

<p>Institution: University College London</p> <p>Unit of Assessment: 34A Art and Design: History, Practice and Theory (History of Art)</p> <p>Overview: The History of Art Department at UCL is a world-leading centre of scholarship, consisting of a diverse community of researchers working in an intellectually rich and facilitating environment. It has a coherent and sustainable vision for the future, underpinned by the progressive values and ethos of UCL. The vitality and sustainability of the Unit's research environment is supported by evidence of the range and quality of activities, opportunities and achievements, of its infrastructure, and its ability to attract and nurture excellent international researchers. The Unit includes 17 submitting Category A staff (all full-time members of academic staff) and a substantial community of doctoral students as well as postdoctoral researchers. The Unit consists of period groupings from medieval and early modern through to modern and contemporary as well as several research clusters, based in overarching themes which run across period specialisms; it is committed to an understanding of 'History of Art' that covers all aspects of image and object production and consumption, from traditional to new media and across a wide global geography.</p> <p>Structures for research: As part of a global university, the Unit belongs to the Faculty of Social and Historical Sciences whose research strategy is developed and coordinated by the Faculty Research Committee chaired by the Vice Dean of Research, with inclusive representation. The UCL History of Art Research Tutor is a member and also chairs the Departmental Research Committee which has extensive responsibilities including strategy and planning, research student monitoring and skills training. The Unit places a high value on individual research and outputs but also on collaborative projects that link to the Unit's flexible and intersecting themes, from a diverse range of methodological perspectives. The Unit is also committed to the benefits of a reciprocal and mutually enhancing relationship between research and teaching, the two key activities in which all members of the Unit are involved.</p> <p>b. Research strategy:</p> <p>Since 2008, the Unit's five key strategic priorities have been:</p> <ol style="list-style-type: none"> 1. To enable high-quality individual research to thrive within a dynamic research culture, in which Unit members are supported in generating a wide range of outputs both individually and collaboratively, including single- and co-authored books, edited volumes, articles, chapters, conferences etc. Our highly productive publishing and curating record over the last five years is demonstrated by major books (18 overall), journal articles (46), chapters in edited books (69) and catalogues (over 80), innovative research websites (2) as well as research-based exhibitions (14). 2. To continue to strengthen and sustain a vital postgraduate/postdoctoral community which attracts excellent students and early career researchers, and provides a supportive and stimulating environment for researchers at all levels. The Unit has continued to recruit well and to expand PhD numbers, including five AHRC Collaborative Doctoral Awards (CDAs) as well as two new Postdoctoral Fellowships. In addition to the Unit's strong record in attracting doctoral research in modern and contemporary, there has been a healthy rise in numbers of doctoral researchers in earlier periods, driven by energetic efforts across all periods and the thematic clusters outlined below. Structures for sustaining a vital research culture include a full programme of seminar and lecture series, talks and workshops, symposia, as well as the refereed postgraduate journal <i>Object</i>. 3. To expand our period and global reach through the appointment of new staff. Since 2008, the Unit has grown both in terms of its membership, fuelled by five new appointments, and in terms of the richness and breadth of its research profile and outputs. Two appointments specifically met the Unit's aim to expand its scope beyond the discipline's traditional North American and European basis and further extend its global reach as targeted in the goals of the last RAE. 4. To build on our strengths in contemporary art. Our commitment to the importance of historical specificity and to period-based research includes the study of the historical bases of contemporary art, earmarked for further support in the last RAE. A Centre for the Study of Contemporary Art (CSCA) was established in 2008 to consolidate the critical mass of leading art historians and substantial cohort of doctoral researchers (on average 20 per year) working in this area. The now flourishing CSCA pools research interests amongst modern and contemporary staff and MPhil/PhD students, all of whom work on art since 1960 and are engaged in writing art criticism in the art press and specialist art journals. A full public programme has developed which

has set new critical agendas in multiple areas. Over the period of assessment, the CSCA has held 82 events, from small workshops and seminars to major international conferences, and including 35 collaborations with other institutions in London.

5. To create an environment that encourages new lines of art historical enquiry and seeks constantly to revitalise the discipline by questioning its nature and parameters. As a core driver of our research, we have been actively working towards creating innovative structures to facilitate cross-period research. An important development has been the setting up in 2011 of **Past Imperfect**, a forum for all staff and doctoral students working in cross-period research, with a special research focus on the image, bringing together medieval, early modern, modern and contemporary. Since its inception, it has developed a major program of seminars and events, generating debate across the whole Unit.

Integrated research themes driving strategy forward:

In order to build a coherent research strategy conducive to all five of these aims, we have developed identifiable **research clusters** that facilitate dialogue amongst all researchers. Each draws under its umbrella several researchers and reflects the Unit's ambition to respond in a robust yet flexible way to the changing demands of the discipline under current global conditions. Accordingly, research strategy has developed to refine, expand and build on the key areas earmarked for development by the last RAE submission (which were: material practices, art of the early modern periods, contemporary art in its global context, and social and political history of art). The **core themes** that have evolved over the REF period and which we consolidated in 2012 in the light of new staffing are: a) *materials and materialities*, incorporating material studies and technical art history, as well as theoretical and practical concerns with materiality in a visual context (Lange-Berndt, Fer, Wright, Eaton, Richardson, Gretton, San Juan, Fend, Taws) b) *sexuality and the body*, building on traditional strengths in feminist art history and theory, with special attention to women artists; queer theory; representations of the body in new global contexts; animal studies (Garb, Fer, San Juan, Fend, Mills, Lange-Berndt, Loh) c) *media and technologies*, strengthening the Unit's already outstanding record on print and mass image cultures through new appointments and making it a leading centre for research into photographic, lens-based and new media, optics and technologies of the discipline of art history itself as well as relations to medical technologies and science (F. Schwartz, San Juan, Fend, Fer, S. Schwartz, James, Eaton, Taws, Garb, Gretton, Ford, Lange-Berndt) d) *politics and the stakes of history* expanding our traditional research strengths in social art history and political theories of culture to include geo-politics, colonialism and the post-colony, ecology and the revival of the politics of art in unusual global connections (Eaton, F. Schwartz, Demos, Garb, James, S. Schwartz, Ford, Gretton, Taws, Wright) and e) *contemporary art and critical theory* channelling the Unit's strengths in modern and contemporary art and its histories, but also including contemporary critical theory that may deal with art of all periods (Fer, Garb, Lange-Berndt, James, S. Schwartz, Demos, Ford, F. Schwartz, Loh, San Juan, Fend, Eaton, Taws, Mills). Staffing policy has reflected these changing interests and commitments, whilst ensuring period coverage from medieval to the present day.

The five main priorities for the Unit for the period 2014-19 and beyond are:

1. To continue to develop new forms of critical thinking and to create conditions conducive to world-class research at the highest level for both early career and senior staff, as well as the whole research community of doctoral and postdoctoral students; to take advantage of the themes we have established to nurture new research in these areas through symposia, curatorial projects, and other events of all kinds. Several new initiatives are being planned or already underway.

2. To build on the success of the Collaborative Doctoral Studentships, to ensure the future of doctoral research by working to find new sources of funding and forge new partnerships; to apply for AHRC and other funding to support collaborative and individual research initiatives; to pursue both public and private funding opportunities for doctoral studentships in order to maintain and develop the PhD programme; to seek sponsorship from the commercial sector, especially to support doctoral research (support has already been secured for PhD scholarships, to begin 2014).

3. To develop new ways of thinking across period and place and attract high-calibre researchers to work in these areas; to raise the profile of the Unit as a centre of cross-period expertise and to nurture research committed to investigating networks and links between new and old worlds, former east and west, north and south, in order to put in question conventional chronologies and geographies; to strengthen resources to support the study of relationships that move beyond the traditional organization of the discipline by countries or 'Area Studies' and to be

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responsive to the new global demands of the discipline; to build on the expansion that has already been achieved into the Indian Subcontinent, Africa and Eastern Europe by making an application (already in its preliminary stages) to the Terra Foundation in collaboration with UCL's Institute of the Americas for a series of postdoctoral fellowships focusing on the Americas.

4. To further enhance and increase the coherence of material studies as a major research strength within the Unit. Through a number of key initiatives we intend to foster research on modern and unconventional as well as traditional art materials and to create opportunities for collaboration between members of the Unit with internal UCL bodies e.g. UCL Engineering Department's Institute of Making and the UCL Art Museum, as well as external partners (e.g. Conservation Science Dept. at the British Library); to develop research on different approaches to preservation (e.g. ethical, scientific and cultural) and to apply for network funding for a series of events focused on heritage science.

5. To build new external partnerships through a variety of means, including research-based exhibitions and curatorial projects that enable us to collaborate with institutions e.g. museums and galleries. This will make our research available not only to the specialist research community but also to a large non-academic audience, helping us deliver Impact and contributing to the global recognition of the quality of our research. We aim to seek partnerships and take an active role in collaboration with other institutions at the level of research e.g. to participate in the UCL/Yale collaboration and to expand the Department's ties with the Warburg Institute, our new Doctoral Training Partner (with whom plans are now being explored for a conference on cultural science).

c. People:

(i) Staffing strategy and staff development: Our strategy is to attract, develop and retain scholars of outstanding distinction and potential who are able to produce innovative work in a diverse and evolving discipline. During the REF period, a raft of exciting new appointments, both ECRs and senior, were made in response to the Unit's needs and which have in turn helped to shape the development of our overarching research themes. Since 2008 we have appointed four young scholars of exceptional promise and one senior scholar in key areas, in line with the research strategy laid out above. Although two appointments were replacements for retiring senior members of staff, three represent completely new positions fulfilling strategic aims. Research in material studies has been consolidated and strengthened through the appointment in 2012 of Richardson in a full-time post to replace Sheldon (0.5 FTE, retired 2012, but still attached to the Unit as Honorary Senior Research Associate and through the *Aelbert Cuyp Project*). An AHRC CDA (with Tate Modern) is linked to research strengths in the preservation of unconventional materials in modern art. Research achievement and potential are key factors in appointments of ECRs. Three new appointments deepen research into *Media and Technologies*, notably one appointment in 18th/19thc (Taws) and two in 20thc/contemporary (S. Schwartz, James), all building strengths in print, press and photographic cultures. Two of these ECRs (S. Schwartz, James) have expanded the geo-political reach of the Unit's research into Eastern Europe and the Americas. A senior appointment (Mills) was made to take a leading role in boosting medieval studies through queer theory and cross-period and cross-disciplinary research. To nurture new research and give additional support to individual researchers a special Staff Publication Fund (£10,000 per annum) was set up in July 2013 to help with costs of picture permissions.

Postdoctoral Fellowships: We have succeeded in building up a postdoctoral presence of outstanding young researchers within the Unit over the REF period by securing two Henry Moore Postdoctoral Fellowships (Loukopoulou (2010-12) and Morgan Evans (2012-)), both based in modern and contemporary and concerned with relations between sculpture, film and critical theory. The award of a three-year British Academy Postdoctoral Fellowship to a project on contemporary art and the Internet (Kinsey, Sept. 2013-) further demonstrates the sustainable and strategic benefits of the Unit's research themes.

Equal opportunities: We comply fully with UCL's equal opportunities policy that in recruitment, selection, training, appraisal, development and promotion the only consideration must be that the individual meets the requirements of the post; adjustments are made so that staff are not disadvantaged in career progression by such factors as ill-health, care/family commitments, maternity/paternity, disability, religion etc. Critical awareness of questions of gender, sexuality and race is central to the research agenda of the Unit and embedded in teaching at all levels.

Career Progression: The Unit takes staff development very seriously and is committed to fair and transparent appraisals and promotions. Annual appraisal meetings with trained Appraisers (F.

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Schwartz, Garb, Fer) presents an opportunity to discuss research objectives and development, as well as need for further support. Since 2008, in addition to several new appointments there has been clear upward movement to senior positions (6 promotions in total): Ford has been promoted to SL; Fend, Demos and Loh to Reader; F. Schwartz and San Juan to Professor. For the future, a special Promotions Committee made up of senior staff has been set up in September 2013.

Development of Early Career Researchers: New staff, unless they have a track record of teaching in higher education, are appointed as probationers and allocated trained mentors. Progress in teaching, research and administration is monitored in regular staff appraisals conducted by the Head of Department or other senior staff. ECRs are required to complete the Professional Certificate in Teaching and Learning in Higher and Professional Education leading to Fellowship of the HEA and receive instruction in the supervision of research students. ECRs are protected from administrative duties that might impede the development of a research profile. Their teaching and administrative loads are reduced in the first year of appointment as a matter of policy.

Sabbatical Leave: The Research Committee considers and allocates sabbatical leave. Normally staff are entitled to apply for sabbatical leave every 7th teaching term, but there is some flexibility and priority given to those members of staff who secure external funding. During the REF period a total of 13 terms of study leave have been granted to 13 colleagues. Several Unit members have won prestigious competitive awards during the REF period: two Leverhulme Research Fellowships (Garb, 2-years, Fer 1-year); one AHRC Fellowship (James); one AHRC Research Leave Scheme (Fend); one VLAC (Demos); two visiting Fellowships to the Institute for Advanced Study at Princeton (Taws, Loh) and two Phillip Leverhulme Prizes were awarded in the period (Eaton, Loh). Further, a Phillip Leverhulme Prize (Taws) and Leverhulme Research Fellowship (Demos) were awarded (Sept. 2013) building on our strategic support of individual research. In order to sustain a vital culture of dialogue and collaboration, we have introduced a twice-termly lunchtime seminar where staff who have had sabbaticals present and discuss their research with colleagues.

People (ii) Research students

The supervision of doctoral students forms an essential part of the department's research culture. Recruitment to our PhD programme, both from the UK and abroad, has been strong throughout the period. Since 2008, 60 new doctoral students have been enrolled, of which 12 were Overseas students; 14 have received AHRC funding including 5 CDAs (1 in collaboration with the National Gallery, 1 with the Science Museum and 3 with Tate Modern). Over the REF period, the Unit has been successful in increasing its intake of research students overall. Although reduced AHRC Block Grant funding was detrimental during 2012/13, the Unit has made considerable efforts to compensate by creating five AHRC CDAs and by instigating two new studentships usually awarded in the second year of research (*Provost's Research Studentships*). The Unit has initiated an annual *Departmental Studentship* from September 2013 and is committed to maintaining recruitment in the light of funding cuts through new initiatives.

All 17 submitting staff are involved in the supervision of PhD students, as both first and second supervisors and the progress of each PhD student is monitored closely by the Supervisor, the Research Tutor and the Research Committee. The rigorous upgrade procedure from MPhil to PhD involves the appointment of an External Assessor who attends a seminar presentation, reads a chapter and thesis outline, and participates in a small assessment committee (made up of Head of Department, Research Tutor, Supervisor, Second Supervisor and External). This has proven a highly effective mechanism that allows the whole Unit to engage with, as well as to showcase, doctoral work in a public forum. Upgrade papers are subsequently published in the postgraduate peer-reviewed journal, *Object*, which exposes doctoral research to a wide audience through its international circulation (and which is the oldest postgraduate journal of its kind in the UK). UCL Graduate School provides additional support, resources and training in the form of hundreds of optional courses for all PhD students as well as offering funds for foreign travel for study and participation in national and international conferences. As evidence of the strength of our programme, many past students have gone on to hold academic jobs as well as key curatorial posts in major museums (of the 34 to have completed since 2008, 10 have gone on to University positions, 4 to post-docs, and 5 to curatorial posts in museums in the UK and beyond).

Training: The Intercollegiate Research Skills Network, ReSkIN is the main research training programme provided by the Unit, convened and administered by UCL History of Art with our Research Tutor acting as chair of the Steering Committee. This 2.5 day skills training programme for art history departments in the University of London is compulsory for all MPhil students and

introduces them to problems e.g. the 'archive', 'refining a topic', 'digital resources'. It provides for intercollegiate networks to develop amongst students working in similar fields and benefits from contributions of staff across the various participating colleges within London University (Birkbeck, Courtauld, Goldsmiths, Slade, SOAS, QMW) as well as prestigious speakers (e.g. Directors of the British Museum, Tate Britain). The events are designed to offer skills support and development and offer advice on publishing and research dissemination in preparation for future academic careers.

The Unit has a well-structured scheme in place for the appointment, training and development of Postgraduate Teaching Assistants. Since 2008, on average 16 PGTAs have been appointed each year from the community of PhD students, all of whom receive training in accordance with departmental requirements. Half of these provide TA support; half teach on the successful *Art in London* course for non-History of Art and Erasmus students. A mentoring system for new PhD supervisors is in place, as well as UCL training courses for new supervisors. The *Provost's Research Studentships* expand the existing PGTA programme in the department and offers professional training to doctoral students who deliver their own courses.

Researchers benefit from all that is offered by UCL as a world-leading research institution. UCL Language Centre provides language teaching provision at all levels, including advanced courses for reading and for research purposes. UCL Graduate School offers numerous training courses e.g. on thesis writing, public speaking, handling digital resources, stress management, work-load management, archive skills, available to all doctoral students who are required to achieve 20 skills training points per year in order to graduate. Training is monitored and progress tracked through the Electronic Research Student Research Log filled in by students and supervisors.

Research students are encouraged to prepare for further research activity by generating conferences e.g. *The Granddaughter's Generation: Feminism & Art History Now* (2011), a student-organised event in honour of Linda Nochlin on her 80th birthday at which past and current doctoral students presented papers; as well as six other international symposia that have been organised by research students under the auspices of the CSCA over the REF period. Involvement with the *Oxford Art Journal* provides a training ground for editorial work and, absolutely central to the research culture of the department, the refereed postgraduate journal *Object* run entirely by doctoral students, provides experience in preparing academic papers for submission to peer-reviewed journals (with a £5000 annual budget). The conference *Object Lessons* (organized by Taws and chaired by current research students, June 2013) marked 15 years of the journal by bringing together past and present students, including many who have gone on to hold university lectureships e.g. Applin (York), Clay (Birmingham), Haran (Bristol), Krcma (Cork), Pasternak (De Montfort), Teo and Kemp-Welch (Courtauld Institute), Taws (McGill, UCL).

Our common research culture:

Since 2008 we have taken steps to enhance the Unit's research culture by restructuring the weekly research seminar series and increasing the financial support allocated to it. Two seminar series have been established instead of one, as previously, in order to expand available forums for staff and students (each meeting approx. five times per term). The first is the Research Seminar which draws on invited speakers from the UK and abroad (annual budget: £3000); the second is the Postgraduate Seminar (annual budget: £2500) which consists of the presentation of research by doctoral students upgrading from MPhil to PhD status. As a vital 'spine' of our collective research culture, both seminar series, taking place throughout the academic year, attract large audiences from both within and outside the department and bring researchers together to discuss issues across period specialisms. The Unit runs two prestigious annual lecture series: the *Nikos Stangos Memorial Lecture* by a world-leading figure in the field (e.g. Homi Bhabha Harvard 2010, T.J. Clark, Berkeley 2011, Susan Buck Morss 2012) and the *Tomas Harris Visiting Professorship*, where emerging scholars, all of whom have gone on to become major figures within their fields, offer a short lecture series.

All research students coming in to the Unit are welcome to participate in the Centre for the Study of Contemporary Art with an active core constituted by those with projects specifically focused on problems of contemporary art production and reception. The Centre was originally designed as a forum to develop skills of art writing through workshop sessions and in-house discussions alongside public events that it has staged including symposia, conferences, artist's talks and public lectures. It has developed from the 'ground-up' into a major centre for critical debate on contemporary art and theory. Its original ambition to act as both workshop and world stage has continued to be vital to its conception and success. Two postdoctoral fellows have

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become active members of the Centre over the period working in key areas. In March-May 2013, the CSCA collaborated with INIVA and Tate to present a major international series of lectures, hosted by UCL, with speakers such as Douglas Crimp and Leo Bersani attracting large audiences. International conferences have been co-organised with Tate, V&A, NYU (New York), Calvert 22, Camden Art Centre, Fruitmarket, INIVA, Hauser and Wirth. The CSCA is run by a Steering Group made up of staff, postdoctoral fellows and research students.

The research forum *Past Imperfect* has developed a thematic approach to annual programming, with regular film screenings and seminars, combining Medieval, Early Modern, Modern and Contemporary topics. Originally developing out of the Early Modern Seminar run in conjunction with the Courtauld, this initiative began in a seminar series called *Rhizome* (started in the academic year 2008/2009) exploring issues of the formations of knowledge pertaining to the visual beyond traditional histories of art and has since steadily built from this informal research group into a much more ambitious enterprise. The major international conference, *Moving Image*, brought together world-renowned scholars of the image (Nemerov, Stoichita) with leading researchers from the Unit (Oct. 2012; San Juan, Fend, Loh, Fer).

In addition, researchers' central involvement in the monthly *Marxism in Culture* (MIC) seminar, run with the University of London Institute of Historical Research, fuels the Unit's politics theme.

d. Income, infrastructure and facilities

The Department of History of Art is based in the Faculty of Social and Historical Sciences in a new custom-designed conversion of a Grade 2-listed building on Gordon Square at the heart of UCL. The Unit moved into the new building in September 2009 with major improvements of space, including networked hubs and specially assigned spaces for research students. Each staff office has a pc, with seminar and small lecture rooms fully equipped with audio-visual equipment. In summer 2012, in order to support our thriving research community, the basement level was further improved to create a dedicated Research Student Suite, comprising a common room bookable for meetings and a Postdoc/Teaching Fellow Room equipped with four computers. As part of our strategy to enhance the context for material studies, the existing laboratory was re-equipped to allow for the analysis and conservation of a wider range of material, now including organic (natural and synthetic) polymers, in line with the expanding material studies programme (to which a research student is attached) in the direction of modern and contemporary. Three new pieces of analytic equipment were purchased (May 2013) with funding from the Dean's Research Fund (a Dynamic Mechanical Analyzer, a Nuclear Magnetic Resonance and Mechonic Tester) to develop PhD research and collaborative projects with museums.

Library resources: The UCL Library has a dedicated Art Librarian who develops the collections in line with research needs, and provides information skills training and instruction on the use of resources to individuals and groups of researchers. The Art Collection of printed books and journals is housed in a dedicated reading room and covers the history and theory of Fine Art and Film, including historiography, museology, curating and the art market; the philosophy, aesthetics, and criticism of art and culture; cinema and artists' film; photography and audio visual collections. Following significant investment in digital collections across all disciplines since 2008, UCL provides access to a number of art-specific biographical, bibliographic and full text databases, e-journal collections, image databases, and tools to help manage research output. As members of a large institution, researchers at UCL have the advantage of full access to an extensive range of interdisciplinary resources. Special Collections is one of the foremost university collections of manuscripts, archives and rare books in the UK. Researchers also have access to other world-class art history libraries, the Warburg and Courtauld Institutes, the National Art Library at the V&A as well as specialist libraries and archives such as Tate and the Wellcome.

Visual Resources: Since 2008 the main change in the provision of images has been the shift from the use of analogue slides to digital ones. When the department moved into its new building in 2009 each seminar room was equipped with state-of-the-art equipment. Two Visual Resources technicians have helped Unit members and research students successfully to manage this transition: scanning images for the purposes of upgrades and conference papers and offering training in the more advanced aspects of image provision to both staff and research students to provide skills to produce the highest quality presentations. A Web Editor was appointed in January 2011 to administer the research page of the UCL History of Art website, with links to staff web profiles and the Institutional Research Information System (IRIS). The events page has become a major resource for promoting departmental research centre events, seminar series, conferences

and symposia. Links are also provided to student research and publications, including links to the postgraduate journal *Object* and *The International New Media Gallery*, the on-line postgraduate curatorial project for digital art initiated and run by postgraduate researchers within the Unit.

Targeted financial support from within the Unit and UCL: The Unit's two key research groups *The Centre for the Study of Contemporary Art* and *Past Imperfect* are each supported with a grant of £5000 per annum. The Unit also provides £10,000 per annum for the Staff Publication Fund; the journal *Object* is allocated £5000 per annum for printing and reproduction costs; financial support for the Research Seminar is £3000 and Postgraduate Seminar £2500 per year. As well as financial support from UCL Grand Challenges and UCL Enterprises, £142,350.97 was acquired for provision of equipment from the Dean's Research Fund.

Research income:

1. Over the REF period, our research income secured from Research Councils and UK-based charities totals over £370K (a four-fold increase on the last RAE). Individual Unit members have received major awards from several funding bodies including one AHRC Early Career Fellowship (James 2010-2011 £70,186), 2 Leverhulme Senior Research Fellowships (Fer £17,267 2011-12; Garb £40,000 over 2 years, beginning Sept. 2012), 1 AHRC Research Grant (Fend 2009 £31,921), 1 VLAC Grant from the Flemish Academic Centre for Science and the Arts (Demos, 2009-10 £20,809) and 2 Leverhulme Prizes (Loh, Eaton, each received £70,000). The Unit received AHRC funding for three Networks: £22,989 for *Zones of Conflict* (Demos, 2008); £31,826 for *The Culture of Preservation* (Fend, Lange-Berndt, 2010-12); and £17,998.76 for *Likeness and Facial Recognition* (Chambers, Strang Print Room, 2010, now Tate Britain).

2. We have generated income from other sources including a Princeton Fellowship (Loh 2012/13 £11,884.50) and for specific conferences including the Terra Foundation (Hemingway, now Emeritus) for *Transatlantic Romanticism* (Oct. 2009, £8,420.60) and S. Schwartz for *Retracing America: Paul Strand* (CSCA, UCL March 2013, £12,112.72). *Preserved!* received a grant from the Wellcome Trust to fund a collaborative series of events *The Congress for Curious People* (Lange-Berndt, July 2013, £4900). Private sponsorship was secured for the *Cuypp Project* (£30,000 2011-) to fund the material analysis of 23 Cuypp paintings in collaboration with the Dulwich Picture Gallery and the Dordrecht Museum (Sheldon, retired, by Gift agreement) and for selected CSCA public events (Gallery Hauser and Wirth: £4000).

3. Sustaining a vital individual research culture into the next phase, we have secured two further major awards, a Leverhulme Research Fellowship (Demos £23,547) and a Leverhulme Prize (Taws £70,000), both commencing October 2013. To begin after the REF period, the Unit has made a major application to the Terra Foundation (see above) which builds on previous Terra support (S. Schwartz, Hemingway). Significant funds are in the process of being negotiated from commercial partners for several initiatives, including financial support for PhD students.

e. Collaboration or contribution to the discipline or research base

The UCL History of Art Department continues to make a major contribution to the wider research community, across London and on both a national and international scale through the outputs by individual members of the Unit as well as the increasing number of partnerships it has established with other institutions. The Unit supports several collaborative and cross-disciplinary projects, which are built in to the structure and content of the research themes and which, we believe, energise the discipline by exploring and expanding its parameters. For example, the AHRC-funded *Cultures of Preservation Network* (Fend, Lange-Berndt) promoted cross-disciplinary collaboration between art historians, artists, medical doctors and scientists, connected UCL with several partner institutions (Natural History Museum, Wellcome Institute, and UCL's own Grant Museum of Zoology) and helped broaden research into **materialities** as well as **science and technology**. The AHRC-funded *Zones of Conflict Network* (Demos) generated a highly successful series of events on the theme of **geo-politics** of the image at UCL (2008-9 in partnership with INIVA and Tate). The *Marxism in Culture* seminar bridges several institutions.

As part of a vibrant global university, the Unit collaborates with many other departments within UCL, fostering interdisciplinary initiatives and creating productive dialogues with colleagues in other disciplines across a wide research base. These include the collaborative research project *Ephemeral Cities* led by Taws (PI) with the Bartlett and the French Department funded by a UCL Grand Challenges for Sustainable Cities Small Grant (2012-) and the Unit's organizational involvement (with the Bartlett and the Slade) in the major conference *Sexuate Subjects: Politics, Poetics and Ethics* supported by UCL Grand Challenges of Intercultural Interactions (Dec. 2010).

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Leading our collaborations at the doctoral level have been five AHRC CDAs for PhD research, with partner institutions Tate Modern, National Gallery and the Science Museum. The Unit has hosted visiting international scholars including Dr. Abu-Orf, University of Palestine, El-Zahra 2009-10 as part of UCL's *Divided Cities* project and an Honorary Research Fellow (2010, Prof. Zetterlund, Konstfack University College of Arts, Crafts and Design, Stockholm).

There are also important collaborations with the museum sector at both national and international level, through members of staff writing or editing catalogues for exhibitions they themselves have curated (14 in total), as well as contributing essays to catalogues of exhibitions curated by others (80 over the period). In addition, Unit members have been involved with museums through academic consultancies drawing on their research e.g. on major international exhibitions: *Bauhaus 1919–1933: Workshops for Modernity*, MOMA, New York (Schwartz, 2009) and *Gauguin: Maker of Myths*, Tate Modern (Garb, as Consultant Curator, 2010). Curatorial projects have enabled us to work in partnership with museums and museum curators to produce exhibitions the academic and conceptual content of which derive either entirely or substantially from the Unit's research. Exhibitions have proven excellent vehicles through which to produce and disseminate our research, evidenced by key outputs: *Anonymous* (2009, Moray Art Centre, Wright) *Figures and Fictions* (2011, V&A Garb) and 12 others. Other partners include the Walther Foundation (New York and Neu-Ulm), Nottingham Contemporary, Hamburg Kunsthalle, Tate Modern, Guggenheim Museum, Haunch of Venison. Such collaborative ventures have fed back into symposia organised by researchers in the Unit to run alongside exhibitions as well as publishing events e.g. the international conference *Eco Aesthetics* to coincide with a special issue of the journal *Third Text* on art and ecology (ed. Demos); a Leverhulme-funded conference on *Early Modern Horror* became an *Oxford Art Journal* special issue (ed. Loh). Further initiatives have been generated by PhD researchers who are actively encouraged to organise and contribute to symposia and to collaborate with other institutions, both nationally and internationally.

Contribution to the discipline

The Unit has continued to make an outstanding contribution to the discipline throughout the reporting period, both in terms of the content of our research and our collaborations and involvement in a range of activities outside UCL. These include support for other Departments e.g. by serving on Appointments or Promotions Committees and as External Examiners for PhDs (over 50 since 2008). Several Unit members have been active on editorial boards of both major peer-reviewed journals within the discipline (e.g. *Art History*, *OAJ*, *Grey Room*) and smaller journals innovating in specialist areas, many of which are also peer-reviewed (16 editorial and advisory memberships overall). There has been a continuous presence of Unit members on the Editorial Board of *The Oxford Art Journal* (which the Department hosts): as Book Reviews Editor (Loh, 2008-13) and Advisory Board (Garb, F. Schwartz), with a PhD student from UCL serving as administrator. Other memberships of editorial boards include the *I Tatti Journal* (Loh, 2012-), *Art History* (Taws, 2012-), *Exemplaria: A Journal of Theory in Medieval and Renaissance Studies* (Mills, 2007-) and *postmedieval: a journal of medieval cultural studies* (Mills, 2009-); and of Advisory Boards and Consultative Committees e.g. *Grey Room* (Demos) and *Third Text* (Demos, 2012-); as well as the Board of Directors of the *Burlington Magazine* (Wright, 2012-).

Researchers have shared their expertise by acting as readers for publications e.g. *The Art Bulletin*, *Art History*, *RIHA Journal*, *Getty Research Journal*, *Tate Papers*, as well as readers of academic manuscripts for publishers e.g. Yale University Press, Ashgate. Individuals also serve as members of advisory boards of a variety of institutions and bodies such as the AHRC College of Assessors (San Juan, Wright), CIHA (Garb); Advisory Council of the Warburg Institute (Wright, 2010-); Guggenheim Museum Panza Initiative (Fer, 2011-13), Tate Modern Council (Fer, 2008-), Tate Collections Committee (Fer, 2012-) and ICA Artists Advisory Board (Fer, 2012-).

In line with our commitment to sharing individual as well as collaborative research, Unit members have played leading roles in academic conferences and seminars over the REF period. We have organised or helped to organise over 30 academic conferences, chaired over 30 panels and given over 300 invited lectures and 130 conference papers. In addition to our role as supervisors and producers of research of all kinds, our involvement in the larger research community through academic events and bodies, both inside and outside UCL, enables us to disseminate our research as widely as possible to both national and international communities of scholars and to spearhead change for future generations of art historians.