

# Winterthur Program in American Material Culture

## Class of 2020



**Erin Anderson**

Growing up in the Midwest, **Erin Anderson** had numerous collections of knick-knacks and mementos which taught her that the value of objects is often determined by the memories they hold. As her historical training grew, this belief inspired her interest in material culture as a critical facet of historical research. Erin graduated summa cum laude from Southern Illinois University with a BA in History and minors in French, Anthropology, and Museum Studies. She combined these subjects with her interest in the history of collecting to examine the development and curation practices of the Bibliothèque de Sainte-Geneviève's cabinet of curiosities in late 17th-century Paris. As a research assistant, Erin also investigated geomythology, a developing field exploring geologic references and inspirations in legends and folklore throughout the world. At Winterthur, she hopes to continue investigating the relationship between the natural sciences and the evolution of museum collections, particularly in the context of expanding global exchange networks.

Growing up in rural Hawaii, **Olivia Armandroff** discovered her passion for art while traveling. As an undergraduate, majoring in History and History of Art at Yale, she immersed herself in the collections of the University Art Gallery as a tour guide and intern in American art. In her art historical research, she focused on often-overlooked art forms, from postcards to promotional ceramics. Drawing on an archival collection, she analyzed the phenomenon of bookplate collecting for her senior thesis, earning the John Addison Porter Prize in American History and the opportunity to curate an exhibition at Sterling Memorial Library. She continued to research collectors' social networks in her subsequent year as the John Wilmerding Intern in American Art at the National Gallery. There she wrote interpretive materials on the Index of American Design, a WPA project to document American material culture, paying close attention to how private individuals' collections were identified and documented by the federal government. More broadly, her time working with printed materials in library archives and in museum works-on-paper departments has led to an interest in how imagery spreads. She looks forward to investigating these ideas further at Winterthur.



**Olivia Armandroff**



**James Kelleher**

Born and raised in Phoenix, Arizona, to a lifelong museum educator, **James Kelleher** has long taken an interest in the "family business." He first discovered a love for architecture and interiors from the Narcissa Thorne miniature rooms at the Phoenix Art Museum, a passion that was honed alongside a continuing affection for Phoenix's exceptional mid-century architecture. After moving closer to his family in New England, James graduated from Hampshire College with majors in art history and architectural studies. During his internship at Historic Deerfield and his participation in the Deerfield Summer Fellowship, James cultivated a growing interest in early American decorative arts and architecture. While at Winterthur he is excited to explore the confluence of furniture and architecture in shaping interiors, the intersection of manufacturing, construction methods, and style, as well as seventeenth-century material culture.

Born in Almaty, Kazakhstan, **Anastasia Kinigopoulo** grew up in rural New Jersey, where her family settled in the mid-1990s. She received her BFA in fine art from the Cooper Union, focusing on painting and etching. In 2013, she began a curatorial internship at the Columbus Museum of Art in Ohio, an experience which solidified her interest in and dedication to American art. During this time, she also served as a research assistant to the John and Susan Horseman Collection of American Art. The Columbus Museum of Art hired Anastasia as a curatorial assistant, promoting her to assistant curator the following year. In that role, she led and worked on a diverse range of projects including a touring exhibition on mid-20th century surrealist Honoré Sharrer, a major catalogue of essays on the Museum's American Collection, and more recently, *Art After Stonewall: 1969-1989*, which celebrates the 50th anniversary of the landmark riots. Her writing has appeared in *American Art Review*, as well as publications by Rizzoli and the Columbus Museum of Art. Anastasia is also currently a Leopold Schepp Foundation scholar. At Winterthur, Anastasia looks forward to exploring the many ways that objects can affirm our shared humanity and sharing those connections with the public.



**Anastasia Kinigopoulo**





Bethany McGlyn

A long-standing fan of poking his nose under turned baroque tables and behind heavy case pieces, **Joseph Litts** graduated summa cum laude and Phi Beta Kappa from Clemson University, where he studied art history, chemistry, and American history. He participated in two MESDA Summer Institutes where his research projects put southern objects into a global, aesthetic context. A Mellon Fellowship to catalog ceramics at Colonial Williamsburg strengthened his interest in that material as a tool to investigate social history. Speaking on Continental influences in Georgia folk pottery and Southern baroque furniture encouraged Joseph to use inter-media and inter-disciplinary approaches. Joseph has worked with the editorial board of the Society of American Period Furniture Makers to produce their annual journal and has written on Georgia decorative arts and American Indian basketry for several peer-reviewed publications. As the 2017–2018 Beard Scholar at the Georgia Museum of Art, he co-organized the biennial Henry Green Symposium of the Decorative Arts and curated several exhibitions, including: *Selections from the Horvitz Collection*. At Winterthur, he looks forward to studying the aesthetic repercussions of cultural confluence, especially during early European exploration of the Western Hemisphere.

A childhood move from her home in Staten Island to rural North Carolina pushed **Bethany McGlyn** to think about the similarities and differences in regional American history and culture at a young age. Her early love of history, museums, and historic homes led her to study history and art history at Towson University in Baltimore, where she graduated with the Sander Senior Prize in History and with honors from the College of Liberal Arts. At Towson, Bethany served as Director of Civic Engagement in the Student Government Association, a position that not only cultivated her passion for activism and social justice, but continues to influence her study of the American past. Bethany has interned with the National Parks Service at Hampton National Historic Site and with Historic Annapolis at the William Paca House and Garden. At the Paca House, Bethany did independent research on two newly acquired English portraits that mysteriously made it to Annapolis in the eighteenth century, a project that sparked interest in the transatlantic movement of people, goods, and ideas in colonial America. At Winterthur, Bethany looks forward to exploring the visual and material cultures of slavery and abolition in a transatlantic context.

**Elizabeth Palms** developed her love of history perusing her grandfather's bookshelves as a little girl and exploring museums in her native Denver, Colorado. As a docent at Historic Denver's Molly Brown House Museum in high school, she not only cultivated her love of the material past but also found her passion for sharing the past with others. Elizabeth graduated Phi Beta Kappa with a B.A. in History from the College of William & Mary, where she also completed the Collegiate Program in Early American History, Material Culture, and Museum Studies sponsored by the National Institute of American History and Democracy. As an Andrew W. Mellon Foundation Curatorial Intern for Works on Paper at Colonial Williamsburg, she catalogued portions of the Abby Aldrich Rockefeller Folk Art Collection, which furthered her interests in American ephemera. Elizabeth has spent the last two years studying early American architectural history, conducting fieldwork at Colonial Williamsburg's Robert Carter House as well as at Eyre Hall and Eyreville on Virginia's Eastern Shore. At Winterthur, she looks forward to guiding, sharpening her skills in object analysis, delving into the print collection, and finding new areas of interest.

**Emily Whitted** grew up on a sheep farm in a tucked-away valley of southwestern Virginia. She spent her childhood working farmer's markets, volunteering at her local Appalachian history museum, and knitting extensively. She brought her love of textiles and storytelling to the University of Richmond, where she graduated with a B.A. in English Literature with honors. Her research analyzed the uses of textiles in the Victorian novels of Elizabeth Gaskell, and she learned the value of object analysis through textual description as well as the objects themselves. Emily combined academic research with practical experience, working in Richmond's costume shop, interning with *Vogue Knitting*, and designing and publishing knitwear patterns. Emily's work after graduation included a year with the Quaker Voluntary Service, working as an independent knitwear designer, and joining a sustainable agriculture non-profit in Philadelphia, a role which brought her back to her roots and introduced her to the rich farming history of the region. At Winterthur, she is excited to explore the intricacies of textile creation, agricultural life, and America's knitting culture.



Emily Whitted



Joseph Litts



Elizabeth Palms