

Contributors

Kaylee P. Alexander is a PhD candidate in the Department of Art, Art History, and Visual Studies at Duke University, where her research focuses on nineteenth-century French visual culture and the material culture of death and burial in France and the United States. She is currently working on her dissertation, which examines the aggregate production of funerary monuments and the mutable space of the cemetery in nineteenth-century Paris.

Lisa Blas is a visual artist working in painting, collage, photography, and installation. Based in New York, she has exhibited nationally and internationally, most recently at Ortega 7 Gasset Projects (Brooklyn, NY), Ejecta Projects (Carlisle, PA), Kai Matsumiya Gallery (New York), Tanja Grunert Gallery (New York), Emily Harvey Foundation (New York), Carriage Trade (New York), Whatcom Museum (Bellingham, WA) and Rossicontemporary (Brussels, Belgium). She produced an artist project, *The Instability of Nature Morte*, for the May 2016 issue of *Public Art Dialogue*. In 2015 Blas created the blog *Monday's Image* (<http://www.lisablas.com/news/>) that draws a connection between the front pages of newspapers and works of art in museum collections.

Nanette Esseck Brewer is the Lucienne M. Glaubinger Curator of Works on Paper at the Eskenazi Museum of Art, where she has worked since 1986. In 1989 she co-curated an exhibition and catalogue devoted to the museum's holding of preparatory drawings for Thomas Hart Benton's Indiana Murals, currently housed on the Indiana University, Bloomington campus. Brewer did her graduate work at Indiana University on the murals and has lectured widely on the subject. She is coauthor of the publication, *Thomas Hart Benton and the Indiana Murals*, and helped to organize a national symposium in 2008 for the seventy-fifth anniversary of their creation.

Shawn Diamond is a doctoral student at the University of Arizona studying art history as well as gender and women's studies. His research critically examines HIV/AIDS as represented through the visual arts in the earliest years of the disease. Diamond has served as a research assistant at Visual AIDS, a non-profit organization fostering discussions around intersections of HIV/AIDS and art, where he archived the Felix Gonzalez-Torres/Ross Laycock/Carl George Collection. He is currently an instructor in the Women's and Gender Studies department at Cleveland State University.

Erika Doss (PhD, University of Minnesota) teaches in the Department of American Studies at the University of Notre Dame. Her books include *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism* (1991, which received the Charles C. Eldredge Prize), *Looking at Life Magazine* (2001, editor), *Memorial Mania: Public Feeling in America* (2010), and *American Art of the 20th–21st Centuries* (2017). The recipient of several Fulbright awards, Doss has also held fellowships at the Stanford Humanities Center, the Georgia O'Keeffe Museum Research Center, and the Smithsonian American Art Museum.

Anna Franklin is a PhD candidate in the Department of Art History and Archaeology at Washington University in Saint Louis. She joined the program after earning her BA from Vanderbilt University in Nashville and an MA in art history from the University of Florida. Her current research explores the relationship between modernity and monumentality in the post-World War II period with a focus on artists Joan Miró, Alexander Calder, and Fernand Léger, and architect Josep Lluís Sert. The working title of her dissertation is “Craft, Color, Cooperation: The New Monumentality in Art-Architecture Collaboration, 1937–1980.”

Janet Marquardt, distinguished professor emerita of art history and women’s studies at Eastern Illinois University, founded the Center for the Humanities and directed the study abroad program in France. Her books include *Frames of Reference: Art, History, and the World* (2004); *From Martyr to Monument: The Abbey of Cluny as Cultural Patrimony* (2007); and *Zodiaque: Making Medieval Modern 1951–2001* (2015). She was an NEH fellow in 2002–2003, a visiting professor in Poitiers in 2006, and a humanities fellow at Trinity College Dublin in 2011. She is currently research associate of history at Mount Holyoke College, studying nineteenth-century Protestant missionary women from New England in the Near East.

Katherine Poole-Jones (PhD, Rutgers University) is associate professor of art history at Southern Illinois University Edwardsville, specializing in early modern Italy. Poole-Jones was the recipient of a Fulbright Fellowship to Italy in 2005–06, and she has previously published on the Medici family, specifically the patronage of Grand Duke Ferdinando I, including his skillful use of public sculpture as ruling propaganda. Her publications include “Medici Power and Tuscan Unity: The Iconography of the Cavalieri di Santo Stefano and Public Sculpture in Pisa and Livorno under Ferdinando I,” in *A Scarlett Renaissance* (2013) and the forthcoming “The Medici Grand Dukes and the Enduring Legacy of the Cavalieri di Santo Stefano,” in *Florence in the Early Modern World: New Perspectives* (2019). The essay included in this volume is part of a new scholarly trajectory focusing on the public monuments of late nineteenth- and early twentieth-century Saint Louis.

Cheryl K. Snay (PhD, Penn State University) is curator of European art at the Snite Museum, University of Notre Dame where she has organized exhibitions on a wide range of topics and has reinterpreted the permanent collection through her installations of the galleries. Her research focuses primarily on the visual culture of eighteenth- and nineteenth-century France. In addition to catalogues, such as *Storied Past: Four Centuries of French Drawings from the Blanton Museum of Art* (2011) and *The Essence of Line: French Drawings from Ingres to Degas* (2005), she has published articles “The Panthéon, 1870–1900: Public Monument as Political Machine,” in the *Political Economy of Art* (2008) and “Drawings for an Unexecuted Monument to Louis XVI,” *Burlington Magazine* (2002). She has served as a board member for MAHS since 2012.