FORWARD TOGETHER CELEBRATION

Fellows being photographed by Diana Scarborough in the New Parlour, November 2025 (photo taken by Robin Ansell).

ABOUT THE ARTWORK

‘Celebration’ by Diana Scarborough
2026 Multimedia installation
Media: Digital photography, screens with sensors on metal stands, gold frame

The two-screen installation in the niches in the Hall of Sidney Sussex is a celebration of female scholarship in the College. Women fellows were invited to be photographed with objects of their choice that they felt best represented their research, themselves or aspirations for the future. Diana Scarborough’s photographs of their hands and objects are in the style of Dutch still life painting, beautiful and evocative, leaving visitors with a desire to know more about each object, the owner of the hands and the story behind the image.

A pair of screens wrapped in gilded frames placed on stands that match the wall colour integrates the contemporary artwork with the past and the present history of the Hall. Proximity sensors placed at the front of each stand are activated when someone is close by, causing a new portrait to appear. Passers-by thus become active participants in the artwork. With thirty different portraits, viewed as a pair, the changing combination of images on the left- and right-screens offers up unexpected visual connections across disciplinary divides.

Commissioned by the Forward Together Working Group, this installation marks the fiftieth anniversary of the admission of women to Sidney Sussex College and will remain on display in Hall until the end of the 2025–26 academic year.

The art photographs by Diana Scarborough, listed within this booklet, are in alphabetical order by first name of the fellow. We hope you will enjoy the artwork.

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AIRCRAFT ENGINE AND WING

The aircraft engine and wing symbolise my lifelong work to make aviation quieter, cleaner and more efficient. After starting in mathematics, I was drawn into engineering by the challenge of reducing aircraft noise. Much of my research has focused on lowering noise, fuel burn and harmful emissions, always in close collaboration with industry. I directed the University Gas Turbine Partnership with Rolls Royce from 2002 to 2014 and led the pioneering Silent Aircraft Initiative with MIT, which placed ultra quiet operation at the centre of aircraft design. This project integrated innovative airframes, such as blended wings, with advanced embedded engines to demonstrate how radically rethinking configuration could achieve near background noise levels and greater sustainability. Although the initiative concluded in the late 2000s, its principles continue to influence next generation aircraft development. The engine wing combination in my hands represents how integrated design enables step change improvements in aviation performance.

Dame Ann Dowling

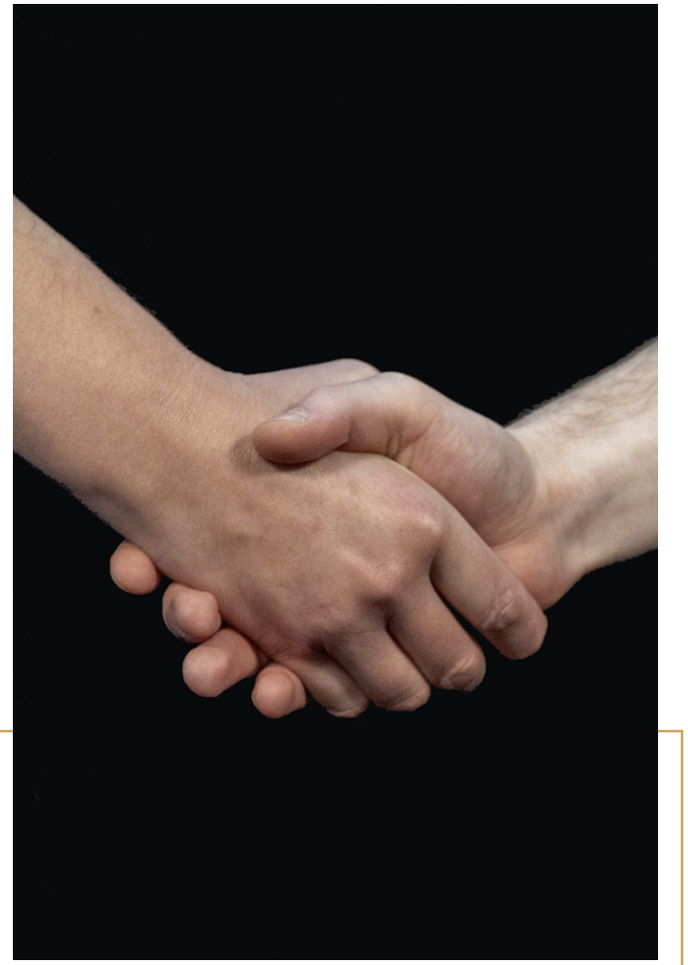
Emerita Professor of Mechanical Engineering;
Fellow Emerita

HANDSHAKE

The handshake is a symbol of my profession: the moment where relationship meets purpose, and where individuals come together to make institutional growth possible.

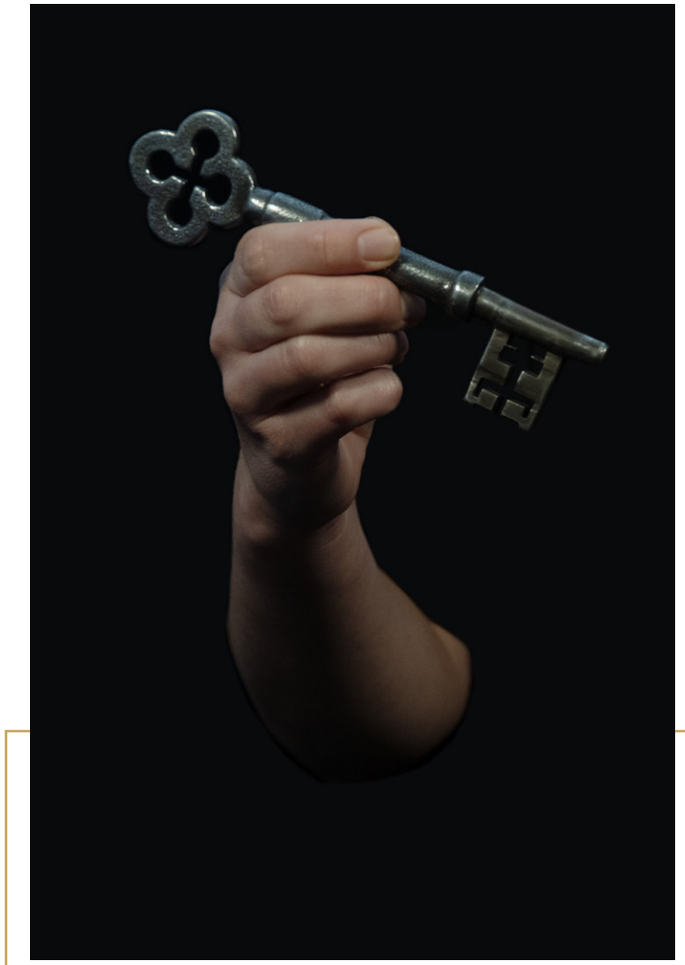
Each handshake marks a point of connection – when two people, or two parties, meet as partners with a shared vision. It embodies trust. When donors extend their hand, they are placing confidence in me and in the institution I represent to steward their gifts responsibly and honour their values. For alumni, the handshake reflects the enduring link between their past experiences and their present impact.

While it is taught in theory, the past twenty years of experience have certainly reinforced that fundraising is not transactional: it is relational. Meaningful progress is achieved through genuine connections and long term partnerships.



Anna Baskerville

Development Director and Fellow



KEY

The key represents the opportunities unlocked through philanthropy and community. My career has been shaped by a desire to contribute – however modestly – to a more equitable world. One of the greatest challenges to opportunity is money, and philanthropy has the power to remove that barrier: to open doors that might otherwise remain closed.

Philanthropy funds bursaries and scholarships that allow students to access higher education they could not otherwise afford; it fuels research that leads to breakthrough discoveries; and it supports programmes that create lasting pathways for entire communities, not just individuals.

At its best, philanthropy mirrors the diversity of the communities it serves. When people from different backgrounds help set priorities and make decisions, we gain a broader understanding of experiences, needs and possible solutions. That diversity strengthens outcomes, ensures resources are directed more equitably and helps unlock opportunity for everyone.

Anna Baskerville

Development Director and Fellow

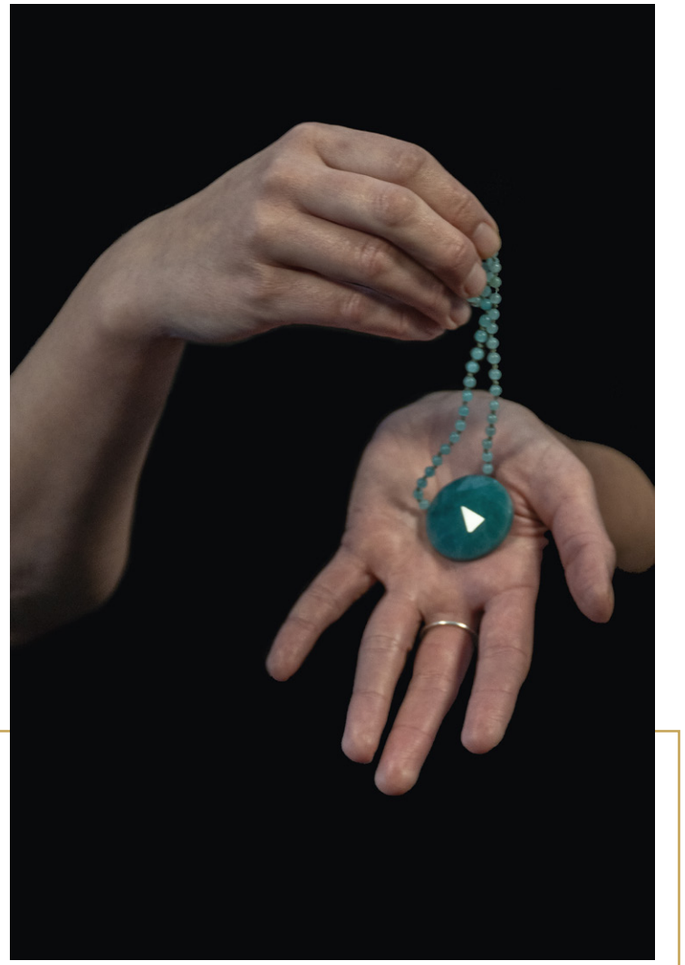
GREEN NECKLACE

My mother's necklace symbolises the journey that has brought me to where I am today. The green stone is a match to her green eyes. Eyes that guided me. As a first generation university student, my path was made possible by a woman who worked hard to give me an education and the opportunities she never had. Her laughing eyes celebrated every success; her disappointed ones pushed me to do better – a look that required no translation.

This necklace represents the resilience needed to break generational barriers and the quiet determination that fuels change. It honours not only my mother but also all those who help create brighter futures: so that others may stand taller, dream bigger and go further than they ever could by themselves.

Anna Baskerville

Development Director and Fellow



BABY HAT

My research in historical geography examines how families and households manage vulnerability, particularly for children born outside marriage in contexts where this pattern is repeated across generations. Historically, such children in rural Europe were around four times more likely to die in their first year of life than those born within marriage. Yet in some rural regions of late-nineteenth-century Austria – where 90% of births occurred outside marriage – this mortality gap disappears.

I chose the baby hat because it links my research to my life as a mother. This hat was worn by my son who was born prematurely. In the communities I study, both my son and I would likely not have survived birth. The hat symbolises vulnerability, survival and the stark contrast between past and present. It also speaks of the possibility of resilience when households are supported by strong social structures.

As a mother, a geographer and part of Sidney – despite ongoing challenges – I owe much to the women at Sidney whose aspirations and influence shaped the environment I work within today.

Dr Catherine Sumnall

Deputy Senior Tutor and Fellow in Geography

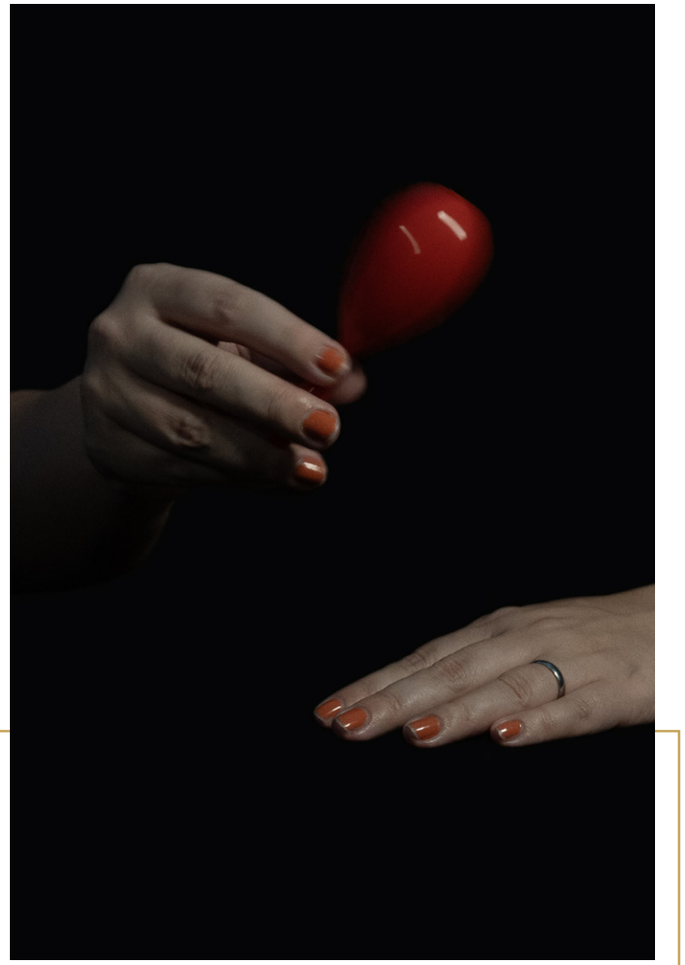
BABY RATTLE

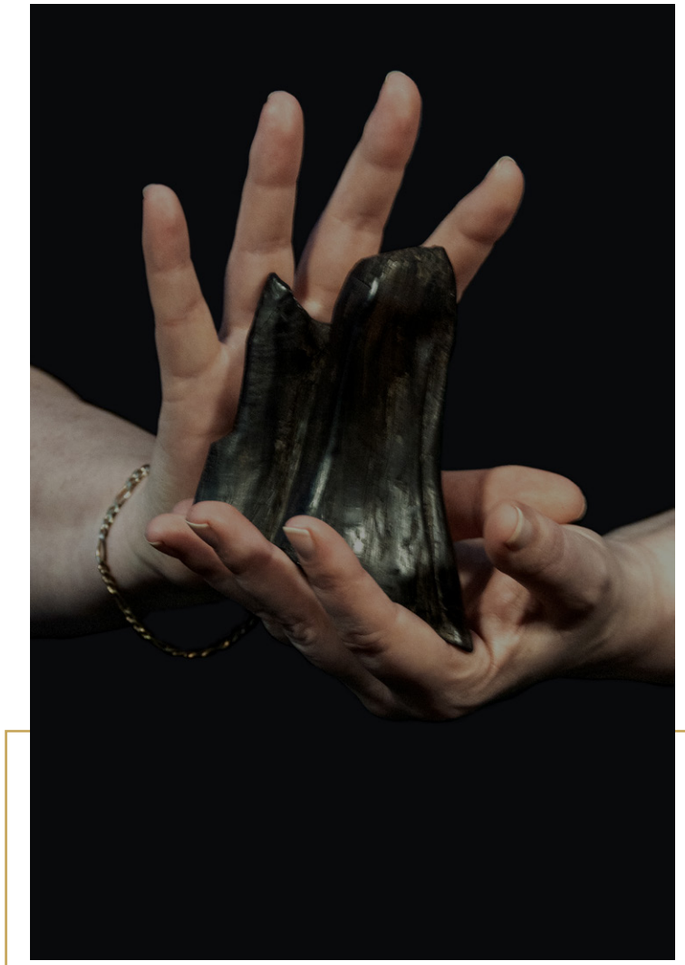
Children born outside marriage were once labelled a 'bastardy prone subsociety'. Although that language has rightly been abandoned, the historical realities remain: that illegitimate children often suffered lower wellbeing, especially in their chances of surviving infancy.

The baby rattle embodies the role of connection and belonging in shaping children's survival. Given to my daughter at Sidney's Family Carol Service, it reminds me that what sustains individuals – historically and today – is the presence of a whole family, a *ganzes Haus*. This echoes my hypothesis that strong, cohesive households help illegitimate children live longer in some regions.

Dr Catherine Sumnall

Deputy Senior Tutor and Fellow in Geography





BOG OAK

Because of the highly acidic and anaerobic conditions of the raised bogs of Ireland, the black soil preserves everything it holds. Archaeologists have recovered the bodies of Iron Age sacrificial victims, and children pick up lost coins and buttons from fifty years ago. Irish writers have remarked on the way the bog remembers those of us who have lived upon it; how it acts as our collective unconscious, with traces of all of us suspended in its wet earth. This piece of oak, compressed and black and hard as ebony, was dug up on a summer day in the 1990s when our neighbours were out cutting the turf that would be dried and burnt as fuel in the winter. It is about three thousand years old, from when Kildare (Cill Dara, meaning 'church of the oak') was covered in forest. This tree grew in the time of Achilles, of Hector, of Cú Chulainn. It remembers a different world; I remember my father, who polished it.

Dr Deirdre Serjeantson

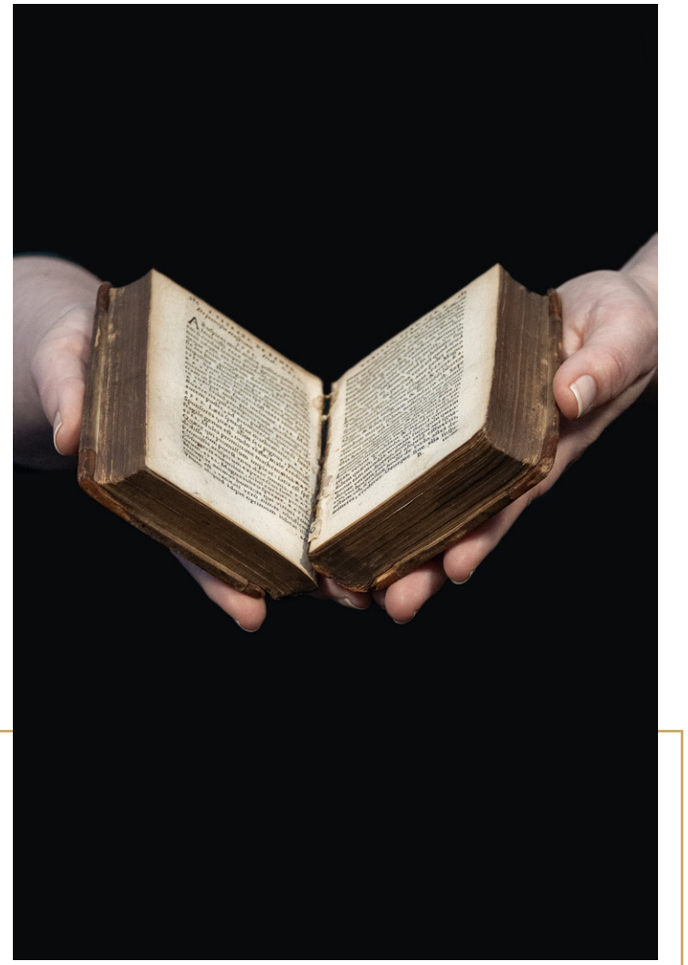
Fellow in English

PETRARCH'S *1577 DE REMEDIIS UTRIUSQUE FORTUNAE*

My PhD dissertation focused on the sixteenth century sonnet sequence, and Petrarch – the father of the Renaissance sonnet – has long held my imagination. This small French printed book, produced at the height of Petrarch's popularity, is fascinating for many reasons. Although scholars often claim that Petrarch's Latin works – philosophical and religious – lost favour as his vernacular love poetry rose to prominence, this edition suggests that his full intellectual range continued to be admired. It also reveals how borderless European culture was: this Latin text by an Italian was printed in France and read in England, where Thomas Twyne translated it in 1579 as *Phisicke Against Fortune*. Its compact size implies it was meant to be carried in a pocket for ready moral counsel. Handmade in the early modern period, the book still shows the indentations of type and the stitching of its binding. Read for centuries and still handled by students in Sidney's Muniment Room, it represents a living link between early-modern readers and those of today.

Dr Deirdre Serjeantson

Fellow in English



A FINE BALANCE

A fine balance reflects my research on individuals and groups who work on the margins of organisations. My work examines categories of people historically under represented in organisational life: women, ethnic or linguistic minorities, those on varied contracts, remote workers and individuals in lower paid or stigmatised jobs. These categories shift across time and place, yet their experiences are strikingly similar. The object symbolises the constant effort required by marginal individuals to balance competing demands: conformity and uniqueness, inclusion and exclusion, voice and silence. For me, this fifty year celebration at Sidney marks a collective commitment to illuminating the margins and recognising the richness of the College as it is, and as it can become.

Professor Elizabeth George

KPMG Professor of Management Studies; Fellow in Management Studies

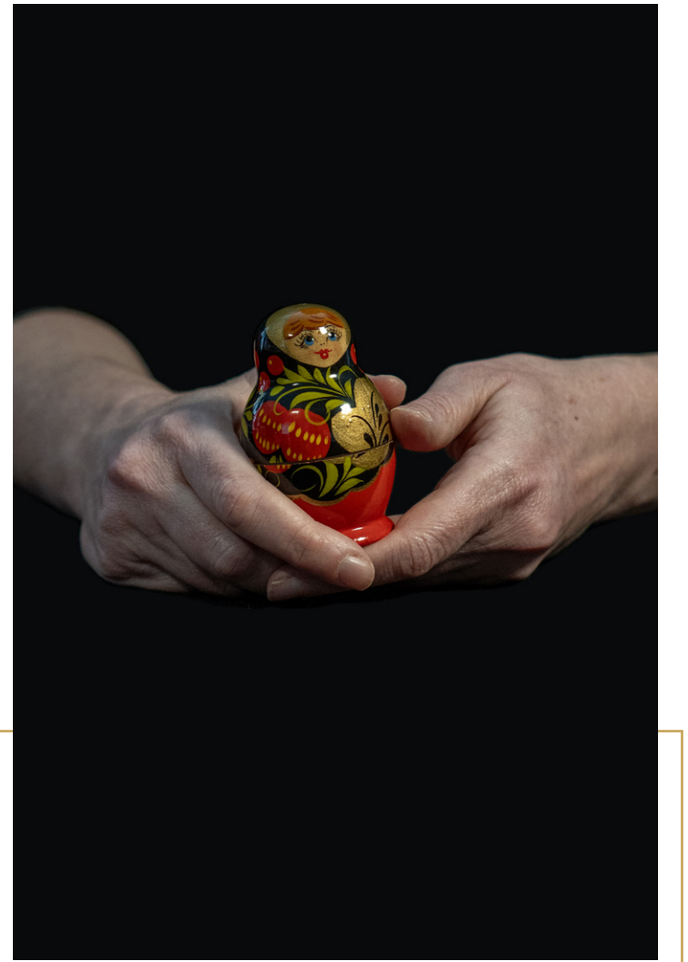
RUSSIAN DOLL

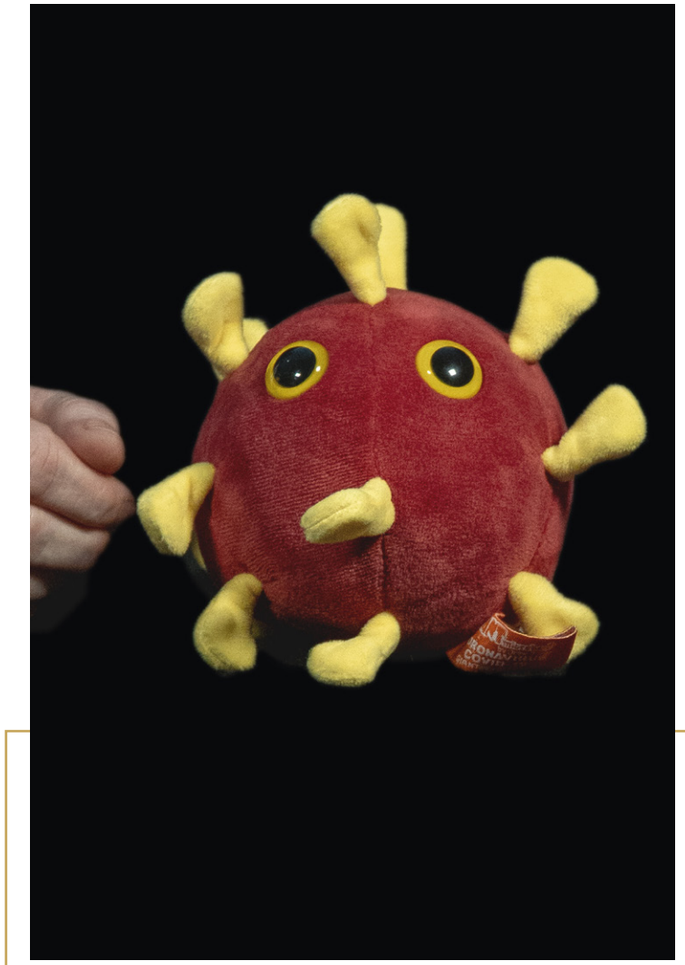
I work in the Faculty of Modern and Medieval Languages and Linguistics. My research usually focuses on early modern France, but I'm currently working on a disciplinary history of 'modern languages', as they were first studied in universities around the end of the nineteenth century. Language learning is in crisis across the UK, and I'm interested in recovering a sense of the excitement, innovation and internationalism that went into the new academic study of living, spoken languages, alongside the classics.

My Russian doll was a gift from the late Natasha Franklin, who was a Fellow in Russian here at Sidney when I arrived in 2006. There are five smaller dolls concealed within this one. I enjoy the way it fits in my hand and the colours against the black background, but it also symbolises the tactile process of discovery in the archives, since I currently spend my days opening files within files and boxes within boxes.

Professor Emma Gilby

Professor of Early Modern French Literature and Thought; Bye-Fellow in Modern and Medieval Languages





GIANT MICROBE (SARS-COV-2)

I chose the giant microbe model of SARS-CoV-2 as it represents the intersection of my lifelong research on viruses and my passion for education. Giant microbes were created as accessible props to spark discussion and raise awareness. I appreciate how a fluffy, friendly looking virus can feel at odds with the serious disease it can cause; however, viruses continue to teach us a lot about ourselves. While my work focuses on the molecular mechanisms of immune responses, I believe public understanding is a crucial tool in combating infectious disease. The brightly coloured SARS-CoV-2 toy marks the moment when I, like many scientists, pivoted my research during the COVID-19 pandemic. I also brought the plush HIV – reflecting my long-standing research interest – but its black colouring disappeared against the photography background, fittingly echoing HIV's ability to hide within our DNA. I really cherished connecting with other female fellows for the exhibition, seeing it as a chance to reflect on progress and continue building an inclusive community.

Dr Harriet Groom

Assistant Teaching Professor and Course Director for MPhil in Translational Medical Research; Fellow in Natural Sciences

ANYTHING BUT ORDINARY

I chose the model of a water molecule to showcase because it represents how something seemingly simple – one oxygen atom bonded to two hydrogen atoms – underpins all life. To a chemist, water is far more than familiar: it is a powerful solvent, a stabilising medium for proteins and DNA, a green source of hydrogen and oxygen, and the basis of hydrogen bonding. These intermolecular bonds give rise to one of water's most extraordinary properties: ice is less dense than liquid water and therefore floats. If ice were more dense, lakes and oceans would freeze from the bottom up, forming solid blocks of ice in which aquatic life could not survive; Earth would be unrecognisable.

Water shapes climate, landscapes, cultures and politics in ways no other molecule does. Making up about 60% of the human body and covering roughly 71% of Earth's surface, it remains both ordinary and deeply mysterious. Despite its ubiquity, scientists still do not fully understand the precise molecular structure of liquid water, the exotic states it can adopt under extreme conditions, or what new possibilities those states may offer.

Professor Ljiljana Fruk

Professor of BioNano Engineering; Fellow in Chemical Engineering and Biotechnology

GLOWING SILVER

The yellow liquid in the flask – containing tiny silver nanoparticles that glow blue under illumination – captures the wonder of materials at the nanoscale. These particles, more than 1,000 times smaller than a human hair, already have wide-ranging uses, from antibacterial wound dressings and implants to water purification systems and sensors.

Glowing silver nanoparticles can also be combined with gold to create nanoelectrum, a nanoscale alloy inspired by electrum, the material used to mint some of the world's earliest coins. At such tiny scales, materials behave in surprising ways. By precisely controlling the size and composition of nanoelectrum particles, we can tune their colour and interaction with light. Nanoelectrum offers high electrical conductivity, can accelerate chemical reactions and can serve as a key component in highly sensitive sensors.

What else it might do remains unknown – and that is where the excitement lies. I see this spirit of discovery as being parallel to the widening of academic fellowship that has enriched Sidney over the past fifty years.

Professor Ljiljana Fruk

Professor of BioNano Engineering; Fellow in Chemical Engineering and Biotechnology

CONFLICT BIRD

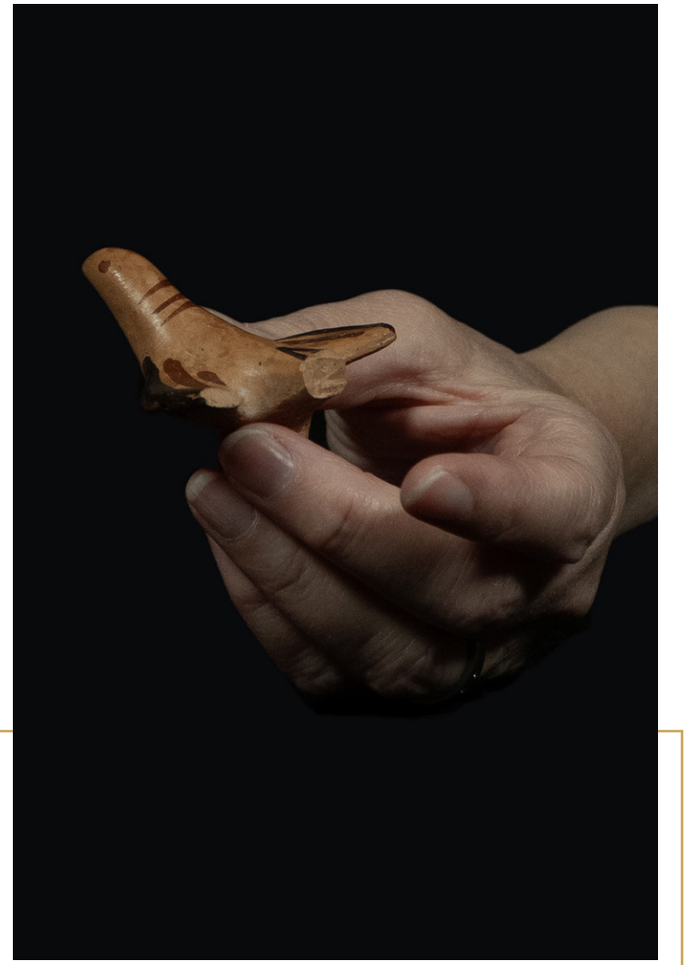
Hope and despair. Vulnerability and resilience. The small clay bird, with its broken wing, represents the dangerous journeys undertaken by migrants who face immense obstacles in seeking refuge. It serves as a stark backdrop to my research on the challenges confronting translators and interpreters in contexts of conflict and displacement.

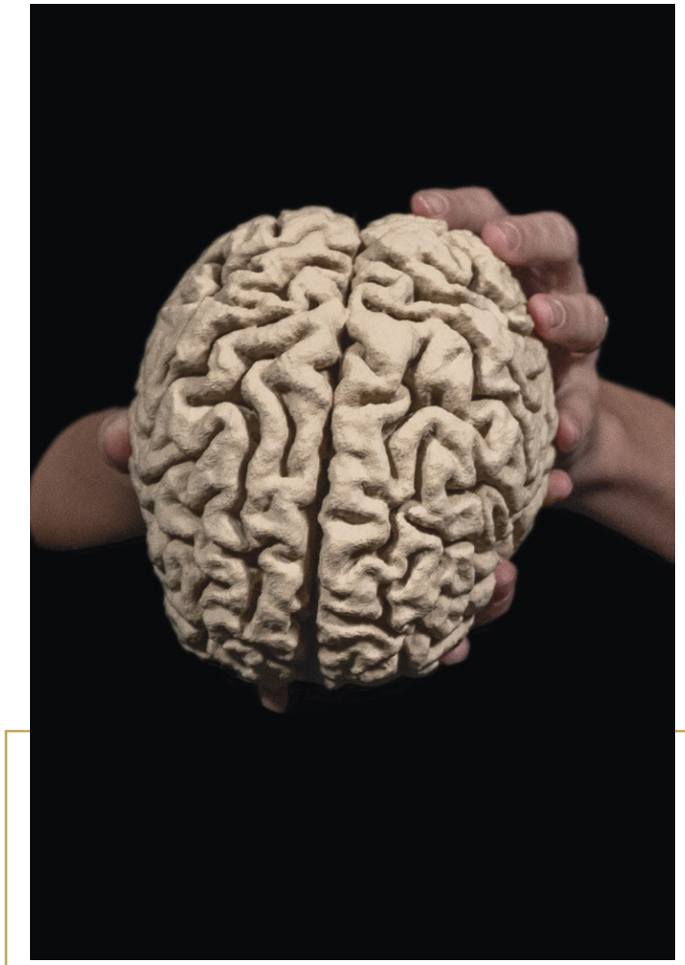
Although translation is essential to crisis management and the protection of human rights, its importance is rarely matched by adequate infrastructure or professionalised systems. Instead, there is often a precarious reliance on untrained volunteers and ad hoc arrangements that overlook the profound ethical dilemmas involved, from questions of safety and censorship to trauma and mental health. My work advocates for a deeper understanding of the complexities facing those providing linguistic support to refugees and asylum seekers.

I acquired this bird years ago at Olympia, birthplace of classical ideals of cooperation, harmony and peace. Today, the Mediterranean has become a graveyard. As migrant routes criss-cross the globe, this object urges us to mend broken narratives and amplify long-ignored voices.

Professor María Noriega-Sánchez

Professor of Spanish and Translation Studies; Fellow in Modern and Medieval Languages





THE THINKING HANDS

The 3D brain model captures the heart of my research: understanding how the brain changes in people with dementia and how those changes might help detect, monitor and eventually treat the disease. My work uses advanced brain scans and blood tests to identify biological signs – such as inflammation or waste protein build up – that indicate the brain is under stress, often long before symptoms appear. These biomarkers may be crucial for diagnosing dementia earlier and tracking how well new treatments work.

By holding the model in my hands, it symbolises both the fragility and resilience of the organ that shapes thought, memory and identity. It also reflects the tangible, hands on nature of discovery: each scan, each collaboration and each person living with dementia who contributes to research brings us closer to effective treatments.

Dr Maura Malpetti

Assistant Research Professor and Race Against Dementia Alzheimer's Research UK Fellow; Fellow in Natural Sciences

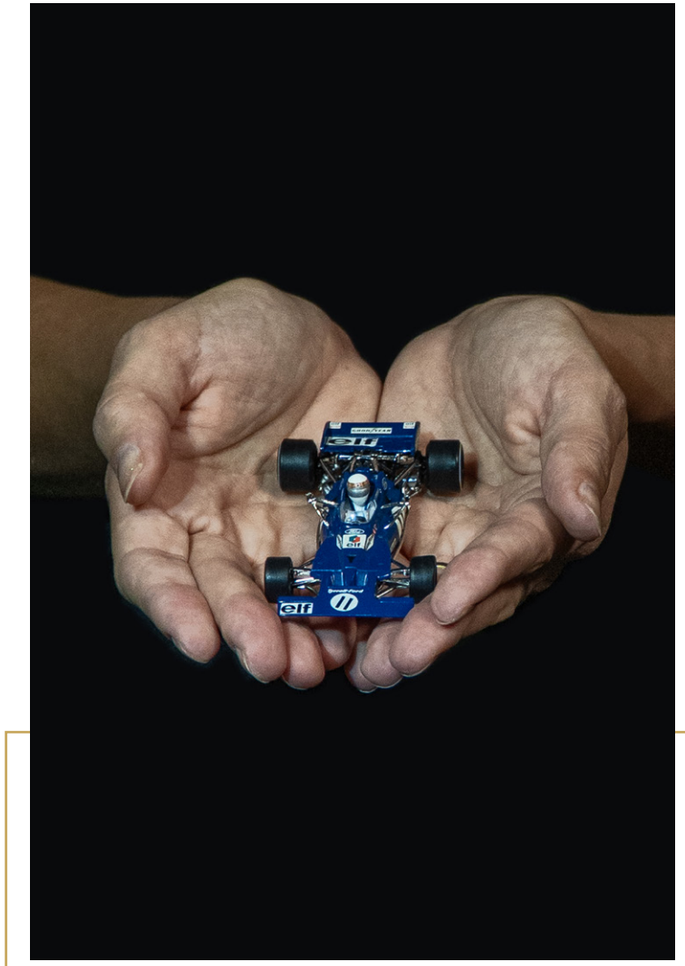
ON-FIRE

ON-FIRE (Open Network for Frontotemporal Dementia Inflammation Research) is a nationwide study I lead to understand how inflammation contributes to frontotemporal dementia and how simple blood tests could help detect and monitor the disease much earlier. By bringing together more than 40 research and healthcare centres across the UK, ON-FIRE aims to build a large, diverse cohort of people living with frontotemporal dementia and volunteers, so we can identify inflammatory 'fingerprints' that track disease progression and point to new treatment targets.

For me, ON-FIRE symbolises both rigorous science and collective effort: clinicians, scientists, people living with dementia and their families all contribute to a shared goal of turning a simple blood test into a powerful tool for earlier diagnosis and more precise, personalised treatments.

Dr Maura Malpetti

Assistant Research Professor and Race Against Dementia Alzheimer's Research UK Fellow; Fellow in Natural Sciences



FORMULA ONE

Through my Fellowship with Race Against Dementia, founded by Sir Jackie Stewart after his wife Helen's diagnosis of frontotemporal dementia, I work with mentors from Formula One (F1) and motorsport to bring that culture of speed, precision and relentless teamwork into dementia research. In the lab, this means streamlining processes, learning from setbacks quickly and collaborating across disciplines and centres so promising ideas move from hypothesis to real-world benefit as fast as possible.

This object reminds me every day that we are in a race against time for people living with dementia now and for future generations, and that by adopting high-performance principles from F1 we can accelerate progress towards effective treatments and, ultimately, prevention.

Dr Maura Malpetti

Assistant Research Professor and Race Against Dementia Alzheimer's Research UK Fellow;
Fellow in Natural Sciences

ORIGAMI PAPER CRANE

My research focuses on nuclear arms control, humanitarian disarmament and political activism across borders. In Japanese folklore, tradition and art, the crane symbolises good fortune and lasting life. Legend says that anyone who folds one thousand paper cranes (*senbazuru*) will be granted a wish. In 1955, a young girl called Sadako Sasaki, who survived the atomic bombing of Hiroshima, folded one thousand origami cranes to beat her battle with leukaemia. She didn't survive, but her legacy transformed *senbazuru* into an enduring symbol of peace, hope and resilience. Today, Japanese children continue to fold cranes to commemorate the bombing of Hiroshimi and send these around the world with messages of peace and friendship. In the context of my work, the origami crane is a representation of hope, resistance and the poignant role of symbols and historical memory in mobilising societies to end conflict.

Professor Mette Eilstrup-Sangiovanni

Professor of International Relations;
Fellow in Human, Social and Political Sciences

HOURGLASS

I chose the hourglass to symbolise the urgency of the questions which lie at the heart of my academic work on transnational climate activism and the global regulation of weapons of mass destruction. As depicted here, the hourglass evokes both urgency and perspective: Is time running out? Is there still time to act to turn things around?

Professor Mette Eilstrup-Sangiovanni

Professor of International Relations; Fellow in Human, Social and Political Sciences

SWEDISH PIGGY BANK

The small Swedish piggy bank reflects the core themes of my research on cities, local entrepreneurship and regional development, especially the role of local institutions in shaping economic opportunity. My work emphasises that entrepreneurship is not merely an individual act of risk taking but a deeply social process in which trust, networks and shared norms often matter as much as capital or formal policy.

The piggy bank, produced by Jönköpings stads och läns sparbank between 1920 and 1940, appears at first to be a simple household item. Yet it embodies a powerful institutional idea. Distributed through local savings banks, such objects encouraged saving habits and connected households – often children – to broader civic and financial structures. They made economic behaviour part of everyday life and illustrated how social capital can be gradually built through repeated interactions with trusted institutions.

Marking fifty years of women at Sidney, the piggy bank also reminds us that inclusion, like sustainable regional development, is rarely achieved through sudden breakthroughs. Instead, it grows through patient, long term institution building that fosters trust, participation and opportunity over time.

Dr Özge Öner

Associate Professor of Spatial Economics and Real Estate; Vice Master and Fellow in Economics and Land Economy

TERRARIUM

I'm a historian, but sometimes I wonder whether I should have been an anthropologist. I am interested in the ways human beings navigate and make sense of their worlds – shaping and responding to their environments, material circumstances, and inherited traditions. I also paint and write fiction, and this too makes me feel connected to the past: after all, storytelling and mark-making are the oldest forms of human 'worldbuilding' which we know about. The terrarium also stands for my awe of this planet, in all its beauty, resilience, and fragility. I never water it, but it flourishes – a self-correcting, self-sustaining ecosystem. On admitting women, Sidney took the first steps towards making its own ecosystem stronger and more diverse. Staff, students, and alumni alike, the women of this college are our 'great oaks'. Long may they flourish.

Dr Philippa Carter

University Assistant Professor in History of Medicine and Health before 1800; Fellow in History

HEINEKEN PRIZE FOR HISTORY

I received the Dr AH Heineken International Prize in History in 2010. The sculpture is designed to resemble a fragment of plaster fallen from a wall and to give the impression of an archaeological find. The image on it, the hieroglyph for a clepsydra or water clock that charts the passing of time, is especially appropriate for a history award. This graphic symbol also has particular resonance for me because my research at the time focused on literacy and the varied uses of the written word in the early Middle Ages, as well as the writing of history and constructions of the past.

Beyond the personal honour of receiving the Prize, the trophy serves as a memento of an extraordinary week in the Netherlands spent with fellow laureates in Biochemistry and Biophysics, Medicine, Environmental Science and Cognitive Science, and of the joyful celebration of science and scholarship at the award ceremony itself.

Professor Rosamond McKitterick

Professor Emerita of Medieval History and former Director of Research, Faculty of History; Fellow Emerita and former Vice Master

SPIRIT LEVEL

It is an old and influential idea in philosophy that pictures depict things in virtue of resembling them. I am interested in depictions that place pressure on this natural idea. The spirit level represents one particularly interesting and familiar example. Charlie Brown's eyes and nose form a roughly upside-down triangular arrangement, as ordinary eyes and noses do, but the marks that depict them (two dots and a backwards 'C') are all 'on a level'.

Dr Rose Ryan Flinn
Research Fellow in Philosophy

LENS

I am interested in the different 'forms of visual experience' that we enjoy. I can perceive Mick Jagger, or alternatively I can visualise him. In my work, I defend the idea that pictures give us a distinctive form of visual experience of what they depict. For example, looking at Francis Bacon's portrait of Mick Jagger, I do not perceive Mick Jagger, nor do I visualise him, but I do undergo a form of visual awareness of him. The lens represents the fact that, in learning to depict, humans have extended the range of forms of visual awareness available to them.

Dr Rose Ryan Flinn
Research Fellow in Philosophy

DALMATIAN IMAGE

It is a remarkable fact that a 2D array of mere marks can conjure up an image of a 3D scene. My research focuses on what happens when we transition from seeing a 2D array of marks to suddenly seeing something in it. I am specifically interested in how this transition presents to the subject's first-person perspective. The Dalmatian image provides an ideal philosophical example, because unlike most pictures, which we interpret effortlessly, its content is hard to see. This makes the transition in which I am interested especially vivid.

Dr Rose Ryan Flinn

Research Fellow in Philosophy

DRIED SUNFLOWER

My subject area – very broadly conceived – is the theology and philosophy of thinkers in the Christian tradition. I have spent a great deal of time reading theologians, such as St Augustine of Hippo and Julian of Norwich, who have a particular gift for describing the human condition as fragile and finite. They recognise that humans are beings who live in time, that our minds and bodies are marked by the passage of years, and that we do not create or determine ourselves but depend on what lies outside us for our existence and sustenance.

The dried sunflower is a fitting tribute to this idea. Sunflowers in bloom are irrepressibly vibrant and full of life; dried and preserved, they possess a different beauty that reminds us that all things – even the most striking – come and go. It suggests that acknowledging the frailty of existence is essential to understanding what it means to be human.

Dr Ruth Jackson Ravenscroft

Senior Teaching Associate on the Cambridge Foundation Year; Fellow in Theology

ENTANGLED RECYCLED RING BINDERS

How can one describe and prescribe effective organisational structures of authority, leadership and governance which will deliver purpose and goals? In examining complex processes and organisational forms over time, I have observed reformulations, often in response to tensions inherent in tidal forces, like those between the ebb and flow of centralisation and decentralisation, fast growth and stability, autonomy and close control. The result is often seen as a recycling of previous forms. The imagery of entanglement within defined bounded spaces evokes the emergent networks of material, social, economic and political realities that underpin contemporary organisations. A personal passion to 'waste not, want not', and a love of found objects and contemporary sculpture, leads me to create entangled sculptures from recycled materials found at work.

Dame Sandra Dawson

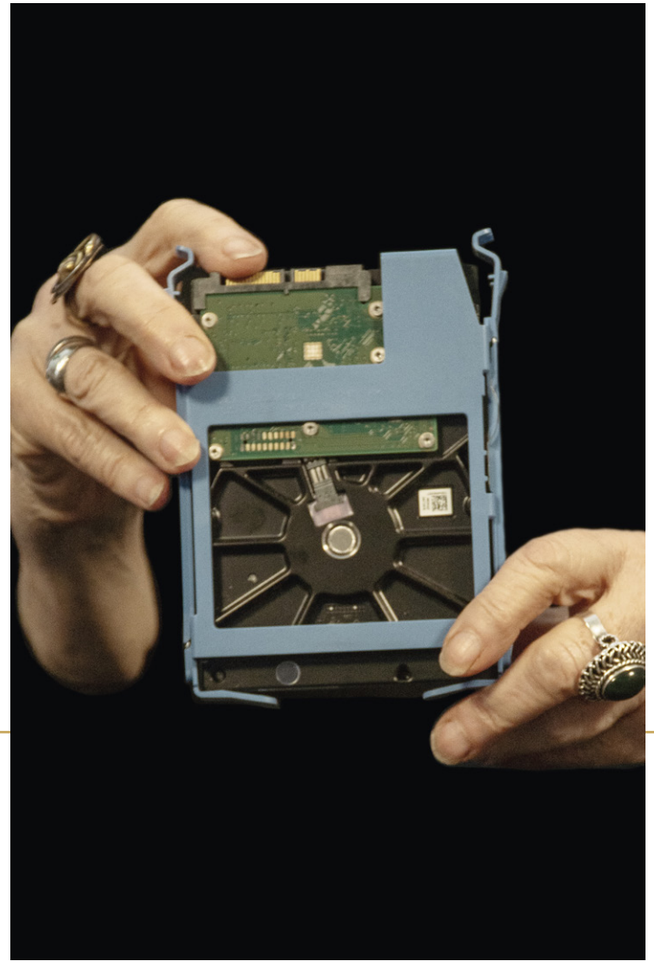
KPMG Professor Emerita of Management Studies; Fellow Emerita and former Master

HARD DRIVE

The hard drive from an old computer reminds me that whatever the power of scientific discovery or technological development, there is never a simple scientific or technological fix that will achieve social, business or economic purposes. My first conference paper in 1971, *Technology and other variables*, signalled the start of my inquiry into how context, including technology, interacts with performance, human agency and constraints within organisations. The hard drive is a manifestation of human agency and innovation, which, once materialised, constrains future possibilities. Strategy is never linear nor wholly controllable. Sustained change relies on clear priorities, strong communication, consensus building, sensitivity to diverse interests and iterations between context, evidence, strategy and delivery. Choosing this object, characteristic of organisations at a midpoint of my career, also reminds me that when I began studying the foundations of successful organisations, information technology was in its infancy; now, coupled with machine learning and AI, it seems to dominate every sphere.

Dame Sandra Dawson

KPMG Professor Emerita of Management Studies; Fellow Emerita and former Master



A VIAL OF OCTREOTIDE

I teach pharmacology to undergraduates in Natural Sciences, Medicine and Veterinary Medicine. We focus our teaching on understanding the mechanisms of action of drugs, rather than memorising lists, and hope to inspire the next generation of scientists and clinicians who will develop new medicines and treatment modalities. I selected this vial of octreotide because it represents a treatment that personally enabled me to do the job I do today. I also use it in my teaching to illustrate how the real world use and value of a drug can differ markedly from the textbook, often to the benefit of patients. As we celebrate the fiftieth anniversary of women at Sidney, this moment aligns with a long overdue drive to develop drugs for female and reproductive health conditions. I look forward to incorporating these advances into our teaching in the years ahead.

Dr Sarah Millington

Associate Teaching Professor, Department of Pharmacology; Fellow in Natural Sciences

A DICTIONARIE OF THE FRENCH AND ENGLISH TONGUES

A Dictionarie of the French and English Tongues symbolises my research on Anglo-French literary exchange in the early modern period. Its neatly ordered pages guide readers to individual words, yet they mask a complex story of linguistic and cultural movement. Numerous French terms entered English, not only through the influence of the Francophile Restoration court but also via Huguenot refugees, some of whom contributed to bilingual lexicography and explored their 'double' identity by translating French theatre. While my research focuses on the first wave of English translations of seventeenth-century French drama – Corneille, Racine and Molière – the period also saw a proliferation of French–English dictionaries. One of the earliest was Randle Cotgrave's *Dictionarie* (1611), a copy of which is held in the Sidney Sussex special collections. The compiler studied at Cambridge and, like many of his fellow students, benefitted from the patronage legacy of aristocratic women. Thankfully, the social borders that once restricted access to education were eventually breached, allowing women of all backgrounds to study and research here.

Dr Suzanne Jones

Assistant Professor in Early Modern French; Fellow in Modern and Medieval Languages

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ABOUT THE ARTIST

DIANA SCARBOROUGH – MULTIMEDIA ARTIST- ENGINEER
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Diana Scarborough is a Cambridge-based multimedia artist creating multi-disciplinary artworks and projects that intersect art, technology, history and the environment. Referencing scale and time, data, ecology and the invisible sciences, her time-based collaborative practice reveals a bias towards process, visualisation, interaction and performance. When working directly with scientists, Diana Scarborough can understand the context of their research trajectory and outcomes with true understanding as she is also a Chartered Electronics Engineer. Processes and implications of space, weather, sustainability, nanoparticle activity and historical developments of technology with social-economic implications all feature in works that highlight the unseen, the forgotten or global concerns transformed by her curiosity-led art lens.

"An unprecedented opportunity to visualise and amplify stories of remarkable college women in an interactive and collaborative way."

Diana Scarborough, '*Celebration*' 2026

WOMEN FELLOWS AT SIDNEY

Regrettably, it has not been possible to represent all women fellows in this artwork. We therefore celebrate, in absentia, the achievements and contributions of:

Professor Abir Al-Tabbaa, Professor of Civil and Environmental Engineering; *Fellow in Engineering*

Dr Anna Schneider, Senior Teaching Associate in Russian; *Fellow in Modern and Medieval Languages*

Danielle Elliott; *Head of Student Wellbeing and Bye-Fellow*

Dr Ekin Kurtiç, Assistant Professor in Development Studies; *Fellow in Human, Social and Political Sciences*

Professor Erika Eiser, Professor in Experimental Physics; *Fellow in Natural Sciences*

Dr Frances Hall, Affiliated Assistant Professor and Consultant Rheumatologist, Cambridge University Hospitals NHS Foundation Trust; *Fellow in Medicine*

Jo Beatty; *Deputy Development Director and Bye-Fellow*

Dr Helen Parfrey, Consultant Chest Physician, Cambridge Interstitial Lung Disease Unit; *Bye-Fellow in Medicine*

Dr Katarina Harasimov, EMBO Fellow at the Department of Physiology, Development and Neuroscience; *Fellow in Natural Sciences*

Kathyrn Smart; *Domestic Bursar and Bye-Fellow*

Professor Lucy Cheke, Professor of Experimental Psychology; *Fellow in Psychological and Behavioural Sciences*

Nicola Trapmore; *Head of Finance and Bye-Fellow*

Dr Noga Ganany, Associate Professor in the Study of Late Imperial China; *Fellow in Asian and Middle Eastern Studies*

Nuray Ercan; *Registrar and Bye-Fellow*

Professor Roberta Dessi; *Fellow in Economics*

Dr Sophia Dandelet, Associate Professor of Philosophy; *Fellow in Philosophy*