

## Contributors

**Nicole De Armendi** has just completed her doctorate in art history at Virginia Commonwealth University, specializing in art since 1945 with an emphasis on art of the United States and Latin America. Her research interests include new modes of perception in late-modern and contemporary art; dynamic and in-between spaces; and the intersection of personal, cultural and global identities. This article builds upon issues examined in her Masters' thesis on Gerardo Suter's *TranSitus*.

**Anne de Stecher** is in the third year of the Cultural Mediations PhD program at the Institute for Comparative Studies in Literature, Art and Culture at Carleton University, Canada. Her dissertation research explores issues of representation in historical Aboriginal Canadian artworks, focusing on the story of the Huron-Wendat community at Wendake (Jeune-Lorette) in the nineteenth century. Her work explores how the community negotiated the development of a highly successful souvenir arts business, a source of economic security and cultural continuity through the pressures of modernity, industrialization, and acculturation.

**Amy Erica Digout** is a graduate of McGill University, Montreal, having obtained a Master of Arts in Art History in 2006. Presently, she is completing doctoral studies in the Department of History of Art, Cambridge. Amy's dissertation examines the development of public museums in the nineteenth century, with specific focus on the construction and opening of the New Hermitage Museum (1839-1852) in St Petersburg, Russia. Her research activities have taken her across Europe, and have been supported by the Canadian Women's Club of London, Worts Travelling Scholars, the Scottish Society for Art History and the Kettle's Yard Travel Fund.

**Michelle Ying-Ling Huang** completed her BBA (Marketing) and MA in Humanities at the Hong Kong University of Science and Technology. She then obtained her M. Litt. in Art History at the University of St Andrews where she is completing her PhD research on Laurence Binyon (1869-1943) and the British reception of Chinese painting in the early twentieth century.

**Chloe Kroeter** grew up in New York City and received her bachelor's degree from Barnard College at Columbia University. She is currently completing an MPhil in the history of art at King's College, Cambridge; her dissertation explores the political cartoons of Alexander McGregor, a deaf artist active in the late nineteenth century. Chloe will begin her PhD at Cambridge in October 2009 and intends to continue researching deaf visual culture. However, she will never cease to be enthralled by ancient Egyptian art.

**Helen E. Scott** is currently completing her PhD in the School of Art History at the University of St Andrews. She graduated with a First Class MA Honours in Art History in 2004, and stayed in St Andrews to undertake a year-long Postgraduate Diploma in Museum and Gallery Studies. Her doctoral research examines the phenomenon of iconoclasm perpetrated by visitors in Western museums and galleries, with an emphasis on how these institutions respond to the problem. Her aim is to highlight response strategies that may curb iconoclastic crime. This study has been funded by the Arts and Humanities Research Council.

**Abigail Susik** recently received her doctorate in 20<sup>th</sup> Century Art History from Columbia University. Her interdisciplinary dissertation, "The Vertigo of the Modern: Surrealism and the Outmoded," analyzes the work of Louis Aragon, André Breton, and Max Ernst in relation to Walter Benjamin's criticism. She has presented material related to this project at the University of Pennsylvania, the CAA Conference 2008, the Tate Modern, and elsewhere. Articles related to her dissertation will appear in 2009 in the journals, *Wreck* (University of British Columbia), and *Thresholds* (MIT). She is the 2009-2010 Postdoctoral Fellow in Art History at Millsaps College in Jackson, Mississippi.

**Nicholas Uglow** was awarded a 1<sup>st</sup> class honours degree from the University of Edinburgh in 2008, where he is currently pursuing an MSc by Research on the recently discovered inventories of Sir Robert Walpole. This work aims to take an integrated approach to architectural spaces by examining them as settings for the fine and applied arts. He has a broad range of interests in eighteenth century architecture and the applied arts including production and consumption of ceramics, the influence of Claude-Nicolas Ledoux on Sir John Soane, Sir John Clerk of Penicuik and Mavisbank House, and has worked for Simpson & Brown Architects, Edinburgh.

**Lauren Vollono** is pursuing her Masters in Historic Preservation at the School of Design, University of Pennsylvania. Interested in the theoretical considerations behind the preservation of modern architecture, her article explores the pressures facing post-war buildings through an in-depth case study of the re-design of 2 Columbus Circle, New York now the Museum of Arts and Design. The study is divided into several considerations, which include political tensions, design considerations, advocacy and social perception. While the re-design of 2 Columbus Circle has yet to stand the test of time, the initiation, implementation and controversy surrounding the project brings forward some of the major issues in American modern preservation.

**Anik Waldeck** is a final year PhD candidate in the History of Art at the University of Cambridge. The subject of her research is Vincenzo Catena (c.1470/80 – 1531), a Venetian painter who has received little attention in the critical literature. Recently, however, a growing interest in his oeuvre has highlighted the need for a re-assessment of his life and work. Anik's dissertation will therefore consider Catena within the social and artistic contexts of early sixteenth-century Venice, as well as present an updated catalogue raisonné, in order to more clearly define his artistic personality and contribution to Venetian painting of the early Cinquecento.