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Author & Editor Biographies

Thomas Busciglio-Ritter, Ph.D., is the Assistant Curator of American Western Art at Joslyn Art Museum (Omaha, NE). A graduate of the University of Delaware, his fields of study include landscape painting, nineteenth-century transatlantic history, as well as questions of race, environment, nationalism, and identity in historical U.S. visual art. Prior to his position at Joslyn, Thomas was a year-long curatorial and research assistant at the Metropolitan Museum of Art. His research has been published in *Panorama*, the *Oxford Journal of the History of Collections*, and *Early American Studies*.

Letícia Cobra Lima is a Ph.D. Candidate in the History of Art & Architecture department at UC Santa Barbara, with a doctoral emphasis in Feminist Studies. She specializes in modern and contemporary women and queer artists from Latin America. Her dissertation, "Assembling the Body: Sculpture in Argentina, Brazil, and Colombia, 1960-1996," thematizes the body-based assemblage art of Farnese de Andrade (b. Brazil, 1926-1996), Feliza Bursztyn (b. Colombia, 1933-1982), and Liliana Maresca (b. Argentina, 1951-1994), in their interrogation of issues such as citizenship amidst political turmoil, traditional gender roles, and the ever-present aftereffects of colonization. Letícia was the recipient of the 2019-20, 2020-21, and 2022-23 Murray Roman Curatorial Fellowship by the Art, Design & Architecture Museum (UCSB). She has an MFA from Santa Catarina State University (Brazil, 2014) and bachelor's degrees in Graphic Design (Federal University of Santa Catarina, Brazil, 2011) and Visual Arts (Santa Catarina State University, Brazil, 2015).

Ashleigh Deosaran (b.1992, Trinidad and Tobago) is a doctoral student in Art History and a Mellon Fellow in Gender and Sexuality Studies at Northwestern University. Her research focuses on contemporary Caribbean art through the lenses of critical race theory, diasporic studies, eco-criticism, and anti-colonial thought. After earning a B.A. in Fine Arts & Psychology from Pace University ('16), she completed an M.A. in Modern Art: Critical and Curatorial Studies at Columbia University ('19). Recent curatorial projects include *Video Caribx*, in collaboration with Luis Vasquez La Roche and Alice Yard at documenta fifteen and *The Living Image of Sound: Notes on Jazz and Protest at Northwestern* at the Block Museum of Art. Additionally, she has held curatorial positions at Dia Art Foundation and the Public Art Fund in New York City. Her writing can be found in *Hemisphere: Visual Cultures of the Americas*, *Field Magazine*, and *Pree Literary Magazine*.

Sophia-Rose Diodati is a second-year Professional Master of Architecture student at Princeton University School of Architecture and she holds a B.A. in Medicine, Science, & Humanities and Anthropology with a minor in Theater Arts from Johns Hopkins University. She is interested in surveillance, identity, and spatial politics as they materialize through architecture and the built environment. With a lifelong love for performance and an affinity for the spaces in which they emerge, she hopes to continue exploring the intersection of space, time, and (re)memory through mixed media and spatial practices. Before beginning at Princeton, she interned at Pelli Clarke & Partners based in New Haven, CT and Some Place Studio based in NYC, Vienna and Berlin.

Sylvia Faichney is a Ph.D. student in the Department of History of Art & Architecture at the University of California, Santa Barbara specializing in architecture in the United States during the nineteenth and twentieth centuries. Her research interests include federal housing, military landscapes, settler colonialism, interior architecture and design histories. Sylvia completed her M.A. in Design History and Material Culture in 2016 at the University of Brighton, earning a Distinction. She has published in the second volume of *react/review* as well as in *Interiors: Design/ Architecture/Culture* and *Construction Literary Magazine*. She has worked with various museums, including MAK Center for Art and Architecture and is currently the Murray Roman Fellowship at the Art, Design, & Architecture Museum. She is a current recipient of the Margaret Mallory Fellowship.

Samira Fathi holds a Ph.D. in the History of Art and Architecture from the University of California, Santa Barbara. She is interested in the history of architecture and urbanism of the Islamic world in the seventeenth to nineteenth centuries, and her research is geographically focused on Iranian art and architecture. She is the author of *Sokounat dar mahalleh: ravayati az sheklgiri-ye mahalleh-ye Dowlat-e Tehran dar doreh-ye Naseri* [Residing in the Neighborhood: A Narrative of the Formation of Tehran's Dowlat Neighborhood in the Naseri Era] (Tehran: Matn Press, 2021). Her dissertation, "Re-Imagining the Royal City: Architectural Patronage and Urban Memory of Isfahan, 1694–1834," explores the architectural transformations of the city of Isfahan in the Post-Safavid era.

Connor Hamm is a Ph.D. Candidate in Art History at the University of California, Los Angeles. He researches the art and culture of the US South since the Civil War. His dissertation, *Sights to Behold: Tourism and the Vision of the New South*, identifies tourism as one of the most significant if little-studied aspects of the region's modernization. He is the 2022-23 Wyeth Foundation Predoctoral Fellow at the Smithsonian American Art Museum, and was previously a Luce Foundation/American Council of Learned Societies Predoctoral Fellow in American Art. He has held positions at LACMA and the Studio Museum in Harlem, and has written for *Art in America* and *The Brooklyn Rail*.

Ben Jameson-Ellsmore is a Ph.D. candidate in the Department of History of Art and Architecture at the University of California, Santa Barbara, specializing in contemporary architecture, urbanism, and public spaces in U.S. cities. His dissertation explores the ways that nonprofit countercultural collectives called hackerspaces provide public services and create communities in the postindustrial landscapes of Detroit and Flint, Michigan and San Francisco and Oakland, California. His other work concerns the architecture and politics of homeless encampments in twenty-first-century Oakland, California.

Emine Seda Kayim is a historian of the built environment. Her research focuses on architectural and spatial practices of surveillance, policing, and incarceration under totalitarian and democratic regimes, with an emphasis on socialist and post-socialist Europe. Seda is currently a Ph.D. Candidate at the University of Michigan, where she is completing her dissertation, "Stasi as an Architectural Producer: Surveillance and Scientific Management in the East German Built Environment 1961-1989." Seda's work has been supported by the Graham Foundation for Advanced Studies in the Fine Arts and the Berlin Program for Advanced German and European Studies, among others. An architect by training and a journalist and documentary filmmaker by trade, Seda's

internationally exhibited multimedia work highlights urban politics of and resistances to disenfranchisement and socio-spatial control.

Alexander Luckmann is a Ph.D. student in the History of Art and Architecture at the University of California, Santa Barbara. He researches modern and contemporary architecture in Germany and the United States, with foci on religious architecture, historic preservation, and the relationship between architecture and landscape. He is co-guest editor of a special issue of *Art in Translation* on "Constructing and Reconstructing Twentieth-Century German Architecture." He has written on contemporary issues in architecture and society for publications including *Slate*, *The Architect's Newspaper*, and the *Cleveland Review of Books*. He previously worked as a landscape designer at Michael Van Valkenburgh Associates.

Iman Salty is a Ph.D. student in the History of Art and Architecture Department at the University of California, Santa Barbara. She researches early 20th Century German art and visual culture of the Weimar Republic, and Cold War-era performance art in Central and Eastern Europe. She is interested in theories of performance, photography, reproduction, materiality, and mass media. Iman's dissertation focuses on the rise of "worker-photography" movements in the Weimar Republic and examines its engagements with the artistic avant-garde. Iman is also a co-managing editor for volume 3 of *react/review: a responsive journal for art & architecture* and has served as an editor for the journal for the previous two volumes. Prior to enrolling at UCSB, she was a Curatorial Assistant at the Palm Springs Art Museum, where she curated the exhibition "From the Permanent Collection: Bauhaus at 100 years."

Alex Schultz completed her Ph.D. at the University of California Santa Barbara. and is currently a Visiting Teaching Assistant Professor at the University of Denver. She was recently awarded a NYUAD Humanities Postdoctoral Research Fellowship for the Study of the Arab world for the 2023-2024 academic year. Her research focuses on water access, infrastructure, urbanism, and labor in the modern and contemporary MENA.

Megan J. Sheard is a Ph.D. candidate in the History of Art and Architecture Department at the University of California, Santa Barbara, and a co-managing editor for volumes 2 and 3 of *react/review: a responsive journal for art & architecture*. Her research focuses on colonial architecture as landscape transformation in Tasmania, and considers how convict sites transformed Aboriginal land into architectural material. Megan received her MA in Applied Design and Art at Curtin University, Perth (Western Australia) in 2014. She is a craftsperson and musician, and a current fellow in the Public Humanities Graduate Fellows program at UCSB.

Nathan Shui is a Ph.D. candidate in Architectural History, Theory, and Criticism at the University of California, Berkeley. He received his March degree in 2017 from the National Institute of Applied Sciences of Strasbourg, France. Shui studies the emergence and disappearance of everyday queer spaces in contemporary urban China, exploring the localized sexual culture and sociality embedded in these spatial histories and the ways in which they challenge and complicate Western-centric queer epistemology. Before starting the Ph.D. program, Shui practiced as an architect in France, Hungary, and China.

Rachel Winter is the Assistant Curator at the Eli and Edythe Broad Art Museum at Michigan State University, and an art historian of contemporary West Asia and North Africa. Winter recently curated the major exhibition *Blind Spot: Stephanie Syjuco*, which was supported by the Terra Foundation for American Art, and was part of the curatorial team for exhibitions featuring Zaha Hadid Design and LaToya Ruby Frazier. She is now co-editing the forthcoming book *Samia Halaby: Centers of Energy* (working title) with Elliot Josephine Leila Reichert, which will accompany exhibitions at the Eskenazi Museum of Art and the MSU Broad Art Museum in 2024. Concurrently, Winter is completing her Ph.D. in art history at the University of California, Santa Barbara, where her dissertation explores how art museums in the US and the UK came to be interested in the idea of contemporary art from the Middle East beginning in the 1970s.