

Contributors

Ruoxin Wang is a PhD candidate in Art History at Rice University. She is currently working on her dissertation “Opening the ‘House Altarpiece’: Domestic and Traveling Triptychs in Northern Europe, 1400–1600.” Her areas of focus are northern Renaissance art and medieval Chinese art. Ruoxin worked as UAB curatorial fellow at the Birmingham Museum of Art from 2014 to 2015.

James Clifton is Director of the Sarah Campbell Blaffer Foundation and Curator in Renaissance and Baroque Painting at the Museum of Fine Arts, Houston. He has published extensively on early-modern European art and culture, including recent essays on Johannes Stradanus’s *Nova Reperta*, Louis Finson’s *Allegory of the Four Elements*, Asian porcelain in European collections, and devotional cabinets in *Kunst- und Wunderkammern*. His curated and co-curated exhibitions include *The Body of Christ in the Art of Europe and New Spain, 1150–1800* (1997); *A Portrait of the Artist, 1525–1825* (2005); *The Plains of Mars: European War Prints, 1500–1825* (2009); *Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century* (2009); *Elegance and Refinement: The Still-Life Paintings of Willem van Aelst* (2012); *Pleasure and Piety: The Art of Joachim Wtewael* (2015); and *Through a Glass Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt* (2019).

Natasha Seaman is Professor of Art History at Rhode Island College. She is the author of *Hendrick ter Brugghen and the Theology of the Image: Reinventing Painting after the Reformation in Utrecht* (Ashgate, 2012) and co-editor, with Joanna Woodall, of *Money Matters in European Art and Literature, 1400–1750* (Amsterdam University Press, 2022). She received her PhD from Boston University, her MA from Tufts University, and her AB from Bryn Mawr College. Her work has been supported by Fulbright, Kress, the Historians of Netherlandish Art, the American Association of Netherlandic Studies, and the Center for Advanced Studies in Visual Arts.

Beth S. Wright is Distinguished University Professor and Professor of Art History at the University of Texas at Arlington. She specializes in eighteenth- and nineteenth-century French art and the relationship between text and image, historical representation, and the impact of Sir Walter Scott's historical novels. Her publications include *Painting and History during the French Restoration: Abandoned by the Past* (Cambridge University Press, 1997); *The Cambridge Companion to Delacroix* (Cambridge University Press, 2001); articles in *Art Bulletin*, the *Bulletin de la Société de l'Histoire de l'Art Français*, *Oxford Art Journal*, *Word & Image*, *Nineteenth Century French Studies*, and other journals; and chapters contributed to Dorothy Johnson, ed., *Jacques-Louis David: New Perspectives* (University of Delaware Press, 2006); Murray G. Pittock, ed., *The Reception of Scott in Europe* (Bloomsbury Publishing, 2007; rev. 2014); Sarah Hibberd and Richard Wrigley, eds., *Art, Theatre and Opera in Paris, 1750-1850: Exchanges and Tensions* (Ashgate, 2014); Peter Cooke and Nina Lübbren, eds., *Painting and Narrative in France, from Poussin to Gauguin* (Routledge, 2016); and Julia Douthwaite Viglione, Antoinette Sol, and Catriona Seth, eds., *Teaching Representations of the French Revolution* (Modern Language Association, 2019).

John Klein is Professor of Art History at Washington University in St. Louis. In addition to his work published in numerous articles and book chapters on a variety of topics in modern and contemporary art, including portraiture, he is a specialist in the work of Henri Matisse, with two books on the artist: *Matisse Portraits* (Yale University Press, 2001) and *Matisse and Decoration* (Yale University Press, 2018). The latter considers for the first time the great range of projects the artist undertook in such diverse applications as stained glass, ceramic murals, decorative glass design, tapestries and other textiles, whose procedures were necessarily collaborative, difficult to master, and sometimes frustrating.

Cynthia Annéus has been curator of fashion arts and textiles at the Cincinnati Art Museum since 1996 and chief curator since 2014. She has been an adjunct professor at Xavier University and the University of Cincinnati and curated numerous exhibitions, publishing both exhibition catalogs and articles on a variety of fashion-related topics. Annéus's particular research interests include nineteenth-century women's dress, the designs of contemporary Japanese designers, and women's activism. She is currently working on a major exhibition about Elizabeth Hawes, her fashion-related work, and her involvement in women's rights issues.