

Institution: Plymouth University
Unit of Assessment: 34 Art and Design: History, Practice and Theory
<p>a. Overview</p> <p>This UoA 34 submission draws from staff in the School of Art & Media and the School of Humanities & Performing Arts. Both Schools are in the Faculty of Arts. Art and Design research within the School of Art and Media, is organisationally focused within the Centre for Media, Art and Design research (MADr). Art History research within the School of Humanities and Performing Arts is located within the Centre for Humanities, Music and Performing Arts Research (HuMPA). The two Centres, overseen by the Faculty and University infrastructure, ensure the governance of research in terms of quality, equality and diversity, sustainability and funding. The Faculty executive is responsible for collaboration, mentoring for grant and career development, and for administering resources consistent with its aims.</p> <p>Research in UoA 34 has been driven by ambitious world-class collaborations between researchers at Plymouth and regional, national and international partners. The academic thrust of these collaborations has been primarily to explore cognate concerns and innovative synergies with researchers in other disciplines. This is exemplified in the way that much of the research undertaken and supported since 2008 has concerned the arts as they have engaged with arts practice locally, nationally and internationally alongside cross disciplinary interventions in the humanities (Blassnigg, Punt), the sciences (Grant, Robinson, Wells, Vaughan), and digital technology (Ascott, Phillips). Partners have included individuals in established research organisations such as universities, museums, and archives, as well as publishers, galleries, and arts organisations. Together with researchers at Plymouth, they have delivered outcomes in the form of individual and curated group exhibitions, anthologies, edited journals, innovative knowledge exchange events and participatory public art works and delivered new insights with a high impact.</p> <p>MADr and HumPA are each organized into specialist clusters of cognate researchers led by a senior researcher. These clusters are responsible for providing a generative and inspiring environment for doctoral and early career researchers in order to enable the vision and focus for large scale project development with academic and cross sector partners. Researchers within the clusters develop projects individually or collaboratively and either pursue them through the resources available as part of their contracted workload or bid for additional support from the Research Centre through a bidding process. These projects are then taken to external funding and the majority of research outputs submitted in this UoA have resulted from external funding, including £1m from Humanities in the European Research Area, £4.5m from Marie Curie, and RCUK funded doctoral bursaries, Arts Council funding, and Leverhulme fellowships.</p> <p>The collaborative emphasis that has characterised research in the unit has stimulated innovative methodological approaches to research development and management. This is most evident in its doctoral training and support for Planetary Collegium and Trans Art, innovative approaches to public engagement (such as iDAT), large scale dissemination initiatives in Art History, and formal alliances with international partners concerned with transdisciplinarity and new modes of academic publishing. This ethos of collaborative inter-, multi- and transdisciplinarity has been a central focus of research in the unit and has nurtured and supported a broad range of National and International collaborations. Additionally the unit has worked closely with local partners to contribute to the cultural life of the region both through Peninsula Arts, the University's public arts body, and the HEIF 5 funded ICCI (Innovation for the Creative and Cultural Industries), where direct engagement in academic research and knowledge transfer activities have been facilitated.</p> <p>b. Research strategy</p> <p>The two Research Centres, MADr and HumPA, work along with School research committees to facilitate cross fertilisation and coordinate discipline-level strategies. These deliberations are reviewed on an annual basis and inform the overall plan developed by the Directors of the Research Centres. Research strategy is also co-ordinated across the Faculty of Arts, which houses two further Research Centres.</p> <p>The strategy for Art and Design is based on the ambition to further develop the international reach, reputation and cultural benefit of research in our disciplines through: (1) focusing research in</p>

concentrated areas of strength; (2) developing collaborative, inter-, multi- and trans-disciplinary practices both within the university and within regional, national and international settings; (3) supporting all staff in realising their individual research and career ambitions, from early career researchers to professors; (4) developing the numbers, range and quality of PGR students; extending external income generation and developing business partnerships.

Central to driving this strategy forward has been the establishment of the two Research Centres to support and coordinate research across the Schools and to promote research excellence through concentration that draws on our developing areas of strength. Research clusters of cognate specialisms have been established to reflect the significant range of research disciplines and to facilitate and support individual staff aspirations, collaborative research initiatives, research mentoring, and a lively and engaged multi-disciplinary environment for research students. This integration will be significantly advanced by the proposed creation of an overarching Arts Institute to bring together research in art, design, creativity, and performance.

MADr was established as a generative framework to support, hone and develop the research aspirations of these clusters. The UoA plans for the next five years are to build on the strengths of the clusters by maximising the impact of our research through supporting clearly identifiable themes: (1) Media, Archaeology and Cognition, (2) Digital Arts and Technology, (3) Art, Science and Environment, (4) Art, Design and Audience and (5) Photographic Practice. Staff in the research clusters will bid competitively for support in relation to these themes, which will be headed by a theme leader who will join the MADr executive and report directly to the Director of the Centre on research outputs, grant & third stream income, PhD completions, and knowledge exchange activity.

The most significant intellectual shift in the emphasis of our research has occurred as a consequence of collaborative projects involving the arts, sciences, and humanities. This has resulted from the development of established expertise in digital media and audiovisual technology (Phillips, Ascott, Punt, Blassnigg) and the maturing relationships developed with scientists beyond the University (Vaughan, Robinson, Wells) which have led to formalised external research relationships with, for example, Apple, IBM, MIT Press, British Antarctic Survey, European Geosciences Union, Wellcome Trust Sanger Institute. A major step forward in collaboration across hitherto-distanced disciplines is our involvement in the founding of a Cognition Institute with researchers in Neuroscience and Computer Science (research submitted to UoA4). This has already resulted in successful large scale funding of €4.3m Marie Curie grant for research into the interface between cognitive science and art. We have also developed collaboration with key international archives and have been funded through a large scale 3 year HERA research project, led by Plymouth, on *avant garde* film and advertising in collaboration with Eye Film Institute and the Institute of Sound and Vision, the Free University Amsterdam and the Angewante, Vienna. Central to these inter-, multi- and transdisciplinarity collaborations has been the factoring in of the user in both our research questions and methods. The collaborative nature of these projects has led to the refinement of research questions and methodologies and as a result has enhanced the external impact of research in photography, practice-informed theory, installation and public artworks. The submitted outputs reflect this innovative area of research and its international impact.

Collaboration is also expressed in the growth of applied research with partners beyond academia. A number of research outputs in Art History and Photography were disseminated through high profile curation projects (*Landscapes of Exploration* (Wells), *Madness and Modernity* (Blackshaw). We have also developed a number of knowledge exchange activities, as demonstrated in funded participation in the Cultural Olympiad through ICCI (Innovation for the Creative and Cultural Industries), the ESF/Hera funded knowledge exchange project in the Netherlands with Eye Film Institute and the Institute of Sound and Vision, and direct engagement with a broad range of regional partners to contribute to the cultural life of the region including the South West Film and Television Archive (SWFTA), bringing the British Art show to Plymouth in 2011, and active participation and input to the Plymouth City of Culture bid for 2017. We are particularly developing relationships with nascent external arts organisation, both national and regional, including Varoom,

Karst, Effervescent, FotoNow, and Nom De Strip.

The strategy is reflected in the recruitment of research active staff, both those of existing international research standing and ECRs with clear research potential. Blassnigg was appointed at Reader level to develop research and interdisciplinary collaborations using anthropological methodologies in Transtechnology Research and Chandler was appointed as Professor to build on existing strengths in photographic research and provide leadership in curation, commissioning, publishing and critical commentary photography. At early career level, Patterson has brought expertise in visual arts and cultural politics in the US to Art History. Research has further been supported through the introduction of a revised workload tariff system that clearly identifies research time allocation through consultation between staff and their line managers and allows for strategic prioritisation across academic responsibilities, and in the formulation of a research enhancement (sabbatical) scheme for all research-active staff.

c. People, including:

i. Staffing strategy and staff development

Our strategy of supporting all staff in their career development and their contribution to high quality research is largely implemented at School level through Faculty-wide mechanisms. Principal objectives are the development of successful research concentrations through strategic promotions and appointments, the development of a sustainable research environment through the mentoring and support of early career researchers, and staged succession in established and successful research communities.

A workload tariff regulates the balance between research, teaching and departmental duties and informs an annual Performance Development Review (PDR) of research activity and needs for individual staff and aids decisions on promotion. New appointments (Chandler, Blassnigg, Patterson) and promotions (Grant and Robinson to Reader, Wells and Phillips to Professor) have been made in accordance with this strategy. During the reporting period there have been two promotions to Reader and two to Professor. All such decisions are made in terms of the University's Equality and Diversity policy, under which staff involved in selection decisions must have undergone a two-day training course organized by the E & D Team. Outcomes of recruitment and promotion decisions, and all other aspects of research management, such as allocation of work duties and access to internal research funds, are monitored for equality and diversity purposes by the Centre Directors and any issues are reported to the Faculty Research Committee for appropriate action. E & D is a standing issue on the MADr executive agenda.

Appropriate support for junior staff is a Faculty and University requirement and is implemented through the MADr and HumPA research executives. Newly appointed staff are given a higher research allocation in the workload tariff for their first two years in order to allow them to develop their research base, and are allocated a research mentor who advises them on career development training needs. Early career researchers, research assistants and post-Docs are similarly linked with a mentor, this support being based on a full commitment to the principles of the Concordat in Support of Researchers, under which the University was awarded the EU HR Excellence in Research Award in 2011. Additionally, such researchers participate in the University Researchers' Forum, which arranges training and support meetings. Mentoring is coordinated through the professorial lead of each specific research cluster.

All staff are able to bid for project support, research travel, and research enhancement leave in order to pursue a specific line of research and there has been a significant take up by staff across the Unit. Approximately £150,000 has been allocated towards these activities since 2008. Post-doctoral activity in the unit is funded through research grants such as those received through Hera. Post-docs are treated as full colleagues, able to act as co-investigators, to initiate and submit new projects to research councils, and to make internal funding bids. They are mentored and supported towards full autonomy as part of our commitment to career development. Current post-docs have been successful in achieving significant support and have delivered major independent project outcomes. They also gain experience on supervisory teams and have the opportunity to progress to research contracts. The Unit has hosted researchers from several universities in Brazil, and one in Mexico. These researchers identify with a particular professor and contribute to the intellectual

development of the research cluster in return for their support. This regular flow of externally funded visiting international scholars, hosted by the unit through a system of waived bench fees, significantly enhances the research culture and community.

We place particular emphasis on post-doctoral support as the key to capacity building within the UoA and the wider disciplinary community. Within the reporting period a series of visiting posts have been developed, including Visiting Research Fellows such as Wayne Barrar (Massey University, New Zealand), who investigates issues related to landscape change and the cultural redefinition of nature, and Professor Deborah Bright (Pratt Institute, New York). This is in addition to appointing Susan Derges as a Visiting Research Professor in 2012. Visiting Fellows and Professors undertake research projects in collaboration with a research cluster and present both at research seminars and symposia/conferences. Transtechnology Research has established a strong transdisciplinary community that attracts contributing Post Doc researchers. Its constituency is drawn from historians, philosophers, anthropologists, artists and designers and is led from a historical and theoretical perspective with the objective of understanding science and technology as a manifestation of a range of human desires and cultural imperatives. Its aim is to provide a doctoral and post-doctoral environment for researchers who need to undertake academic research informed by their own and others creative practice.

Plymouth University is a hub in the international Planetary Collegium, which continues its long established support for the Post Doctoral Advanced Research Associateship (ARA). Registration is generally for twelve months, but may exceptionally be extended. Supervision is provided both online and within the Collegium's ten-day Composite Sessions, convened in the Spring, Summer and Winter of each year and include individual research updates, group critiques, and tutorials. Each session involves participation in an international research conference and these have been hosted by universities in Brazil, Japan, China, the European Union, and the USA. Post Docs in this area visiting Plymouth include Heather Raikes (University of Washington, USA, 2011-12) and Paulo Rodrigues (University of Aveiro, Portugal, 2010-2011).

i-DAT (the Institute for Digital Art & Technology) has Arts Council National Portfolio Organisation status to blend artists' residencies with a growing Post Doc community through its international practice-based research networks. These relationships are normally associated with grant or project funding and include a residency with the research group and an extended virtual residency using i-DAT's technologies and online collaborations.

ii. Research students

The Faculty of Arts at large consists of over 160 MPhil/PhD candidates with 97 working in the area of UoA 34. Of these 37 are located at the Plymouth campus and working under the aegis of a new Doctoral Training Centre (DTC) in the Arts and Humanities and 60 are located offsite between peripatetic programmes of self-funded students delivered through nodes of the Planetary Collegium (Milan, Zurich and Kefalonia) and TransArt (New York and Berlin). Those on campus are either self-funded or full time and supported through bursaries. During the reporting period 18 full PhD bursaries have been provided 9 from Plymouth University, and 9 from external sources (2 from Capes, Brazil, 2 from AHRC, and 1 each from FCT Portugal, EPSRC, HERA/ESF, ACE, and Onassis Foundation¹. As part of the '3D3' consortium (with UWE and Falmouth University) Plymouth has been awarded an AHRC PGR block grant partnership (BGP2) worth approximately £2.3m for research training in the creative and performing arts.

Planetary Collegium has, since 1994, operated with a global reach. Concerned with the advancement of emergent forms of transdisciplinary art and consciousness research, the hub of the Collegium, CAiiA-Hub (the Centre for Advanced Inquiry in Integrative Arts) is situated in the School of Art and Media. Its Nodes are I-Node in Kefalonia (Ionian Centre, 2012), M-Node in Milan (M-Node Milan: Nuova Accademia de Belli Arte. 2005), and Z-Node in Zurich (Hochschule fuer Gestaltung und Kunst. 2003). The NGL-Node in Lucerne is in the process of approval. It has supported 53 PhD graduates since its original founding and there are currently 43 doctoral candidates enrolled in the Collegium. Its international membership includes doctoral candidates, an extensive alumni, supervisors and honorary members including Marco Bischof, James Gimzewski,

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Pierre Lévy, Roger Malina, Thomas S. Ray and Barbara Maria Stafford. The TransArt Institute, with degrees validated and supervised by Plymouth University, offers an international practice-based programme for, currently, 5 PhD students at nodes in Berlin and New York.

The DTC, under the umbrella of the University Graduate School, aims to facilitate doctoral work across a range of disciplines by fostering rigorous and genuinely enriching doctoral training, in line with national and international best practice and guidelines; to facilitate cross-disciplinary work; to provide a support structure for supervisors and research centres and communities, and to build on the developing international profile of our doctoral training expertise in order to compete successfully for externally funded studentships. Monitoring of students' training needs from the point of enrolment to the completion of the project follows national guidelines. Skills audits are undertaken and training in the identified skills is provided in mandatory accredited modules provided by the Graduate School and the Faculty of Arts. These comprise a comprehensive programme of training and development in data collection and analysis, research and presentation skills, academic writing and publishing, working with industry and the community, intellectual property, negotiating skills for researchers, and ethics. These are supplemented by subject-specific specialist training in creative arts and design research organised at School level.

The DTC ensures both rigorous and sensitive monitoring and assessment procedures from the point of registration through to completion. These follow processes and procedures highlighted as good practice in successive QAA audits and in line with models of good practice established by RCUK. Within the first 3 months (F/T) or 6 months (P/T), students are required to submit an application with a work plan, an extended proposal or prospectus, and a training needs analysis. This is reviewed by the supervisory team, with feedback given to the student. From this point on, the DoS has primary responsibility for monitoring and assessing student progress, supported by records of meetings and objective-setting. Milestones are flagged up in advance to the student and supervisory team by the Graduate School which keep formal records of student progress.

A rigorous transfer process from MPhil to PhD occurs between 14-18 months which is designed to ensure students have a PhD project that is viable and likely to reach a successful and timely completion, with significant adjustment of the project if necessary as recommended by an expert commentator. Students and supervisors complete reports for annual progression monitoring that are reviewed by sub-committees at School/Faculty level. The reports typically include details and dates of full supervisory meetings, key achievements, attendance at research skills training, any further training needs, and goals for the forthcoming year. They are also asked to evaluate the supervisory process and identify areas of good practice. This 360 degree feedback ensures that problems are identified and addressed quickly and engenders trust in the student-supervisor relationship. Any generic causes for concern are taken to the Graduate Committee, and individual student concerns are addressed by a designated PGR co-ordinator.

d. Income, infrastructure and facilities

During the period example of research funding awarded include: Punt was awarded HERA - ESF EU grant of €1 million over three years, Leverhulme Trust Visiting Fellow Grant and 2 CAPES PhD scholarships; Phillips received grants from the Arts Council (totalling over £135,000), the British Council (£61,000), North Devon Council and Creative England; Blackshaw received a Leverhulme research Fellowship (£37,000) and was contracted to curate exhibitions at the Wien Museum, Vienna and National Gallery, London; Lock received EPSRC funding and Nicol received a Seal-Hayne Educational Trust Grant.

The research clusters currently operating under MADr are: art + sound, Arts Research Collective (Fine Art), Land/Water and the Visual Arts, Message (Design), Photography Research, Transtechnology Research, i-DAT (Digital Art and Technology), Planetary Collegium (Technoetic Arts), and a newly founded multi-disciplinary cluster on Expanded Narrative. Clusters convene on a regular basis for research presentations, strategic planning, PGR presentations of work-in-progress, and visiting speakers.

Staff have 24 hour access to a comprehensive range of resources that underpin individual

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research practice, including an Immersive Vision Theatre, a purpose-built cinema with 35mm and 16mm projection facilities, significant digital and analogue photographic facilities, access to high end digital technologies and a broad range of print workshops and studios. A number of research clusters (e.g. i-DAT, Transtechnology) have dedicated spaces within which staff and postgraduate research students coexist and cooperate.

The £30m Roland Levinsky Building has high quality lecture and teaching space, in addition to the Peninsula Arts Gallery, a regional gallery showing work from a wide variety of national and international exhibitions in art and design and delivering an arts and culture public programme. The building also has a performance space.. These latter resources are very much utilised by the city as well as the institution, and provide an ideal opportunity for engagement with public and University events. Within its programming the Peninsula Arts Gallery works with staff from MADr to offer opportunities for the development of individual and collaborative research projects to be explored and disseminated within the purpose-built setting of the gallery. During the reporting period Grant, Cook, Wells, Robinson and Lewin have all held shows in the space. Further University exhibition space at the Royal William Yard, Plymouth, was also instrumental in attracting British Art Show 7 to the city in 2011. In addition to these spaces, further buildings across the University campus offer staff and students the opportunity to exhibit work as well as offering iterative collaborations with other related research groups across the UK.

A major library facility contains an enviable collection of books, journals and e-facilities. There is access not only to an expected range of monographs, histories, journals and Art Indexes but also to an extensive Rare Books and Artist Books collection. Situated within a major University campus, Art/Science researchers from the unit, for example, have also benefitted from access to high-end scientific resources such as Electron Microscopy.

Significant support has been given to developing a strong publishing aspect in photography with new appointments including a professor from a commercial publishing background. There has also been significant investment in new research staff in the area of Arts/Humanities/Science and Technology studies, with investment to increase opportunities for cross-disciplinary collaboration within the University and with other institutions. The University has funds for supporting ECRs (INRC) and for research into transdisciplinary methodologies (INTR). The outcomes of this investment are evident in the output returns and a book series proposal.

e. Collaboration and contribution to the discipline or research base

The unit engages with an extensive range of collaborations with other HEIs and public bodies regionally, nationally and internationally. The Arts Council England National Portfolio Funding for Digital Art is specifically intended for projects involving business partners. Digital arts researchers also benefit from a formal collaboration with Apple as a developer. The EU/HERA funded research on experimental cinema and advertising has at its core an ongoing engagement with a professional community of advertisers through professional seminars. The concluding exhibition and conference for this project in Vienna at the Kunsthalle (2013) is designed to draw together a heterogeneous community of users in developing new research insights and has attracted additional funding from the business sector in technical sponsorship. The project attracted further EU funding for a more ambitious business/public exchange event in collaboration with archives in Amsterdam and Hilversum and Utrecht University.

Specific collaborations with national public bodies have developed across the reporting period with: Plymouth City Council and Plymouth City Museum; South West Film and Television Archive, Plymouth; Tate St Ives, Cornwall; The Sanger Institute, Cambridge; The National Gallery and the National Portrait Gallery, London. Further afield the unit has Erasmus mobility agreements for staff with cognate centres in the Technical University, Gdansk and the University of the Arts, Poznan. In addition there are formal and funded research collaborations with a large number of institutions other than those already mentioned. These include the Wellcome Institute, the Institute of Biology in Leiden, The Polytechnic University in Gdansk, Poznan University of Technology, the Aix-Marseille Institute for Advanced Study, University of Brasilia, Humboldt University in Berlin, Institute for European Ethnology, Swinburne University of Technology in Melbourne, Université de Pau et des Pays de l'Adour, France; Amsterdam School for Cultural Analysis, Chemistry Institute in UnB/Lateq, University of Texas at Dallas, Universidade Federal de Goiás, Brazil, Universidade

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Federal do Rio de Janeiro, Brazil; Urbana Kultura I Edukacija in Croatia, and Aarhus University in Denmark. Photography has developed international exchange links with Massey University, (NZ) and Rhode Island School of Design (USA), hosting Visiting Research Fellows from these. Wells was appointed as Visiting Research Fellow in the Humanities Research Centre, Australian National University, Canberra (2010). A recent photographers archive research project by Southam has also helped stimulate relationships with the National Media Museum, Bradford, and the Birmingham National Archive. Robinson, Roulstone, and Cook as artists in residence have fostered research collaboration with, respectively, The Wellcome Trust Sanger Institute, Studio 112 Berlin, and the Langgeng Art Foundation, Indonesia.

During the reporting period the substantial editorial responsibility hosted by the unit has been extended to include new title and innovation publishing modes. Dissemination of research in the unit was also extended by a senior appointment with a substantial publishing track record in photography (Chandler) and Wells has taken on a new international Board of Directors post with the Society for Photography Education in the USA. Wells is also a member of the European Society for the History of Photography. The UoA members hold a range of professional award committee and editorial board responsibilities: Chandler chairing Hasselblad Award of Hasselblad Foundation, and sitting on the 'And/Or' Book Award, the Photoworks Fellowship of the British School at Rome and the Riccardo Pezza Award, Wells on *Photographies*, *Ascott on Technoetic Arts*, Phillips on *Ubiquity*, Davies on *VAROOM*, and Punt on the boards of *Technology-Imagination-Future: Journal for Transdisciplinary Knowledge Design*, the *Journal of Writing and Creative Practice*, *Refractory: a Journal of Entertainment Media*, Leonardo Books Series, *Consciousness Literature and the Arts*, *Z Culture*, and with Blassnigg Archives, *Architectures and Urban Studies*. Within the unit there are also members on awards and peer review boards including: 2 on AHRC Peer Review College, FCT Portugal Research Board, and ESF Reviewer Pool, 1 each on AHRC Research Grant Panel, RCUK RinR Advisory Board, AHRC National Advisory Board, HERA Research Steering Committee, ASA Finland, AHRC Research Leave Awards Panel, TSB 'Internet of Things' Special Interest Group, and AHRC 'React Hub' advisory board.

The unit has also hosted a variety of national and international conferences or symposia during the reporting period, including the following Plymouth-based events that have drawn researchers from international venues to the university: Wells, Southam and Standing organised 'Framing Time and Place - Repeats and Returns in Photography' (2009), Wells, Southam and Morstang organized 'Water/Image' photography conference (2012), Wells and Standing the annual Land/Water and the Visual Arts symposia with co-edited publications, and Grant organizing 'Aesthetics in an Age of Emergency' (2010), and 'NeuroArts' conferences (2010, 2011 and 2012), and 'Text + Image = Message' symposium (2011). As well as Plymouth-based events a number of international activities have continued, notably 'Alternative Now Symposium', WRO 2011 Media Art Biennale (2011) in Wroclaw Poland, 'Public Interfaces' conference and PhD workshops (2011) in Aarhus University Denmark, and the Planetary Collegium continues to co-host the annual 'Consciousness Reframed' conference series founded by Ascott as a forum for trans-disciplinary inquiry into art, science, technology, design and consciousness (2011 in Lisbon and 2012 in Kefalonia).

A major element of the unit's activities is practice-led research leading to exhibitions, performances and screenings. During the reporting period, in Art and Design, individual practitioners had work shown in galleries, museums, universities and festivals in across the UK as well as internationally. International venues include: Phillips at University of Applied Arts Austria and California NanoSystems Institute, Lewin at International Film Festival in Sofia Bulgaria, Morstang at Clermont-Ferrand International Short Film Festival, Concorso Film Festival in Pontenure Italy, Sapporo International Short Film Festival Japan, Norwegian Short Film Festival in Grimstad, and Oslo Film Festival, Roulstone at Pavillon am Michlof Germany, Vaughan at Blue Sky Gallery Oregon and Austria Centre, Cook at Mary Ryan Gallery New York, and Cleveland Museum of Art, Grant at Hanse-Wissenschaftskolleg Institute for Advanced Study Germany, and Southam at Gulbenkian Foundation in France, Royal Botanical Gardens Madrid, Robert Mann Gallery NY, Pole Image Rouen, Galerie Nikolaus Ruzicka in Salzburg, and Musée des Beaux-Arts de Caen.