

## CONTRIBUTORS

**Helene Engnes Birkeli** graduated with an MA (Hons.) in History of Art from the University of Edinburgh and an MA in History of Art from University College London. Her PhD is funded by the UCL Graduate Research and Overseas Scholarships, as well as the Norwegian State Educational Loan Fund. Alongside her PhD, she is an editorial assistant for Oxford Art Journal. She is the author of a chapter titled 'Touching difference and colonial space: Niels P. Holbech's Little Marie on Neky's Arm (1838)' to be published in a forthcoming anthology of comparative literary history of slavery (John Benjamins Publishing). Her dissertation, supervised by Mechthild Fend, is concerned with representations of landscape and place in the Danish-Norwegian West Indies between 1780-1850, in prints, maps and paintings. She examines these landscapes through the prisms of embodiment and sensation, as well as considering slippages of cultural encounter through media.

**Rosalind Hayes** is an AHRC funded PhD candidate in the History of Art department at UCL, researching the visual culture of meat consumption in late Victorian Britain. She was awarded the Oxford Art Journal Dissertation Prize in 2016 for her MA thesis on Edwin Landseer's dog paintings.

**Ivan Knapp** is a PhD candidate in the History of Art department at University College London. He completed an MA in Fine Art at the University of Edinburgh and an MA in History of Art at the Courtauld Institute. His thesis, supervised by Professor Mignon Nixon, explores the visual culture of alt-right groups through questions of subjectivity and psychoanalytic theory.

**Michael Green** is a PhD candidate in the Department of History of Art at University College London. He holds an MA in History of Art, also from UCL, and a BA (Joint Hons) 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 examines how the writings of H.D. (Hilda Doolittle) have been employed in artistic practice since the 1970s, primarily focusing on the work of Joan Jonas, Nancy Spero, and Laura Mulvey. This research is fully-funded by The Wolfson Foundation. Michael is also the editor of a new volume of H.D.'s critical writings entitled *Visions and Ecstasies: Selected Essays*. Notably, this collection features a selection of previously unpublished essays which spotlight H.D.'s concern with art, myth, and the creative process.

**Chloe Julius** is a research student in the History of Art department at UCL. Her research investigates the reappraisal of the category of Jewish art in Britain and the United States during the 1990s.

**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 University College London. 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 Dr. 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.

**Laura Scalabrella Spada** has recently submitted her Ph.D. dissertation at University College London in the Department of History of Art. Her research revolves around early modern Italian and French prints, with a particular emphasis on the body and its processes, boundaries, and relations. Other research interests include intersections of alchemy, anatomy and medical knowledge in artistic practices.

She has published on natural philosophy, theories of corporeality and issues of performance and animation in early modern prints.

**Kimberly Schreiber** is a PhD student in History of Art at University College London. She is in the third year of her PhD, which is supervised by Dr. Stephanie Schwartz and funded by the UCL Graduate and Overseas Research Scholarships. Her project investigates the relationship between documentary and the American carceral apparatus during the neoliberal turn, focusing on issues of temporality, landscape and race. She was recently awarded a grant from the Terra Foundation for American Art to undertake research in the United States.

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