Contributors

Kristie M. Allen has a Ph.D. in English Literature from Rutgers University and has held visiting professorships at Macalester College and the University of Nebraska, Omaha. She is also the author of an article on subjectivity in George Eliot’s *The Mill on the Floss*.

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She is currently working on a monograph that explores the image of the artist as religious and social revolutionary in nineteenth-century Holland and Belgium.


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Margaret Samu teaches in the Art History Department of Yeshiva University’s Stern College for Women and also lectures at the Metropolitan Museum of Art. Her publications include From Realism to the Silver Age: New Studies in Russian Artistic Culture (2014), co-edited with Rosalind Blakesley, and an essay in Women and Things, 1750–1950: Gendered Material Strategies (2009), edited by Maureen Daly Goggin and Beth Fowkes Tobin. Samu is currently working on a book, Russian Venus, which examines the production and reception of the female nude in the art world of Imperial Russia.

Arnold Anthony Schmidt is professor of English at the California State University, Stanislaus, where he was named 2013 Research Professor of the Year. His first book, Byron and the Rhetoric of Italian Nationalism (2010), received an Elma Dangerfield Award from the International Byron Society. His anthology of British Nautical Melodramas, 1820–1850, is forthcoming in 2017.

Janice Simon is Josiah Meigs Distinguished Teaching Professor of Art History in the Lamar Dodd School of Art, University of Georgia. A specialist in American art, she has published on the nineteenth-century art magazines, The Crayon and The Aldine; the Hudson River School, including John F. Kensett; the image of the forest interior in American art; and the transcendentalist photography of William James Stillman. Upcoming projects include essays on the image of the Brooklyn Bridge in periodicals and on the American Pre-Raphaelite journal, The New Path.

Margaret D. Stetz is the Mae and Robert Carter Professor of Women’s Studies and Professor of Humanities at the University of Delaware. As well as being the author of books such as British Women’s Comic Fiction, 1890–1950 (2001) and Facing the Late Victorians (2007), based on the exhibition of portraits of Victorian writers and artists from the Mark Samuels Lasner Collection, she has published more than one hundred scholarly essays. She has also been curator or co-curator of twelve exhibitions on gender, art, literature, and print culture, and she is scheduled to be co-curator of an exhibition in Liverpool about the late-Victorian writer Richard Le Gallienne (2016).

Oscar Vázquez is associate professor of art history at the University of Illinois, Urbana-Champaign, and the author of Inventing the Art Collection: Patrons and the State in Nineteenth-Century Spain (2001). His current book project, The End, Again: Degeneration, Desire and the Spaces of Modernity in Late Nineteenth-Century Spain, examines contemporary debates regarding the concepts of degeneration and regeneration as read in the pictorial and discursive spaces of art and display, 1874–1917.

David C. Wall is assistant professor of art and art history at Utah State University. His research and teaching reflect a broad engagement with the politics and poetics of racial representation across the fields of art, film, and visual culture. His current research project is entitled “Space, Place, and Empire: Art, Culture, and Crisis in Post-War Britain,” which examines post-imperial tensions and anxieties as expressed through film and art of the 1950s. He is the book and film reviews editor for Black Camera, and he is the associate editor of the forthcoming book series, “Studies in the Cinema of the Black Diaspora.”