

Contributors / Auteurs

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Contributors

Auteurs

ALEXI BAKER is a post-doctoral researcher on the project “The Board of Longitude 1714-1828: Science, Innovation and Empire in the Georgian World,” a collaboration between the University of Cambridge and the National Maritime Museum in Greenwich. Dr. Baker is trained in the history of science and technology, early modern history, museums practice and exhibition design, and science writing. She analyzed the socio-economics of the scientific instrument trade in early 18th-century London for her doctorate at the University of Oxford and has Master’s degrees in the History of Science: Instruments, Museums, Science, Technology from Oxford and in Science and Environmental Reporting from New York University.

TANIA BATLEY is currently working as a curator at a historic house and volunteering in the Decorative Arts department of the Brooklyn Museum, New York. She is a graduate of the Master’s program in The History of Decorative Arts and Design at Cooper-Hewitt & Parsons with a specialization in 19th-century American Furniture and Costume. She has always been interested in how people interact with objects, especially furniture, in the domestic interior. Another area of interest is the role of women in the furnishing of the 19th-century American home. Her paper on the E. W. Vaill Chair Company of Worcester, Massachusetts is due to be published in early 2013.

LUCA BOCHICCHIO obtained a PhD in Arts, Theatre and Multimedia Technologies at the University of Genoa in 2011, where he has been collaborating with AdAC, the Archives of Contemporary Art (Department of Arts) since 2007. As a contract researcher he has participated in national and international projects in Italy and Latin America, and in arranging exhibitions and conferences. As an art critic and curator he has presented exhibitions in Italy, Switzerland, Monte-Carlo, and Paris. Currently he is work-

ing on the development project of MuDAC: the Open-Air Contemporary Art Museum in Albissola Marina.

ANDREW BURTCH (PhD, Carleton 2009) is the Canadian War Museum’s historian for the Post-1945 period. His exhibitions include *Afghanistan: A Glimpse of War* (2007-2010) and *War and Medicine* (2011). He is responsible for Permanent Gallery 4, *A Violent Peace: The Cold War, Peacekeeping, and Recent Conflicts*, and is the author of *Give Me Shelter: The Failure of Canada’s Cold War Civil Defence* (UBC Press 2012).

HANNAH-LEE CHALK is a PhD candidate in Social Anthropology at the University of Manchester. Her research aims to extend material culture theory to collections of natural objects, with a particular focus on university earth science collections and builds upon her academic background in the earth sciences and her career in the museum sector. Over the last decade, she has worked with earth science collections in various roles, from curatorial to educational to exhibition development and research.

LAUREN DISALVO completed her Bachelor of Arts degree with distinction in Archaeology and Art History at the University of Virginia in 2004. She went on to receive her Master of Arts in Art History and Archaeology from the University of Missouri-Columbia in 2010. She is currently a PhD student at the University of Missouri-Columbia studying Roman art and archaeology.

LISA L. FORD is Associate Head of Research at the Yale Center for British Art at Yale University. Dr. Ford received her PhD from the University of St. Andrews in Scotland for a dissertation on politics and administration during the reign of Henry VII. She is currently engaged in research for the AHRC/EPSRC-funded project, “Representing Re-Formation: Reconstructing

Renaissance Monuments,” a study of the 16th- and 17th-century tombs of the Howard Dukes of Norfolk, and for a book on the visual and material use of the insignia of the Order of the Garter. She has also published on 18th-century natural history publication.

TOBIAH HORTON is an artist, landscape designer, and founder of Rubbleworks Reuse Practice, a consulting firm that specializes in landscape design with salvaged materials. He and Matt Potteiger led a collaborative design team to produce the Willow Patch Stormwater Gardens project in Cazenovia, New York. Mr. Horton was then hired by the Cazenovia Preservation Foundation to design and lead the installation of reused concrete weirs and cascades. Mr. Horton later collaborated with Margie Ruddick on the design of reused concrete medians for the Queens Plaza Bicycle and Pedestrian Improvement Project with Wallace, Roberts and Todd, LLC, a planning and design firm in Philadelphia. Rubbleworks Reuse Practice seeks to create value from waste through landscape architectural practice-based research and design.

PHILIPPA HUBBARD received her PhD from the University of Warwick in 2009. Her dissertation examined the design, form, and functions of early advertising trade cards. Her wider research interests converge around aspects of 18th-century visual and material culture as well as the history of ephemera. Philippa has held postdoctoral fellowships at the Universities of Warwick and Edinburgh and the Huntington Library and an internship at The British Museum. She now works in the digital humanities as an Editor at Adam Matthew Digital. She is currently producing a manuscript for a proposed monograph entitled *The Art of Advertising: Trade Cards in Eighteenth-Century Consumer Cultures*.

PETER M. LATTA is a former curator and manager of industrial heritage and transport collections. He is Immediate Past President of the Museum Association of Newfoundland and Labrador.

ABBY LOEBENBERG completed her doctorate in Social and Cultural Anthropology at the University of Oxford in 2011. She is currently a

Barksdale Fellow at the University of Mississippi's Sally McDonnell Barksdale Honors College. Her research deals with the material and visual culture of childhood, with a specific focus on children's cultural practices surrounding consumption and their informal social relations.

LUCY MACKINTOSH is an independent scholar from New Zealand, currently residing in the U.S. She has researched, evaluated, and produced publications about historic places, cultural landscapes and material culture for academic institutions, museums, Māori tribes, and environmental and heritage organizations. She is an Affiliated Researcher for the University of Cambridge-based Artefacts of Encounter project, which tracks artifacts collected on European voyages to Polynesia between 1765 and 1840.

ANNE QUILLIEN est diplômée de l'École du Louvre en Muséologie et de l'Université Paris 1 Panthéon-Sorbonne en Gestion du Patrimoine Culturel. Elle est actuellement Chargée de Conservation et de Recherche au musée national de l'Éducation, France, tout en rédigeant son mémoire, « Organiser des expositions itinérantes internationales au Victoria and Albert Museum », sous la direction d'Anne-Catherine Hauglustaine.

RENATA SCHELLENBERG is an Associate Professor of German, specializing in late 18th- and early 19th-century German literature and culture. She has published on Goethe, Alexander von Humboldt, print and publicity, material culture, and museum studies. She is currently completing a monograph on collecting practices in 18th-century Germanophone Europe.

MATHIEU VIAU-COURVILLE est détenteur d'un doctorat de la Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, University of East Anglia (Royaume-Uni). Il a œuvré plusieurs années dans des institutions muséales et universitaires en Europe et en Amérique du Sud avant de se joindre au Musée de la civilisation de Québec en 2011 où il est chargé de recherche. Il s'intéresse à la culture matérielle, notamment au rapport objet/sujet en contexte non occidental.

CHLOÉ VIGNEAU, doctorante en science de l'information et de la communication au CELSA (Paris Sorbonne), mène des recherches sur la récupération des objets en fin de vie. Cette thèse débutée depuis deux ans se propose d'étudier la revalorisation des déchets sous l'angle des flux de la communication produits par les

objets mis en mouvement. Elle est nourrie de lectures, d'observations, d'entretiens, mais également d'expériences professionnelles dans des institutions publiques (Conseil Régional Poitou Charentes) ou privées (Fédération Française du Bâtiment) qui œuvre en faveur du réemploi.

Call for Papers



Material Culture Review (MCR) solicits articles for a special issue:

UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage.

UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage, initiated in 2003, defines intangible cultural heritage as "the practices, representations, expressions, as well as the knowledge and skills, that communities, groups and, in some cases, individuals recognize as part of their cultural heritage." Intangible cultural heritage can also be defined more simply as "living traditions." Increasingly, members of the museum and academic community throughout the world are playing a significant role in the study, preservation, and sustainability of intangible cultural heritage. Accordingly, MCR will be publishing a special issue on intangible cultural heritage. We welcome submissions from the following areas:

How does intangible cultural heritage play a role in sustainable economic development?

What role does intangible cultural heritage play in identity formation in communities, regions, and countries?

What role does intangible cultural heritage play in safeguarding and sustaining the environment?

Policy implications surrounding intangible cultural heritage in countries that have signed the Convention and nations that have not signed the Convention

Intangible cultural heritage and education

Intangible cultural heritage and sustainable tourism

Other intangible cultural heritage topical areas are also welcome.

Please submit a 300-word abstract by May 31, 2013.

MCR a peer-reviewed journal published twice a year under the auspices of Cape Breton University Press. *MCR* publishes original articles, research reports and notes, and critical reviews of books, exhibitions, and historic sites in English and French. The editors encourage submissions from graduate students and scholars at any phase of their professional career, professionals, and historians from the art and museum world, and from independent scholars with an interest in material culture.

Submit abstracts or questions to:
mcr_rcm@cbu.ca

Please visit our website for complete submission details: <http://culture.cbu.ca/mcr/>