

THESES IN PROGRESS

- Manon Abt, *Between Re-imagination and Resignation: the Preservation of Computer-Based Artworks (1960–1991)*
- Nicholas Babbington, *Held to Account: British Caricature and the Financial Discourse of the Late Eighteenth Century*
- Jacob Badcock, “A Place Called Away”? *Agbogbloshie, e-Waste and the Limits of Environmental Justice, 2008–2022*
- Will Ballantyne-Reid, *Derek Jarman and Prospect Cottage: Painting, Ephemera and the Queer Archive*
- Caitrín Barrett-Donlon, *Revisioning: Dance, Museums, and Yvonne Rainer*
- Cora Chalaby, *Indeterminacy and Painting: Helen Frankenthaler, Alma Thomas, Joan Mitchell*
- Daisy Clery, *Vija Celmins: Measurement and Memory*
- Tom Cornelius, *Uncommon Places: The Landscape(s) of Photography, 1969–1982*
- Ann Coxon, *New Tapestry: Textile Art in Europe, 1960–1979*
- Philomena Epps, *Erotic Objects, Erogenous Zones: Fetishism and Sexual Difference (1957–1984)*
- Danae Filioti, *The Relief in Relief: Belatedness in British, Concrete, and Constructive Art 1949–1969*
- Esme Garlake, *Towards an ecocritical art history: reimagining human-nonhuman interactions in early-sixteenth-century North Italy*
- Glasgow Hardie, *Uncertain Bodies: The Transient Nature of Colour in Early Modern Italy*
- Amber Husain, *More-than-Bare Art: Psychosomatic Aesthetics in Early Neoliberal Britain*
- Jacqueline Mabey, *This Must Be the Place: Mapping Artistic Kinship and Economic Change in Downtown New York, 1973–1987*

Alice Marinelli, *The 'Caravaggio' Problem: Replication, Differentiation, Innovation, and the Function of Religious Painting in the Picture Gallery*

Emily McFarlane, *Cybersomatics: Functions of the Flesh in Cyberfeminist Art*

Anna Mladentseva, *Infrastructural Approaches to the Conservation of Software-based Art & Design*

Stuart L.A. Moss, *Removed and Recontextualised: Monastic Art and the Bavarian Säkularisation of 1803*

Daen Palma Huse, *Transient Visuals: Hand-Held Ephemera in Nineteenth-Century Peru*

Emilia Pearce, *The Sound of Seventeenth-Century Netherlandish Painting*

Elsa Perryman Owens, *Melted, Singed, Incinerated, Saved: Traumatic Materialities of the Great Fire of London*

Domenico Pino, *Printmaking in the Kingdom of the Two Sicilies (1734–1799)*

Manuela Portales Sanfuentes, *The Layers of Things: Collecting and Curating in Latin American Museums of Decorative Arts*

Caitlin Powell, *Cultures of Natality: Rethinking Reproductive Bodies in Weimar Germany*

Marina Rovelli, *Arts of Metals in Milan (1450–1499)*

Isabelle Sagraves, *The National Matrix: Printmaking and the Politics of National Identity in France and its Empire, 1884–1900*

Kalvin Schmidt-Rimpler Dinh, *Tracing Afrosurrealism, circa 1930–2020*

Zaena Sheehan, *Porous Bodies: Bio-materialism and Contemporary Art*

Tania Sheikhan, *Through the Lens of Fashion: Politics and Identity in Napoleonic Court, 1804–1815*

Petra Sikic, *To Be Outside as Inside, but to Keep My Shape: Gesture and the Early Modern Body*

Glynnis Stevenson, *The bleus and the blancs: Political Fractures and the French Revolution at the 1889 Exposition universelle*

Rebecca Van Straten, *Olivetti: Typing a History of Italian Photography*

Daniel Ward, *So That You Can Live: Art and Politics in Britain, 1982–1997*

Hannah Weaver, *The Endless Garment*

Kitty Whittell, *Clear Boundaries: Interfaces and Art from 1965–2019*

Baylee Woodley, *Medieval Femmes: Exploring Queer Femininities in the Visual Culture of Late Medieval England and France*