A native Texan, Tiernan Alexander relocated to Philadelphia to attend the MFA program in ceramics at the University of the Arts. In addition to studying the making of things she also became a historical tour guide, free-lance interpreter, and part-time food-history fanatic. Her ceramic works inhabit an alternative domestic landscape that reflects a slightly absurd view of how we define ourselves in our own spaces. Tiernan's sculptures and installations elaborate on how figurines, furniture, trophies, collections, and shrines delimit our territory, portray us to others, and mark our life course. Growing up in Texas, she lived in a big city, rode the bus to school, went to museums and amusement parks and learned to ride horseback and to shoot before age 11. Later, she received a BA in Humanities from the University of Texas at Austin with Highest Honors. Her studies focused on Japanese language, art, culture and history. Upon graduating, she moved to Japan in order to learn more about the language and culture and to teach. In the intervening years, she became a web developer, a project manager, and has taught many classes in language, art, and web development. Her research interests include all the things she loves in her daily life—crafts, cooking, arts, and absurdities. She misses riding and shooting.

Originally from Long Island, New York, Lauren Brincat was drawn to the College of William and Mary for its rich history and proximity to numerous museums. As an undergraduate, she majored in history and anthropology and complemented her studies with internships in the curatorial and archaeological departments at Colonial Williamsburg. An archaeological field school in Antigua and Barbuda, excavating an eighteenth-century sugar plantation, fostered Lauren’s fascination with objects. Her interest in artifacts and a long-standing passion for baseball brought her to a museum experience at the National Baseball Hall of Fame and Museum as a Frank and Peggy Steele Museum Programs Intern. After graduating, Lauren became the F.A.O. Schwarz Family Foundation Fellow at the Museum of the City of New York, where she served as an education program developer. In this role, she educated thousands of school children and collaborated with historians to develop classroom and exhibition-based programming. At Winterthur, Lauren hopes to refine her skills interpreting artifacts for the public and expand her interest in the eighteenth-century decorative arts and the material culture of colonial New York and Delaware.

Fascinated by the nexus between urbanism, social justice, civic virtue, and visual culture, Tali brings to Winterthur an eclectic range of experiences, including mentoring Iraqi and Kurdish students in Santa Cruz, California; counseling immigrant youth in Manhattan while residing in an all-women, all-Jewish, 18-person Brooklyn collective; and most recently, educating the public at a Los Angeles-based bicycle repair co-op. Tali investigated how Labor Zionism implicated gender in the nation-building process through its posters of the 1930s-1950s at University of California, Santa Cruz, where her thesis received the Chancellor’s Undergraduate Achievement Award. She co-curated the exhibit Claremont Modern: The Artists of the GI Bill at the Claremont Museum of Art. She enjoys yoga, hiking, vintage fashion, and losing herself in the vastness of the museum. When not studying the material culture of utopian communities in the Winterthur collection, she hopes to galvanize the next transportation revolution through bicycles.
Jackie Killian grew up on the East Coast and now calls Brooklyn her home. By age eighteen she had lived in five states ranging from Florida to New York. These experiences gave her an appreciation for the diversity of regional traditions in the United States—an interest she hopes to pursue while at Winterthur. As an Art History major at Penn State University, she studied in Manchester, United Kingdom, where she became fascinated by Victorian architecture and decorative arts, the subject of her M.A. thesis at Bard Graduate Center. As a four-year member and officer of the Board of Directors for the Metropolitan Chapter of the Victorian Society in America, Jackie has continued her passion for educating New Yorkers about their architectural heritage and relevant preservation issues. She has been a two-time scholarship recipient for the Victorian Society Summer Schools in Newport, Rhode Island, and London. She has also completed internships at the Metropolitan Museum of Art and the Cloisters, and at Lyndhurst National Trust Historic Site in Tarrytown, New York. For the last seven years, Jackie has worked in several private collections; she was also a curator of the National Historic Landmark Armour-Stiner (Octagon) House in Irvington, New York, was the Eleanor Norcross Curatorial Fellow in Decorative Arts at the Fitchburg Art Museum, and, most recently, was the Curatorial Assistant in the Drawings, Prints & Graphic Design Department at Cooper-Hewitt, National Design Museum. When she is not plotting her next vacation or photographing Victorian buildings, Jackie enjoys reading about music history, and behavioral sciences, playing golf and Scrabble and learning new languages that will help her family’s genealogical research.

Nick Powers was born and raised in Winchester, Virginia, nestled in the beautiful and historic Shenandoah Valley. Family excursions to historic sites, museums and auctions sparked an early interest in American history and material culture. Nick attended James Madison University in Harrisonburg, Virginia, where he participated in the Honors Program and received a B.A. in History with distinction. For the past two summers, he has participated in the Summer Institute of the Museum of Early Southern Decorative Arts, where he studied the peoples and possessions of the Chesapeake and Lowcountry regions. In January, 2012, Nick presented at the MESDA Saturday Seminar on Southern Longrifles and Powderhorns, where he spoke on a group of mid-eighteenth-century powder horns originating in Charleston, South Carolina. Nick is also pursuing research on the early nineteenth-century German-American artist Frederick Kemmelmeyer, and will be publishing his findings in the Journal of Early Southern Decorative Arts later this year. Nick is a member of the Kentucky Rifle Association, the Honourable Company of Horners, and is an Eagle Scout. He is very excited to begin his studies at Winterthur and looks forward to expanding his understanding of the material world.

Angela Schad grew up on a small farm in North Texas and earned dual degrees in chemistry and history from the University of Notre Dame in 2011. As a student, she completed an internship funded by the National Science Foundation’s Research Experiences for Undergraduates program at the Geophysical Laboratory of the Carnegie Institution of Washington, where she investigated the effect of pressure on theoretical crystal structures. As a senior, Angela received a grant to pursue historical research in North Carolina, focusing on gender and rural reform as manifested in girls’ tomato canning clubs of the early twentieth century. After graduation, she worked in the visitor services departments at the Fort Worth Museum of Science and History and the Kimbell Art Museum. While at Winterthur, Angela seeks to combine her varied interests in history and science by diving into the hands-on study of objects.