

<b>Institution:</b> University of Glasgow
<b>Unit of Assessment:</b> UoA34: Art and Design: History, Practice and Theory
<p><b>a. Overview</b></p> <p>Research into art history at the University of Glasgow (UoG) is undertaken via the Institute of Art History (the UoA), which contains 21 full- and part-time research-active staff and combines the research activities of History of Art and UoG's Hunterian Art Gallery. It is part of the larger School of Culture and Creative Arts, created following UoG-wide re-organisation in 2010. A major new development for the UoA since 2008 has been the establishment of the Centre for Textile Conservation and Technical Art History. This development has augmented the UoA's established art historical strengths with a new emphasis on technical research and analysis. The UoA's key research clusters are: <u>Twentieth-century art</u>; <u>Nineteenth-century art</u>; <u>Medieval and Renaissance art</u>; and <u>Textile conservation and technical art history</u>. The period under review has seen the UoA strengthen research links with external partners nationally and internationally, including with Christie's Education (London). The UoA benefits significantly from its situation within a city rich in art and culture. Via a formal Memorandum of Agreement with UoG's College of Arts (CoA), we work closely with Glasgow Museums (now part of a Trust operating under the name Glasgow Life), pursuing a range of research and impact activities around its collections.</p>
<p><b>b. Research strategy</b></p> <p>Our strategic aims for RAE2008 were to: <u>develop innovative and timely research</u>; <u>invest in individual scholarship</u>; <u>increase and diversify our research income</u>; <u>increase our funded studentships and postdoctoral positions</u>; <u>enhance and grow the capacity and quality of our research base</u>; and <u>reinforce and deepen our international collaborations and partnerships</u>. The UoA encourages and develops the best object-led research by its art historians within an interdisciplinary environment in which the historical, theoretical, technical, museological and curatorial strands of the discipline are mutually reinforcing. It supports rigorous, methodologically-informed scholarship, manifested in grant-funded research programmes, individual scholarly projects and ambitious exhibition curation. The UoA's research is overseen by the Director of the Institute of Art History (<b>Hopkins</b>), who convenes a committee of senior colleagues to formulate policy, including grant applications and research strategy. The Director works closely with the Richmond Chair of Art History (<b>Pearce</b>) and other members of the management group in the School of Culture and Creative Arts to manage resources and to promote the UoA's ambitions and objectives.</p> <p>The Institute of Art History is organised into <u>four research clusters</u> that have been active in delivering the strategic aims established at 2008:</p> <ul style="list-style-type: none"> <li>– <u>Twentieth-century art</u>: The UoA has developed a body of research around the avant-garde. The theme is led by <b>Hopkins</b>, <b>Lewer</b>, <b>Paterson</b> and <b>Fiske</b> and sustained via strong MLitt and PhD programmes. Establishing an international profile in Dada studies – eg, <b>Lewer's</b> award of a Senior Humboldt Fellowship (2009-10) to pursue research on German modernism and <b>Hopkins's</b> recent appointment as editor of the <i>Blackwell Companion to Dada and Surrealism</i> – our researchers have realised numerous published outcomes, including contributions to <i>The Oxford Critical and Cultural History of Modernist Magazines</i>. The cluster has been strengthened with the appointment of Paterson who has been actively involved as a critic, working alongside artists and curators in the Scottish contemporary art scene. The cluster also plays a key role in our impact strategy – eg, <b>Fiske's</b> work on public collections policy, through her work on the National Collecting Scheme Scotland project with non-departmental public body Creative Scotland complements the activity of this cluster, tying it to public support systems for the arts.</li> <li>– <u>Nineteenth-century art</u>: UoG's longstanding strengths in nineteenth-century art are sustained by this cluster. Its members work across a range of interdisciplinary areas – eg, art and gardens in European and North American art (<b>Willsdon</b>), pathology and medical discourses (<b>Wieber</b>), collectors and the art market/collecting (<b>Pearce</b>, <b>de Montfort</b>, <b>Bonehill</b>). Continued international expertise on Whistler scholarship has been expanded by MacDonald's online <i>catalogue raisonné</i> of Whistler's etchings (2011) and <b>MacDonald</b> and <b>de Montfort's</b> exhibition <i>An American in London: Whistler and the Thames</i> (Dulwich 2013; Addison Gallery, Massachusetts, and Freer Gallery, Washington, 2014). Integral to the dissemination of Whistler research has been the Lunder Consortium for Whistler Studies, formed in 2009 to provide a</li> </ul>

structure that fosters collaboration and co-ordination across international institutions. Another key research partner for this cluster is the Stirling Maxwell Centre for the Study of Text/Image Cultures which is supporting collaborative research with the School of Modern Languages and Cultures.

- Medieval and Renaissance art: The recent appointment of **Nichols** has been made to build on the research strengths of **Richards** and **Strickland** and the historical field encompassed by this cluster is now c.1250-1600. **Nichols'** and **Richards'** research engages with historiographic issues in Italian art with an emphasis on key figures (Petrarch, Tintoretto, Titian). There are strong thematic crossovers in the work of this cluster – eg, **Strickland's** innovative work on pejorative representations of non-Christians in medieval Christian art connects with **Nichols'** widely published work on representations of the poor and outcast in the early modern period. Rush's work on sixteenth-century Scottish court culture complements the research of this cluster, members of which also provide the leadership of the cross-CoA Glasgow Network for Medieval and Renaissance Studies.
- Textile conservation and technical art history: This new, fast-developing area of activity has benefited from significant strategic investment by UoG since 2008. It is led by **Lennard** and **Hermens**, and been augmented by major investment in new staff – eg, three new posts (**Quye**, **Richter** and **Miller**) in the period and approximately £600,000 for estates/equipment in the set-up phase alone. Its activities are already making an impact with future areas of research identified through the outcomes of the Getty Foundation Funded Research Network (**Lennard**, **Quye** and **Hermens**, 2010-13) and the launch of the Art, Technology and Authentication Research Group in 2013, in partnership with the Imaging Spectroscopy and Analysis Centre within Geological and Earth Sciences at UoG (**Hermens**, **Richter**, Chung and Tate). Exhibition curation has featured within this cluster – eg, **Hermens'** *Bosch-Brueghel Project*, funded by the EU Culture Fund in collaboration with the Kadriorg Art Museum, Tallin, the National Gallery of Denmark and Kelvingrove Art Gallery and Museum, Glasgow (2011-12), and **Miller's** curation of the travelling exhibition *Princely Treasures* (National Museum of Korea, Seoul, and other locations, 2011-12).

In addition to the work developed through these four clusters, the UoA has made a further investment to grow in-house and collaborative research capacity in Art, Law and Business with Christie's Education. A new appointment in this field underpins this strategic development in a research agenda for the future.

Within and across these clusters, and growing cross-Institute research capacity, the UoA supports a programme of seminars and lectures, designed to address the art historical, curatorial, and technical strands of our activity. These events, commonly held in the Hunterian Art Gallery, showcase eminent national and international speakers: recent guests have included Gabriele Finaldi, Gary Schwarz, David Solkin and Peter Vergo. External work with partners in the public and private sectors and the principle of interdisciplinarity are central to the UoA's plans for the future. The UoA has been outward-facing, encouraging and supporting projects that have relevance to non-academic as well as to academic audiences – eg, Rush's work on the £12m Stirling Castle Palace restoration project with Historic Scotland which has impacted in the areas of public education and tourism. The UoA benefits from new interactions with UoG's unique resources – the Hunterian Art Gallery and Museums, the Department of Special Collections in the UoG Library and UoG Archives, all of which form a platform for research, exhibition and public engagement.

For the next REF period our future strategy is to increase interdisciplinary research and interdisciplinary collaboration; increase the international reach of our research; and increase the scale and scope of our public engagements. We will achieve this by sustaining existing areas of excellence and by delivering on our ambitious plans for a vital future:

- Interdisciplinary collaboration: The period ahead will see the Centre for Textile Conservation and Technical Art History at UoG come to maturity. Strong opportunities are afforded by the new textile conservation and technical art history strands for commercial applications and links with the sciences. **Lennard**, **Quye** and **Richter** will pursue significant outward-facing research on pigment analysis, tapestries, dyes and the degradation of synthetic fibres, building, for example, on **Lennard's** major Arts and Humanities Research Council (AHRC)-funded *Towards in-situ monitoring of tapestry degradation using strain-based engineering techniques*, project

(2007-9). This grouping is benefiting greatly from the collaboration with the Imaging Spectroscopy and Analysis Centre in UoG's School of Geographical and Earth Sciences, the formalised relationship with Glasgow Life through the Memorandum of Agreement, and through partnerships with national and regional museum, gallery and cultural bodies in Scotland, the UK and internationally. **Quye** and **Hermens**, for instance, have contributed to the Artists Rooms project (co-ordinated by Tate, London). The UoA's new investment in Art Law (Roodt), as part of the UoA's partnership with Christie's Education in London, signals our intention to develop interdisciplinary research strength in a new area of Art, Law and Business

- International reach: Our four research cultures are developing a range of multi-partner projects that will come to fruition in the period ahead, but we seek to build on that, by making cross-culture connections where there is strategic benefit – eg, nineteenth-century art and **Pearce's** established expertise in the area of Chinese art is now supported with new investment signalled by the recent appointment of **Torma** that will extend the chronological span of our work on Chinese art. This extension of our focus is one of the ways that we will drive the research agendas of to the Scottish Centre for China Research and the Confucius Institute at UoG. Specifically, plans are also underway for a China Art Research Network, with colleagues at Glasgow Museums, National Museums Scotland and Christie's Education. The Network aims to provide a platform, nationally and internationally, for art historians, archaeologists and museum professionals who specialise in China and who work in object-based research, including history, technical art history and conservation.
- Public engagement: In order to align its research interests with local and national communities, and to develop possibilities for the dissemination of research, the UoA will remain active in securing external links with bodies such as Historic Scotland, Creative Scotland, Glasgow Life, and the Victoria & Albert Museum (V&A). National links have been created and maintained through such projects as *Your Paintings* with the Public Catalogue Foundation and the BBC and *Nice Paintings* with the National Gallery, London. A long-standing partnership with Christie's Education has undergone development through a new joint-PhD pathway, an incipient Chinese Art Research Network, and work on a new research theme of Art, Law and Business, the latter involving direct engagement with the auction house, Christie's International.

These broad objectives for the future will be realised by the delivery of specific projects stewarded within our research clusters:

- Twentieth-century art: **Hopkins** plans an exhibition on Duchamp's *Fountain* for the Fruitmarket Gallery, Edinburgh. He will consolidate his research into toys in twentieth-century art, which has already seen outcomes in terms of an exhibition (Fruitmarket, 2010-11) and conference presentations (Chicago, 2013), with a monograph. **Lewer** will deliver a major conference on *Aspects of the Avant-Garde* in 2016.
- Nineteenth-century art: **Pearce** is planning a Hamilton Palace Project, the virtual reconstruction of the art collection of the Dukes of Hamilton and a major research collaboration with the V&A, Metropolitan Museum of Art New York, National Museums Scotland and the National Archives of Scotland. **Willson** has been invited to develop further Impressionist-related exhibitions (Aarhus, Denmark and Malaga). **De Montfort** and **MacDonald** are curatorial consultants for a Whistler retrospective (Japan). An exhibition is planned at the Hunterian on Louise Jopling (**de Montfort**). **Wieber** has made a major grant application for a project on slaughterhouses and the representation of slaughter in the late nineteenth-century. **Robertson** will pursue her AHRC-funded *Mackintosh Architecture: Context, Making and Meaning* project, which seeks to further research Mackintosh's sketchbooks and buildings and raise awareness of his work internationally.
- Medieval and Renaissance art: **Strickland** will participate in the British Academy-funded 'Opus Anglicanum' (co-organised by UoG, Christie's Education and the V&A). The UoA will host the biannual conference of the Society of Renaissance Studies (**Nichols**). Key monographic publications that will be completed in the next period include **Strickland** (on Bosch) and **Nichols** (on Venice).
- Textile conservation and technical art history: **Richter** has made a proposal to the EU Project CHARISMA for collaborative research with the Museo del Prado on pigments in and Spanish paintings of the sixteenth- and seventeenth-centuries. **Lennard** will be leading a project on Pacific barkcloth, in partnership with the Hunterian, the Smithsonian Institution's Natural History Museum, Washington DC and Royal Botanic Gardens at Kew. **Miller** is lead curator for the

refurbishment of the 1600-1800 Galleries at the V&A (2010-14). An exhibition is planned at the Hunterian on Antonis Mor (**Hermens**).

### c. People, including:

#### i. Staffing strategy and staff development

During the period of review, the UoA has seen new investments and promotions, recognising both the need to invest in talent new to the UoA and to develop home talent. Twelve new appointments have been made across the period of review. These have been targeted to strengthen our research clusters, with investments focused on early and mid career appointments, and in particular, to grow our capacity in Textile conservation and technical art history. New investments have consolidated the UoA's expertise in: Nineteenth-century art (**Wieber**); Twentieth-century art (**Fiske, Paterson**), as well as built capacity in Chinese art (**Torma**). The appointment of Bonehill brings expertise into British art and collecting. The UoA has re-fashioned its profile in Medieval and Renaissance art via an investment that supported **Strickland's** move, in 2011, into the UoA from another part of the CoA, and **Nichols** has been appointed to strengthen leadership in Renaissance research. A number of other strategic investments (**Lennard, Quye, Richter**, and Foskett and Thompson to research-support roles) have established our new research capacity in Textile conservation and technical art history. **Pearce** has been appointed to the Richmond Chair and **Willsdon** has been awarded a personal Chair. **Hermens** and **Lewer** have been promoted to Senior Lecturers.

- Progress: In line with the UoG's implementation of the national 'Concordat to Support the Career Development of Researchers' the progress of all staff in the UoA, both full and part time, is supported annually via a Progress and Development Review (P&DR). In line with the outcomes of this review, the UoA implements mentoring and probationary arrangements and special training requirements, while the New Lecturer and Teacher Programme is mandatory for all probationary staff. There is a comprehensive mentoring programme in place, supported by ArtsLab, a unit set up within CoA to support research staff and identify and encourage areas of possible collaboration in future research projects. This initiative, led by a senior academic from CoA, offers a series of themed workshops, guest lectures and the possibility for the early review of research applications. It is open to all colleagues, from postgraduates and early career researchers to senior scholars. The research ambition of our early career appointees has been supported by this initiative, which has supported the development of research projects towards external funders – eg, **Wieber's** new project on the architecture of meat.
- Research leave and funding: UoA research activity benefits from CoA policy on institutionally-funded research leave, which allows staff members to apply for leave after six normally-worked semesters. To maximise the potential yield of research time, all such leave is conditional on an application being made for external funding. The UoA is flexible in managing teaching and administration to allow its staff to complete major research projects – eg, **Lewer** was granted extended leave to complete her Humboldt Fellowship and **Willsdon** was allowed teaching relief to prepare for her large Impressionist exhibitions. Seed-funding is also available from the School's Research Committee and from the CoA's Strategic Research Allocation and a number of members of the UoA have won larger grants from UoG's Chancellor's Fund, especially where matching funding has been obtained – eg, Macartney and Greg.
- Intellectual support: Staff research in the UoA is stimulated and sustained by two ongoing programmes which are co-ordinated by the Institute's Director: the first is a programme of Research Seminars; and the second a Visiting Lecturer programme. One research cluster within the unit, Nineteenth-century art, also runs its own lecture programme. The interdisciplinary emphasis of the UoA's research has been nourished by its participation in large cross-disciplinary research seminars in the School – eg, 'The Avant-Garde' (2013, led by **Hopkins**).
- Equality and diversity: We are committed to UoG's promotion of equality and diversity and its work towards an environment free from discrimination and unfair treatment. All our staff have completed equality and diversity training and all those involved in recruitment and other relevant processes, such as P&DR and REF, are suitably trained. UoG joined the Athena Swan Charter in August 2011 with an action plan to advance female academics: Lury is the CoA's representative on UoG's Athena Swan working committee. A gender balance has been maintained in terms of staff appointments in the unit. **Hermens, Lewer** and **Willsdon** were

promoted in the period under review. There are now nine full-time female staff and seven male.

- **Integration of postdoctoral researchers:** Postdoctoral researchers have made and continue to make a significant contribution to the breadth and depth of research of the UoA, complementing its thematic strengths and research clusters – eg, the AHRC Mackintosh Architecture project, led by **Robertson**, has benefited from the research of PDRAs Sharples and Imrie; Innocenti has led two major EU projects in digital curation; the Centre for Textile Conservation and Technical Art History’s Research Network has included two postdoctoral researchers (Gordon and Smith) in the Network meetings and in formulating post-Network projects and published outputs, including their own. The various phases of the National Inventory Research Project of Continental European Paintings, which has been led from the UoA, has, since 2003, employed more than 30 early career researchers based in UoG and elsewhere. Many project researchers have gone on to posts in leading museums and institutions in the UK and abroad, and their research has been prominently showcased – eg, the *Nice Paintings* website and the V&A exhibition *Research on Paintings: Technical Art History and Connoisseurship*.

**c. II. Research students**

The postgraduate student community in the UoA currently comprises 40 postgraduate research students and 30 postgraduate taught students. Completion rates for PhDs since 2008 are:

2008-09	2009-10	2010-11	2011-12	2012-13	Total
3.5	4.0	2.10	6.0	4.0	<b>19.60</b>

**Funding:** The UoA has pursued a strategy to maximise its opportunities through a diverse range of funding and has benefitted from both external and UoG scholarship awards. Funders include: AHRC (18 grants awarded, 2008-12); Leverhulme Trust; Abegg Stiftung; and the Textile Conservation Foundation. From within UoG, the UoA has secured both CoA Scholarships and awards and the prestigious cross-UoG Lord Kelvin-Adam Smith Scholarships (currently 2). The UoA has been successful in both the AHRC Collaborative Doctoral Awards and the Collaborative Doctoral Partnership schemes, with two awards within each scheme.

- **Research culture:** Research students are full participants in the UoA’s wider culture. Our postgraduate researchers attend the UoA’s programme of lectures and research seminars and present ongoing research themselves within this context. Students contribute to the aims of the Institute in developing its key research themes and participating in research clusters, as well as helping to foster research impact and interdisciplinarity – eg, Catriona McAra, currently pursuing a postdoctoral fellowship at Edinburgh worked with **Hopkins** on research relating to toys/childhood, obtained AHRC funding to mount a symposium at UoG, ‘Arts to Enchant’ (2011) which brought together some 80 delegates from various arts disciplines across Scotland. Two of our students – McAra and Irvine – also served on the student executive committee of the Association of Art Historians, 2009-12.
- **Supervision/training/support:** The UoA has comprehensive support mechanisms in place to ensure progress and this has had a marked improvement in terms of completion overall. Each student has two supervisors which guarantees uninterrupted specialist supervision and enables capacity building through supervisory teams that combine ECRs with more experienced colleagues, whilst facilitating staff research leave. Supervision meetings take place every three weeks on average. As well as receiving research skills training appropriate to their discipline, students are additionally required to undertake research skills training courses run by the CoA Graduate School. The progress of all postgraduates in the UoA is overseen by two convenors dedicated to research students and taught postgraduates respectively. The progress of students in both categories is monitored annually via an annual report (reviewed by the CoA Graduate School) which is informed by an oral report on research progress presented by each student at the annual three-day ‘Research Symposium’, a research forum attended by the UoA staff. In addition all students undergo an annual review in which their progress is discussed in the presence of the postgraduate convenor, the supervisor and a cognate member of staff; the review invites reflection on training in relation to the Vitae Researcher Development Framework. Recognising that there is a growing cohort of part-time students, with different timetabling needs, the unit is flexible in its scheduling. We operate a transparent Graduate Teaching Assistant (GTA) appointment process and our GTAs complete UoG’s Learning and Teaching

## Environment template (REF5)

Centre's statutory training, as well as subject-specific training. PGRs have a rigorous annual progress review that involves staff other than the supervisors. Student skills are further developed via participation in the unit's annual postgraduate symposium where work presented to peers and staff elicits further feedback on ideas as well as presentation.

- **Postgraduate resources:** As well as the UoG Library, there is a dedicated Resource Centre for use by postgraduates, consisting of a library run by a qualified librarian and a fully equipped computer facility offering printing, scanning and handling of digital images. Our students' research development is supported through the CoA Graduate School's portfolio of over 70 workshops. These generally have an interdisciplinary focus, with some offered online – a resource valued by our part-time students. Research students are not only trained as researchers but also prepared for professional careers such as teaching and curation. The Graduate School runs an annual Postgraduate Skills Development Programme, a series of year-round events that include a Visiting Speaker series, student-led workshops and the award-winning journal *e-Sharp*, to which our students have contributed. It also works closely with the UoG's Careers Service Research and Enterprise unit, with the aim to provide relevant and high quality training opportunities to postgraduates in preparation for a range of careers.
- **Internationalisation:** The UoA has made a particular effort to develop national and international postgraduate research networks and opportunities. Research symposia have been organised in Madrid (2011) in which students from the UoA presented research to an audience of Spanish and UoG students and **Lewer** has been instrumental in setting up a joint postgraduate collaboration with the University of Bonn, which has led to the organisation of three- and four-day collaborative bi-national research and doctoral workshops in Glasgow (2008, 2011) and Bonn (2010, 2012). The UoA has also built opportunities for research students to gain placements through its recent partnerships with the Smithsonian Institute, Washington (History of the Decorative Arts Programme) and the University of Florida (Harn Museum of Art).

**d. Income, infrastructure and facilities****Income**

The UoA's grant expenditure for 2008-13 totalled £3,042,717. The UoA has maintained its successful track-record in grant awards for both individual and collaborative research and has increased the diversity of its funder portfolio in line with the expanding range of its activity. The extent and diversity of this funding underscores the UoA's continued strategy of national and international partnerships for significant and large-scale, multi-disciplinary projects has had an impact beyond our academic discipline. During the period of assessment the UoA has secured grants from UK, European and international sources which include research councils, the European Union, national and international foundations and charities, cultural institutions and business. Funders include: in the UK – the AHRC, British Academy, Carnegie, Leverhulme, Paul Mellon Centre for Studies in British Art, the Royal Society of Edinburgh (RSE), Creative Scotland, Historic Scotland, National Galleries of Scotland, the Public Catalogue Foundation, the Textile Conservation Foundation and the V&A; and internationally – the European Commission, Getty Grant Programme, Samuel H. Kress Foundation, Henry Lucy Foundation, Santander Universities Global Division and the Terra Foundation for American Art.

Externally-funded projects that have been particularly significant for our development include:

- **National:** The larger grants awarded to UoA staff in the period 2008-13, and which in some cases are ongoing, reflect our intellectual ambition and organisational and project management skills. Major projects supported in the UoA during the period of review include: **MacDonald's** 'Whistler Etchings Project', funded by the AHRC (£351,000), with further funding from the Lunder and Paul Mellon Foundations, and undertaken in collaboration with the Hunterian, Freer Gallery of Art and the Art Institute of Chicago; **Pearce's** £200,000 Leverhulme-funded online Catalogue of the Chinese Collection, Lady Lever Art Gallery, undertaken in collaboration with the National Museums Liverpool; **Robertson's** £649,000 AHRC project, with additional grants from Museums and Galleries Scotland Paul Mellon Centre and the Pilgrim Trust for 'Mackintosh Architecture: Context, Making and Meaning', undertaken in partnership with Historic Scotland and the Royal Commission on the Ancient and Historical Monuments of Scotland); and Yarrington's 'Mapping Sculpture in Britain and Ireland 1851-1951', a project completed in 2011 in collaboration with the V&A and Henry Moore Institute and a recipient of one of the largest grants ever awarded by the AHRC of £847,250. The UoA's developing research partnerships in

Scotland are exemplified by: Fiske's grant linked to the National Contemporary Art Collecting Scheme for Scotland (£50,000 from Creative Scotland) which involves researching policy across a range of museums and galleries; and Lennard's Tapestries in the Round (£8,680 from the RSE), which is specifically targeted to the Burrell Collection's tapestry holdings.

- **International:** The UoA has been successful with two projects funded as part of the EU Framework 7 (FP7) Programme: Richards' European Collected Library of Artistic Performance; and **Richards** and Innocenti's European Museums and Libraries in the Age of Migration projects. **Hermens** secured a grant from the European Culture Programme as part of a research collaboration with Tallinn and Copenhagen for the exhibition and book 'Tracing Bosch and Brughel'. Research clusters in the UoA have been supported by grants from the Getty Foundation to support a network around the newly established Centre for Textile Conservation and Technical Art History (**Pearce, Lennard**, £99,600) and a network for Conservation of Contemporary Art Research (**Hermens**, €75,000), funded by the Netherlands Organisation for Scientific Research (NWO).

#### Scholarly infrastructure

The UoA is supported by the rich library and collections holdings within UoG, including the Hunterian Art Gallery and Museum, UoG Library's Department of Special Collections and UoG's Archives and, within the School, by a professionally staffed Art History Library and Resource Centre. These are supplemented by resources held by the unique museum and library collections held by the City of Glasgow – eg, the Kelvingrove, the Mitchell Library. Investment in library resources in particular has maintained pace with new developments in the discipline, especially in the area of technical and conservation studies. With the opportunity afforded by the development of the Centre for Textile Conservation and Technical Art History, the UoA was able to build its library resources in this area (supported by the Textile Conservation Foundation) and also acquire specialist scientific equipment and laboratory space through investment in excess of £600,000. This infrastructure, and the partnerships developed across a range of science specialisms – eg, UoG's School of Geographical and Earth Sciences – provide an environment able to support both theoretical and applied research in this rapidly emerging area.

#### Organisational and operational infrastructure

The UoA enjoys exemplary research support in the CoA, including assistance with grant preparation, costings, technical appendices, rigorous critical readings and ongoing maintenance of projects of all sizes. The CoA has a Research Office providing advice on grant capture and maintenance and peer review of grant applications. At School level Research Administrators provide cradle-to-grave support for proposals and funded projects. HATII, the Humanities Advanced Technology and Information Institute, is part of the CoA and provides high quality technical assistance on grant applications, writes technical appendices and provides technical support for large project websites, datasets and sources. ArtsLab is a CoA initiative to support and encourage research and interdisciplinary collaboration and to promote productive research links with other Colleges and beyond the UoG, particularly with the cultural sector in the City of Glasgow. ArtsLab offers help to researchers through personal advice, repository of successful applications, supporting research networks for the exploration of common interests, and through workshops and other events. It aims to identify and encourage areas of shared engagement on which future collaborative and individual research strengths might be built. Corporate communications, UoG's media relations unit, provides a media toolkit for staff, has organised media training and facilitated public engagement and knowledge exchange activities.

A new development in infrastructure both underlines UoG's strong support of the UoA and will closely inform our future research plans. The UoA will relocate to a major new cultural centre in Glasgow's Kelvin Hall, which is adjacent to our campus: Phase 1 of the project was recently awarded a £4.75m grant from the Heritage Lottery Fund. It will create a shared space for UoG and City of Glasgow collections and a shared research space for Glasgow Life and UoA staff. It has a target completion date of 2016-17.

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

The UoA is strongly committed to an involvement in art historical and technical discourse at local, national and international levels. Collaborations have been key to our research strategy over many years and figure prominently in recent developments and future trajectory. In addition to those

## Environment template (REF5)

collaborations supported by major grants, the UoA engages significantly with the wider art historical/heritage profession. In summary:

- Collaboration with heritage and other arts organisations: Activity here includes: **Fiske**'s project with Creative Scotland on the National Collecting Scheme, Scotland; **Hermens** and **Richter**'s work on CHARISMA, involving the Prado, Madrid; Rush's work with Historic Scotland undertaking fundamental research and interpretation of the Stirling Palace restoration; **Paterson**'s work on curatorial and educational projects with numerous Scottish arts organisations and galleries – eg, The Common Guild, Tramway and the Centre for Contemporary Art; and **Quye**'s work with dyes, through projects such as ReINVENT, in partnership with National Museums Scotland and funded by the RSE, will be a significant collaborative and interdisciplinary research focus in the future.
- Conference organisation: Large-scale international conference organisation has been an important feature of the UoA's activity. We hosted one of the largest annual conferences of the Association of Art Historians in 2010, with **Richards** and **Paterson** as key organisers and sessions organised by **Hopkins**, **Lewer**, and Macartney. Conferences exemplifying the range of the UoA's research: 'William Hunter and the Art and Science of Eighteenth-Century Collecting' (**Pearce**, Black, 2008); the Institute of Conservation's second triennial conference, 'Positive Futures in an Uncertain World' in 2013 (led by **Lennard**); and the 3<sup>rd</sup> Art Technological Source Resource conference, ICOM-CC, 'Study and Serendipity: Testimonies on Artists' Practice', June 2008 (**Hermens**).
- Contributions to the research base: The UoA's research clusters are all active in research networks, conference organisation and editorial work: **Lewer** and **Hopkins** have been especially active in research networks – eg, the European Network for Avant-Garde and Modernism Studies resulting in extensive conference organisation and participation at Ghent 2008, Glasgow 2010 and Poznan 2010; **MacDonald**'s large online catalogue on Whistler's etchings has involved collaboration with numerous scholars and institutions; and **Nichols** is a member of the international scholarly group 'Cinquecento Plurale' and was part of the ESRC-funded network 'Intoxicants and Intoxication in Historical Perspective' (2008-10). In terms of editorial work: **Hermens** is Chief Editor of *Art Matters: International Journal for Technical Art History*, which has been established at UoG with the support of the Kress Foundation; **Hopkins** sits on the editorial board of the Iowa-based international journal *Dada/Surrealism*; and **Lennard** and **Miller** are editorial board members of *Studies in Conservation* and *Journal of Textile History* respectively.
- Advisory work and international lectures: The strong national and international links of the UoA are demonstrated by numerous invitations to lecture or to act in an advisory capacity. In addition to Rush's major advisory contribution to the Stirling Palace project and **Willsdon** advisory role on the international House of Lords *Armada Paintings* panel and as advisor to the Renoir exhibition (Rome, 2008), Lennard has been project consultant to National Taiwan Museum on the research and conservation of the Flag of the Formosa Republic (2010-11). Key international lectures by members of the UoA include: at the Universities of Bologna, Chicago, Florence, Florida, London, Princeton, Venice and Yale; at the Gulbenkian Foundation, Lisbon; House of Lords, London; Maritime Museum, Hong Kong; Museo Thyssen-Bornemisza, Madrid; National Gallery of Washington; Philadelphia Museum of Art; and Smithsonian.
- Professional memberships and examining activities: The UoA's involvement in the research base for its discipline can be underlined by a range of professional memberships and examining activities including as a member of the International Postdoctoral Assessment Board of the Irish Research Council (**Willsdon**) and Trustee and Chair of the Association of Art Historians Further and Higher Education Interest Group (**Wieber**). We have examined PhDs at: Aberdeen; Bristol; Cambridge; Cork; Edinburgh (four times); Manchester; Plymouth; and St Andrews. We have served as external assessors for professorial and senior research appointments at: Aberystwyth; the Chinese University of Hong Kong; the Courtauld; Edinburgh; Kingston; Lingnan; London – SOAS; Northumbria; and University College London.