



Amy Galpin is a Ph.D. Candidate at the University of Illinois-Chicago. Her research interests encompass the arts of Mexico, from the colonial period to the present. Amy is a part-time faculty member at DePaul University. Currently, she serves as a Regional Coordinator for The Feminist Art Project and conducts research for Woman Made Gallery in Chicago, IL. She will serve as guest curator for the exhibition 'Translating Revolution' which will open at the National Museum of Mexican Art in June of 2009.

Fiona Hackney is Course Leader for MA Twentieth Century Art & Design: Histories & Theories at University College Falmouth. She has contributed essays on gender and domestic practice to a number of publications, including *The Culture of Sewing: Gender, Consumption and Home Dressmaking* (Berg, 1999), *A Woman's Place* (Agder Research Series, 1998) and a recent essay, 'Use Your hands for Happiness': Home Craft and Make-do-and-Mend in British Women's Magazines in the 1920s and 1930s' appeared in the *Journal of Design History* Special Issue 'Do It Yourself: Democracy and Design'.

Dr Dominic Hardy is an independent scholar affiliated with the Groupe de recherche sur la caricature, Université de Montréal. He received his PhD in 2006 from Montréal's Concordia University, which supported his presentation at tVAD in September 2005. His thesis, 'A Metropolitan Line: Robert LaPalme (1908-1997), Caricature and Power in the Age of Duplessis (1936-1959)' has led to studies into Québec caricature (1750-1960) as part of wider North American and transatlantic visual culture. His forthcoming Fellowship in Canadian Art at the National Gallery of Canada (autumn 2007) will develop a model for caricature exhibition history and the historiography of caricature studies.

Dr Grace Lees-Maffei MA RCA FHEA is Senior Lecturer in the History and Theory of Design and Applied Arts at the University of Hertfordshire, and Coordinator of the tVAD Research Group work on 'relationships between text, narrative and image'. Grace's research interests concern the mediation of design – what people have said and written about designed objects and design processes. Her current major project analyses post-war British and U.S. domestic advice literature for what it tells us of the consumption of designed objects and spaces. This work is funded by the AHRC and the Design History Society.

<http://www.herts.ac.uk/artdes1/research/tvad/lees-maffei1.html>

Dr Christa-Maria Lerm Hayes is a Lecturer in Historical and Theoretical Studies in Visual Art at the University of Ulster, Belfast. She gained her PhD at Cologne University and was James Joyce Foundation Scholar in Zurich. She has published on word and image, historiography, contemporary (Irish) artists and interventionist art practices. Her books include one on Joseph Beuys (2001, in German) and *Joyce in Art: Visual Art Inspired by James Joyce*, Dublin 2004. The latter accompanied an exhibition on the theme. She has also curated for the Goethe Institut, Dublin, and is Board-member of the Old Museum Arts Centre, Belfast.

Eilish O'Donohoe MA MPhil is Lecturer in Visual Communication at the University of Wales, Swansea Institute. Her research interests are concerned with the relationships between image and text, in particular the material and contextual nature of visual and visible language. Her current doctoral research is based on applying an original Systemic-Functional Semiotic model for the analysis of ImageText artworks to the Art School studio context. The focus is on employing the model as a generative tool for student work in the studio and the author's own artwork. In the process, a methodology of creating artworks such is acknowledged, demystified and demythologised.

Linda Sandino (MA RCA Design History) is undertaking a PhD on identity in life history narratives of applied artists at the Centre for Narrative Research, University of East London. As Senior Research Fellow at Camberwell College of Arts, University of the Arts London, she is



developing an oral history archive, *Voices in the Visual Arts* (VIVA) which follows a substantial number of recordings with architects, craftspeople, designers, and painters for the Life Story Collection at The British Library National Sound Archive. She edited 'Oral Histories and Design', a special issue of the *Journal of Design History* (2006). She is a Design History Society board member.

Dr Deborah Schultz is an art historian and a Research Fellow at the University of Sussex where she is working on a pedagogical project on 'Three-Dimensional Learning: Interacting with artefacts and exploring new assessment methods'. Her primary areas of research concern word-image relations, historiography, memory and photography. Publications include *Marvel Broodthaers: Strategy and Dialogue* (2007); 'Uncovering the Optical Unconscious: The Photography of Chrystel Lebas', in *Chrystel Lebas: L'espace temps - Time in Space* (2003); *The Conquest of Space: On the Prevalence of Maps in Contemporary Art* (2001). She is a regular contributor to *Art Monthly* and other contemporary art journals.

Dr Nancy Strow Sheley is an Associate Professor in English and Liberal Studies at California State University, Long Beach. She is an affiliated faculty member in the American Studies Program and assistant chair in the English Department. Her research interests include 19th century American women writers, 19th and 20th-century American art, and American popular culture. Her dissertation focused on American artist Agnes Pelton (1881-1961), a contemporary of Georgia O'Keeffe. Dr. Sheley's most recent award is a Fulbright to teach American Studies in Cyprus for six months at the University of Cyprus and Eastern Mediterranean University, January-July 2008. Additional information: <http://www.csulb.edu/depts/english/ma/faculty.htm#sheley>

Dr Øyvind Vågnes completed his doctoral dissertation, 'Zapruder: the Journey of Zapruder's Images', in 2007. With Asbjørn Grønstad he is editing an anthology, *Image-Music-Text: Discovering Album Aesthetics*, a study of the album cover as a visual genre. Recent publications include "Chosen To Be Witness: The Exceptionalism of 9/11," in Dana Heller (ed.), *The Selling of 9/11: How a National Tragedy Became a Commodity* (Palgrave, 2005). His research interests surround visual studies, American fiction, ekphrasis, film and graphic novels. Vågnes is the author of two novels in Norwegian, *Ingen skal sove i natt* (2003) and *Ekko* (2005).