tufts: The Regional Origins and National Craze for Chenille Fashion” (2015), “Crafting History: Textiles, Metals and Ceramics at the University of Georgia” (2018, co-author); “Frankie Welch’s Americana: Fashion, Scarves and Politics” (2022) and articles on modern and contemporary studio jewelry.

STEPHEN C. COMPTON
Independent scholar, Montezuma, North Carolina

STEPHEN J. GOLDFARB, PH.D.

Independent scholar, Atlanta, Georgia

Goldfarb has bachelor’s and master’s degrees in history from the University of Texas, Austin, and a doctorate in the history of science and technology from Case Western Reserve University. He is retired from the Atlanta-Fulton Public Library (now the Fulton County Library). He has published articles on Leo Frank, southern history and the history of science; served as guest curator for exhibitions of American printmakers for the Georgia Museum of Art and the Mobile Museum of Art; and contributed to an exhibit for the Tatham Gallery, Pietermaritzburg, South Africa.

BILL MARKERT

Woodworker

In 2016, Markert he retired from a mechanical engineering career, moved from Atlanta to Greensboro and built his dream shop at the lake. His focus in retirement is to research and reproduce hand-crafted American period furniture built prior to 1820.

MATTHEW MOULTHROP

Wood turner

As a third-generation wood turner, Moulthrop says he has spent his entire life surrounded by wood. He strives to blend tradition and innovation into an art form that honors his legacy and creates a new one. He has a bachelor’s degree in business from the University of Georgia and a master’s degree in the same from the Georgia Institute of Technology.
PHILIP MOULTHROP
Wood turner

Moulthrop grew up in Atlanta. He graduated from West Georgia College in 1969 and from Woodrow Wilson College of Law in 1978. He began woodturning in 1979, which eventually became a full-time career. He lives in Marietta, Georgia, with his studio at home.

ABRAHAM TESSER
Furniture maker, Athens, Georgia

Tesser is a retired academic who spends much of his time designing and constructing furniture in a one-person studio. His work often incorporates sensuous curves and unusual and exotic veneers. Every piece requires some struggle with design and fabrication decisions. Unique struggles individuate each piece, make it more personal and intensify the joy of seeing it completed. Tesser also enjoys lecturing and writing about and promoting wood art.

JOHN DANIEL TILFORD
Curator of collections, Oglethorpe University Museum of Art

Tilford obtained his bachelor’s degree in art history from the University of Memphis before matriculating at Balliol College, Oxford University. In addition to his curatorial duties, Tilford is an adjunct professor of museum studies at Oglethorpe University. Recent publications and exhibitions include “The Sorrow of Too Many Joys: Satire in 19th-century France” (2015), “Hattie Saussy: Rediscovery of an Artist” (2017) and “When East Meets West: Three Centuries of Artistic Discourse” (2018).
FRANKIE VAGNONE
President, Newport Restoration Foundation and Twisted Preservation

Vagnone was previously executive director of the Historic House Trust of the City of New York and the Philadelphia Society for the Preservation of Landmarks. He is the coauthor of the best-selling museum-related book “The Anarchist’s Guide to Historic House Museums” (with Professor Deborah Ryan). His blog, Twisted Preservation, is read in over 90 countries, and his professional practice concentrates on marginalized narratives and cultural institution innovations. He received the American Institute of Architects Advocacy Award in 2019 and the Museum Association of New York state’s Individual Achievement Award in 2016.

WILLIAM DUNN WANSLEY
Independent scholar and collector

Wansley presented at the 2012 Henry D. Green Symposium of the Decorative Arts and is conservation easement ambassador, preservationist, and president/CEO of J.C. Dunn Properties at Cobbham. He serves on the museum’s Decorative Arts Advisory Committee.

JASON WECH
Instructor, interior design, Lamar Dodd School of Art, University of Georgia

Wech has a bachelor’s degree in sculpture from the University of Georgia and a master’s degree in furniture design from the Savannah College of Art and Design. With industry experience in both large and small furniture businesses, Wech has worked in wood, fabricated metals, cast metals, sintered zinc, plastics and reclaimed materials. He is also a furniture conservator and helped to maintain the largest privately held collection of Art Deco furniture in the world. In his studio pieces, Jason always includes some type of innovation and follows his father’s motto that “overbuilt is underrated.”
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John C. Waters

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Lee Epting
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