

Post Doctoral Fellowship

Created: 10/01/2018 • Last updated: 25/01/2018

Title of proposed book / [Title of Project]

Institutional affiliation [University Name]

Please provide name of the institute to which you belong, if appropriate.

Date PhD awarded [Date]

Postdoctoral Fellowships are designated for applicants who have had their doctoral theses successfully examined within the four years prior to the submission date of this application.

Confirmed date of final examination if PhD not already awarded (No response)

Applications will also be accepted from applicants who are able to demonstrate that the final examination will be completed by the end of January 2016.

Publisher Articles to be submitted to: Art History & Nineteenth-Century Studies

Anticipated completion date of publication [Date]

Publication format Article

Project outline

An outline of your field of research and your project.
750 words

[Project Title]

significantly expands upon research undertaken for the completion of my doctoral thesis, in which I noted

(but was unable to further explore) the profusion of **[Subject Matter]** made during the eighteenth and nineteenth centuries. The term **[Subject]** from the French verb **[Subject Matter]** is most often associated with **[Subject Matter]**. Yet the centuries before Modernism saw a varied proliferation of **[Subject Matter]**. With visual, material, and literary manifestations, the period 1680-1912 witnessed the production of decoupage, assembled furniture, quilts, extra-illustrated texts, shellwork, and photomontage, alongside **[Subject Matter]**.

The proposed project accordingly aims to write a new history of **[Subject]** by focusing on its diverse manifestations in Britain and North America from the late seventeenth-century until its so-called 'invention' by **[Subject Matter]**, **[Subject Matter]**, **[Subject Matter]**. As such, it will complicate existing histories of **[Subject]** such as that proposed in **[Academic Name and Book Title]**.

which tend to figure **[Subject]** in terms of French, Modernist innovation. Focusing on visual and material culture from Britain and North America, the project will highlight the shared artistic culture between these two regions during this period, while crucially refocusing the Eurocentric emphasis of previous research on **[Subject]**. Adopting an encompassing definition of **[Subject]** the project will examine everything from textiles, manuscript volumes, and published texts, to furniture, decorative craft practices, and paintings. By analysing this broad variety of forms, the project will demonstrate the ubiquity of **[Subject]** throughout this period. Arguing for the importance of **[Subject]** to contemporary self-fashioning, it will explore how its production and consumption functioned to express the identities and emotions of those who made, owned, and viewed it. At the same time, the project will also ask broader questions about the nature of 'Art' itself, using the ways in which **[Subject]** has been defined, discussed, and dismissed to question key art historical terms such as 'period', 'genre', and 'representation'.

Whilst numerous scholars have highlighted the importance of **[Subject]** within modern and postmodern culture, **[Subject]** made before 1912 has been comparatively overlooked within art historical scholarship. Although texts such as **[Academic Name and Book Title]**

have surveyed specific composite forms made during the period under discussion, the broader impulse to create such objects has yet to be adequately theorized. By examining these objects as distinct forms, such studies have overlooked the deeper significance of **[Subject]** at this time, namely, its pervasiveness across an array of artistic, literary, and cultural practices. This project will tackle this oversight by examining a broad variety of **[Subject]** made by men, women, and children throughout the Atlantic world and Britain's colonies. Thinking about **[Subject]** across history, medium, and discipline, the project will demonstrate how paying attention to its various forms elucidates forgotten art historical narratives, overlooked relationships and identities, and critically neglected forms of cultural production.

A **[Fellowship title]** Fellowship will facilitate the development of foundational work for this project, specifically supporting the research and writing of two journal articles. The first article, '**[Article Title]**

[A detailed description of the articles to be written is provided here, we have removed it to protect the intellectual integrity of the project]

Timetable and strategy

Please provide your timetable and strategy for completing the project outlined within the six-month period of the Fellowship.

500 words

As outlined above, a Post Doctoral Fellowship will support the research, writing, and development of two of the project's initial outputs. These foundational articles will eventually form the basis of two sample chapters for the project's resultant monograph, which I intend to submit to [Academic Press]

Work undertaken as part of the Fellowship will build upon preliminary archival research already conducted for the project between late 2016 and the present, as supported by grants from

[Grant making bodies]

; as well as short-term fellowships at

[Grant making bodies] The results of this archival research will facilitate extensive visual and material analysis of my chosen sources during the Fellowship. This close attention will allow for the study of [Subject] both at the level of its constitutive elements and as a dynamic and complex whole. I will also consult contemporary textual materials during the Fellowship, using printed, manuscript, and online resources such as [Database], in order to conduct crucial contextual analysis.

The Fellowship will also facilitate important secondary research. Both articles will make use of theories and histories of identity, gender, sexuality, and the emotions to conceptualise the [Subject matter] drawing upon texts exploring intersections between material culture and the emotions, as well as work on cultural and collective constructions of identity. The project will also utilise perspectives from fields

such as the history of the book and material culture studies, combining these with traditional art historical methodologies in order to think about [Subject] on a disciplinary level. More specifically, for the article [Article Title] I intend to complete a full survey of the existing literature on focusing particularly on how the history of [Subject] is presented within these accounts. I will also make use of the extant literature on the relationship between gender and craft in order to analyse the role played by this dynamic in shaping these histories. For the article [Article title] I will synthesise my primary research with existing work on Romantic manuscript culture; the history of the family and the emotions; and art historical applications of Wittgenstein's model. The Fellowship will accordingly allow for a full engagement with the complex historiographies necessary to the completion of my proposed outputs.

If successful, I will take up the Fellowship between January and June 2019, devoting three months to the research and writing of each article. The article [Article Title] will be submitted to the journal [Journal Title] at the end of [Date] and the article [Article Title] will be submitted to the journal [Journal Title] at the end of [Date]. Throughout the Fellowship, I will also dedicate time to formatting the articles' text and images, acquiring relevant image permissions, and securing funding for their publication.

Abbreviated *curriculum vitae*

One page abbreviated *curriculum vitae*
750 words

[What follows here is an abridged version of 'Academic CV 1', available in this resource pack]