

## Notes for Contributors

**Deborah Stein** is a Ph.D. candidate in the Department of History of Art & Architecture at Boston University, focusing on nineteenth-century American art as well as the history of American art collecting and museum formation. Her dissertation project is entitled “Charles Callahan Perkins, Classical Sculpture, and the Rhetorical Tradition in Mid-Nineteenth Century Boston.”

**Bridget Hanson** is a second year M.A. student in Boston University's History of Art & Architecture Department, focusing on Modern and Contemporary painting. She serves as a Graduate Assistant at the Boston University Art Gallery at the Stone Gallery, where she assists with the organization of a variety of exhibitions and interdisciplinary public programming. Prior to joining the MA program at Boston University, Hanson worked in the curatorial department of the Institute of Contemporary Art/Boston and the Massachusetts Museum of Contemporary Art, North Adams.

**David Silvernail** is in his final year of the Master's program of the History of Art & Architecture at Boston University. He is also a graduate assistant at the Boston University Art Gallery at the Stone Gallery. His research interests include the American interpretation and application of Renaissance art and style.

**Christina An** is a Ph.D. candidate specializing in seventeenth-century Dutch art, with a focus on Dutch genre paintings and cross-cultural exchanges between the Dutch and Asia. She received her B.A. in English from Stanford University and her M.A. in Art History from Boston University.

**Stacey Leonard** is a second year Master's student in the Department of History of Art & Architecture at Boston University. A Boston native, she is particularly connected with the city's cultural life. Her interests include French, American, and generally weird art.

**Lindsay Alberts** is a Ph.D. candidate at Boston University. Her dissertation, entitled "Absolute Ambivalence: Sites of Collecting and Display under Francesco I de' Medici," investigates the nexus of personal collections and public display in late 16th-century Florence. Her exhibition review was completed in June 2014, while conducting archival research at the *Archivio di Stato di Firenze*.

**Jordan Karney** is a Ph.D. student and Raymond and Margaret Horowitz Fellow in American Art at Boston University where her research focuses on 20th- and 21st-century art of the Americas and exhibition practice. She received her M.A. in Art History from Boston University and her B.A. in Comparative Literature and European Cultural Studies from Brandeis University.

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