

<p>Institution: University of Essex</p> <p>Unit of Assessment: 34 – Art and Design: History, Practice and Theory</p> <p>a. Overview</p> <p>Art History at Essex comprises a team of seven core researchers recognised for their work at the interface of art history, art theory and visual culture from the early modern period to the present. In the last Research Assessment Exercise, 25% of our research was deemed ‘world leading’, with a further 50% ‘internationally excellent’. It is a focused unit operating in the unique context of a School of Philosophy and Art History, formed in August 2011, which manages research strategy for both School units. Art-historical expertise is concentrated in two periods, European Renaissance/Early Modern art and architecture, and modern art and theory from 1800 to the present, with notable specialist research in modern and contemporary Latin American art, the latter supported by ESCALA collection of Latin American art. Work continues to be underpinned by strong interests in aesthetics and art theory, by curatorial theory and practice, and now by a broader visual-cultural approach embracing, for example, photography, visual aspects of medical humanities and outsider art. Our approach to curatorial work is supported by the Centre for Curatorial Studies, by the University gallery, Art Exchange, and by partner organisation, firstsite, Colchester. The common interest in theory enables the team to work as a single research group rather than in any sharply defined sub-groups.</p> <p>There is an active community of doctoral students that runs an on-line journal and organises a biennial conference. Research networks feed research activity and this is reflected in a number of externally-funded major research projects completed in the review period with funding of almost £600,000 in total. These major grants have developed career paths for doctoral students and brought to the School the additional expertise of early career researchers and visiting fellows.</p> <p>b. Research strategy</p> <p>a) <u>Report on strategy 2008-14</u></p> <p>Our strategy as set out in RAE2008 emphasised three areas for future development:</p> <ol style="list-style-type: none"> 1) To extend a tradition of externally funded interdisciplinary and collaborative research publications and projects; 2) To build on the establishment in 2007 of a Centre for Curatorial Studies to facilitate exhibition-making aimed at disseminating our research widely; 3) To extend our expertise and networks in an international arena, particularly Latin America <p>Objective 1): We were successful in forging collaborative links across disciplines and institutions and in attracting grants to fund major projects. These include: Iversen’s interdisciplinary AHRC research grant, ‘Aesthetics after Photography,’ in collaboration with philosopher, Diarmuid Costello, at the University of Warwick and her co-authorship with Stephen Melville (Ohio State University) for <i>Writing Art History</i>, Chicago University Press, 2010 (supported by a Leverhulme Visiting Professorship and Clark Fellowship); Ades’s continued participation in the <i>Centre for the Study of Surrealism and its Legacies</i> in collaboration with David Lomas at University of Manchester; Ades continued to organise the biennial international conference on Surrealism at West Dean in Sussex, with a three-day event taking place in the review period: <i>Querying/Queering Surrealism</i> (June 2010); Vergo’s <i>The Music of Painting. Music, Modernism and the Visual Arts from the Romantics to John Cage</i>, London: Phaidon Press, 2010 (supported by Leverhulme Major Research Fellowship); Giebelhausen’s co-authorship with Tim Barringer of Yale University for <i>Writing the Pre-Raphaelites: Text, Subtext, Context</i>, Aldershot and London: Ashgate, 2009.</p> <p>Objective 2): The Centre for Curatorial Studies, which runs a successful MA programme, helped to co-ordinate the UoA’s links with museums and galleries. Art Exchange and firstsite hosted exhibitions curated by members of staff and research students. A number of exhibitions were</p>
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curated by individual members of staff: Ades (and Simon Baker) *Close-Up*, Edinburgh: Fruitmarket Gallery, 2008 (exhibition and catalogue); Ades, *The Colour of my Dreams: The Surrealist Revolution in Art*, Vancouver Art Gallery, B.C, 2011 and Ades (with Cuauhtémoc Medina), *Manifesta 9: The Deep of the Modern*, Limburg, Belgium, 2012. Cox (with UoA until April 2013) was co-curator of the exhibition on *Still Life Painting in Europe 1880-1955*, Calouste Gulbenkian Museum, Lisbon, 2011; Iversen curated an exhibition on the theme of *Motion Capture Drawings* that travelled from University of Westminster to Art Exchange at Essex. A total of 14 exhibition catalogue essays were produced.

Objective 3): The UoA hosted a major AHRC project, awarded in two stages, first with a speculative grant and then with a major award, in collaboration with The University of the Arts, London. *Meeting Margins: Transnational Art in Latin America and Europe, 1955-1978*, led by Fraser, hosted a series of conferences in national and international venues and generated an important conference proceedings publication. Research and exhibitions mounted by ESCALA are detailed under Impact. In 2012, the UoA established a partnership with the École du Louvre, Paris, to facilitate staff exchanges and research project collaborations relating to Giebelhausen's work on representations of Paris as a site of urban ruination and Ruiz-Gómez's work on the 'scientific artwork' in fin-de-siècle France.

b) Strategy for the next five-year period

The over-all strategic objective of Art History at Essex is to support research in the following four areas:

1. Visual culture;
2. Architecture and theory;
3. Images and ideas;
4. Contemporary art, including Latin American.

- 1) Two members of staff will lead the UoA's development of our research profile in visual culture. Outputs planned are: a monograph by Ruiz-Gómez on the idea of the 'scientific artwork' in medical practice in fin-de-siècle France. She was recently awarded a small Wellcome grant to hold a conference in collaboration with a colleague at McGill, Montreal, called 'Collect, Exchange, Display: Artistic Practice and the Medical Museum,' 6 June 2014. There are plans to build on this partnership. Lodder, hired in 2013, will publish his monograph *Tattoo: An Art History* (under contract with I. B. Taurus). He is also in discussion with IBM in preparation for a collaborative AHRC doctoral award bid to work on the impact of architectural theorist Christopher Alexander on software design since 1970. If successful, it is envisaged that the CDA will form the backbone of a wider collaborative partnership, including conferences, workshops and publications.
- 2) We also aim to promote research in the area of architecture. Two monographs by Giebelhausen are forthcoming: one on architecture of the museum and one on the image of ruination in modern Paris, including especially photographic documentation. Pearson will seek funding for a new research project on the architecture, urbanism, and the broader iconography of the European Union.
- 3) New interdisciplinary opportunities are presented by the formation of the School of Philosophy and Art History at Essex. We will further the research potential of the transdisciplinary context with thematic work on 'images and ideas', encouraging exchanges about art and visual culture in both rigorously art-historical and philosophical contexts. We have been invited to bid for a new post in the UoA to help realise either this strategic objective or the following one.
- 4) We aim to continue our leading research role in Latin American art under the umbrella of ESCALA. The Sainsbury Research Unit, UEA, has approached ESCALA to be partners in an AHRC grant application for 2018 focusing on modernism and Amerindian cultures in Latin America (Argentina and Brazil) with University of São Paulo as an international partner.

These projects will be supported through our staffing strategy (see below), including planned research leave and assistance in developing research grant applications, both from the School and

the Research and Enterprise Office. Finally, Essex plans to apply to host the international, 500-delegate *Association of Art Historians Annual Conference* in 2018 or 2019.

c. People:

i. Staffing strategy and staff development

Essex Art History has undergone considerable change in staffing during the review period. While two long-serving members of staff retired and two others took up opportunities in other universities, there has also been significant renewal of staffing, enabling the development of new fields of research. All these appointments were designed to develop the research culture of Essex art history further in the direction of interdisciplinarity and visual culture, permitting study of a wide range of visual artefacts and concepts in areas such as medical humanities, new urbanism and body art. There have been four new appointments since January 2008: one in nineteenth-century French art (Ruiz-Gómez); one in Renaissance art and architecture (Pearson); one in Contemporary Latin American Art and Curating (Breen) and one in Contemporary Art and Visual Culture (Lodder). The appointment of Ruiz-Gómez was partially funded by Research Councils UK under its Academic Fellowship scheme, demonstrating confidence in the case we made for the strategic support of research in the visual culture of the long Nineteenth Century. Pearson's work on the urbanist theory of Leon Battista Alberti reflects a continuation of the work in architectural theory that has been a feature of Essex art history since its inception. The appointment of Rebecca Breen (who has now left the University sector) was intended to further the unit's specialisation in Latin American Art; this responsibility will now be carried by the Director of ESCALA, Dr. Joanne Harwood. Lodder, our most recent appointment, will enhance our expertise in contemporary art and visual culture.

Staff development is supported in the following ways:

- We have a commitment to the prudent use of staff time so that administrative and teaching loads are contained as much as possible. Our policy for new staff protects the research time of junior staff: their administrative load is reduced during the three year probationary period and they have a lower teaching allocation for the first year. Favourable research leave arrangements are also in place (one term for every six terms served).
- Early career researchers, as probationers, are assigned a mentor from among the senior staff whose role includes the provision of support in defining research plans and writing for appropriate publication venues such as refereed journals. A new initiative to ensure continuing dialogue on research plans and problems was the institution of regular research awaydays, of which there have been three in 2011-12. Some junior staff have benefited from participation in the Vice-Chancellor's elite training programme, 'Essex Futures'.
- Permanency and promotion criteria are made clear to all appointees and reinforced through a yearly Performance and Development Review during which each member of staff receives feedback on their performance and advice about career development from the Head of School. Yearly reports from probationers are reviewed by the Senior Staff Committee, who in turn reports to the University Staffing Committee.
- Whenever possible, we maximise the fit between research and teaching as both benefit from this integration.
- Strong support in framing and drafting proposals for external research funding is available. All such proposals are scrutinised carefully by our Research Committee, which meets regularly and also formulates strategies and explores funding opportunities for the whole of the unit. The University-wide Research and Enterprise Office provides help with the more practical aspects of the research proposals.
- Staff can apply to the Research Development Fund for teaching relief or editorial support to finish a particular project. They can also draw on the Research Endowment Fund to present papers at conferences.

Two other principles guide staffing strategy and development at University level:

- **Support for Equality and Diversity:** The University of Essex has a very clear policy

supporting equality and diversity in relation to both staff and students. Specific objectives are set each year and an annual report is produced indicating achievements against objectives. The University facilitates flexible working, has a set of harassment advisers, and trains all staff involved in making appointments in equality and diversity issues. It has carried out a project on 'Caring for Carers' that has developed recommendations to support staff caring for others. It recently secured an Athena Swan Bronze award for its work in eliminating gender bias and creating a culture that values all staff across the whole University. It also has accreditation for the use of the 'Two Ticks' disability symbol. Mentors and those carrying out appraisals within the Essex Art History help to ensure that those whose research is interrupted for maternity leave or any other reason are fully supported in their return to research activity.

- **Maintaining research integrity:** Ethical approval has to be secured for all research involving human subjects, whether the researcher is an employee or a research student (or indeed an undergraduate). The approval forms are detailed and the University also provides outline pro formas for informed consent.

ii. Research students

Essex Art History sustains a large research student community. Since 2008, Art History has admitted 46 new PhD students, 12 of whom won competitive scholarships. First-year students are required to take two research skills modules, *Researching Art History I and II*, which, in addition to providing training in subject-specific research methods and historiography, enable students to develop their initial research proposals. Alongside regular contact with their supervisors throughout the year, all research students have a minimum of two one-hour long Supervisory Boards a year, at which work previously submitted to the Board is discussed and progress is assessed. In the context of new School of Philosophy and Art History, we operate enhanced monitoring arrangements drawing on the best practice of both units, including MPhil/PhD registration requiring an upgrade process for confirmation of PhD status and rigorous assessment of progress against clear milestones. Students have to satisfy the requirements of the end of year Progress Committee before they can progress to the next stage.

Research students also benefit from the centrally delivered *Proficio* programme which includes courses run by the University's Learning and Development team and external trainers and, increasingly, courses run by academic departments. The central programme includes: (1) a *Doctoral Welcome Conference*, aimed at students embarking on PhDs and start-of-year conferences for second and third year doctoral students; (2) *Vitae*-approved programmes: a *GRADschool* for second-year students - addressing key communication skills such as negotiating, giving and receiving feedback, along with career management skills - and *Leadership in Action*; (3) freestanding half- and one-day courses run throughout the year, addressing topics including: presentation skills, assertive communication, building an academic profile, sustaining motivation, writing for publication or applying for grant funding.

Evidence for the vitality of the research culture includes: the international Essex Art History Graduate Conference, funded by the School and organised by a sub-committee on a biennial cycle; the production of a refereed on-line graduate journal, *REBUS*, and regular PhD research seminars with invited speakers from across the University that are organised collaboratively with Philosophy PhDs. Specific initiatives are encouraged; most recently a series of three 'Art and Psychoanalysis' workshops was organised by two art history PhDs in partnership with staff in the Centre for Psychoanalytic Studies. This interdisciplinary dynamism is supported by the new context of the School of Philosophy and Art History, which has been enthusiastically embraced by the PhD community in terms of conference organisation and also through co-supervision. Art History PhD students take advantage of training offered by Essex Philosophy such as a German language course and a staff/student Heidegger reading group.

The effectiveness of our research culture, supervisory approach and support mechanisms was recognised by the AHRC in the award of 8 PhD scholarships in the AHRC Block Grant Partnership

scheme. In addition, we have been successful in securing three AHRC CDAs with Tate on topics in Surrealism, Latin American art and contemporary Polish photography. Our PhD students regularly attract funding from other sources including, for example, CONACYT scholarships for Mexican nationals or Santander scholarships, the latter awarded competitively across all subjects in the University. Engagement with the Latin American art community enabled us to secure funding: the Institute for Studies on Latin American Art (ISLAA) has awarded a \$60,000 grant to Art History at Essex, matched by the University, to support study and research into Latin American art. Essex is the first UK university to receive support from ISLAA. We also negotiated a major studentship for research from an alumna.

Career development for doctoral students includes team-teaching with a member of staff to deliver high-quality teaching in their specialist areas. Research students are also encouraged to engage with non-HEIs and to deploy their research skills in a variety of public contexts. In order to facilitate this, partnerships have been negotiated to enable student research and skills to have public impact. In partnership with Smiths Row Gallery, Bury St Edmunds, several PhDs were given the opportunity in 2013 to take responsibility for live curatorial projects. Students co-curate the ESCALA space at firstsite. During 2012-13, a student held a fellowship in the Independent Study Programme at The Whitney Museum of American Art, New York. Also in 2013, under the AHRC's Cultural Engagement Fund initiative, two recently graduated PhDs from Essex Art History worked as early career researchers on an AHRC project to catalogue the art collection of Colchester Hospital University Foundation Trust (see Impact). Other partnerships giving opportunities for PhD students to engage with public projects include curatorships for the Harwich Festival of the Arts and education work with firstsite and Art Exchange.

Our continuing success in training students for the academic and wider job market is demonstrated by:

- The appointment in open competition of recently graduated Essex PhDs to lectureships at Nottingham University, Washington and Lee University in Virginia, the School of Humanities and Social Sciences in National Yang Ming University and Ben Gurion University of the Negev in Israel.
- Five postdoctoral fellowships were won, including in the Department of Drawings at MoMA, NYC; the Getty Research Institute, LA; the AHRC Connected Communities project, Researching Community Heritage; and a Visiting Fulbright Scholarship at the New York Public Library.
- One former student was appointed director of Tate's Asia-Pacific Research Centre, while another was employed as a research assistant for Tate's Art School Educated project.
- A more senior former Essex PhD, Cuauhtémoc Medina, was awarded the Walter Hopps curatorial prize, 2012. Also, Claire Bishop won Frank Jewett Mather Award for her book on participatory art, 2013.

d. Income, infrastructure and facilities

Research Income: Income from external sources averaged £16,690 per annum per Category A member of staff in the period. Grants have been secured from sources including

- AHRC *Aesthetics after Photography* £485,606 total value of grant (2007-2012) (£188,017, Essex spend over review period)
- AHRC *Meeting Margins* £476,616 total value of award (2009-2011) (Essex spend over period £280,374)
- Research Councils UK *Academic Fellowship Scheme* £125,000 (2008-2012)
- British Academy *Cubism, Surrealism and Tradition*, £1,267 (2008-2010)
- British Academy *Meeting Margins* conference support, £3,428 (2011)

Scholarly Infrastructure: Our own Art History Library is a significant resource for research and the largest subject specialist library in the University, comprising some four thousand volumes and three key journal subscriptions. The main resource for research is The Albert Sloman Library, which has holdings amounting to 1,104,785 volumes and pamphlets, 33,738 journals [online and print], and 104 databases. It is a major resource in support of art-historical research, with total holdings in the visual arts of 31,469 items. Latin American holdings are recognised to be of national significance. Special Collections of rare books and archives amount to over 34,200 printed works and 547m of archives, and include significant materials on Henri Gaudier-Brzeska and an important collection of paintings by Alfred Wallis along with the work of other British artists. For details: <http://libwww.essex.ac.uk/speccol.htm>

A key research resource is ESCALA, the largest collection of its kind in Europe, comprising over 600 works of art plus archival material, all of which is fully searchable on-line. It runs a range of events and organises exhibitions, in collaboration with Ades and Fraser as key academic advisors. The Director of the collection, Dr Joanne Harwood, is a graduate of Essex Art History with specialist expertise in pre-Columbian as well as Latin American art. Doctoral students and staff curate exhibitions and write for the on-line and printed catalogues.

Many curatorial initiatives are focused on two visual arts venues that also provide wider opportunities for research engagement and for work in curatorial theory and practice. firstsite in Colchester is the major venue in East Anglia for the presentation of contemporary visual arts. Its £26m building, which opened in 2011, includes a University of Essex space that has hosted five exhibitions drawn from ESCALA. Ades, Fraser and Breen have participated in public programmes at firstsite (www.firstsite.org.uk). Art Exchange, our own gallery space, runs a programme of largely commissioned exhibitions, often curated by members of staff or doctoral students. Recent shows include *Susan Morris: Motion Capture Drawings* (2013) curated by Iversen and *Intimate Bureaucracies: Art and the Mail* (2011) and *Contested Games: Mexico 68's Design Revolution* (2012) both curated by PhD student Zanna Gilbert.

Organisational Infrastructure: The centre of research culture is the fortnightly 'Work in Progress' research seminar that hosts visiting speakers presenting their current projects. It alternates with a visiting speakers invited by the philosophers in the School. We also have interdisciplinary ties with **the Centre for Theoretical Studies, the Centre for Psychoanalytical Studies and the Human Rights Centre**. All regularly organise research events with visiting speakers and outreach programmes, in which we are often involved. Externally funded fellowships at Essex in the period included Dr Wolfgang Brückle 2008-10, who has since been appointed to a senior post at Lucerne college of art, and Dr Maria Inigo Clavo 2009-10 (now curator, Madrid). In 2014, we aim to introduce an annual art history mini-course taught by a world-leading art historian over three days.

Operational Infrastructure: PhD students in the School are automatically allocated £200 in order to facilitate their projects, conference presentations or publications. In addition, there are several dedicated funds to which art history students can apply. The Sir Andrew Carnwath Travel Prize, The Thomas Puttfarken Prize and the Art History Travel Fund are worth approximately £500 each. PhD students have two dedicated study rooms in the School with four networked PCs and their own meeting/reading group space. The Research and Enterprise Office provides expert advice on pre- and post- award external grant activity.

Approach to managing the balance of the three aspects: Some aspects of operational infrastructure are centrally managed, especially IT provision. The School's average expenditure per annum is £6,450 on IT equipment, with an additional annual £3,100 for pc maintenance contracts. The School's Senior Management Team and Research Committee actively manages the quality and accessibility of resources and conducts an annual review of the overall provision. Our main priority is to make sure that our scholarly and organisational infrastructures adequately support our main strategic objectives.

e. Collaboration or contribution to the discipline or research base

Partnerships and Networks: We have developed a new staff and PGT/PGR student exchange relationship with the École du Louvre, Paris, the preeminent museological training institution in France. Ades, Breen and Fraser worked with ESCALA in programming the public programme at the 2012 Pinto Art Fair in London, a partnership with a commercial art fair that enables extensive global networking opportunities for staff and students. We remained key players in the *Centre for Studies of Surrealism and its Legacies*, a partnership with Manchester and Tate that began life as an AHRB Research Centre. From 2009-12, Ades was associate director with David Lomas on the AHRC project on *Surrealism and Non-normative Sexualities*. The Centre funded Iversen's 'Involuntary Drawing' symposium hosted by University of Westminster. Its on-line journal, *Papers of Surrealism*, is still active. We have been successful in our bid for the next round of AHRC funding for PhD studentships, with the Essex Academic Lead in the bid drawn from our team. The Consortium for Humanities and Arts South East England (CHASE) includes Essex, Kent, Goldsmiths, Open University, The Courtauld Institute of Art, Sussex, and UEA. £17m will be shared by the consortium over five years. Strategic non-HEI partners in the consortium, such as The National Portrait Gallery and Tate, both of which were brought into the consortium as a direct result of Essex networking relationships, provide further opportunities for research engagement and for PhD placements and internships.

Keynote Addresses, lectures and conference organisation: **Ades**, British Academy Lecture, 2009; Slade Professor of the History of Art, Oxford University, 2010 (series of 8 lectures); **Giebelhausen**, speaker AAH London, 2008; Helsinki University, 2010; Leicester University, April 2010, Berne, Switzerland, 2010; University of Notre Dame, Indiana, 2010; annual Dr Carlo Fleischmann lecture, Universität Zürich, 2010; keynote, Leeds Centre for Victorian Studies, 2012. **Iversen**; keynote, University of Helsinki, 2008; keynote, Kunsthistorisches Institut, Universität Zürich, 2009; keynote, Heidelberg, Prinzhorn Collection, 2010; Speaker at Museo Thyssen-Bornemisza, Madrid, 2012; Twelfth Franklin M. Ludden Lecture in Art History and Criticism, Ohio State University, 2013. **Pearson**, British School at Rome, 2008; University of Birmingham, 2009; Renaissance Architecture and Theory Scholars, University of Cambridge, 2011: Birkbeck, 2012; Courtauld Institute, 2012; **Ruiz-Gómez**, Henry Moore Institute, Leeds, 2008; speaker and session convenor, Society for French Historical Studies annual conference, New Brunswick, New Jersey, 2008; Musée Rodin, Paris, 2009; AAH, Manchester, 2009; Henry Moore Institute, Leeds, 2010; **Vergo**, keynote, Courtauld Institute of Art, 2009; convenor and speaker 'Viennese Salon', Tate Liverpool, 2008; British Library, 2009; Thyssen-Bornemisza, Madrid, 2010; the Szépművészeti Múzeum (Museum of Fine Arts), Budapest, 2011; Keynote speaker Blue Rider Centenary Symposium, Tate Modern, 2011.

Essex Art History staff convened six sessions at the annual conference of the AAH in the review period. **Iversen** (with D. Costello), 2008, **Giebelhausen and Poole (left university, 2011)**, 2008; **Ades** (with Lomas and Katz), 2009; **Lubbock** (retired 2011) and **Brückle** (AHRC RA), 2010; **Lubbock** (with Peter Dent), 2011; **Pearson** (with **Lisa Wade**), 2012.

Editorial work, fellowships, awards and external appointments: **Ades** is editor of *Papers of Surrealism*. She is a trustee of The Elephant Trust, Freud Museum and the Henry Moore Foundation, an executive committee member of Committee for the Defence of British Universities, a Fellow of the British Academy and a CBE (awarded in 2012 following her earlier OBE and in recognition of curatorial work and services to art history); she was a fellow at The Getty Research Institute 2009; **Iversen** was RAE, panellist, 2008; AHRC panel member and served on AHRC/ESPRC Interdisciplinary Research Grants and Post Doctoral Fellows, *Science and Heritage Programme* (Panel Member, 2009, Chair, 2010); Peer Reviewer, Israel Science Foundation, March 2010; panelist Creative Capital | Warhol Foundation Arts Writers Grant Program, 2013; Member of Advisory Committee, The Shpilman Institute for Photography; Editorial Boards of *Art History*, and *Photography and Culture*. **Vergo** is a member of the international research committee of the Société Kandinsky, Paris. Adviser to Macmillan's *The Dictionary of Art* (Macmillan, London/Grove Dictionaries, New York), responsible for the area of early twentieth-century European art; editorial committee of the journal *New Research in Museum Studies*. Professor Emeritus, Jules Lubbock was AHRC peer reviewer and panel member throughout the period.