

## Notes about Contributors

**Olivia J. Kiers** is in the final semester of the M.A. program in History of Art & Architecture at Boston University. She is currently a graduate assistant at the Boston University Art Gallery at the Stone Gallery. Olivia's research interests focus on 19th- and early-20th-century works on paper, particularly European and American prints. Her M.A. scholarly paper is entitled "The Deadly Spectacle: Experiencing World War I through the Woodcuts of Félix Vallotton."

**Amy Williamson** is an M.A. student at the University of Alabama at Birmingham. Her research interests in art history include Fin-de-Siècle Vienna, female art collectors, global textiles, and Mughal art and architecture. She received her B.A. in French and Art History from Oglethorpe University in Atlanta, Georgia.

**Sasha Goldman** is a Ph.D. student at Boston University where her research focuses on modern and contemporary art and exhibition histories in Italy. She received her M.A. in Art History from the Tyler School of Art at Temple University and her B.A. in Art History from Connecticut College.

**Bakary Diaby** is a Ph.D. candidate in the Literatures in English Department at Rutgers. He works in the fields of 18th- and 19th-century Literature and Romanticism. He specializes in Philosophy of Mind, Social Theory, and Aesthetics. His particular interest lies in the politics of poverty since the Enlightenment.

**Valentina S. Grub** completed her B.A. at Wellesley College in Medieval & Renaissance Literature and Classical Civilization with honors. Since then she has received an M.Litt. with distinction in Medieval Studies at the University of St. Andrews, where she is currently pursuing a Ph.D. in Art History with a focus on medieval English embroidery.

**Bradley J. Cavallo** studies with Dr. Tracy E. Cooper, Dr. Marcia Hall, and Dr. Ashley D. West as a Ph.D. candidate in art history at Temple University. He earned his M.A. in Syracuse University's Florence Art History Program with Dr. Gary Radke and Dr. Rab Hatfield. His dissertation addresses 16th- and 17th-century oil paintings on metal and stone supports that served functions other than as altarpieces or Wunderkammer collectibles, thereby broadening the scope of appreciation for the creation and meaning of these artworks.

**Lydia Harrington** is a Ph.D. student in the Department of History of Art & Architecture at Boston University. She works on the representation of Islamic art and architecture in museums and the introduction of modern institutions to 19th-century Ottoman Baghdad.

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