

CONTRIBUTORS

Rachel L. Geschwind received her BFA in Painting and Art History from the Kansas City Art Institute, her MA in Art History from the University of Missouri in Kansas City and is currently pursuing a doctorate from Case Western Reserve University in Cleveland, Ohio. She is currently working on her dissertation in Venetian sixteenth and seventeenth century images of Mary Magdalene in relation to prostitution reform.

Hannah Klemm holds a BA degree in Art and Art History from Sarah Lawrence College in Bronxville, New York and an MA in Art History from the Courtauld Institute of Art, specialising in the relationship between German Romanticism and contemporary art. She currently works for the Marian Goodman Gallery in New York City.

Eszter Polonyi received her BA in Art History and English Literature from Wellesley College in 2003, after which she taught languages at the Semmelweis University in Hungary for two years. She wrote her MA under Joseph L. Koerner at the Courtauld Institute of Art and is beginning a PhD program at Columbia University in New York City the Fall of 2007.

Anna Glomm is a PhD student at University of St Andrews. Her thesis is entitled *A comparative study of early 1970s political poster art in Scandinavia - GRAS, Folkets Atelier and Røde Mor*. Her thesis assesses three collectives from Norway, Sweden and Denmark respectively and compares them to each other and international trends to explain why this period in poster design was so varied across Scandinavia, even if motivated by the same socialist ideologies.

Brianne Howard is a Masters student at the University of St Andrews. She specializes in nineteenth century collections of African art and artefacts in Canadian and Scottish Museums and considers the larger context of motivations for collecting and donating. She also has special interest in contemporary Chinese art. She will be starting her PhD in September at Queen's University in Canada.

Gabriel Gee is a PhD student in Art History at the Université Paris X Nanterre. His research project looks at the art scenes and the art production in the North of England at the end of the twentieth century in relation to the British socio-political and economic context.

Ming Hui Chen is a PhD candidate in Art History and Theory at Loughborough University School of Art and Design in the UK. Her research interests centre on the rapidly developing contemporary women's arts scene in Taiwan, arguing two primary areas of investigation: 'Mimicry/Hybridity/Representation' and 'Nationalism/Sexuality'.