

## Contributors

**Isabel Arbeláez Botero** graduated with a BA (Hons) in Fine Art Photography from the Glasgow School of Art and an MLitt in the History of Photography from the University of St Andrews. She is currently living in Texas (USA), curating a photographic show at a local gallery and preparing her PhD proposal which deals with the impact that photographic media has on culture.

**Betsy L. Chunko** is a PhD candidate in Art and Architectural History at the University of Virginia. She earned her BA in English from the University of Pennsylvania and MA in Medieval Literature from Ohio State University. Her dissertation, titled 'English Misericords and the Late Medieval Vernacular Subject', explores the visuality and cultural significance of figural carvings located on the undersides of English liturgical chairs known as misericords, particularly those with secular vignettes from daily life.

**Angelos Drakogiorgos** is a graduate of the department of History and Archeology at the University of Crete in Greece, where he specialised in Archeology and Art History. He is now a postgraduate student at Université Paris 8 in the department of Arts Plastiques et art contemporain, where he is undertaking a research masters in Esthétique et Histoire des arts plastiques under the direction of Professor Paul-Louis Rinuy. Angelos' dissertation examines the caricatures of Demetrios Galanis as published in the satirical French magazine *L'Assiette au beurre* and addresses the question of how an artist 'constructs' the laugh.

**Lydia Edwards** was educated at the Universities of Kent and Bristol, and recently gained her PhD in Art, Fashion and Theatre History for a thesis entitled 'Dressing the Past: Historical Escapism in the Costume of Herbert Beerbohm Tree's Productions, 1898-1912'. Her research focuses upon the use of costume interpretation as a scholarly tool within Art History, with a particular interest in the eighteenth and nineteenth centuries. Lydia recently taught two courses at the University of Dundee and contributed to second year Art History modules at the University of St Andrews.

**Katja Fält**, Lic. Phil., is a PhD student of Art History at the University of Jyväskylä in Finland where she also did her Masters degree. Her research focuses on a particular group of Finnish and North European medieval ecclesiastical wall paintings, referred to as the *rakentajamaalaukset* or 'construction worker' paintings. She examines the construction worker paintings as a form of image-making which took place in the community or social group of the church builders. Through this approach, she aims to place the paintings within a broader context of medieval visual culture. Katja can be contacted at [katja.j.falt@ju.fi](mailto:katja.j.falt@ju.fi)

**Peyvand Firouzeh** has a background in architecture and design. She developed an interest in exploring the relationship between architecture and literature while doing her masters at the University of Art in Tehran. Since 2006, Peyvand has been exploring the relationship between medieval architecture and literature in Iran and Central Asia, most recently as a part of her MPhil in History of Art and Architecture at the University of Cambridge. Peyvand's interdisciplinary research investigates the perception of architecture and the built environment through the written sources of the time, namely travelogues and geographical treatises.

**Katherine Groninger** specialises in ethical standards and fiscal transparency in British and American museums. She completed her doctorate on museum accountability at the University of St Andrews and holds degrees in Art History from Princeton University and Arts Administration from New York University. Professionally, Kate has spoken at international museum conferences, published in museum journals, and worked in the US nonprofit arts industry, most recently with the Solomon R. Guggenheim Museum.

**Joseph Hammond** is a Research Associate at the National Gallery of Art's Centre for Advanced Study in the Visual Arts in Washington, DC. He has recently completed his doctoral thesis 'Art, Devotion and Patronage at Santa Maria dei Carmini, Venice: With special reference to the sixteenth-century paintings' in the School of Art History at the University of St Andrews. Recent publications include articles on the representation of saints in Venice and he regularly contributes to the Renaissance Society of America. His work focuses on the interaction of saints' cults, the liturgy and the cultural functioning of objects in *Cinquecento* Venice.

**Alexandra Martin** holds a BA in Anthropology and an MA in Museology from the University of Montreal. Her research interests include the representation of minorities within museums, and the transmission of history and cultural values in ethnological and art museums. She is also interested in the use of museum institutions by marginalised groups. She has executed several case studies of museums adopting a 'first voice' museum model, such as the National Museum of the American Indian in Washington, DC. In 2009-2010 she completed an internship at the Museum of the African Diaspora in San Francisco. Alexandra can be contacted at alexamartin21@gmail.com