

# Schedule of Events



## ANIMATERIALITIES

### THE MATERIAL CULTURE OF ANIMALS (INCLUDING HUMANS)

16th Material Culture Symposium for Emerging Scholars  
University of Delaware and Winterthur Museum, Garden, & Library

April 24, 2021



# WELCOME

Welcome to the (virtual) 16th Material Culture Symposium for Emerging Scholars. Since 2003, interdisciplinary committees of humanities graduate students at the University of Delaware have made this recurring symposium a renowned venue for young scholars addressing the manifold aspects of material culture. With the support of the Center for Material Culture Studies (CMCS), the University of Delaware College of Arts & Sciences, and the Winterthur Museum, Garden & Library, our committee is proud to highlight the research of nine promising scholars.

During the planning of this symposium, Animaterialities became pressing in ways we could not have anticipated. Katheryn Lawson first conceived of an animal-themed material culture symposium in 2018. As an animal studies scholar and newcomer to material culture studies, she was inspired by her brilliant colleagues at the University of Delaware to bring questions of material culture to animal lives and bodies: how, when, and where do animals become subjects, objects, and agents? Originally planned for 2020 as an in-person conference, the now virtual 2021 Emerging Scholars Symposium seeks to collect the animals that are so frequently pushed to the margins of material culture discussions and resituate them at the center.

Now, as the world attempts to recover from a life-changing pandemic, questions about our relationships to non-human animals have gained greater clarity and urgency. For instance, several hypotheses about the origin of the Covid-19/SARS-CoV-2 virus involve the animal world, raising questions about the human and non-human consequences of exploiting animal resources. In response to quarantine, individuals, families, and germ pods have adopted companion animals and even emptied shelters. Wildlife has thrived and reclaimed space, even at the heart of our cities. For weeks, coyotes, bats, deer, and birds roamed deserted streets and quiet airport tarmacs. While wildlife has always occupied space in cities, the pandemic has forced many to pause and contemplate it. As naturalist Helen MacDonald remarked in a *New York Times Magazine* article from April 2020, we may wonder: “what is it that we are desperate to see in the natural world right now, and why?”

This symposium reflects on this question by considering our past and present interactions with non-human animals through the lens of material and visual culture. Centered around three themes (performance, afterlives, and circulations), our speakers cover topics as diverse as animal-based clothing and whale bones, buffalo hide painting, and public entertainment involving pigs and monkeys. This research illustrates how non-human animals have always manifested resilience in the face of human pressure. As such, keynote Dr. Giovanni Aloï (School of the Art Institute of Chicago) notes that new approaches, such as his non-anthropocentric concept of speculative taxidermy, can “offer the opportunity to contemplate the possibility of more ethically, politically, and ecologically sustainable futures.” The pandemic, and the future of post-pandemic life, invites us to reconsider our relationships to natural resources and wildlife, as well as our shared fragility in threatened ecosystems. We hope this virtual event will foster meaningful conversations about animality, environment, art, technology, and materiality.

Thank you for joining us!  
We hope you enjoy the program.

#### The Emerging Scholars 2021 Committee

Thomas Busciglio-Ritter, Ph.D. candidate, Department of Art History

Nora Ellen Carleson, Ph.D. candidate, Department of History, American Civilization Program

Michael Hartman, Ph.D. candidate, Department of Art History

Katheryn Lawson, Ph.D. candidate, Department of History

Bethany McGlyn, Sewell C. Biggs Fellow at the Winterthur Museum, Library & Garden

Samantha Nystrom, Ph.D. candidate, Department of English

The committee acknowledges that the University of Delaware stands on the ancestral land of the Nentego (Nanticoke) and Lənape Haki-nk (Lenni-Lenape) people. We recognize their resilience and their important role in past, present, and future environmental stewardship. We also encourage allyship and support for their vibrant cultures (<https://nlltribe.com/>; <https://nanticokelenapemuseum.org/>; <https://nanticoke-lenape.info/>).



# SCHEDULE

## 10:00- 10:15: WELCOME

Wendy A. Bellion: Welcome and Introduction  
Land Acknowledgement

Co-Chair Introduction to Animaterialities:  
Katheryn Lawson & Thomas Busciglio-Ritter

## 10:15-11:30:

### PANEL 1: PERFORMANCE

Moderators: Samantha Nystrom & Thomas Busciglio-Ritter

Alexander Clayton, University of Michigan: *"Wisdom of Grunts at Charing Cross:" Performing Animal Intelligence in London, 1750-1850*

Rebecca R. Olsen, University of Delaware: *Flesh, Fiber, and Feminine Materiality in Elizabeth Gaskell's "Cranford"*

Daniel J. Bowman, University of Sheffield: *For the Humane Treatment of Automobiles: Loving Machines in Early U.S. Road Narratives*

## 11:30-11:45: BREAK

## 11:45-1:00:

### PANEL 2: CIRCULATION

Moderators: Katheryn Lawson & Nora Ellen Carleson

Corey Ratch, Columbia University: *The Recursive Rendering of Interwar Abattoir Photography*

Alex Zivkovic, Columbia University: *Two Lost Parrots: Taxidermy Art and Embodied Engagement*

Ramey Mize, University of Pennsylvania: *From Buffalo Hide to Paper: The Contested Ground of Pte Oyate and Plains Paintings*



morning



# SCHEDULE


**1:00-2:30: LUNCH BREAK**

**2:30-3:30:  
KEYNOTE ADDRESS**

Moderators: Thomas Busciglio-Ritter & Michael Hartman


Dr. Giovanni Aloï, Adjunct Assistant Professor, Art  
History, Theory and Criticism, School of the Art  
Institute of Chicago

**3:30-3:45: BREAK**



**3:45-5:00:  
PANEL 3: AFTERLIVES**

Moderators: Bethany McGlyn & Samantha Nystrom



Sarah Mead Leonard, University of Delaware:  
*Imperial Iridescence: Beetle Wings in Victorian  
Dress*

Marina Wells, Boston University: *The Gender of Bones*

Laurel Waycott, Vanderbilt University: *Lustrous Shells and  
Rotting Bodies: The Material Duality of the Chambered Nautilus*



**5:00-5:30: CONCLUDING REMARKS**

afternoon



## Keynote Speaker:

**Dr. Giovanni Aloï**  
Adjunct Assistant Professor,  
Art History, Theory and  
Criticism, School of the Art  
Institute of Chicago

Dr. Giovanni Aloï is an author, educator, and curator specializing in environmental subjects and the representation of nature in art. He has published with Columbia University Press, Phaidon, Laurence King, Brill, and Prestel and is co-editor of the University of Minnesota series "Art after Nature." Since 2006, Aloï has been the Editor in Chief of *Antennae: The Journal of Nature in Visual Culture*.

He is the author of *Art & Animals* (2011), *Speculative Taxidermy: Natural History, Animal Surfaces, and Art in the Anthropocene* (2018), *Why Look at Plants? – The Botanical Emergence in Contemporary Art* (2019), and *Lucian Freud Herbarium* (2019). He has contributed to BBC radio programs and is a regular public speaker at the Art Institute of Chicago and is USA Art Correspondent of *Esse Magazine*. Aloï currently lectures on modern and contemporary art at the School of the Art Institute of Chicago and Sotheby's Institute of Art in New York.

# Keynote:

## *Speculative Taxidermy: Indexicality, Vulnerability, and Representation*

Speculative Taxidermy is a resolute non-anthropocentric take on the materiality of one of the most controversial media in contemporary art. It challenges the conception of panoptic power, which characterizes natural history taxidermy and dioramas, to pose pressing questions about human-animal liminalities and coevolutions.

In opposition to naturalistic taxidermy in which the hand of the craftsman must conceal its work, speculative taxidermy flaunts the manipulated essence of preserved animal skins as an indelible material-trace of shared pasts and problematic presents. Through its emphasis on materiality, speculative taxidermy reveals the ineluctability of physical and ontological vulnerabilities shared by humans and animals alike.

Harnessed by the urgency inscribed in its indexicality, the remodeled animal skin in contemporary art can enable the recovery of cultural inscriptions—stratifications of indissoluble human-animal histories interlacing racial and gender politics, capitalist exploitation, and mass extinction. In the hands of contemporary artists, this non-realistic manipulation can reveal chains of human-animal vulnerability normally concealed by the naturalization of common practices like domestication. It is in this context that speculative taxidermy offers the opportunity to contemplate the possibility of more ethically, politically, and ecologically sustainable futures.

In this talk, Giovanni Aloï explores these themes through Cole Swan's installation *Out of the Strong, Something Sweet* and the anthropomorphically remodeled cowhides of Nandipha Mntambo.

# Abstracts & Bios

**Daniel J. Bowman**

**Title:** *For the Humane Treatment of Automobiles: Loving Machines in Early US Road Narratives*

Abstract: In the first automotive periodical ever published in the English language—The Horseless Age—the editor E. P. Ingersoll claimed that the automobile was a "humane" technology, which would ensure the liberation of horses from human service. Whilst the automobile offered equines some relief from their heavier burdens, this form of humanitarianism sought to remove horses entirely from human society—to usher in a horseless age. In this paper, I evaluate the extent to which early automotive culture truly encouraged the humane treatment of nonhuman animals in the US, considering factors such as roadkill and habitat destruction notably absent from automobile advertisements. By analyzing some of the earliest texts of a now-classic US genre—the road narrative—I will reveal some surprising features of our relationship with this revolutionary technology. Human tendency to zoomorphise these machines leads to the formation of emotional bonds, and even calls for more "humane treatment of automobiles." In a world where humans have increasingly fewer meaningful relationships with other animals, what does it mean to care about cars—to love horsepower more than horses?

Bio: Daniel J Bowman is a Ph.D. candidate in Modern Literature at the University of Sheffield. His research explores the automobile's impact on animals in U.S. literature and culture. White Rose College of Arts & Humanities funds his work.



# Abstracts & Bios

## Alexander David Clayton

**Title:** *Learned Pigs, Dancing Dogs, and the Demi-Rational Nonhuman in Late-Eighteenth Century London*

Abstract: This paper examines how performances of animal intelligence—rooted in illusion and satire—came to redefine understandings of the animal mind, the natural order, and human-animal relations in late-eighteenth-century London. It shows how a menagerie of learned pigs, scientific elephants, and military monkeys both sustained and challenged taxonomies of reason at the end of the Enlightenment. By spelling words, dressing fashionably, and solving puzzles, animals toyed with the exclusivity of human subjective experience. Far more than Cartesian machines, they became the flag-bearers of the “demi-rational.” Animals were remade as politicians, musicians, and academics, blurring the boundary between nonhuman cunning and human creativity. From Samuel Johnson and Robert Burns to Erasmus Darwin and William Martyn, writers and men of science examined the acts as proxies for the power and limits of human reason. In doing so, performances not only blurred the line between human and nonhuman, but helped move it altogether.

Bio: Alexander David Clayton is a Ph.D. student in History at the University of Michigan, researching the intersection of entertainment and natural science in the British Atlantic World.

# Abstracts & Bios

**Dr. Sarah Mead Leonard**

**Title:** *Imperial Iridescence: Beetle Wings in Victorian Dress*

Abstract: Between about 1850 and 1880, some fashionable British gowns and shawls glimmered with a particular iridescence: green, purple, and blue, shining out among intricate embroidery. The embellishment that created this effect was not sequins nor stones, but rather elytra—the wing cases of jewel beetles from the family Buprestidae. These beetles are native to Southeast Asia, and the embroidery using them was created not in Britain, but in India. By tracing the material history of beetle-wing embroidery, this paper will reveal not only the Victorian taste for animalian iridescence, but also a complex network of nature, trade, imperial power, and cultural exchange.

Bio: Dr. Sarah Mead Leonard received her Ph.D. in art history from the University of Delaware in 2020 and is now an independent scholar. Her research focuses on the intersections of art, design, and the natural world in the Victorian period.

# Abstracts & Bios

## **Ramey Mize**

**Title:** *From Buffalo Hide to Paper: The Contested Ground of Plains Painting*

Abstract: By the late 1600s, vast buffalo herds had emerged as the foundational source of physical, spiritual, and cultural sustenance for the Indigenous people of the North American Great Plains. Warrior artists rendered incidents of human history across buffalo hide with buffalo bone brushes, the animal's skin serving both as a medium and metonym of Native homelands. By 1883, however, buffalo were brought to the brink of extinction by the violent incursions of U.S. settler colonialism. Native artists increasingly made use of alternative media, replacing hide with muslin and paper for the material basis of their ongoing artistic practice. Through a comparison of imagery on hide, muslin, and paper, I will investigate the ways in which landscape and colonial rupture were instantiated at the material level. By taking into account the ecological, historical, and symbolic valences of Plains painting and its shifting supports, this paper proposes a different understanding of contested "ground."

Bio: Ramey Mize is the Douglass Foundation Fellow at the Metropolitan Museum of Art and a Ph.D. candidate in Art History at the University of Pennsylvania, specializing in nineteenth-century U.S., Latin American, and Native American art.

# Abstracts & Bios

**Rebecca R. Olsen**

**Title:** *Flesh, Fiber, and Feminine Materiality in Elizabeth Gaskell's Cranford*

Abstract: When Betty Barker's cow is nearly fatally burned by a fall into a lime-pit in Elizabeth Gaskell's *Cranford* (1853), a former military officer offers a tongue-in-cheek suggestion that she clothe her cow in a flannel suit, as was used to treat human bodies which had been burned. Betty Barker takes this suggestion seriously, creates the garment, and the animal's health is restored. Though today typically made from cotton, nineteenth-century flannel was most often constructed from a softly woven sheep's wool. In creating her cow's suit, Betty Barker produces a multispecies object: sheep's wool used to clothe a cow that mimics a human-centered medical practice. In this paper, I consider how *Cranford*'s women-dominated town presents alternative material practices which value animal bodies.

Bio: Rebecca R. Olsen is a Ph.D. Candidate in English at the University of Delaware whose research interests include nineteenth-century British literature and culture, environmental humanities, and print and material culture studies.

# Abstracts & Bios

**Corey Ratch**

**Title:** *The Recursive Rendering of Interwar Abattoir Photography*

Abstract: Theorist Nicole Shukin points to the double meaning of “rendering” as both the making of artistic forms and the melting down of animal bodies. Film-based photography is only possible through the production of gelatin, a substance obtained through engineering the lives and deaths of specific domesticated animals. The use of animal by-products to make art and artifacts is a practice virtually inseparable from the development of human culture. In cave painting, animal representations were made using materials from various species in a range of prehistoric art supplies. In the modern period, a similar dynamic plays out in abattoir photography, where dismembered animals are depicted on gelatin-coated film stock. While the work of interwar photographers like Eli Lotar and Dora Kallmus takes us inside the abattoir, the images are in part a material result of the processes they themselves show. This talk explores how this kind of recursive rendering brings subject matter and material substrate into disquieting proximity, collapsing distinctions between spectacle and reality.

Bio: Corey Ratch is a Ph.D. candidate in Art History at Columbia. His work focuses on nonhuman animals in art, the intersection of animality, race, gender, and class discourses, and how images of violence and dismemberment affect us.

# Abstracts & Bios

**Dr. Laurel Waycott**

**Title:** *Lustrous Shells and Rotting Bodies: The Material Duality of the Chambered Nautilus*

Abstract: The spiral of the nautilus shell is a familiar image at the nexus of art and science, connoting growth and wonder while making the natural world seem ordered and logical. For centuries, Westerners collected the beautiful shells, while knowing almost nothing about the animals who produced them, because shells were mobile in ways that the elusive animal—and knowledge about it—was not. I explore this material duality through the story of the first preserved nautilus specimen to arrive in Europe. Violently collected near Vanuatu in 1829, bottled in alcohol, and transported to London, the animal was dissected by naturalist Richard Owen, who translated the messy, decomposing organism into a triumph of scientific knowledge. Through this, I demonstrate how knowledge about the organism, and the meanings attached to it, were shaped by the animals' materiality: squishy, ephemeral bodies in lustrous, enduring shells.

Bio: Dr. Laurel Waycott is an Assistant Adjunct Professor in the Department of Humanities and Social Sciences at the University of California, San Francisco. In 2019 she received her Ph.D. from Yale University in the history of science and medicine. She studies the shared histories of science, medicine, and art in the late nineteenth and early twentieth centuries.

# Abstracts & Bios

## **Marina Wells**

**Title:** *The Gender of Bones*

**Abstract:** This paper examines whalebone canes and corset busks to illuminate the unique role of these animal products in producing gender identity on nineteenth-century whaleships. Whalebone complexly connotes the context of all-male butchery in the American whaling industry and has gone previously unexamined as a gendered product with a past life of its own. Antebellum whalers also deliberately inscribed their gender onto whalebone when they used it as a canvas, carving scenes such as violent whale hunts onto women's busks. As a result, works of scrimshaw paradoxically perpetuated and challenged mainstream gender norms and animal relations in New England, and brought whales into their human bodily realm.

**Bio:** Marina Wells is a PhD Candidate in Boston University's American & New England Studies Program. Her research examines gender and sexuality studies, oceanic studies, and nineteenth-century American visual and material culture.

# Abstracts & Bios

**Alex Zivkovic**

**Title:** *Two Lost Parrots: Taxidermy Art and Embodied Engagement*

Abstract: Focusing on two Surrealist assemblages from the 1930s Joan Miró's *Object* (1936) and Joseph Cornell's *Untitled* (Fortune-Telling Parrot for Carmen Miranda) (1939)—this paper explores how to recover and center taxidermy in our responses to these projects. By being attuned to the materiality and lived experiences of two parrots often “lost” in scholarship, we add a physiological (which I argue is consequently also ethical) aspect to the critiques of war and voyeurism already present in the works. This paper seeks to explore what is lost when we ignore materiality and what can be gained by embracing affects of desire, mourning, or hunger in the “viewing” experience. Rather than settle on one approach, this paper moves through various theories of embodiment to probe the possible audience relationships that different disciplinary methodologies may offer—questions that have become all the more important now at various degrees of digital mediation and remove.

Bio: Alex Zivkovic is a Ph.D. Candidate in Art History at Columbia, where he studies modern art with a focus on Surrealism, early French film, and displays of natural history.



# Symposium Committee

**Thomas Busciglio-Ritter, Co-chair** is a Ph.D. Candidate in Art History at the University of Delaware. An international student from France, his research focuses on nineteenth-century American art, especially in a transnational perspective. His dissertation, "The Union of Excellences: An Atlantic History of American Landscape Views, 1790-1860," examines case studies of artists having constructed U.S. landscapes visually through travel and cross-cultural exchange, developing a transatlantic aesthetic and rejecting national discourses. As part of the Curatorial Track Ph.D. program at UD, Thomas has been involved in exhibition projects at the Pennsylvania Academy of the Fine Arts and the Metropolitan Museum of Art.

**Katheryn Lawson, Co-chair** is a Ph.D. Candidate in History at the University of Delaware, studying the intersections of race, pet keeping, animal care, and animal control in urban America. Digital essays include "Pet Keeping and Pet Hiding in Black America" and "The Little-Known History of Cat Litter." In past lives, she has studied English, music performance, historical musicology, and library and information science. She is the copy editor for *Sloth: A Journal of Emerging Voices in Human-Animal Studies* and serves on mental health and mentoring committees across campus.

**Nora Ellen Carleson** is a Ph.D. Candidate in the History of American Civilization at the University of Delaware. Her dissertation is tentatively titled "From Paul Revere, to Plains Indians, and Peruvian Patterns: The Politics of Progressive Era American Fashion: 1880-1930." Her work shows how American fashion campaigns of the Progressive Era embraced nativism, nationalism, white supremacy, and eugenic theory to shape politics and culture in the United States. Carleson's most recent essay, "Lottie Barton, Nineteenth-Century Baltimore's Premier Modiste and Fashion Smuggler," can be found in the Maryland Center for History and Culture exhibition catalog *Spectrum of Fashion*, an exhibition which she also contributed to as an intern in the museum's fashion archives.

# Symposium Committee

**Michael Hartman** is a Ph.D. Candidate in the Department of Art History at the University of Delaware and is in the early stages of researching and writing his dissertation, “Art, Technology, and Aesthetics within Landscapes of Enslavement in the Colonial South, 1740-1810.” Michael has held curatorial internships and fellowships at the Biggs Museum of American Art, Crystal Bridges Museum of American Art, the Dallas Museum of Art, the Winterthur Museum, and the Clark Art Institute, where he curated *Extreme Nature!*.

**Bethany McGlyn** is a graduate of the Winterthur Program in American Material Culture and current Sewell C. Biggs Fellow at the Winterthur Museum, Garden, & Library. Her M.A. thesis, “Who Built the City on the Severn? Slavery, Material Culture, and Landscapes of Labor in Early Annapolis, 1760-1830,” foregrounded the lives of enslaved artisans and documented their work throughout the city. A chapter derived from this thesis is forthcoming in *African American Material Culture on the Southern Landscape*, a publication of the Black Craftspeople Digital Archive. Bethany is a co-curator of *Bearing Witness*, a reinstallation of the decorative arts galleries at Winterthur that explores the diversity of early American communities through objects in the permanent collection.

**Samantha Nystrom** is a Ph.D. Candidate and Dissertation Fellow in the English Department at the University of Delaware. Her dissertation, “Constructing Locality: Rooting Nineteenth-Century British Novels in Garden Culture,” uncovers the garden’s influence on the nineteenth-century novelistic imagination to suggest that the garden became a powerful and oft-used tool for novelists to interrogate how identities—spanning from the personal to the imperial—were developed. An article derived from this work is forthcoming in *Studies in Romanticism*. Her research has been supported by the University of Delaware Graduate College and Center for Material Culture Studies, along with the Keats-Shelley Association of America.

# A Very Special Thanks

The continued growth and success of this symposium would not be possible without the creativity, dedication, and generosity of many individuals, departments, and organizations.

We wish to acknowledge financial support from the following programs and departments at the University of Delaware: the Center for Global and Area Studies; the College of Arts and Sciences; the Hagley Program in the History of Capitalism, Technology, and Culture; the Osher Lifelong Learning Institute; the University of Delaware Libraries, Museums, & Press; and the Winterthur Program in American Material Culture. We also offer our thanks to the departments of Anthropology; Art History; English; History; and Languages, Literatures, & Cultures. This symposium is partially funded by a grant from the Unidel Foundation to the Center for Material Culture Studies.

Many people contributed their time and talents to this event, and we are grateful for their support and enthusiasm. At the Center for Material Culture Studies, current directors Dr. Wendy Bellion (Art History) and Dr. Sarah Wasserman (English), as well as former director Dr. Martin Brückner (English/Winterthur Program for Material Culture Studies), deserve a special thanks for their assistance in developing this event and assisting with its transition to an online symposium. Further thanks go to the current and former Graduate Assistants at the Center for Material Culture Studies, Kristen Nassif (Art History) and Mike Doss (English), for their assistance with social media and promotion of this event. We are also grateful for Laura Schmidt's excellent coordination of the symposium's details and finances.

We offer a special thank you to Krista Webster (BFA, Visual Communications), who designed our poster and promotional materials in collaboration with Professor Ashley Pigford (Art & Design). We are also grateful to the faculty selection committee, Dr. Julian Yates (English) and Dr. Alison Parker (History). And lastly, we would like to acknowledge and thank George Watson for his IT support, and Ann Manser for Public Relations and Communication.

## **Symposium Co-Chairs**

Thomas Busciglio-Ritter, Department of Art History

Nora Carleson, American Civilization Program, Department of History

Michael Hartman, Department of Art History

Katheryn Lawson, Department of History

Bethany McGlyn, Winterthur Program in American Material Culture

Samantha Nystrom, Department of English

## **Image captions:**

Front Cover: Poster, Krista Webster, 2019



Founded in 2000, the Center for Material Culture Studies is a national leader in humanities scholarship and interdisciplinary collaboration. CMCS helps integrate and enhance the University of Delaware's rich resources for the creation, study, and conservation of material culture. Fulfilling a core mandate to foster public understanding of material culture in our own community and beyond, the Center also partners with institutions both local and international, such as the University of Delaware's Special Collections, the Hagley Museum and Library, and Johannes Gutenberg Universität Mainz, in Germany. From grants to symposia, internships to fellowships, CMCS advances research, learning, and public engagement about the wide world of material things, systems, and places.

For additional information visit <https://www.materialculture.udel.edu/> or email [materialculture@udel.edu](mailto:materialculture@udel.edu)

### **Follow us on Social Media**



@UDCMCS



@UDMatCult



Winterthur Museum, Garden & Library is the foremost institution supporting interdisciplinary humanities research related to America's material past in a global context. From Asian ceramics to chromolithographic cigar labels, from Indian printed textiles to mid-twentieth century furniture, Winterthur's diverse collections include tens of thousands of objects, manuscripts, printed materials, garden plants, and research resources enjoyed by visitors and regularly mined by scores of leading humanities scholars since opening to the public in 1951. With the University of Delaware, the institution also hosts two graduate programs: the Winterthur Program in American Material Culture founded in 1952; and the Winterthur/University of Delaware Program in Art Conservation founded in 1974. The institution welcomes Emerging Scholars participants to learn more about applying for visiting research fellowships and submitting to the Winterthur Portfolio journal.

For more information visit <https://www.winterthur.org/>