

CONTRIBUTORS

Daen Palma Huse is a curator and researcher. He has collaborated with The National Portrait Gallery, The Wallace Collection, Leighton House Museum, Leica Gallery West Hollywood and the Embassy of Mexico in the United Kingdom. Daen has recently carried out a research project funded by the ARTES Iberian & Latin American Visual Culture Group and CEEH Centro de Estudios Europa Hispánica. He completed his MA in Art History at UCL. He is a Fellow of the Higher Education Academy, holds an MA in Art & Politics from Goldsmiths, and is the recipient of the International Relations Prize 2011 for best BA dissertation within the department of Political Science at The University of Birmingham in which he assessed higher education of political science through a critical decolonial lens.

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. In 2020, Chloe was awarded additional funding for her research from the Terra Foundation for American Art. Before joining the department, Chloe worked in the curatorial department at Tate Modern as the Research Coordinator for the Asia Research Centre.

Louis Shankar graduated from King's College, Cambridge with a BA (Hons) in the History of Art, and completed their MA at the Royal College of Art. They are a second year PhD student within the History of Art department at UCL, researching the art and activism of David Wojnarowicz. Their thesis, co-supervised by Professor Robert Mills and Professor Mignon Nixon, presents a new analysis of the artist's late work, drawing on psychoanalytic and queer schools of theory.

Tania Sheikhan is a PhD candidate researching the politicisation of fashion within Napoleon's 1798–1799 Egyptian campaign. Based in the History of Art Department at UCL, Tania's PhD is supervised by Dr. Mechthild Fend. She received her BA (Joint Honours) in History and Political Science from the University of Toronto, and her MA in Early Modern History from King's College London. Before joining the department, Tania also worked as a curatorial assistant for several galleries including the KA in Toronto and the Centro Cultural de Cascais in Portugal.

Archie Squire is an MA candidate in the History of Art department at UCL. He holds a BA in History of Art from the University of Cambridge, where he was twice awarded the Marquess of Salisbury Scholarship by St. John's College. His MA dissertation refocuses the life and work of Texan artist-fisherman Forrest Bess through an analysis of Bess's mid-century 'nuclearities'. Prior to joining UCL, he organised the first UK solo exhibition of Bess at Modern Art, London, and contributed his research on the artist to a 2020 retrospective at the Fridericianum, Kassel.

Glynnis Stevenson received a BA in History from the College of William and Mary in 2013 and an MA in Art History from the University of Pennsylvania in 2015. Before beginning her PhD in History of Art at UCL, she interned at MoMA, the Guggenheim, the Aspen Art Museum, The Barnes Foundation, and the Art Gallery of Ontario. Most recently, she worked in the European Paintings and Sculpture Department at The Nelson-Atkins Museum of Art in Kansas City, where she researched and wrote for their online French Paintings Catalogue. Her dissertation research, supervised by Professor Richard Taws, focuses on the representation of the French Revolution of 1789 at the 1889 *Exposition Universelle* in Paris against the backdrop of a fraught election year.

Kitty Whittell completed their MA at SOAS in 2017, specialising in modern and contemporary art in Southeast and East Asia. Their PhD thesis, supervised by Cadence Kinsey problematises the idea that boundaries have dissolved because of networked technologies. They have been examining representation and theorisation of mass-circulation which uses flow and liquidity as a metaphor for a constant state of flux, as well as the digital interfacial infrastructures that find their origins in fluid dynamics. This article forms part of their research into the role of fluidity in the apparent dissolution of boundaries.

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