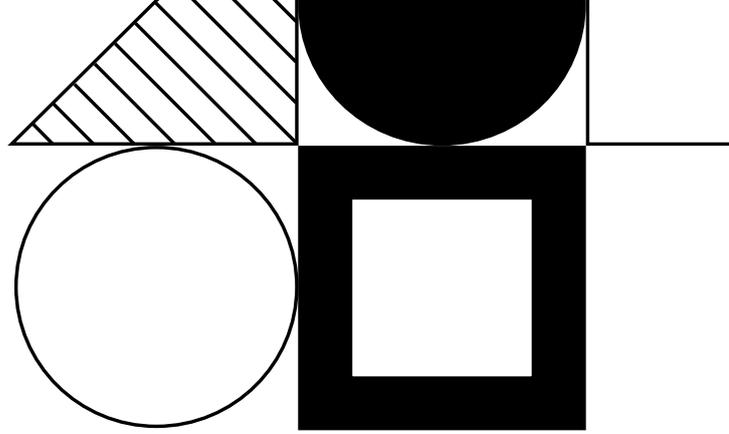


DOCTORAL AND EARLY CAREER RESEARCH (DECR) COMMITTEE



GURSIMRAN OBEROI (Chair of the DECR Committee and Network)

Gursimran is conducting an AHRC-TECHNE and NPIF funded Collaborative Doctoral Award with the University of Surrey and Watts Gallery – Artists' Village. Her research project, entitled *Global Watts: Allegories for All*, provides a comprehensive assessment of the international importance and influence of British artist George Frederic Watts (1817-1904), specialising in the transnational exhibition, circulation and appropriation of Watts's allegories from 1880 to present day. Her forthcoming publication on the first ever Women's Suffrage attack against art which specifically targeted paintings by Watts and his Victorian contemporaries will be published in *Women's Suffrage in Word, Image, Music and Drama: The Making of a Movement* by Routledge in October 2020.

Twitter: @gursimoberoi



FREYA GOWRLEY (Joint Vice Chair and Secretary)

Freya is Postdoctoral Research Fellow in History at the University of Derby, and is a specialist in eighteenth- and nineteenth-century art. Her monograph, *Domestic Space in Britain, 1750-1840: Materiality, Sociability and Emotion* is forthcoming from Bloomsbury Academic, and she has published in the *Journal for Eighteenth-Century Studies*, *Aphra Behn Online: Interactive Journal for Women in the Arts, 1640-1830*, *Journal 18* and *Eighteenth-Century Fiction*. Her current research project explores the history of collage made before Modernism.

Twitter: @Freya_Gowrley



LUCY MOUNFIELD (Joint Vice Chair and Secretary)

Lucy is a Midlands4Cities (AHRC) fully funded third-year PhD student at the University of Nottingham. Using Vivian Maier (1926-2009) as a case study, her PhD research will challenge the seemingly fixed binary between amateur and professional that arguably underpins the historiography of American amateur photography.

Twitter: @lucymoun1000



ALICIA HUGHES

Alicia is an Early Career Researcher specialising in the eighteenth and nineteenth century. Her doctoral research, 'Creating and Controlling a Visual Language: Image-Making and Authorial Control in William Hunter's Collection of Anatomical Drawings and Prints' was part of the Leverhulme Trust funded project, 'Collections: an Enlightenment Pedagogy for the 21st Century', at the University of Glasgow. Her thesis examined the history of William Hunter's paper museum and questions of authorship and authorial control in arts and science graphic practices in the eighteenth century. She is currently Curatorial Assistant at The Hunterian, University of Glasgow where she is working with the James McNeill and Beatrix Whistler collection.

Twitter: @LissieHughes



SUSANNAH KINGWILL

Susannah is a PhD candidate at The Courtauld Institute of Art in London funded by the AHRC Consortium for the Humanities and the Arts South-East England (CHASE). Her thesis, entitled '*Croix d'Or at the Valois Courts – an examination of the presence, perception, and function of metalwork*

crosses during the reigns of Charles V and Charles VI of France (1360 to 1422)', focuses on the hundreds of precious metalwork crosses recorded amongst the possessions of the Valois Kings, their brothers, wives, and sons, during the late-14th and early-15th centuries, a handful of which survive today. Prior to starting her PhD she had worked at the Royal Society of Sculptors and in the Old Master Paintings department at Christies, London.

Twitter: @ZKingwill



CLARE FISHER

Clare is a PhD candidate at the University of St Andrews funded by the Scottish Graduate School of Arts and Humanities (AHRC). Her research focuses on the concept of monumentality and how it influenced debates about sculpture in the United States from the Civil War to the present day. She was a Graduate Researcher for Monument Lab in 2019 and has written for the *Sculpture Journal*, *LA Review of Books*, and the *Monument Lab Bulletin*.

Twitter: @ArtHistoryStA



VANESSA LONGDEN

Vanessa Longden is an Early Career Researcher specialising in the history of twentieth-century photography. Her doctoral research, 'Sensual Sites, Dust and Displacement: The Photographic Spaces of Francesca Woodman', was funded by the Leverhulme Trust and the Centre for Visual Arts and Culture (CVAC) at Durham University. Her thesis examines Woodman's self-representational photography to explore the complex relationship between the body and place.

Twitter: @VanessaLongden



CAITLIN DOLEY

Caitlin is a PhD candidate at the University of York. Her doctoral thesis examines the intersection of old age and art in late nineteenth-century Britain, and considers: 1) old age as subject matter within works of art; 2) old age on the part of artists; and 3) old age on the part of art objects. She has published in *immediations* and *Age, Culture, Humanities*.



EDWIN COOMASARU

Edwin is a historian of modern and contemporary British art. He was awarded his PhD from The Courtauld Institute of Art in 2018, The Courtauld's Sackler Postdoctoral Fellowship in 2018-19, and a Paul Mellon Centre Research Continuity Fellowship in 2020. He has contributed to *The Irish Times*, *Irish*

Studies Review, *The Irish Review*, *Photoworks Annual*, *Burlington Contemporary*, *Architectural Review*, and *Masculinities: Liberation through Photography* (Barbican, 2020); and is currently editing a volume for Courtauld Books Online on *Imagining the Apocalypse*.



DANIEL FOUNTAIN

Daniel is an artist and academic who is currently undertaking a practice-led PhD at Loughborough University as part of CDT in Feminism, Sexual Politics and Visual Culture. Their research project is entitled 'All That Glitters Is Gold: Queer Waste and Campy Craft'. They have published work with the likes of *Burlington Contemporary*, *MAP Magazine*, *TEXTILE: Cloth and Culture and Engage*. Daniel has also taught in a variety of Higher Education settings including Loughborough University, Nottingham Trent University and Birmingham City University.

Website: www.danielfountain.com

Twitter: @Daniel_Fountain



SARAH FRENCH

Sarah is a CHASE (AHRC)-funded PhD Researcher working collaboratively between the University of Sussex and Hastings Museum and Art Gallery. Specialising in the histories of photography, museums and collecting, her thesis aims to contextualise the 'ethnological' collections of one nineteenth-century travel author, Lady Annie Brassey (1839-1887), by reintroducing her extensive photographic archive, which has long-since been dispersed. Sarah has taught in the Art History department at the University of Sussex, and is currently Editorial Intern for the journal *19: Interdisciplinary Studies in the Long Nineteenth Century*.

Twitter: @sjfrenchie



TREENA WARREN

Treena is an interdisciplinary scholar, who received her PhD, in English, from the University of Sussex in 2019. Her research explores representations of the uncanny body at the intersections of Victorian literature, visual culture, and science, with an emphasis on photography. She is currently an independent researcher, writer, and associate tutor. Her academic work has been published in *19: Interdisciplinary Studies in the Long Nineteenth Century* and *Victorian Network*.

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