

# Contributors

**Emily Doucet** received her Ph.D. in Art History from the University of Toronto in 2020. In 2021 she will be an International Fellow with the Institute of Advanced Study in the Humanities in Essen, Germany, and a Singer Family Fellow at the Ryerson Image Centre in Toronto. In 2022–2023 she will be a Social Sciences and Humanities Research Council of Canada Postdoctoral Fellow in the Department of Art History and Communication Studies at McGill University.

**Matthew C. Hunter** teaches at McGill University. His publications include *Painting with Fire: Sir Joshua Reynolds, Photography, and the Temporally Evolving Chemical Object* (University of Chicago Press, 2019) and *Wicked Intelligence: Visual Art and the Science of Experiment in Restoration London* (University of Chicago Press, 2013). He is an editor of *Grey Room*.

**Amy Knight Powell** is Associate Professor of Art History at the University of Southern California. She is the author of *Depositions: Scenes from the Late Medieval Church and the Modern Museum* (Zone Books, 2012) and *Picture Box: A Small History of the Easel Painting* (Zone Books, forthcoming).

**Nicholas Robbins** is Lecturer in the History of Art at University College London. He is currently working on a book that examines the emergence of climate as a central object of scientific observation and artistic experiment in the nineteenth-century Atlantic world.

**Richard Taws** is Reader in the History of Art at University College London. The author of *The Politics of the Provisional: Art and Ephemera in Revolutionary France* (Penn State University Press, 2013), he is currently completing a book on the visual culture of telegraphy in nineteenth-century France.