

CONTRIBUTORS

Darya Aloufy is a PhD candidate in the History of Art department at UCL. Her doctoral project examines how women photographers documented and portrayed local women in Ottoman and Mandatory Palestine, focusing on photography as a space of female visibility, interaction, and contested belonging. Her research is supervised by Professor Tamar Garb and funded by the History of Art Department Research Studentship. Darya holds a BA History of Art and Humanities from Tel Aviv University and completed her MA in History of Art at UCL.

Esme Garlake is a PhD candidate in the History of Art department at UCL, supervised by Professor Alison Wright. Her thesis investigates a range of early sixteenth-century Italian artworks that depict nonhuman animals, semi-human beings and the natural world across different media, including bronze statuettes, woodcut illustrations, single-sheet engravings, furniture paintings and fresco ceiling decorations. At the heart of the project is a critical engagement with ecocriticism as a generative (and at times possibly limited) framework for writing these particular art histories. Esme graduated with a BA in Modern and Medieval Languages (Spanish and Italian) from the University of Cambridge in 2019 and completed her MA at The Courtauld Institute of Art in 2021.

Colin Zhongping Mao is a PhD candidate in the History of Art department at University College London. His doctoral research focuses on Chinese socialist realism, time-based media, materiality, and contemporary visual culture. His research is funded by a Critical Histories of Art scholarship and he is supervised by Dr. Hélia Marçal and Dr. Amanda Ju. Colin holds a BA in History of Art, Materials and Technology from UCL and completed his MA in History of Art at the Courtauld.

Alice Moylett Davies is a master's student in UCL's History of Art department where her dissertation traces ideas of waste through the photography of the Irish Forestry Service. She is supervised by Dr Nicholas Robbins, and her research is partly funded by BAIS. Before her MA, she completed a BA in Comparative Literature, also at UCL.

Akin Oladimeji is a PhD candidate in the History of Art department at UCL. His dissertation examines contemporary Nigerian performance art, exploring how Jelili Atiku, Wura-Natasha Ogunji, and Zina Saro-Wiwa negotiate indigenous cultural traditions and global Euro-American art frameworks. Drawing on postcolonial and decolonial theory, it argues that their performances use memory, ritual, and embodiment to enact corporeal disobedience, challenging enduring colonial structures and creating a "third space" for new forms of meaning, identity, and cultural expression. His research is supervised by Professor Tamar Garb and funded by LAHP. Akin holds an MA in Creative Writing from the University of East Anglia and an MA in History of Art from Birkbeck, University of London.

Aoife Stables is a PhD candidate in the History of Art Department at UCL. Her project examines constructions of whiteness and racial identity in the visual culture of fifteenth century Valencia, with a particular focus on images of Christian women. Her research is supervised by Professor Bob Mills and is funded by the UCL Research Excellence Scholarship. She holds a BA in History of Art and French from Trinity College Dublin and an MA from the Courtauld Institute of Art.

Henry Tudor-Pole is a PhD candidate in the History of Art Department at UCL. He is researching how the work of Carlo Crivelli responded to and helped produce a sense of place in the northern Adriatic region in the later fifteenth century. He graduated with a BA in History of Art from Oxford University and an MA from UCL. His project is supervised by Professor Alison Wright and is funded by a Wolfson Scholarship.

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