

CONTRIBUTORS

Nicholas Babbington obtained a BA and MA in History of Art from Birkbeck, University of London. He is in the second year of a PhD undertaken at the History of Art Department, UCL, where he is funded by the Critical Histories of Art Studentship. His research, supervised by Dr Richard Taws, is concerned with the ways in which late eighteenth century British caricature engaged with contemporary financial discourse and what this can tell us about both the graphic satirical tradition and the development of the modern concept of the 'economy'.

Edward Christie earned his BA in History of Art from UCL, and completed his MA in the subject at the Courtauld Institute of Art. His doctoral research is fully funded by a Graduate Research Scholarship, and is supervised by Professor Robert Mills in the History of Art Department and Professor Mark Maslin in the Geography Department. His thesis works to align post-war art history with rising environmentalist movements by highlighting various ecologically-driven ways of being that have been advocated by artists, which point towards holistic and fundamental means of responding to the climate crisis.

Michael Green is a PhD candidate in the History of Art Department at UCL. He holds an MA in History of Art, also from UCL, and a BA (Joint Honours) in English & Drama from Queen Mary University of London. For his undergraduate results he was the recipient of five academic prizes, including the Westfield Trust Prize and the Finalists' Prize, and was awarded a place on the Dean's List for his Master's results. His doctoral research, supervised by Professor Mignon Nixon, examines how the writings of H.D. have been employed in artistic practice since the 1970s, primarily focusing on the work of Joan Jonas, Nancy Spero and the films of Laura Mulvey and Peter Wollen. This research is funded by The Wolfson Foundation. Michael is also the editor of a new volume of H.D.'s writings entitled *Visions and Ecstasies: Selected Essays*.

Rosalind Hayes is a PhD candidate in the History of Art Department at UCL, supervised by Dr Richard Taws and funded by AHRC. Interested in animal studies and food histories, her current research concerns the visual culture of British meat consumption, 1880–1910. She received her BA (Joint Honours) in History and History of Art from the University of York, and her MA in History of Art from UCL. She was awarded the Oxford Art Journal Dissertation Prize in 2016 for her MA thesis on Edwin Landseer's dog paintings.

Chloe Julius is a PhD candidate researching the re-emergence of the category 'Jewish art' in American art and criticism of the 1990s. Based in the History of Art Department at UCL, Chloe's PhD is supervised by Tamar Garb and is funded by the AHRC. Before joining the department, Chloe worked in the curatorial department at Tate Modern as the Research Coordinator for the Asia Research Centre.

Talia Kwartler is a PhD candidate in the History of Art Department at UCL where she is writing her dissertation, 'Suzanne Duchamp Does More Intelligent Things Than Paint', under the supervision of Professor Briony Fer. Between 2013 and 2018, Kwartler worked at The Museum of Modern Art, New York, where she collaborated on the exhibition *Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction* (2016–17) and *Max Ernst: Beyond Painting* (2017–18). She holds degrees in Art and Archaeology from Princeton University and in the History of Art from the University of Oxford. Kwartler has published essays in exhibition catalogues and edited anthologies and has given talks at various institutions, including the American Academy in Rome, Artists Space, The Cooper Union, The Kitchen, MoMA, Tate, and the University of Edinburgh.

Alice Marinelli received a Bachelor's degree in History of Art and Humanistic Studies at John Cabot University, Rome, in 2016, and was awarded the Lloyd Dodd Award in Art History for an outstanding final dissertation. In 2018, she completed an MA in History of Art at UCL. She was then awarded the London Art and Humanities Partnership by the Art and Humanities Research Council (AHRC) to conduct a PhD research program at UCL under the supervision of Professor Rose Marie San Juan. Her research focuses on seventeenth century collecting practices and particularly on paintings produced for private gallery displays by the so-called Caravaggisti.

Daisy Silver is a PhD candidate in the Department of History of Art at UCL. She holds an MA in History of Art from UCL and an MA (Hons) Fine Art from the University of Edinburgh. Her doctoral research is focused on contemporary art that addresses the integration of pre-Columbian and European modernist design within the urban landscapes of Mexico and California. This analysis intends to contribute both a more global narrative of modernism that is contingent on local circumstances and reveal the influence of design histories in the cultural construction of place. Her thesis is supervised by Professor Briony Fer and funded by the UCL History of Art Department Bursary

Chiara Traversaro is an MA student in History of Art at UCL. In 2019 she obtained her BA (Summa Cum Laude) in Art History with a Minor in Entrepreneurship at John Cabot University in Rome, where she also received the Academic Excellence in Art History (The Lloyd Dodd) Award. She is interested in Modern Italian and European Art, in both issues of figuration and 'classicism' in the interwar period as well as in larger questions related to artistic and cultural exchanges between countries, art historiography and gender. In her MA dissertation she is currently looking at the German exposure of the Italian periodical *Valori Plastici* and exploring constructions of 'classicism' between Italy and Germany in the 1920s.

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