

<p><b>Institution: University of Reading</b></p>
<p><b>Unit of Assessment: 34A Art and Design: History, Practice and Theory (ART)</b></p>
<p><b>a. Overview</b></p> <p>In 2011 the two Departments of Fine Art and History of Art merged to become the new Department of Art, which sits within the School of Art and Communication Design alongside the Departments of Typography and Film, Theatre and Television. Art's research builds on the strengths of 17 academics (11 full-time and 6 part-time/11.4 submitted FTE) and the research conducted is currently structured along disciplinary lines, with 6 full-time and 6 part-time staff engaged in <b>Practice and Theory</b> and 5 full-time in <b>History</b>. Since the merger the Department has developed three research strands: '<b>Exhibition &amp; Publics</b>' (Allen, Chaimowicz, Clausen, Davies, Ellison, Kollektiv, Lee O'Connell, Robins, Renshaw, Rowlands); '<b>Art, Power, Politics</b>' (Garfield, Kollektiv, Malvern, Robertson) and '<b>Performance, Publication, Text</b>' (Dronsfield, Russell, Rowlands) identifying research themes that bridge disciplinary boundaries and articulate key areas of research strength, such as our recognised excellence in the context of curation, participatory practice, performance and publication projects; and art historical expertise in early modern, modern, contemporary art and Renaissance architecture.</p>
<p><b>b. Research strategy</b></p> <p>Since 2008 staff have shown their work at over 150 exhibitions and 90 screenings /performances (in the UK, Europe and America). They have curated 22 exhibitions and organised 15 conferences and symposia. In addition, they have produced 2 monographs, 8 edited books, 35 articles in peer-reviewed journals, 60 book chapters and given over 100 research papers at academic institutions (in the UK, USA, Asia and Europe) (see <a href="http://www.reading.ac.uk/internal/art-ref/Output.aspx">http://www.reading.ac.uk/internal/art-ref/Output.aspx</a>). The strength of the Department's research is evidenced in the recognition accorded outputs: In 2009 Chaimowicz was nominated for and won the prestigious Paul Hamlyn Award for Artists; and in <b>2010 Robertson</b> won the Salimbeni Prize for the best book in the field of Italian art history from Paleo-Christian times to the nineteenth century: <i>The Invention of Annibale Carracci</i> (Studi della Bibliotheca Hertziana, 4) Silvana Editoriale, 2008. Further evidence of the vitality of the Department's research can be seen in the award of prestigious commissions such as Chaimowicz's site-specific installation for the Neue Nationalgalerie, Berlin Biennale, 2008; O'Connell's public commission by the city of Heidenheim Germany, 2012; funded projects such as Allen's '<i>Interactive sensory objects developed for and by people with learning disabilities</i>' (2011, AHRC £465,673); and Robins research fellowships from Leverhulme Trust (2009, £38,300) and Paul Mellon Centre for Studies in British Art: Senior Fellowship (2010, £27,976). Building on these research strengths Art's strategic objectives are as follows:</p> <p><b>1. To promote collaboration, cross disciplinary research and partnerships with external organisations.</b> Collaboration is crucial to the success of a range of research in the Department, as in the examples of Allen, Dronsfield, Clausen, Malvern, O'Connell, Rowlands and Russell. For instance, Allen's '<i>Interactive sensory objects developed for and by people with learning disabilities</i>,' (see above) a collaboration with the Department of Systems Engineering at UoR, The British Museum, The Museum of Rural Life at UoR (MERL), Speke Hall National Trust House in Liverpool, the Tower Group and the Rix Centre, at the University of East London; and involving the participation of learning-disabled users as researchers in the creation of interactive, multisensory objects that transform accessibility to heritage and museum sites; Russell's AHRC funded project <i>Picturing ideas? Visualising and Synthesising Ideas as art</i> (2009) which included researchers from the fields of film, philosophy and psychology in evaluating and testing the production and presentation of philosophical and political ideas as digital images; including the presentation of artworks at Norwich Gallery (2009), Tate St Ives (2009); Invisible Exports Gallery, New York (2009) and Devos Art Museum, Michigan (2010); and a commissioned article for <i>Frieze Magazine</i> (Sept 2009); Malvern leading the AHRC funded Network <i>Terrorist transgressions: network on gendered representations of the terrorist</i> (2011-12) which explored the gendered representations of the terrorist, a collaboration with Birkbeck, University of London, Universities of Southampton and Brighton, as well as Sandhurst Royal Military Academy and in Europe with the Universities of Humboldt, Bundeswehr, Munich and Basel; or O'Connell's <i>Pearce St project</i>, sited in a drug rehabilitation centre in Dublin, which involved an extended process of consultation with local community groups to develop an artwork for the four-storey atrium, informed by the Government's Health Strategy [Quality &amp; Fairness, A Health System for You, 2001] and Primary Care Strategy [Primary Care – A New Direction, 2001]. In all these cases the interaction between</p>

different fields of research expertise and collaboration with external institutions was crucial to the project's success. To further enable these types of engagement the Department has developed two partnerships; an associate partnership with the ICA (Institute of Contemporary Arts) London to allow the scheduling of research events and development of joint research projects at this prestigious central London venue (negotiated in collaboration with the Department of Typography in 2012), and a Postgraduate Research Platform for Curatorial and Cross-disciplinary Cultural Studies, set up with Zurich University for the Arts (since 2012).

**2. Disseminating Research.** The aim of sustaining and promoting new networks has been achieved through hosting research events. The Department has staged a major international conference, as well as numerous colloquia and research seminars that have brought many artists and historians to the university. In 2013 the Department hosted the prestigious *Association of Art Historians Conference and Bookfair* (convened by Davies and Malvern). This three-day international conference covered diverse forms of art-historical enquiry, attracted 32 sessions (organised by scholars from as far afield as the USA, South America, Australia), as well as over 300 papers with delegate numbers in excess of 450. Also in 2013, building on the partnerships with the ICA and Zurich (above) the Department staged the symposium *Who's afraid of the public?* at the ICA including invited international speakers and presentations by PHD students from both Reading and Zurich. Further symposia are planned at the ICA over the next three years addressing Departmental research themes. The Department staged several other colloquia including *The making and remaking of European Memory after 1945* (2008); *The Scrolls of Auschwitz and the Matter of Testimony* (2010); *The Materiality of Theory* (2010); the annual colloquium of the research group *Renaissance architecture and theory scholars* (2010); *Terrorist transgressions* (2011); and *Rubens in Reading* (2013).

**3. Using archives and collections to support innovative research projects.** Over the next five years the Department plans to develop research in and through specific archives and collections. In 2013 Garfield negotiated on behalf of the estate of Stephen Dwoskin to permanently house his archive in the University Special Collections. This is a significant resource relevant to research both in the Department and across the School: Dwoskin was a ground breaking filmmaker and cinematographer, as well as writer and celebrated graphic designer in the US and Europe in the 1960s. Garfield has secured funding from the University's Research Endowment Trust Fund (RETF) and the Beckett Archive to develop funding applications and organise a formal launch of the acquisition at the ICA, London in March 2014, with invited speakers and screenings of Dwoskin's films. An AHRC CDA bid with the LUX has been submitted (Sept 2013) and another bid is in preparation with the BFI (British Film Institute) and FACT as confirmed partners. This builds on recent innovative use of archives including: Clausen's filmed performance *Ballet* (2009/10) developed from research in the film archive at MERL (the Museum of English Rural Life at University of Reading) (2010) exploring representations of crisis, pestilence and agricultural labour, including an exhibition and video installation at MERL and subsequent screenings at festivals such as Videodanzaba Buenos Aires and Moves 10 Liverpool. Rowlands and Russell's *Barefoot in the Head* project developed from research in the Brian Aldiss Archive, leading to the staging of a Performance event at *Performa*, New York (2009) and subsequent co-authored edited book (ARTicle Press, 2009/10); Robins research in the University's Drawing Collection will culminate in an exhibition 'Max Weber-Paris and London: the cross cultural influence of a Russian American émigré artist in Europe' to open at the Ben Uri Gallery, London in June 2014; and Dronsfield's performance of Beckett's 'Director's Notebooks' for *Waiting for Godot* from the University of Reading's Samuel Beckett Archive at the Beckett at Reading Conference 2013.

**4. Development of public facing and impact-orientated research.** The public facing nature of Art's research involves direct interaction with non-academic audiences, including high-profile solo and group exhibitions at prestigious international venues and large-scale institutional and curatorial projects. Chaimowicz's recent touring solo exhibition *Jean Genet... The Courtesy of Objects, Act 1, Act 2 & Act 3* at Nottingham Contemporary, Norwich Gallery and Focal Point, Southend attracted approximately 150,000 visitors. Other recent outputs include exhibitions at the Tate Modern (Chaimowicz, 2012), Tate Britain (Russell, 2010), Beaconsfield, London (Garfield, 2012), Royal Academy (Chaimowicz, Russell, 2009), the Institute of Contemporary Art, London (Kollektiv, Rowlands, 2012), Nottingham Contemporary (Chaimowicz, 2012, Russell, 2013), National Gallery of Ukraine (Clausen, 2013), Kunstmuseum, Thum (Clausen, 2012), Artists Space, New York (Chaimowicz, 2012), Vienna Secession (Chaimowicz, 2010) MOMA, New York

(Rowlands, 2012) and Berlin Biennale (Chaimowicz, 2008). This research is concerned with testing and evaluating the critical potential of the staging of art in public contexts, developing accessible models for the display of art and exploring the potential of educational, outreach and other associated projects as a way of enabling public understanding, appreciation and conceptual ownership of public collections and archives of art. This is complimented by the participatory practice of Clausen, O'Connell and Allen (see above) whose research enables direct participation, in both the production and reception of artworks, performances and museum artefacts. For instance, Allen's work with participant researchers (above) and involvement in *The 19<sup>th</sup> Step Research Group* (with researchers from Universities of Reading, Sheffield, Oxford and Roehampton) whose 2011 EPSRC partnership for public engagement project 'Everything and Nothing', involved a series of live performances incorporating mathematics, music and film projection, touring to ten national venues in 2011-13. This high-impact project sought to engage the public with mathematical concepts around the shape of the universe, the nature of infinity and aimed to inspire audiences to engage with mathematics in new and positive ways. The Department plans to develop this relationship between art, interaction with audiences and education and recently organised a series of art projects with local schools (Ridgeway Primary School Reading, 2012, St Paul's Primary School, Reading 2013 and Long Close School, Slough, 2013) involving PhD researchers, undergraduate students and primary and secondary school students. Allen secured ESPRC and UROP (Undergraduate Research Opportunities Programme) funding to employ two students (from Art and Systems Engineering) to work on an *Interactive sensory objects* project over the summer. Allen also secured funding from Digitally Ready, a JISC-funded project under the [Developing Digital Literacies](#) programme to run a series of workshops with students in Art, which introduced them to Interactive Sculpture. The workshops built on electronics developed for the *Interactive sensory objects* research project exploring sensors, micro-controllers and wearable electronics. After an initial four sessions 2012-2013 the project has secured further funding to continue in 2013-14. Building on this Clausen is Co-I on an AHRC bid (submission May 2014) with Institute of Education, Reading, and partners including Slough Borough Council, Slough Schools Music network, Slough Museum, NHS Berkshire and the South East Migrants Health Network, exploring the educational potential of time-based community sound media.

**5. Organise and articulate our research, and in particular identify areas of convergence across Art and Art History.** Three research themes underpin the Department's current research and provide the basis for future planning and the development of research policy: '**Exhibitions and publics**', '**Art, Power, Politics**' and '**Performance, Publication, Text**'. They bring together expertise across theoretical, practice-led and art historical modes of enquiry with the aim of developing synergies and collaborative projects.

The '**Exhibition & Publics**' strand incorporates three different approaches: practice-led enquiry into the production of exhibitions, events and projects; engagement with the theories and histories of curation and exhibition; and art historical analysis of the reception and display of art. Practice-led curatorial projects have culminated in exhibitions at internationally renowned venues. For example, Rowlands co-curated (with Michael Bracewell and Martin Clark) *The Dark Monarch: Magic & Modernity in British Art* at Tate St. Ives (2009) and Towner Art Gallery, Eastbourne (2010); Chaimowicz curated *Jean Genet. Act 1, Act 2 & Act 3*, staged at Norwich Gallery 2011 and Nottingham Contemporary and Focal Point Gallery, Southend throughout 2012; and Pil and Galia Kollektiv founded 'xero, kline & coma' (in 2011), an artist-run project space in Hackney, London, where they have curated a programme of 17 exhibitions, talks, screenings, seminars and workshops. Publically sited and participatory projects such as Allen's current '*Interactive sensory [...] and O'Connell's Pearse Street Health Centre project* [see above]; Art historical research in the field of reception and display includes Davies's co-authored monograph, with David Hemsoll (University of Birmingham), *The Paper Museum of Cassiano Dal Pozzo. A.X. Renaissance and later architecture and ornament*, Royal Collection Trust (2 volumes) reconstructing the so-called 'paper museum' of the papal secretary and diplomat, Cassiano dal Pozzo, which was an attempt to assemble on paper a 'visual encyclopaedia' that encompassed both the arts and the natural world. It also includes Robins' investigation of the role of exhibitions in the formation of modernism, as exemplified by her article 'Manet and the Post-Impressionists'; a checklist of exhibitions in *The Burlington Magazine*, Vol. CLII (December 2010), and by her on-going work on exhibition cultures and histories in Britain as seen most recently in her reconstruction of the 1915 Vorticist exhibition in 'Reforming with a Pickaxe' in *The Vorticists (Tate Pub, 2010)*. And, Malvern's research on the

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curation of feminist art, *Rethinking 'Inside the Visible'* in eds, L. Parry and A. Dimitrakaki, *Politics in a glass case: exhibiting women's and feminist art*, Liverpool University Press (2013).

**Art, Power, Politics** researches the political potentials and performances of art including research into social engagement; the affectivity and rhetoric of the 'political' image; the representation of terrorism; visual cultures of conflict; and the politics of patronage, networking, and geographies. Garfield's research into identity politics and class, for instance the recent solo exhibition, *The Struggle*, Beaconsfield, London, 2012, explores the cross-generational transformation of political and ideological investment; with journal articles and chapter monographs addressing identity politics, Jewish identity and its identifications, for instance: 'Questioning Perceptions of Jewish Identity in the work of Ary Stillman', *Ary Stillman: From Impressionism to Abstract Expressionism*, (ed) James Wechsler, Merrell, NY, 2008. Pil and Galia Kollektiv's performances and films including *No Haus like Bau*, (Berlin Biennale 2008) a performance/film re-enacting post-1989 politics, traced through the retro-aesthetics of Modernism and the avant garde, culminating in a solo exhibition at the Te Tuhi Art Centre in Auckland, New Zealand, and screenings at 'Signal and Noise' media art festival in Vancouver, Collective Gallery, Edinburgh, and Castlefield Gallery, Manchester (2010). Malvern's research into the representation of war and gender: Malvern was a keynote speaker at 'The British Art Network' seminar Tate Britain, April 2013, for curators planning exhibitions on World War One. Robertson's recent monograph *The Invention of Annibale Carracci* (see above) reconstructs the artist's career and examines ideas of *interpretation*, iconography, draughtsmanship and patronage via the sixteenth-century concept of *invenzione* (invention/creativity).

**Performance, Publication, Text** addresses the performative or transversal potential of writing and publication, as a practice that cuts across categories of theory, fiction, image, publication and performance, including: Russell's recent project *Picturing ideas? Visualising and Synthesising Ideas as Art* (2009) (see above); Rowlands publication project *Novel* (2008-present) which explores the potentials of publication as a format for the exhibition of text-based work and live performance, including associated exhibitions and events at prestigious venues in Europe and USA, including Kiosk Luxembourg; Art Forum/Live Archive, New York Triennial; New Museum, New York, 2009; Wiels Centre of Contemporary Art, Brussels, (2009) and Millennium Magazine, MoMA, New York 2012; Dronsfield/ Rowlands/Russell participation in the *Art-Writing-Research* network with researchers from University of Reading, UCL, Goldsmiths and Chelsea College of Art. Outputs developing from this collaboration include Dronsfield's edited and co-authored publication *Materiality of Theory*, UCE: ARTicle Press, 2011 developing from a symposium of the same name convened at the ICA, London, 2009, and Rowlands/Russell, co-edited/authored *Barefoot in the Head*, UCE: Article Press, 2011. Pil and Galia Kollektiv's live performance 'WE', (2012) a video commission and vinyl record, exploring the 'politics' of the love song and its construction of liberal subjectivity. Performed at Kunsthall Oslo, The Royal Standard, Liverpool (as part of the Liverpool Biennial), ICA, London, Tate Online, and Limoncello, London; Robins' investigation of print-production, sexuality, and commerce in her forthcoming book *Paper Thin: art, sex and commerce: the London art world in the 1890s* (2014); and Ellison's audio-visual performances as *Poly Fibre*, including 'Prêt-à-Médiatiser' at Absolut Fringe, Dublin (2011) and the curated performance event/symposium *The Prophetic Sound of Noise* at The Cavendish Arms, London (2013).

### c. People, including:

#### i. Staffing strategy and staff development

The Department's staffing strategy is organized to facilitate high quality research and foster collaboration between staff. On the basis of their individual research profiles, seven members of staff entered in RAE2008 have received promotion, four to a chair, and three to senior lectureship/associate professor. In recognition of the recent merger, and its commitment to cross-disciplinary and collaborative research the Department had its requests for strategic appointments accepted with the allocation of two new posts: Pil & Galia Kollektiv and Garfield. The appointment of the latter was particularly important given Garfield's practice-led and art historical enquiry is recognition of the new cross-disciplinary identity of the Department, while complementing its existing research profile (Art, Power, Politics) and the faculty research theme (Minority Identities: Rights and Representation). Integration of new staff and ECRs is facilitated by the allocation of a personal mentor and is also supported by a reduced teaching load during probation. The University's Centre for Staff Training and Development offers workshops and seminars on research training and funding. In addition, seminar series, workshops, and symposia offer many

opportunities for new staff and ECRs to participate in current research in the Department. Excellence for early-careers and younger academic staff is further promoted by an annual Faculty competition. Art follows the University Equal Opportunity policy.

A key component of staffing strategy is the Staff Development Review (SDR) that includes research direction, support and allows coordination between individual staff schedules and Departmental research plans. Wherever possible teaching and administrative workloads are organized to promote individual research. Art supports academic staff by allocating a minimum of one day a week for research (pro-rata for part-time) and the Department Research Leave Calendar follows the university-wide model of one term in nine. Staff are also encouraged to apply for external funding to support research leave (supported by the School Research Office). RETF funding is available to assist the completion of outputs and writing research applications. In addition, a proportion of grant income is paid directly into staff development accounts to facilitate research. Department and School research committees support all staff in the planning and writing of research grant applications. Research and Enterprise Services provide additional support in relation to finance and also in alerting colleagues to funding opportunities.

## ii. Research students

The Department has a thriving Post-Graduate programme with MA and PhD programmes in Fine Art and History of Art. There are currently 10 MA students, 37 students on its PhD programme, with 14.5 completions prior to 2014, two Post-Doc fellowships and one Visiting Fellowship. In the current research exercise five PHD students in the Department have successfully bid for a Faculty Studentships, three studentships are attached to AHRC bids, and two studentships were attached to AHRC-Collaborative Doctoral Awards (Tate Britain and Reading Museum Services), 1 each provided by the Brazilian and Pakistan Governments and 1 by the Korean Content Agency. The Department of Art is part of the South West Consortium that has recently been awarded ARHC BGP2 funding. The South West bid was congratulated by the AHRC on its overall excellence.

The Department has extended its Postgraduate strategy by establishing a practice-based Doctoral Research Platform for Curatorial and Cross-disciplinary Cultural Studies with Zurich University for the Arts with an international cohort of students based in Zurich, Reading and London (currently 9 students). This forges links with the institutions with which the students are affiliated (Staatsgalerie Stuttgart and the Academies of Fine Art in Budapest and Vienna) and increases the strong professional profile of the postgraduate research environment.

**Strategy:** Since 2008, the Department has prioritised the recruitment of PG researchers with both excellent academic records and established professional expertise in fields relevant to Departmental research priorities. For instance, Mark Beasley (supervisor: Russell) is curator of Performa, New York, the most important international performance biennial in the world; Stuart Bailey (supervisor: Russell) works as part of the collaboration *Dexter Sinister* (with David Reinfurt) whose work has been exhibited and published internationally, including the Whitney Biennial, 2008; and Andy Hunt (supervisor: Dronsfield) is curator at the Focal Point Gallery in Southend and Turner Prize Judge 2012. Matt Lodder (submitted 2010) was appointed to a lectureship in History of Art at the University of Essex in 2013. Three graduates from the 2008-13 period have published books: Nicola Capon, *John Tweed: Sculpting the Empire*, Spire Books, Reading 2013 and Geraldine Howell, *Wartime Fashion: From Haute-Couture to Homemade 1939-1945*, Berg, London 2013 (supervisor: Malvern) and Neil Chapman, *Glossolaris*, AND, London, 2010 (supervisor: Dronsfield). One other graduate since 2008 has been awarded a book contract for their dissertation by I B Tauris. One graduate was awarded a post-doctoral fellowship at Witwatersrand University and a visiting research fellowship at Cambridge University for 2012-13 (supervisor: Malvern); and Rebecca Gill (completed 2012) won a Rome fellowship from the British School at Rome for 2012-13 (supervisor: Davies).

**Training:** All new students are inducted on the generic skills programme in the Graduate School, complemented at Departmental level by the provision of discipline-specific research training, such as workshops on the specific demands of practice-led research, and on different models of PhD pursued in the field of Art research. Postgraduate researchers benefit in their career development from Art's Postgraduate Teaching Assistant Scheme (PGTA) teaching on undergraduate programmes (six currently).

**Supervision:** Every PhD researcher has a supervisory team, with one main supervisor and advisors comprised of staff from within the Department, and elsewhere in the Faculty if

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advantageous to the student's research. Every supervisor has received appropriate training in doctoral supervision. There is considerable expertise in the Department in context of post-graduate research. The Department has contributed training workshops to the Graduate School programmes, and in 2011-12 to the RRDP. Dr Sue Malvern was invited to lecture and lead a workshop at the international summer school for PhD students held at the University of Minho, Portugal, 2010; Dr Rachel Garfield has significant experience of supervising practice-led PhDs, has written extensively on the subject, presented to numerous research methodology courses in HEIs in the UK, and been consultant for PhD steering committee at the University of Wisconsin, Madison in Visual Cultures.

**Support, resources and community:** The School has a comprehensive PGR Guide for candidates. We have a student support officer who liaises with PGR students, especially on disability matters. Candidates are provided with desk space in either the Graduate School or studio space in the Department of Art. Postgraduate research students are grouped into practice-led research and art history, with three students currently co-supervised between both areas; and joint seminars twice termly. Research students run an annual postgraduate symposium and organise a research group where students present work in progress; the research group organizes its seminars thematically, for example in 2011-12, 'Talking Methodologies' where PG students presented papers alongside invited speakers. Other PG activity includes organisation of exhibitions and events external to the university, for instance, Kate Corder's recent 'Cultivation Field' exhibition organised at venues in Reading and funded by the Arts Council. A one-day symposium was staged at the ICA in May 2013 incorporating invited speakers and presentations by Art PGR students.

#### d. Income, infrastructure and facilities

Art's strategy is to develop and maintain income, infrastructure and facilities to support the research objectives outlined above. This involves securing research income from a diverse range of sources. Since 2008 Art has a dramatically improved record for gaining external research funding, roughly doubling our income: £401,838 compared to £205,972 in the last RAE and average income per submitted staff rising to £35,878 from £15,723. Additionally, the Department has won substantial funding from other sources (in excess of £100,000 since 2008) received by researchers in Art from non-research council bodies (including Arts Council of England, Saskatchewan Arts Board, British Council, Heidenheim City Council (Germany), Henry Moore Institute Fellowship, Frieze Art Fair, and other public charities and commissioning bodies.

Since 2008 Research Council funding includes: Dronsfield (PI) AHRC Research Leave *Derrida and the Visual* (2009/£20,273); Russell (PI) AHRC Practice Led and applied, for the project *Picturing Ideas. Visualising the philosophical and political ideas of Giles Deleuze as art* (2009, £13,719); Malvern (PI) AHRC networks, *Terrorist transgressions: network on gendered representations of the terrorist* (2011, £ 9065); Allen (PI) AHRC, *Interactive sensory objects developed for and by people with learning disabilities*, 2011, £465,673. Allen was also Co-I on the ESPRC funded project *Everything and Nothing: a partnership for public engagement in mathematics through performance* (2011, £11,033); Robins won research fellowships from Leverhulme Trust, Research Fellowship (2009, £38,300) and Paul Mellon Centre for Studies in British Art: Senior Fellowship (2010, £30,000); and O'Connell received funding from the Arts Council of Eire, 1% for Arts Commission, *Rung by Rung*, Pearse Street Health Centre project, Dublin, (2009, £ 17,224.53) and a further £20,450.29 from ACE (2010).

The Department's Director of Research supports all staff in the planning, preparation, and writing of research grant applications, aided by Research Committee members and other colleagues including the School's Director of Research, with support from a dedicated Research & Enterprise Office. Art has also developed a reading pool to give feedback on proposals, drawing on the experience of senior members of staff, six of whom have been PIs on AHRC funded projects and four of whom are currently AHRC or Leverhulme peer reviewers. RETF provides support (teaching buy-out to develop bids) and Art has received 5 awards of 2k since 2008 in order to prepare bids for funding councils. The strategy for generating grant income also includes coordinated scheduling of research leave in relation to staff research requirements, the mentoring of new staff, and guidance on available funding and financial support.

A termly departmental Research Committee chaired by the Director of Research, attended by all research active staff, monitors research, addresses the status of pending applications, opportunities for interdisciplinary collaboration, and prioritises cases for research leave. School Research Committee Meetings (also termly) chaired by the School DoR and attended by DDoRs

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are vital for the coordination of cross-departmental initiatives, for instance recent research applications connected to Beckett/ Dvoskin archives (see above). Regular monitoring of research at both Departmental and School level provides key information on outputs and work in progress, and the submission to the University of a five-year research plan (updated and discussed annually with Senior Management at the Research Planning Meeting), coupled with preparation for the REF cycle, all of which facilitates a regular flow of information about published output, work in progress, and future projects.

Staff are further supported through Art's investment in digital resources and development of Research Studio Spaces for staff (Clausen, Dronsfield, Ellison, Russell have all benefitted from these initiatives). The Department has also prioritised collections-based research (see above), with particular focus on the newly acquired Dvoskin archive. In addition to the conferences and symposia organised (see above, b.) allowing the dissemination of research across the Department, University and to public audiences through a scheduled programme of research seminars and talks given by staff members, invited speakers and PhD researchers; and publicised in a termly newsletter and in regular Blog and Twitter updates.

#### e. Collaboration or contribution to the discipline or research base

Collaborative projects, on both national and international level, are a specific focus of Art's strategy, exemplified by Allen *'Interactive sensory objects ...'*, 2013; Malvern *'Terrorist Transgressions [...]*, 2011-12 and Russell *Picturing ideas? Visualising and Synthesising Ideas as art* (2009) (see above). Other collaborations include Davies' work with the Universities of Birmingham (Cassiano del Pozzo project), Cambridge (Architecture and Pilgrimage), London (Warburg Institute), and the Royal Collection – developing from these connections Art hosted the annual meeting of the Renaissance Architecture and Theory Scholars group (2009). Additionally Garfield, is part of two research networks, an AHRC funded network that has developed the inaugural edition of the Open University Art Journal *'Cosmopolitanism as critical and creative practice'* Universities of Southampton, OU, Sheffield, MMU and Reading; and *'Hidden: British Jews in Film and TV'* including researchers from Bangor, Southampton, Birmingham, Sheffield, Winchester, Leeds and Queen Mary Universities (2013); Clausen's collaboration with the Zurich University for the Arts was crucial in establishing the joint Research Platform in Curating with which includes joint PhD supervision (Rowlands is currently writing an AHRC networks bid in which Zurich is a partner); Dronsfield /Rowlands/ Russell's' contributed to the *Art Writing Research* network including University of Reading, UCL, Goldsmiths and Chelsea College of Art. Outputs including the publication of two books published by ARTicle Press (see above); Robins has close connections with Yale Center for British Art, also with Yale University itself, and has recently (2011) discovered a portfolio of Gwen John drawings at Princeton. **Participation in the peer review process:** Malvern, Robins and Russell: members of the AHRC Peer Review College. Robins: assessor for the Leverhulme and the La-Secretariat (Belgium). Senior colleagues share extensive leadership experience in research and in staff management. Davies was invited by the Union der Deutschen Akademien der Wissenschaften to review the large-scale research project *'Census of Antique Works of Art and Architecture known in the Renaissance'* (founded in London and New York, and currently run under the auspices of the Humboldt Universität Berlin and the Berlin-Brandenburgischen Akademie der Wissenschaft). In 2013 he was appointed assessor for the Italian REF (ANVUR) in the field of *'History of Architecture and Civil Engineering'*. Davies is a member of advisory boards of the Norwegian Research Project *'From Renovation to Reform,'* supported by the Norwegian Research Council and based at Agder University, Kristiansand, Norway. Garfield has peer reviewed for the DAAD, Berlin. **Journal Editorships:** Robertson: Advisory Editor for the international project *Oxford Bibliographies Online: Art History* (OUP, launch, Spring 2013). Davies: member of advisory boards of *Studia ligure* an Italian academic journal; Robins is on the editorial board for *The Journal of Wyndham Lewis Studies* published by the University of Birmingham; Garfield: on the editorial board of *Jewish Film and New Media: An International Journal* published by Wayne State County; and has recently been invited to become a member editorial board of the journal *Third Text*; Dronsfield: on the editorial board of *Art and Research Journal*, Edinburgh. **Major Scholarly Awards:** Chaimowicz: Paul Hamlyn: Awards for Artists, 2009; Dronsfield: Selection for the Stone Theory Institute at the Art Institute of Chicago (2009); Robertson: Salimbeni Prize for the best book on Italian art history and criticism from Paleo-Christian times to the nineteenth century in 2010.