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## Notes About Contributors

**Ecem Arslanay** is an interior architect with a focus on stage and production design. Having completed the History, Theory, and Criticism in Architecture MA program at İstanbul Bilgi University, she is now a Proficiency in Arts student at Yaşar University, Izmir. She also writes essays, short stories, and poems for various publications.

**Maria V. Garth** is a Ph.D. student in Art History at Rutgers University studying modern and contemporary art and the history and theory of photography. She works at the Zimmerli Art Museum as a graduate curatorial assistant (Dodge Avenir Fellow) in the Department of Russian and Soviet Nonconformist Art.

**Stephen Kerr** is a doctoral researcher at the University of York, England. Based in Frankfurt, Germany, his research is focussed on modernist interiors and the material culture of the Weimar Republic.

**Chloe Lovelace** is an M.A. student at the Institute of Fine Arts, New York University, studying Roman and Late Antique art history, architecture, and archaeology.

**Naz Önen** works as a Research Assistant in Başkent University's Communication and Design Department. Program, After graduating from Bilkent University's Media and Design MFA Program in 2018, she is currently a Ph.D. student in Hacettepe University's Communication Sciences.

**Althea Ruoppo** is a Ph.D. student in the Department of History of Art and Architecture at Boston University. She studies postwar and contemporary art, with a particular interest in German art, collective memory and memorialization, and artworks that reflect notions of precariousness and destabilize visual perception.

**Constanza Robles Sepúlveda** is a Ph.D. student in the Department of History of Art and Architecture at Boston University. Her primary focus is American Art of the Twentieth Century, particularly Latin American art and its relation to North America and Europe through world fairs.

**Laura Stowell** is a Ph.D. student in Art History at the University of Washington where she focuses on post-war and contemporary feminist art. Her dissertation explores the work of artist Alina Szapocznikow in relation to issues of gender, performativity, affect, and the body in Poland and France during the 1960 and 1970s.

**Kimberly Windham** is a Ph.D. student of American cultural history at Florida State University. Trained as a visual-arts librarian, she is the former head of the Florida A&M University Architecture Library and past president of the Art Libraries Society, Southeast Chapter. Her research for this article was supported by a fellowship from the Library of Congress.