

Richard Riemerschmid, Knotted Carpet, 1904. Printed in *Dekorative Kunst* 7 (April 1904), 272



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The Center for Material Culture Studies at the University of Delaware presents

4TH ANNUAL MATERIAL CULTURE SYMPOSIUM

EMERGING SCHOLARS

SATURDAY
MARCH 18, 2006
COPELAND LECTURE HALL
WINTERTHUR
FREE TO THE PUBLIC

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Papers

Hannah Carlson Boston University *The Pocket*
Christina Hodge Boston University *Gentility in Newport*
Andrea Quintero Bard College *Real Estate Staging*
Ellery Foutch University of Pennsylvania *Lepidoptera Boxes*
Katherine McCaffery Boston University *Spectacles*
Catherine Molnar York University *Heart-Shaped Box*
Mara Katkins Temple University *The Wine Trade*
Freyja Hartzell Yale University *Modern German Design*
David Namie University of California, Santa Cruz
Queering Material Culture

Commentators

Linda Walters Rhode Island
Wendy Bellion Delaware
Ned Cooke Yale
Anne Goodyear &
Tia Harris Smithsonian

Handset in wood and metal type and printed on a Vandercook 219 by the Raven Press at the University of Delaware.



J.D. Weintraub/Academy of Natural Sciences

Introduction and Welcome

Welcome to the Fourth Annual Material Culture Symposium for Emerging Scholars. This annual symposium provides emerging scholars – graduate students from a variety of academic disciplines – with a venue for interdisciplinary dialogue centering on material culture. By freeing scholars from chronological and topical restraints, we encourage discussion across perceived boundaries of discipline, medium, and methodology. Created and organized by University of Delaware graduate students, this symposium provides an opportunity for new and established scholars to foster interdisciplinary camaraderie and exchange focused on object-based research.

Generously hosted by Winterthur Museum and Country Estate, this fourth annual event brings together graduate students from fields including art history, archeology, history, literature, and American studies to present their material culture research. We are honored to have audience discussion periods led by this year's distinguished commentators – Linda Welters, Wendy Bellion, and Ned Cooke. In addition, presenting today's summary address are Anne Collins Goodyear and Tia Powell Harris, co-chairs of the Smithsonian Institution's Material Culture Forum.

Thank you for joining us for an exciting day of new material culture scholarship!

Lori Miller and Janneken Smucker
Co-Chairs, MCSES 2006 Planning Committee

*Center for
Material Culture Studies*

Acknowledgements

The Material Culture Symposium for Emerging Scholars has matured into its fourth year due to the hard work, creativity, dedication, and generosity of many individuals and organizations. The planning committee wishes to thank each and every one.

The University of Delaware's Center for Material Culture Studies (CMCS) co-sponsors the symposium. CMCS is an umbrella entity composed of the allied programs in material culture at the University of Delaware, which include Black American Studies, the Center for Historic Architecture and Design, the History of American Civilization, the Museum Studies Program, the Visual Communications Group, and the Winterthur Program in Early American Culture, the University Gallery, representatives from the departments of Anthropology, Art History, Art Conservation, Fashion and Apparel Studies, English, History, and Sociology, and the Office of Academic Programs, Winterthur Museum and Country Estate. We particularly thank Alison Brayfield at CMCS for all of her administrative support.

Many CMCS faculty members contributed their time and energy to this conference, including MCSES advisors J. Ritchie Garrison and Bernard Herman. Janet Hethorn, Arwen Mohun, and Lu Ann De Cunzio comprised the paper vetting committee. Ray Nichols designs and maintains the MCSES website. In addition he and Jill Cypher welcomed MCSES committee members to Raven Press, where we hand-set and printed our letter-press poster, which you see reproduced on the cover of this brochure.

This year, we are grateful for generous funding through the University of Delaware Alumni Association's Alumni Enrichment Award and the University of Delaware departments of Early American Culture, Fashion and Apparel Studies, History, Art History, and Women's Studies.

Winterthur, our host, generously provides us with the facilities for this annual event. We especially acknowledge the assistance of Pauline Eversmann and Kay Collins in Academic Programs, Winterthur Library staff, and Winterthur director, Leslie Green Bowman. Special thanks to Winterthur Program in Early American Culture Fellows Jane Marion, Katy Beckham, Derin Bray, Christina Keyser, Melissa Engimann, Caroline Riley, and Laura Walikainen for volunteering to guide participants through the Winterthur collections.



The pre-conference special tours help make the symposium complete, and for this we acknowledge the New Castle Historical Society, the Historical Society of Delaware's Read House and Gardens, Rockwood Museum, and Winterthur librarians Cate Cooney, Jeanne Solensky, Emily Guthrie, Richard McKinstry, and Bert Denker.

Thanks also to Daniel Claro, who contributed his design skills in the creation of this lovely brochure as well as our promotional pamphlet.

And finally, a special thank you to our distinguished commentators, established scholars who freely give of their time to make this interdisciplinary event one of collegial conversation and exchange; for this we recognize Wendy Bellion, Ned Cooke, Anne Collins Goodyear, Tia Powell Harris, and Linda Welters.

The MCSES 2006 Planning Committee included Lori Miller and Janneken Smucker, co-chairs; Rebecca Ayres, Rebecca Bengé, Heather Boyd, Frances Davey, Bryn Varley Hollenbeck, Laura Johnson, Jane Marion, Lyndsey Rago, Jon Schmidt, and Bess Williamson.

Morning Program

REGISTRATION: 8:00 - 8:45

WELCOME: 8:45 - 9:00

Pauline Eversmann, Director, Library, Collections Management and Academic Programs, Winterthur Museum & Country Estate

Janneken Smucker, Conference Co-Chair, *History of American Civilization*, University of Delaware

Bernard Herman, Director, Center for Material Culture Studies, University of Delaware

PANEL 1: 9:00 - 10:30

Hannah Carlson, *American Studies*, Boston University, "'A roome to lay up my goods': The Pocket as a Narrative of Self"

Christina Hodge, *Historical Archeology*, Boston University, "A Middling Gentility?: Status, Consumption, and Taste in a Newport, Rhode Island, Household, ca. 1720-1750"

Andrea Quintero, *History of Decorative Arts*, Bard Graduate Center, "Too Close to Home: Staging in Real Estate and the Home as Commodity"

Comments by Linda Welters, Chair, *Department of Textiles, Fashion Merchandising, and Design*, University of Rhode Island

Rebecca Ayres, chair

COFFEE BREAK: 10:30 - 10:45

INTRODUCTION to Scholarly Resources at Winterthur: 10:45 - 11:00 - Pauline Eversmann



L.P. Boitard after B. Dandridge, from F. Nivens, *The Rudiments of Genteel Behavior*, 1737.

PANEL 2: 11:00 - 12:30

Ellery Foutch, *History of Art*, University of Pennsylvania, "Stilled Life: Titian Ramsay Peale's Lepidoptera Boxes"

Katherine Stebbins McCaffrey, *American Studies*, Boston University, "Spectacles - Scripted, Spoken, and Speechless: An Inquiry into the Relationship between Words and Things"

Catherine Molnar, *History*, York University, Toronto, "A Heart-Shaped Box: Civic Identity and the Language of Sentimentality in 1837 and 2005"

Comments by Wendy Bellion, Assistant Professor, *Department of Art History*, University of Delaware

Heather Boyd, chair

LUNCH: 12:30 - 1:30

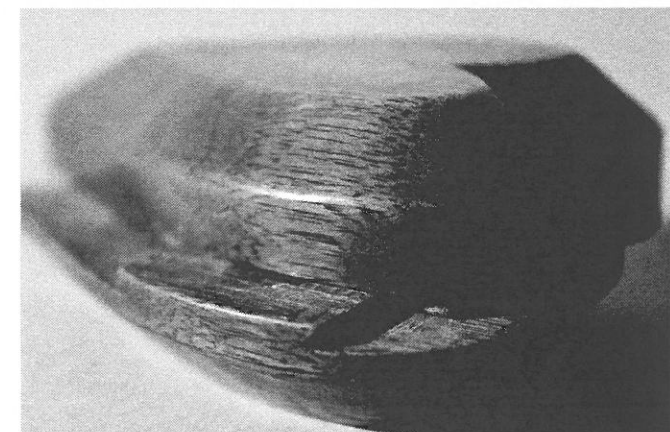
Available for purchase in the Winterthur Visitors' Center, or conference participants are welcome to bring their own.

SPECIAL TOURS: 1:30 - 3:00

Conference participants pre-registered for special tours of Winterthur's collections meet their guides at the registration table at 1:30. All conference participants are welcome to wander through Winterthur's gardens and galleries.

ROUNDTABLE DISCUSSION: 2:00 - 3:00

Open to all symposium participants. Please suggest topics or questions to address on the enclosed slip of paper; return slip to the registration table prior to the discussion. Discussion will occur in Copeland Auditorium.



City of Toronto's Culture Division, Andrew Hunter

Commentators

Wendy Bellion teaches eighteenth and early nineteenth century American art history. She holds a BA in art history from Wesleyan University and an MA and PhD from Northwestern University. Her research and teaching takes a broad view of early American visual culture, exploring paintings, prints, photographs, and other media in relation to questions of vision, representation, science, gender, and political culture. Her current book project, *Citizen Spectator: Art, Illusion, and Discernment in Early National America*, examines the exhibition of trompe l'oeil paintings, optical devices, and illusionistic spectacles within the context of cultural anxieties about perception and deception. Her research on the post-revolutionary work of Charles Willson Peale has been published in *The Art Bulletin* and *American Art*; her work has also appeared in *New Media 1740-1915*, *Common-place* *The Interactive Journal of Early American Life, Inc.*, and several exhibition catalogues.

Edward S. Cooke, Jr., the Charles F. Montgomery Professor of American Decorative Arts in the Department of the History of Art at Yale University, has published extensively on both historical and contemporary furniture. At Yale, Cooke teaches lecture courses on American decorative arts and domestic architecture from the seventeenth century to the present and offers seminars on a variety of topics including material culture theory, American furniture, American silver, craft and design in post-World War II America, and the Arts and Crafts Movement. He has served as Director of the Yale Center for the Study of American Art and Material Culture since 1992 and was appointed the chair of the department in summer of 2000. He holds a BA from Yale College, a MA in Early American Culture from the Winterthur Program of the University of Delaware, and a PhD in American Studies from Boston University. He was formerly the Associate Curator of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston.

Anne Collins Goodyear is Assistant Curator of Prints and Drawings at the National Portrait Gallery, Smithsonian Institution, Washington, DC. With Tia Powell Harris, Goodyear co-chairs the Smithsonian Institution's Material Culture Forum, an organization she has led since the fall of 2004, as well as the College Art Association's Education Committee. She has served as a Visiting Assistant Professor of Art History in the McIntire Department of Art at the University of Virginia (1999-2000) and as a Graduate Lecturing Intern and Lecturer in the Division of Education at the National Gallery of Art, Washington, DC (2000-2001). In 2002 she received her PhD from the University of Texas at Austin, writing her dissertation on "The Relationship of Art to Science and Technology in the United States, 1957-1971: Five Case

Studies." She is a co-editor of *Flight: A Celebration of 100 Years in Art and Literature* (2003). Goodyear is currently working on exhibitions focused on twentieth-century self-portraiture on paper and on Marcel Duchamp and portraiture.

Tia Powell Harris was a teacher in the DC Public School system for thirteen years. This profession afforded her the opportunity to work directly with the city's youth, developing and facilitating classroom strategies that would engage and excite them about the arts and theatre in particular. Following her work with the DC Public School System, Mrs. Powell Harris served as Manager of Community Partnerships at the John F. Kennedy Center for the Performing Arts. Her work at the Kennedy Center allowed her to develop, foster and maintain partnerships in the arts with area schools, while managing nationally recognized training programs for young people in ballet and jazz. Currently Mrs. Powell Harris serves as Associate Director of Education Programs at the Smithsonian National Portrait Gallery where she develops and facilitates arts and object-based programs that make National Portrait Gallery resources available to schools and community organizations in the Washington metropolitan area. For the past two years she has served as first vice-chair, then co-chair of the Smithsonian Institution's Material Culture Forum with Anne Goodyear.

Linda Welters is Professor and Chair of the Textiles, Fashion Merchandising and Design Department at the University of Rhode Island where she teaches courses in research methods and the history of textiles and fashion. Welters has researched folk dress in Greece, analyzed archaeological textile fragments from seventeenth- and eighteenth-century Native American cemeteries in southern New England, and directed the Rhode Island Quilt Documentation Project. This project culminated in the publication of *Down by the Old Mill Stream: Quilts in Rhode Island* (Kent State University Press 2000), which Welters co-edited with Margaret Ordoñez. Welters continued her investigation of quilts at the International Quilt Study Center in Lincoln, Nebraska where she studied the use of symmetry in Amish crib quilts. With Patricia Cunningham, she co-edited *Twentieth-Century American Fashion* (Berg 2005), to which she contributed an essay on the Beat Generation. She is co-authoring *Fashioning America*, once again with Cunningham, as well as *A Fashion Reader* (Berg 2007) with colleague Abby Lillethun. Dr. Welters has received a number of honors including a Legacy Society Award from the University of Minnesota and the University of Rhode Island Foundation Scholarly Excellence Award. She served as editor of *Dress, The Journal of the Costume Society of America*, from 1998 to 2005.

Presenters

Hannah Carlson is a PhD candidate in American Studies (Material Culture Program) at Boston University. Her research focuses on the history of dress, and incorporates the training she received at the Fashion Institute of Technology (MA in Museum Studies, Costume and Textiles, 2001). This paper is drawn from her dissertation, titled "Pockets, Possessions, and the Ordering of Things." She is the recipient of the 2005-2006 Stella Blum Grant, awarded by the Costume Society of America.

Ellery Foutch is in her final semester of PhD coursework at the University of Pennsylvania, where she is specializing in American art. After receiving her MA from Williams College, she served as curatorial assistant to Nancy Mowll Mathews at the Williams College Museum of Art for the exhibition "Moving Pictures: American Art and Early Film, 1890-1910." Ellery received her BA from Wellesley College and has held internships at the National Gallery of Art, The Georgia O'Keeffe Museum, and Reynolda House, Museum of American Art.

Freyja Hartzell received her BA from Grinnell College in the History of Art, with a focus on contemporary issues in museum installation and display, in 1998. A graduate from Bard Graduate Center in New York City, in 2005 she received the Clive Wainwright Thesis Award for her master's thesis, "Transcendent Earth: Clay, Craft, and Culture in Germany, 1880-1930." At Bard she developed an enduring interest in late nineteenth- and early twentieth-century design in Europe, and began research on the largely understudied work of German designer Richard Riemerschmid. Since 2004, Freyja has been pursuing her PhD in History of Art at Yale University with a focus on German design.

Christina J. Hodge is a PhD candidate in historical archaeology at Boston University, where she received an MA in archaeological heritage management in 2000. Her research interests include colonial and post-colonial epistemologies, archaeology of the household, identity, consumerism, status, archaeological theory, and archaeological curation.

Mara Katkins received her BAs in history and anthropology from the University of Pittsburgh, and currently is a fourth year doctoral student and instructor at Temple University. Originally planning to focus on European and Native American contact period and with the majority of her experience in prehistoric archaeology, Mara has since moved to the 'dark side' of historic archaeology under the careful guidance of her advisors Dave Orr and George Miller. Her research and dissertation topic focuses on early American consumption, storage, trade and material culture associated with wines, specifically those that are fortified such

as Port and Madeira. This interest stems from her study of the Ridgely family of Baltimore and their extensive collection of bottles and documents under the Lord Baltimore Fellowship through the Maryland Historical Society. Her plans are to expand her dissertation research to include a detailed study of wine culture in early Philadelphia, Savanna, and Boston.

Catherine Molnar received her MA at the interdisciplinary Centre for Eighteenth-Century Studies in England in 2002. After working with the City of Toronto's Museums and Heritage Services Unit for several years, she joined the Department of History at York University in Toronto as a doctoral student in 2005. Her current research focuses on pre-Confederation Canadian history, and the representation of the colonial in British material and print culture of the eighteenth and nineteenth centuries.

Katherine Stebbins McCaffrey worked for nine years in graphic design and publishing before returning to graduate school full time. She is completing her PhD in American Studies at Boston University and teaches at Middlebury College. Her dissertation, from which this paper is drawn, is titled "Reading Glasses: American Spectacles in the Age of Franklin." She lives in Vermont with her husband and son.

David Namie is a PhD candidate in Literature at the University of California, Santa Cruz. His research interests include the French and English novel, novel history and theory, aestheticism, and queer theory. This paper is taken from the first chapter of his dissertation, titled "'This Untidy and Romantic House': Re-Articulations of Domesticity at the Fin de Siècle," in which he examines challenges to bourgeois heteronormativity in late nineteenth-century literary representations of domestic architecture and material culture.

Andrea Quintero is pursuing her Master's degree at the Bard Graduate Center for the Study of Decorative Arts, Design, and Culture and is a teaching fellow at Parsons School of Design. Ms. Quintero's thesis "Too Close to Home: Staging in Real Estate," examines the intersection of commercial and domestic culture in contemporary America through the lens of the home staging phenomenon. She is also a Kell-Muñoz Fellow at the Cooper-Hewitt National Design Museum, New York, where she organizes adult public programs. Prior to attending the Bard Graduate Center, Ms. Quintero attained a Postgraduate Diploma at the Courtauld Institute of Art in London. Her undergraduate degree is from St. John's College in Santa Fe, New Mexico.

Notes

MCSES 2007

Please take a moment to complete the enclosed questionnaire, as the planning committee assesses participant feedback in an effort to improve each year.

We hope that you will join us for our Fifth Annual Symposium, Saturday April 14, 2007. A national call for papers will go out in early fall of 2006.

Please visit materialculture.udel.edu for details.

This and figure on p. 6 Courtesy of Hampton National Historic Site

