

Editors' Introduction

In this issue *SEQUITUR* explores the additive, the extraneous, and the unanticipated through the concept of “extra.” First Conceptualized by the editors in relation to the millennial catchphrase “being extra,” the editors challenged submissions to consider this notion as it relates to artistic practice, exhibition design, patronage and decoration. The following issue provides thought-provoking scholarship expanding the theme across millenia and media. These contributions ultimately show that “extra” is often something unexpected, whether it be magical, uncomfortable, or simply extra-ordinary.

The two feature essays study the importance of abundance in crafting a patron's identity. **Lane Eagles** reviews the art historical debates surrounding the popular Italian Renaissance portraiture-type known as the *voti* or *boti*, full-scale waxwork effigies of patrician Italians that were placed before miracle-working images in the hopes of bestowing blessings on the commissioner. **Kearstin Jacobson** identifies how ancient Roman women adorned themselves in layers of gold jewelry, similar to the practice of male *insignia*, in order to construct socially recognizable identities and status for the wearer.

Kyla Kegler's visual essay responds to the age of mass virtual overstimulation. This work presents an illustrated self-care guide on how to return to and tend to our need for physical sensation and sensuality. By re-familiarizing themselves with the tactile users will become more present.

This issue's exhibition spotlight by **Bailey Benson**, **Steve Burges**, and **Carlos Muñoz** examines the Museum of Fine Art, Boston's newest ancient art gallery, *Daily Life in Ancient Greece*, which exhibits remarkable everyday material culture from ancient Greece. A linked tour of the gallery space provides readers with virtual access to the museum display.

The two exhibition reviews discuss the varying ways in which a museum conceptualizes blockbuster exhibitions. **Rebecca Arnheim** explores the Metropolitan Museum of Art's exhibition, *Michelangelo: Divine Draftsman & Designer*, which illuminates Michelangelo's artistic background in the Florentine tradition of *disegno*. **Morgan Williamson** critiques the Museum of Fine Arts, Boston's *Takashi Murakami: Lineage of Eccentrics* exhibition by questioning the effects of social media on contemporary museum exhibitions.

The issue concludes with **Jennifer Tafe's** reflection on Boston University's 34th annual Graduate Symposium in the History of Art & Architecture, which was held on March 2-3, 2018, at the Boston University Art Gallery and the Museum of Fine Arts, Boston. Titled “Excess,” this year's symposium partly inspired our issue's theme. The keynote address by Dr. Cary Levine, Associate Professor of Contemporary Art at the University of North Carolina at Chapel Hill, discussed Paul McCarthy's “food flinging frenzies” taking the audience on an at times distressing visual journey into the artist's performance and video work.

We would like to offer a special thanks to our outgoing Senior Editor Joe Saravo and Junior Editor Kelsey Gustin. Thank you for all your hard work—your editorial eyes will be missed!