

Contributors / Auteurs

Volume 77-78, 2013

URI: https://id.erudit.org/iderudit/mcr77_78con01

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Publisher(s)

Cape Breton University Press

ISSN

1718-1259 (print)

0000-0000 (digital)

[Explore this journal](#)

Cite this document

(2013). Contributors / Auteurs. *Material Culture Review*, 77-78, 208–210.

Contributors

Auteurs

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FABIEN BELLAT est docteur en Histoire de l'art de l'Université Paris X Nanterre, chercheur associé à l'École d'architecture de Versailles, et professeur associé à l'Université d'État de Togliatti (Russie). Ses recherches se centrent surtout sur l'architecture soviétique, notamment sur l'urbanisme et les jardins en URSS. Il fut aussi chargé de cours à l'Université de Nantes et au Canada, à l'Université du Québec en Outaouais. Il a participé au comité scientifique de l'exposition *Le Nôtre en perspective* au Château de Versailles, et, au titre de commissaire, organise actuellement une exposition sur la ville neuve de Togliatti, événement qui sera présenté à Togliatti, Paris et Moscou.

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MEGHANN JACK is a PhD candidate in the Department of Folklore, Memorial University of Newfoundland. Her doctoral thesis focuses on the built agricultural landscape of one small region of Nova Scotia. She is interested in all aspects of material culture research, especially vernacular architecture, landscapes and museums.

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MARK J. MCLAUGHLIN recently completed his Doctorate of Philosophy in History at the University of New Brunswick in Fredericton, New Brunswick. His dissertation examined the environmental history of New Brunswick's forestry sector from the Second World War to the early 1980s. His latest research interests include the science and scientists behind mid-20th century resource management regimes and government comics in Canada.

KATE E. MCMAHON received her undergraduate degree in art history and her master's degree in American and New England studies from the University of Southern Maine. She is currently enrolled in the doctoral program in history at Howard University in Washington, DC. A native of Maine, her research interests include African American communities in northern New England during the 19th century, as well as the way race, class and gender are represented in material culture.

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AMY PROPEN is a Lecturer of Rhetoric and Composition in the Writing Program at the University of California, Santa Barbara. Her research on visual and material rhetoric, critical cartographies, and rhetoric as advocacy has appeared in *Technical Communication Quarterly*; *Journal of Business and Technical Communication*; *Written Communication*; *Law, Culture and the Humanities*; *ACME: An International E-Journal of Critical Geographies*; and the edited collections *Rethinking Maps: New Frontiers in Cartographic Theory* and *Environmental Rhetoric: Ecologies of Place*. She is co-author, with Mary Lay Schuster, of *Victim Advocacy in the Courtroom: Persuasive Practices in Domestic Violence and Child Protection Cases*, and author of *Locating Visual-Material Rhetorics: The Map, the Mill, and the GPS*.

NIKO SILVESTER is a freelance writer who has studied archaeology (BA, University of Calgary, 1995) and folklore (MA, Memorial University of Newfoundland, 1999). She is interested in many things, but is especially passionate about books, writing and publishing, which has led her to become a traditional bookbinder, printmaker and letterpress printer.

CHELSEA ST. ONGE-MAY (MA, American Studies, The George Washington University) studies military history and public policy in the United States. Some military research interests include religion, conscription and conscientious objection; some policy interests are historical preservation, education and French American culture and language.

TARA ZANARDI is an Assistant Professor of 18th- and 19-century art history at Hunter College. She has published articles in *Dieciocho*, *Zeitschrift für Kunstgeschichte*, *The Journal of Eighteenth-Century Studies* and *Fashion Theory*. Her book *Majismo and the Pictorial Construction of Elite Identity in the Eighteenth Century* is forthcoming from Pennsylvania State University Press (2015). She is currently working on a second book-length project, *Global Exchange and Tropical Play: Chinería in Spanish Visual and Material Culture*, in which she explores the “exotic” 18th-century decorative mode of *chinoiserie* in the royal palaces of Madrid and Aranjuez. It will be the first in-depth analysis of *chinoiserie* in Spanish interior design, textiles and decorative arts.