

**Institution: ABERYSTWYTH UNIVERSITY, SCHOOL OF ART**

**Unit of Assessment: 34**

### **a. Overview**

Established in 1917, the School of Art [SoA]—a department at Aberystwyth University [AU]—comprises a small team of researchers who are engaged with the histories, theories, functions and practice of art through its presentation, interpretation and creation. Individually and collaboratively, nationally and internationally, our researchers engage with visual and textual materials in their widest cultural, historical, technical and theoretical contexts. In Art History, our research is focussed on the retrieval, preservation, reassessment and re-presentation of artists, practices and artefacts that have been lost, marginalized or overlooked. As the only institution in Wales offering undergraduate and research degrees in Art History, we are one of the main drivers of Welsh art research and are mindful of our special commitment to the visual culture and heritage of Wales. In Fine Art, our researchers are dedicated to the innovative use of traditional and contemporary skills in painting, drawing, printmaking, photography, installation, film and sound, pursued as a mode of art-historical inquiry and theorizing about art. Since 2008, researchers have focused on the Art History portfolio with a view to consolidating and extending its Fine Art endeavour for REF2020.

### **b. Research Strategy**

Since RAE2008, in pursuit of its strategic goals, the SoA has grown its postgraduate community, increased national and international collaboration, seen a change of research personnel, witnessed an increasing involvement with professional associations as well as a rise in the number, quality and dissemination of research outcomes. To develop a dynamic and sustainable research environment, as well as strengthen and integrate the practical, historical and curatorial study of art, our *Research Strategy* focuses on 5 specific objectives:

**1:** — to introduce mechanisms that allow staff to develop their potential to produce research of international significance that has value, impact, scope and relevance. This was achieved by: managing workloads (with the 2013 introduction of Scientia timetabling software); strengthening administrative support (though streamlined procedures in newly established Institute offices); monitoring output rates and providing advice on the best exhibition/publication outlets; strategically deploying our 12 part-time tutors to release useful time for research staff to ensure that outputs are realised on time, to the highest standard and with maximum impact.

**2:** — to increase and diversify grant capture by: responding to emerging individual, collaborative and interdisciplinary research opportunities and addressing the priorities of funding bodies; facilitating the completion of high-quality grant applications, providing time and training to allow staff to compete for research funding; and by monitoring annual grant income. (During 2008-13, income has been raised from a variety of external funders—such as Arts Council Wales, *Museums, Archives and Libraries, Wales* [CyMAL], the Art Fund and MLA/V&A as well as corporate sponsors—to supplement SoA designated Trust Funds to support projects and the research environment. Detailed in ‘d’ below.)

**3:** — to increase local, national and international partnerships with public and academic organisations, especially with museums and galleries, to: maximise research impact; influence external research and policy agenda through an active engagement with the research council and other funding bodies; diversify research outcomes and modes of dissemination (through publication, touring exhibition, conference, public speaking, broadcast and online databases); create significant and interdisciplinary collaborative projects and joint-funding bids; and reach an ever wider range of beneficiaries—academics and students, curators, auction houses, dealers, broadcasters, private collectors, the press and general public. (Evidenced by our work with high profile partners such as the Royal Academy and Birmingham Museum and Art Gallery, Cruise’s service with the AHRC and AAH, and a broad reach demonstrated in our Impact Case Studies.)

**4:** — to increase the number of home and international PGT, PGR and research students by: instigating new marketing initiatives; portfolio renewal; and working closely with AU International

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Office (to facilitate a rise from 18 research students (2013) to 30 (2018); ensuring that teaching and PG supervision is relevant and informed by staff research and expertise; creating a stimulating research environment, further integrating postgraduates within the SoA research culture, providing forums and symposia, and seizing potential to support innovative interdisciplinary schemes with cognate departments within the newly-established Institute of Literature, Languages and the Creative Arts [ILLCA].

**5: —** to maintain and develop the SoA Museum collections and archives as a basis for funded research projects and postgraduate study by: continuing to collect, document, preserve, interpret and display objects of educational and cultural value; offering primary research material for staff, student and public reference; disseminating our research and scholarship on the collections; ensuring that activities relating to the SoA Museum befit a university department committed to excellence in research, scholarship and teaching (*School of Art Museum* [www.aber.ac.uk/en/art/gallery-museum/collections](http://www.aber.ac.uk/en/art/gallery-museum/collections) ; *Ceramic Collection and Archive* [www.ceramics-aberystwyth.com](http://www.ceramics-aberystwyth.com)).

Through research projects, symposia and joint PhD supervision within AU, SoA staff already collaborate with researchers from Geography and Earth Sciences, Theatre, Film & Television Studies, and English & Creative Writing. The SoA is poised to develop new collaborations with colleagues in cognate departments through the August 2013 realignment of arts departments into a single institute with the specific aim of cultivating interdisciplinary networks and activities, and encouraging research innovation and collaboration ([www.aber.ac.uk/en/university/institutes/illca](http://www.aber.ac.uk/en/university/institutes/illca)).

**Priority Areas for Research are:**

**1: —** to expand our endeavours in the retrieval, preservation, reassessment and re-presentation and artists, practices and artefacts that have been either lost, marginalized or overlooked;

**2: —** to consolidate studies in the art history in Britain since 1800 (esp. in drawing, printmaking, book arts, photography, Pre-Raphaelitism and Aestheticism and their cultural contexts, visual culture of Judeo-Christian religion, audiovisuology ([www.aber.ac.uk/en/art/research/eye-ear](http://www.aber.ac.uk/en/art/research/eye-ear)), Australian Artists in Britain ([www.aber.ac.uk/en/art/research/australian-artists](http://www.aber.ac.uk/en/art/research/australian-artists)), as well as the visual culture of Wales, Welsh art and collecting practices;

**3: —** to build effective mass by collaborating with ILLCA colleagues to grow fine art practice in image (printmaking, drawing, photography, film, installation, site-specific performance and the book arts), text and sound, to include practice-led research in our REF2020 submission.

The SoA Head [HoS] together with its Director of Research [DoR] are responsible for research planning and leadership. Our Research Committee develops policy, determines priorities, considers sources of support, reviews staff initiatives in the context of the *Research Strategy*, advises on grant applications, receives end-of-project reports, and oversees research mentoring and monitoring processes. In reviewing research activity, the HoS and DoR meet biannually with AU's Research Monitoring Committee convened by the Director of the Graduate School, Director of Postgraduate Studies and the DoR. AU's Arts Research Promoter meets with staff to encourage and support individual and collaborative research and income generation. In July 2013 AU's Research Office merged with the Enterprise Office to create the Department of Research, Business & Innovation. With a staff of 50, it works to deliver integrated and proactive research and enterprise development services whilst reducing the related administrative burden on academics. It provides advice and support in developing grant applications, research finance assistance, project management and REF guidance. Regular events such as the Research Café (open to all PGRs, researchers and academics) and funding workshops are staged to encourage interdisciplinary research. Delivery of the *Research Strategy* is informed by the PURE research database.

**c. People, including:****Staffing Strategy and Staff Development**

Academic staff are encouraged and supported to develop strong and distinctive research profiles through training, mentoring and monitoring. The *SoA Staffing Policy* aims to:

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- recruit staff with an excellent record or outstanding potential for research / practice as research;
- develop and reward new researchers;
- support and retain existing staff to become high-quality researchers and leaders in their field;
- facilitate exchanges between staff and external academic / private and public sector bodies;
- provide time and resources for staff to undertake research and communicate their work to academic and non-academic audiences.

There are currently 7 Category A staff on open-ended contracts. Staff are supported by 12 part-time tutors who not only enhance the research environment but ensure breadth, flexibility and sustainability of the teaching provision. With 10 males and 9 females, there is an even gender balance. Probationary staff agree teaching, administrative duties and research targets with the HoS and Probationary Appointments Committee. This is used to monitor performance. To ensure integration into the research culture, new staff are assigned a mentor who guides them on the pace, ambition, emphasis and context of their research, as well as engage in research collaborations with colleagues. They benefit from a lighter teaching load at the outset of their academic career. Staff new to PhD supervision enrol on AU's Research Supervisor Training Scheme. More experienced colleagues are required to enhance and update their skills regularly.

Researchers take on leadership positions in the SoA; their expertise and experience contributes to the sustainability of the research environment. Staff development is supported through research monitoring meetings and annual Staff Development and Performance Reviews. Staff are supported to take external training courses as well as those offered by AU's Centre for the Development of Staff and Academic Performance. Procedures are in place for career progression. Applications for promotion are encouraged and mentors are assigned. Research performance is key in promotion procedures. Since 2008, there has been one senior lectureship promotion (**Pierse**) and two personal chair awards (**Meyrick, Vincentelli**). Subject to grant income, all academics are eligible for sabbatical leave on a 3-4 year cycle. Internal funding allows for staff to be bought out of teaching for short periods to conduct research, write up, or make grant applications. All academics have access to designated AU funds for research support and conferences. SoA funds are also available for conference participation, research development, image rights, publication charges and activities that facilitate research impact. AU's policy *Safeguarding Good Research Practice* provides research quality standards and ethical guideline/approval procedures.

**Research Students**

Our postgraduates make a significant and valued contribution to the research community. With a 100% completion, 9 have completed since 2008 (compared to 2 between 2001-07). There are currently 18 research and 30 Masters students registered and/or writing up. PhD students have been funded from the AHRC, Aberystwyth Postgraduate Research Studentships, private charitable sources, and 3 EU-funded Knowledge Exchange Studentships involving collaboration with industrial partners. AU recently partnered with Bath, Bath Spa, Bristol, Cardiff, Exeter, Reading and Southampton to form the *South, West and Wales Consortium*. It has been awarded **£14.2M** AHRC funding over the next 5 years to deliver postgraduate supervision, training and skills development.

Doctoral students have two academic supervisors. Throughout their candidature, they receive research training tailored to their specific needs. In addition to AU's generic research skills training, subject-specific training is delivered as part of the supervisory process and offered through SoA seminars and workshops, internal and external courses. Research training needs are agreed and recorded in a *Research Training Compact* that is monitored bi-annually by the SoA Research Committee and by the AU's Graduate School. The Graduate School Director oversees the provision of central facilities, postgraduate training and monitoring of academic progress. AU provides compulsory research training modules such as *Ways of Reading* and *Research Training*. Annual residential writing schools prepare students for the final stages of dissertation writing. Further specialist training—ranging from art practice to bibliographic, palaeographic, computer and language skills—is offered according to the needs of the individual student. The SoA provides both Professional and Research Preparation Masters that meet AHRC guidelines as well as bespoke training in *Self-reflective Writing and Analysis* for students undertaking dissertation elements in PhD Fine Art and other creative doctorates, discipline-specific seminars and tutorials on *Effective Academic Writing* and *Research Skills in Fine Art and Art History*. Financial support is available

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from the SoA and from AU's Graduate Centre to enable doctoral students to attend external courses or work with an artist, art historian or at a museum.

The SoA runs a programme of fortnightly public lectures and workshops. Research students are involved in the organisation and selection of invited artists, art historians and curators. Recently these have included Elspeth Lamb, J.J. Charlesworth, Norman Ackroyd RA, Anne Desmet RA, Marcelle Hanselaar, and Magnum photographer Martin Parr. Such contact enhances the research culture by demonstrating the practice and opportunities beyond the educational framework. Research students are encouraged to develop career skills and become involved in teaching, deliver papers, exhibit their work and submit articles for publication, as well as pursue a hands-on engagement with exhibition preparation, installation and curation. PhD students have organised national conferences: most recently **Ruddock's Future Climate Dialogues** (Aberystwyth: 2013), which discussed possible collaborations between the arts and sciences in addressing the climate change debate, and **Woodley**, who was one of 25 international students chosen for the highly-selective 2013 Amsterdam-Maastricht Summer University in association with the Rijksmuseum and the Netherlands Institute for Art History, a conference and exhibition of newly-commissioned work that interrogates the praxis and perception of still life painting from contemporary and historical perspectives. SoA postgraduates have participated at national and international conferences and symposia: **Jones** gave a paper at the International Conference on Welsh Studies (Washington DC: 2010); **Minogue** gave papers at ceramics conferences in Phoenix (2009), Denmark (2009) and New Zealand (2012), was a moderator at Brollin, Germany (2010) and Fuping, China (2013), and led round-table discussions at the National Council on Education for the Ceramic Arts Conference (Seattle: 2012) and Clay Push (New South Wales: 2013). **Roderick** gave papers at the Computers and the History of ART (CHART) conference organised by the AAH (King's College, London: 2012), 'Rethinking Landscape and Identity' at Cardiff University (2013), and the International Conference on Theory and Practice of Digital Libraries in Malta (2013).

Research students have been recipients of national awards. **Hayes**, for example, won *The Big Draw Competition 2012*, awarded annually for innovative and challenging events that engage the public. **Ellis**, who designed 4 bridge-themed £1 coins in 2006, was commissioned by Royal Mint to design a £2 coin for the 150th anniversary of London Underground (2013), and by *The Times* to engrave 3 new mastheads (2010). **Mills** won an Arts Council £25,000 Creative Wales Ambassador Award (2010) and in 2012 was invited visiting artist at Columbia University, NYC. **Wade** was invited to participate at the Hong Kong Graphic Arts Fiesta (2011), **Partridge** was ICA Film Festival winner (2012), and **Boutasi** won a highly-competitive place on the Professional Printing Program at Tamarind Institute, USA. SoA staff **Croft**, his students and collaborators had their print portfolio acquired by V&A, while a group of 7 staff and PG students each delivered papers/workshops at *IMPACT International Printmaking Symposium* in Dundee (2013).

#### d. Income, Infrastructure and Facilities

##### Collections and Archive

Research students and staff have access to the wealth of resources in Aberystwyth. The SoA runs two museums that house growing collections and archives comprising over 20,000 paintings, prints, drawings, photographs, ceramics and decorative art. Unique in Wales, and of international importance, these offer primary research material for staff, students and external scholars. Mindful of our research priorities (see b.1), we have focused on the research potential of *Artist Collections*, acquiring significant collections representative of individual artist's careers, with the co-operation of artists or their heirs and with external funding ([www.aber.ac.uk/en/art/gallery-museum/collections/artist-collections](http://www.aber.ac.uk/en/art/gallery-museum/collections/artist-collections)). Our Trust Funds provide income to acquire important individual and collections of works of art (over **650** works since 2008). A Heritage Lottery Award provided a purpose-built archive and reference room for works on paper, while an MLA Partnership Grant between the SoA and National Library of Wales established an Easel Painting Conservation Studio.

Students work alongside artists, art historians, educators and museum curators within the SoA which itself is at the heart of significant creative endeavor. There are 5 galleries within one mile of the SoA. AU's Arts Centre is one of the largest in the UK and a major venue for exhibitions by contemporary artists and designers including Grayson Perry, Damien Hirst and Tracey Emin. As

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well as providing excellent resources for research in the visual arts, the National Library of Wales [NLW]—a legal deposit library located adjacent to the campus—is custodian of internationally significant art collections, and unrivalled materials relating to the art history of Wales. NLW curators are among the SoA Honorary Fellows together with staff of the nearby Royal Commission on the Ancient and Historical Monuments of Wales (Wakelin, Hughes). Fellows include the artists Lloyd Jones, Desmet and Hicks-Jenkins. AU's library, which has been collecting material on the visual arts since the late 19thC, is extremely well resourced with books, journals, manuscripts and electronic resources. The libraries of Bond Street print dealer Robin Garton (purchased 2005), print historian/curator Tessa Sidey (bequeathed 2012), and Curwen Press Chairman Oliver Simon, as well as the Horton Collection of Children's illustrated books, include 1000s of rare books, catalogues and journals that makes ours one of the most comprehensive libraries on printmaking history in the UK. The *Ceramic Archive*, established at the SoA in the 1980s, incorporates the Craft Potters Association archive, as well as an unrivalled collection of books, catalogues, magazines, newsletters, documents, photographs and audio-visual material relating to studio or non-industrial pottery and the biennial International Ceramics Festival which takes place in Aberystwyth.

**Estate, Technical and IT Support**

All SoA academic, curatorial, technical and administrative staff, as well as research students, studios and workshops are accommodated within a magnificent Grade 2\* listed Edwardian building. The close proximity of staff and students to the facilities fosters a strong sense of community and cooperation, and ensures our students are quickly integrated into the School's research culture. All research students have 24-hour access to dedicated workspaces, computing facilities, studios and workshops. Art History students have access to our museum collections, studios, print workshops, photographic and digital equipment to benefit their research. Museum Accreditation was renewed in March 2013, demonstrating the SoA continues to achieve the highest standards of collection management and care. 2012 saw a £27,000 gallery refurbishment in order to take higher profile works on paper exhibitions to enhance research environment. The SoA stages 12-15 public exhibitions annually. Like other museums, we have reassessed our approach to the display, interpretation and management of collections, embraced new technologies, addressed issues of access and inclusivity, and developed a policy working with schools, the wider community and online learning with funded by CyMAL. Technical support is provided by 2 technicians, 2 postgraduate technicians, and by the Museum's curatorial staff: p/t Keeper / Curator of Prints (**Meyrick**), f/t Curator of Collections (**Holland**), p/t Database Coordinator (**Garratt**), p/t Curator of Ceramics (**Vincentelli**), p/t Ceramic Archive Assistant (**Chennell**), f/t Graduate Intern and volunteers. Our part-time tutors, all practicing artists or art historians themselves, significantly enhance the SoA research environment: **Macklin**, for example, who since 2008 has undertaken artist residencies in Arizona, Holland and New Zealand, recently gave an interdisciplinary paper at IMPACT13, 'Rapprochement of Art and Science in the Watery Realm'; **Heuser** co-authored two books *Gwilym Prichard: A Lifetime's Gazing* and *Claudia Williams: An Intimate Acquaintance* (both Sansom, 2013), and a monograph *Immaterial Culture* (Peter Lang, 2013; 330pp). **Baldwin**, who staged solo exhibitions at Tuscan Arizona University and Zea Mays, Massachusetts in 2013, was invited demonstrate his research into safer printmaking techniques at international IMPACT conferences (Bristol 2009, Dundee 2013) and to teach his methods at: Zea Mays, Massachusetts; Malaspina, Vancouver; V.I.S.A. Vancouver Island; Emily Carr University; and Maine School of Art (2013).

**Income Generation and non-HESA Funding**

The SoA Museum Advisory Committee administers 5 designated endowment funds (value **£3,090,706**), the income from which is used to support acquisitions, research upon them, and contribute to the research environment (**£445,899** spent since 2008). The SoA Museum has recently benefited from the bequests of Marian Evans Quinn (**£360,000**) and Tessa Sidey (**£112,000**) to acquire and maintain works of art. Since 2008, the SoA Museum and Ceramic Archive (**Meyrick, Vincentelli, Webster**) have received **£214,958** income from external sources (e.g. CyMAL, MLA/V&A, Art Fund, and Arts Council Wales [ACW]) to support research and its dissemination, publications, website and database development, conferences and symposia, acquisitions, collection management and exhibitions. AU sources of research support include the Research Fund, Conference Fund and Ben Bowen Thomas Fund for Fine Art. **Whall** was recipient

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of an Arts Council Wales: Research and Development Grant (£8,000 2009) and ACW Major Creative Wales Award (£25,000, 2012). Corporate and charitable organisations have supported our research and exhibition programme: Punter-Southall Actuaries, London (**Meyrick** for *Sydney Lee*, £30,000); Derrick Williams Trust (**Cruise**, £2,625) and Gordon Hargreaves & John Ball Trust (**Cruise**, £5,000) for Keith Vaughan. **Cruise's** *PreRaphaelite Drawing* book raised £45,000 sponsorship alone, so together with the *Poetry of Drawing* exhibition, the £100,000+ spend on installation, travel, publicity, insurance etc. was recouped by ticket sales, book sales and by selling the show to Australia.

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

## Research Clusters, Collaborations and Networks

In Art History, research is focussed on the retrieval, preservation, reassessment and re-presentation of artists, practices and artefacts that have been lost, marginalized or overlooked: **Meyrick** (Lee, Williams, Blaker, British printmakers); **Webster** (Retzlaff and Saebens); **Cruise** (Pre-Raphaelite drawing, Solomon, Aesthetism); **Harvey** (visual culture of Judeo-Christian religion), **Vincentelli** (contemporary and non-Western ceramic traditions) and **Pierse** (Australian artists in Britain). In Fine Art, **Harvey**, **Whall**, **Croft**, **Webster** and **Pierse** are engaged in both the technical and conceptual practices of painting and drawing, photography and printmaking as well as installation, video and sound.

The increasingly collaborative, interdisciplinary and international dimension of our research projects, and the diversity of outcomes, demonstrates the effectiveness of our *Research Strategy*. Collaboration with museums/galleries is important for supporting and promoting research as well as for dissemination and facilitating public engagement. Since 2008 staff have worked on projects with national and regional institutions such as: National Museum of Wales (**Cruise et al**), National Library of Wales (**Meyrick**, **Harvey**), Birmingham Museums and Art Gallery / Art Gallery of New South Wales (**Cruise**), Tamarind Institute, Albuquerque (**Croft**), Staatliches Museum München (**Webster**), Royal Academy of Arts (**Meyrick**), UWIC and Bath Spa University (**Vincentelli**), Bangor University and the Courtauld Institute (**Harvey**) that have generated publications, exhibitions, conferences and research income. **Croft**, a Tamarind-trained master printer, has formed an international network of artists, print workshops and educational institutions aiming to increase the profile of lithography and attract collaborating artists to the SoA: Marcelle Hanselaar (2008), Wuon Gean Ho (2010) and Shani Rhys James (2011) among them. **Whall** has been engaged in 3 global collaborative residencies to create sound-image installations with artists and, among others, musicians (Sufi Music Ensemble), marine biologists (Dr Rupert Marshall), anthropologists ('Lost Kingdom of Lanna', Thailand), psychiatrists and carers (Alzheimer Gesellschaft Berlin e.V). **Heuser**, **Meyrick** and **Pierse** collaborated with **Cruise** (ed.) on *Figure and Ground: Keith Vaughan Drawings, Prints and Photographs 1935-1962* (Bristol: Sansom, 2012) and a Vaughan exhibition drawn from the SoA Museum for the National Museum of Wales.

## Conferences, Exhibitions and Publications

Since January 2008, our staff have published 9 books, 29 book chapters, 9 refereed journal articles, staged 13 solo exhibitions/performances, contributed to 97 group exhibitions, organised 6 conferences, delivered 13 keynote addresses, 46 conference papers and curated 16 exhibitions. **Harvey** organized *The Noises of Art*, a collaborative conference between the SoA, Courtauld and Aberystwyth Arts Centre [AAC] that explored visual artists' engagement with sound, noise, music and text (2013). **Williams** organises regular pan-Wales conferences *Conservation Matters* (2011, 2013) with CyMAL and NLW funding. As co-convener, **Cruise** organized *Drawing and the Victorian Artist* (BMAG: 2011) and *Image, Identity and Institutions* (AAH, Reading: 2013). On behalf of the National Centre for Ceramics in Wales, **Vincentelli** organised 6 pan-Wales symposia including *Gathered Worlds* (2009) and *Digitisation & Ceramics* (2012&13). Principal keynote addresses have included: **Cruise** (Keele, 2008; Birmingham, 2011; Courtauld, 2012), **Vincentelli** (Virginia, 2013) and **Harvey** (Courtauld, 2012: Cardiff 2012; Liverpool 2010; Sussex, 2010; Lampeter 2008). Research papers include: **Cruise** (London, 2009; Belfast, 2010; Oxford, 2010; Glasgow, 2010; BMAG, 2011; Bristol, 2012; Northumbria, 2012; Oxford, 2012), **Vincentelli** (Florida, 2011&12; Albuquerque, 2012; Bath, 2012; Washington DC, 2010; V&A, 2010; Sydney, 2008; South Africa,

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2008; Manchester, 2008), **Webster** (Hungary, 2011; Cambridge, 2008&09; Istanbul, 2013), **Pierse** (Sydney, 2012; Taiwan, 2011; British Museum, 2011; Royal Geographical Soc., 2012), and **Harvey** (York, 2008; London, 2008,09,12&13; Cambridge, 2008; Calgary, Can., 2009; Brighton, 2010; Liverpool, 2010; Princeton, 2011; Oxford, 2012). **Croft** has responded to invitations to lecture, chair panels and conduct workshops throughout the UK and internationally (Brussels, 2013; Tucson, 2009&10; Hong Kong, 2010; Melbourne, 2011; Changsha, 2012; and Shenzhen, 2012).

Staff book chapters and catalogue essays include: **Webster** *Esotericism, Art and Imagination* (MSU, 2008); **Cruise** *The Cult of Beauty* (V&A, 2011), 'John Melhuish Strudwick' for DNB (Oxford, 2011), *Pre-Raphaelite Drawings* (CUP, 2012), *Pater across the Arts* (Palgrave, 2010); **Harvey** *Revival, Renewal and the Holy Spirit* (Paternoster, 2009), *Research Methods in the Study of Religion* (Routledge, 2011), *The Ghost in the Machine* (Ashgate, 2013); **Meyrick** *Ancient Landscapes, Pastoral Visions* (ACC/Southampton, 2008), *Spoils of the Lumber Room* (Ashgate, 2012); **Pierse** *Australians in Britain* (Monash UP, 2009), *Impact of the Modern* (Sydney UP, 2008). Staff regularly contribute to national and international refereed journals: **Webster** *PhotoResearcher* (2011), *Material Religion: The Journal of Objects, Art and Belief* (2012&13); **Pierse** *Melbourne Art Journal* (2009), *The Alpine Journal* (2009), *Art and Australia* (2009); **Vincentelli** *Interpreting Ceramics* (2008&13), *Ceramic Review* (2012&13), *Textile Perspectives* (2010); and **Cruise** *Yearbook of English Studies* (2010).

Staff have responded to invitations to exhibit their work throughout the UK and internationally in solo, joint and group exhibitions. Since 2008, **Croft** has participated in 39 exhibitions in China, Arizona, Nevada, Virginia, Brussels, Hong Kong, Australia, Thailand, and Serbia, including 4 solo exhibitions (from Changsha, China to MOMA Wales 2013). During 2012-13, **Whall** undertook artist residencies in Thailand, Mexico, Turkey and Berlin. Her work was exhibited in single, joint and group shows: Launch F18 (NYC, 2013); *3 Worlds* curated by Edward Lucie-Smith and Zavier Ellis (Lithuania, 2011); Torrance Art Museum, California; and *Miranda Whall and Flora Whiteley* at Gimpel Fils (London, 2009). Recent solo exhibitions include VII Biennale di Soncino (Italy, 2013), *Lost Kingdom* (Thailand, 2013), *Divine Love* (Istanbul, 2012) and *Is it ok if?* (AAC, 2010). A practitioner as well as historian, **Harvey** has undertaken 11 public sound-art performances, workshops and collaborations often in non-traditional venues from NLW and Bangor Cathedral (2011) to Alberta, Canada (2009) and Princeton (2011).

**Research Council, Advisory Panel, Subject Association, Scholarly Awards and Fellowships**

**Cruise** served on the AHRC Postgraduate Award Panel (2009-10), AHRC Block Grant Partnership Panel (2009-10), AHRC Peer Review Panel (current) and is REF Sub-Panel Member Art & Design (2011-14). He was advisor to JISC Pre-Raphaelite digitisation project, BMAG (2008-10), reviewer of research funding applications for *Deutsche Forschungsgemeinschaft* (2011) and serves on the editorial board of *Merge* (2013-). **Pierse** is co-ordinator of the *Australian Artists in Britain* research network, judge for Turner Medal in Watercolour (2011), is elected Artist Associate Member of the Alpine Club, and is reviewer for *Reviews in Australian Studies* (Canberra). **Croft** involved in setting up Print Council of Wales (since 2012), Aberystwyth Printmakers. **Harvey** is advisor to the journal for *Biblical Reception*, UK (since 2010), advisory board for *Material Religion: The Journal of Objects, Art & Belief*, USA (2005-9). **Webster** serves on the International editorial boards of *Consciousness, Literature and the Arts* (Rodopi, Amsterdam 1999-) and the *South African Journal of Photography* (2006-).

**Pierse** was Senior Vice-President, Royal Watercolour Society (2009-12) and Artist in Residence, Dunmoochin Foundation, Melbourne (2007-8). **Croft** is elected RE (2008) and **Meyrick** was invited to become HonRE (2001), one of the few curator-historians to receive the accolade since the Society's foundation in 1882. Meyrick has been invited member of the UK Print Curators Forum since 2003, served on the editorial board of Gregynog Press (1998-2009), is member of the steering panel of the Public Catalogue Foundation's Oil Paintings Expert Network (2013-), and in 2013 was invited trustee of the newly established Gregynog Trust. In 2008, **Cruise** was awarded a Pre-Raphaelite Fellowship at the University of Delaware/ Delaware Art Museum and a Yale Centre for British Art Research Fellowship.