

UC Santa Barbara

react/review: a responsive journal for art & architecture

Title

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Journal

react/review: a responsive journal for art & architecture, 2(0)

Author

Editorial, Board

Publication Date

2022

DOI

10.5070/R52056637

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Author & Editor Biographies

Sylvia Faichney is a Ph.D. student in the History of Art & Architecture at the University of California, Santa Barbara. Her research concentrates on the representational practices of architecture in the United States during the mid to late-twentieth century. She received her MA in the History of Design and Material Culture from The University of Brighton.

Clemens Finkelstein is a Ph.D. candidate at Princeton University where his dissertation “Architectures of Vibration: Environmental Control, Seismic Technology, and the Frequency of Life, 1898-1944” renders modern architecture’s complex relationship with the *phenomenotechnique* of vibration from destructive environmental toxin to structural epistemic tool. A complimentary project examines planetary thinking, the cybernetics of operative ambience, and sensory substitution design in the total environment of vibe, 195x-197x. His work engages the built environment at the junction of Art and Architectural History with the History of Science and Technology, and has been supported by, amongst others, the History of Science Society, and the Princeton-Mellon Initiative in Architecture, Urbanism & the Humanities. His articles and reviews have appeared in several edited volumes and journals, including *Iconology of Abstraction: The Language of Non-Figurative Images* (Routledge, 2020). He is a Fulbright Scholar, received scholarships from Harvard University (2015-2017), and Princeton University’s Lowell M. Palmer Fellowship (2018-2019).

Jillian Fischer is a Ph.D. candidate at the University of California, Santa Barbara. Her main research focuses on the history and emergence of far right and neo-Nazi political ideologies within heavy metal communities. Jillian’s work considers both

genre/political histories as well as musical aesthetics, particularly through spectrograms, to show the relationship between music, noise, distortion, and embodiment in conveying and spreading political ideologies. Her other interests include twentieth century avant-garde movements, particularly Dadaism and Fluxus, and the use of avant-garde music in horror films. She has presented her work at the American Musicological Society's general meeting, and published in the *Society for Ethnomusicology's Student News*.

Claudia Grego March is a Ph.D. candidate in the History of Art & Architecture at the University of California, Santa Barbara where she specializes in twentieth-century Latin American and European art. Her research examines the political and artistic networks established between Spain and Latin America during the Francoist dictatorship. Claudia's research interests include topics such as cultural geopolitics during the postwar period, cultural activism, and artistic articulations of popular culture. She graduated with honors with a B.A. in Literary Studies from the University of Barcelona where she also started her studies in art history. She was selected as a member of the International Selection Program at the Ecole Normale Supérieure of Paris where she obtained a Master's degree in the Theory of Literature. She also received a Master's degree in Art History from the Université Paris 1 Panthéon-Sorbonne.

Leslie Huang is a third-year Ph.D. student in the Department of History of Art and Architecture at UC Santa Barbara. They received their M.A. in Asian Studies from UC Berkeley where they researched sixteenth-century Chinese self-cultivation manuals. They are broadly interested in the role of sensory experience in the creation of historical ontologies. They study the painting practices and material culture of early modern China (sixteenth and seventeenth centuries), as well as the biopolitics of modern and contemporary Chinese art and film. Their current project explores the creation of painting networks as emotion spaces in early seventeenth-century China through the relationships of amateur artists Cheng Zhengkui and Kuncan.

Sara Morris is a Ph.D. candidate in the History of Art & Architecture with a doctoral emphasis in Feminist Studies at the University of California, Santa Barbara where her research examines art, craft, and material culture from the mid- to late-twentieth century. Her dissertation, "Figurative Sculpture and the Crafting of Identity in Postwar American Art, 1960-1990," examines ideas about art, race, and gender with the rise of figurative ceramic sculpture in the United States. The project is supported by a 2021-2022 Predoctoral Smithsonian Fellowship in American Craft at the Smithsonian

American Art Museum and Renwick Gallery and a 2020-2021 Graduate Research Mentorship Program Fellowship.

Angela Pastorelli-Sosa is a Ph.D. candidate in the History of Art at the University of California, Berkeley. She works on modern and contemporary art of the Americas with a focus on conceptual and mixed-media practices that engage colonial legacies, histories of migration, and the mutability of identity. Her dissertation focuses on four contemporary Latinx-identifying artists: Firelei Báez, Enrique Chagoya, Sandy Rodriguez, and Juan Sánchez, whose works deconstruct cultural objects such as maps, books, and codices that are implicated in Eurocentric conceptions of space. This project considers how these artists' practices subvert overdetermined constructions of geographies, as well as essentialized notions of identity. Angela holds a BA in Art History from Williams College, and an MA from the History of Art Department at the University of California, Berkeley.

Nathan Segura is a Ph.D. student in the History of Art & Architecture at the University of California, Santa Barbara specializing in 20th-century visual culture with an emphasis on state-sponsored projects in France, the United States, and Latin America. His current research interests pertain to the institutionalization of a national art in the 1930s, 1940s, and 1950s with a focus on political and cultural relations between France and Latin America, specifically Paris and Mexico City. Nathan's M.A. thesis, "Censored Ambiguity: María Izquierdo's Homage to Mexico under President Camacho," explores the ideological, political, and cultural factors that played into the Mexican government's decision to cancel the "homage to the nation" mural it initially contracted Izquierdo to paint during World War II.

Megan J. Sheard is a Ph.D. student in the History of Art and Architecture at the University of California, Santa Barbara, and co-managing editor for volume 2 of *react/review: a responsive journal for art & architecture*. Her research focuses on colonial architecture as landscape transformation in colonial Tasmania, considering how convict industries transformed Aboriginal land into architectural material. Megan received her M.A. in Applied Design and Art at Curtin University, Perth (Western Australia) in 2014 where she built chairs and wrote about Shaker craft production. She has worked in a range of community-oriented arts roles, and is currently a fellow in the Public Humanities Graduate Fellows program at UCSB.

Elizabeth Driscoll Smith is a Ph.D. candidate in the History of Art & Architecture at the University of California, Santa Barbara, where she specializes in nineteenth- and twentieth-century American art. Her research examines the ways artist-built

environments complicate the turn toward historical place in American postwar art. Elizabeth was a 2019 Graduate Fellow at the Johnson Collection in South Carolina, during which she curated the exhibition *Southern Gothic: Literary Intersections with Art*. Before coming to UCSB, Elizabeth held the position of Zvi Grunberg Resident Fellow at the Bruce Museum in Connecticut where she organized numerous exhibitions and served as Curator of Public Programs. She received her M.A. from the Hite Art Institute at the University of Louisville.

Mia Uribe Kozlovsky grew up in San Antonio, Texas. She holds a BA in art with a specialization in art history from Reed College where she wrote her undergraduate thesis on the posthumous framing of Mexican artist Frida Kahlo in Mexican and U.S. scholarship and art markets. In 2021, she received her MA in art history from Tulane University where she focused on modern and contemporary Latinx/a visual culture. The article "Saints and Zinesters: Fandom and Legacy in the Zine *St. Sucia*," arose out of her master's thesis, "e(femme)era: Materialized Identity-Making in South Texas-Based Feminist Zines." Her research focuses primarily on the role of twentieth-century Latinx/a printed and graphic works in international queer and feminist community building. A former recipient of the 2021 James A. Michener Publishing Fellowship, she is currently an editorial assistant at University of Texas Press.

Taylor Van Doorne is a Ph.D. candidate in the History of Art & Architecture at the University of California, Santa Barbara specializing in the history and theory of eighteenth- and nineteenth-century European architecture. Her dissertation project is a diachronic study of ephemeral monuments and their print mediations of state-sponsored festivals in Paris between 1789 and 1848. She has been the recipient of several grants, including a Samuel H. Kress Foundation Institutional Fellowship at the Institut National d'Histoire de l'Art (2022-2024), a Chateaubriand Fellowship (2021-2022), and an Albert & Elaine Borchard European Studies Fellowship for Dissertation Research (2020). She is the co-founder of *react/review: a responsive journal for art & architectural history*, and served as the managing editor of its debut issue. Taylor received her M.A. in Art and Architectural History from Tufts University in 2016, and her B.A. from Mills College in 2014.

Rachel Winter is a Ph.D. candidate in the History of Art & Architecture at the University of California, Santa Barbara, and co-managing editor for volume 2 of *react/review: a responsive journal for art & architecture*. *Rachel's* doctoral research examines the relatively unknown history of curating and collecting contemporary art from the Arab world, Iran, and Turkey before 9/11 in both the US and the UK, as well as how collecting and curatorial practices were informed by earlier fairs and festivals. She received her M.A.

from the University of Iowa in Interdisciplinary Studies: Islamic & Middle Eastern Studies under the mentorship of Dr. Ahmed Souaiaia in 2017. In 2015, Rachel obtained her B.A. with honors in Art History from the University of Iowa. An emerging museum professional, Rachel has held museum positions at the Los Angeles County Museum of Art (LACMA), the AD&A Museum at UCSB, and the Old Capitol Museum (Iowa City, IA). She is now Assistant Curator of the Eli and Edythe Broad Art Museum at Michigan State University.

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