

<p>Institution: University of Manchester</p>
<p>Unit of Assessment: 34 (Art and Design: History, Practice and Theory)</p>
<p>a. Overview</p> <p>Art History and Visual Studies (AHVS) is one of the oldest art history departments in the UK (established in the early 1950s), and the Centre for Museology has been teaching and researching museum studies since the early 1970s. Together they carry forward Manchester's distinctive character: its excellent relation to the museum world which informs its historical scope, its diversity of empirical and theoretical approaches, and its interdisciplinary interests. AHVS works on a range of art, architectural and visual media from the medieval to the contemporary periods, while Museology has research strengths in anthropology and museums, the history of collecting, and museum policy. The UoA is located in the School of Arts, Languages and Cultures (SALC, the largest arts grouping in the UK with 350 academic staff). While maintaining close ties with AHVS, Museology has become part of the Institute of Cultural Practices (established 2009), which fosters professionally-oriented studies in the arts. The UoA's achievements since 2008 include –</p> <ul style="list-style-type: none"> • Inauguration of the series of Visiting Pilkington Professors of Art History. • Rises in per capita research funding (from £61,721 in 2008 to £94,728 now), in PhD completions (from 23 to 34), in number of conferences organized (40 to 47), and in number of conference papers given (200 to 220), • Increased engagement with museums, with six exhibitions curated among other research activities. • Attracting and supporting young researchers from around the world as colleagues, postdoctoral researchers and PhD students.
<p>b. Research strategy</p> <p>The UoA's research strategy is harmonised with University of Manchester's strategic plan, <i>Manchester 2020</i> (published 2011), which drives investment at all levels. There are eight goals and aspirations in our strategy, some consolidated from 2008 (*), some developed since then (†):</p> <ol style="list-style-type: none"> 1. *To maintain and enhance our international influence and reputation by supporting research collaboration, applications for research grants, conference organisation and participation, and the publishing of high quality research. 2. *To continue to exploit the inter-disciplinary potential of a large and diverse school through co-supervision of PhDs, and jointly organised speakers and conferences. 3. *To continue to exploit research opportunities locally with the Whitworth Art Gallery (WAG), the Manchester Museum (MM), the John Rylands Library Special Collections, and the Manchester Art Gallery (MAG). Also, to include local audiences in our strategies of dissemination. 4. *By closer support of MA students and developing split-site opportunities, to maintain PhD numbers at an average of at least 2-3 PhD students per FTE lecturer. 5. *To support our young researchers (one third of our submission) through appropriate resourcing, mentoring and career development. 6. †To bring the most influential thinkers in the discipline to Manchester. 7. †To focus on the medieval to contemporary periods while maintaining a diversity of approaches and specialisms reflecting the range of practices in our discipline as well as its cutting edges. 8. †To capitalize on the new Institute for Cultural Practices as a means for influencing art institutional policies and practices. <p>In addition to these, we are developing plans for the future including –</p> <ol style="list-style-type: none"> i. To explore cross-disciplinary links between art, music, and drama with our new partners in the Division of Art History, Drama and Music (formed 2012). ii. To consolidate and develop research in the cross-disciplinary area of art and science. iii. To capitalize on sources of funding for PhD students, particularly through the AHRC Collaborative Awards scheme. iv. To collaborate with the WAG as its extension plans proceed, to ensure that its aspiration to be a 'creative laboratory' is informed and animated by art historical and museological research. v. To contribute actively to the new John Rylands Research Institute (2013). <p>Our strategy is taken forward on an individual and group level. There are two formalised research groups. Each has a distinct structure, constitution and funding base, but each has embedded its area of research into the culture of the UoA and the institutional life of the School</p>

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(other activities of these research groups are described *inter alia*):

- *The Centre for Studies in Surrealism and its Legacies*. It has a Director (**Lomas**), its Teaching Fellow (**Pawlik**) now continues as a Research Associate, and **Miller** - once RA for the Centre at Essex - is now Lecturer. The Centre's research also relates to that of **Lovatt**, **Mavor** and **Tythacott**, and colleagues in French, Spanish and Drama. The Centre publishes *Papers of Surrealism*, a bi-annual online journal with peer-reviewed articles, translations, artist interviews and book and exhibition reviews – ten issues have been published up to 2013. The Centre has co-organised PhD symposia at Tate Britain (2008) and the Sainsbury Centre, UEA (2009) as well as twelve conferences. It has also curated two exhibitions – see impact case study.

- *The Centre for Museology* is directed by **Rees Leahy**. It focuses research and teaching in museum studies and fosters collaboration within and beyond the university. It includes **Tythacott**, and the museological interests of **Trodd** and **Crinson**. The Centre is a named partner in the joint Manchester/OU ESRC-funded Centre for Research into Socio-Cultural Change (CRESC), contributing through its project 'Shaping Citizens?'. It has had 12 PhD students since 2008.

Outside the fields of the formalised research groups, the unit's intellectual work encompasses a wide range of visual media and approaches – from the sacred in medieval art (**Warr**) to contemporary drawing (**Lovatt**), including the relation of western and non-western art and architecture (**Crinson**, **Tythacott** and, from Jan. 2014, Yael Rice). There are emphases on: sexuality and identity in modern and contemporary art, including new forms of art writing (**Mavor**, **Lomas**, **Miller**, **Lovatt**, **Pawlik**, with good links to Liverpool Tate and Tate Modern); questions of how architecture responds to scientific and technological change (**Crinson**, **Gerbino**, with supervision links to the Manchester Architecture Research Centre); on collecting, collectors, and the making of new patronage (**Rees Leahy**, **Trodd**, **Tythacott**); on British art and issues of historiography (**Trodd**, **Rees Leahy**, **Lovatt**); on the medium of photography in historical context and theory (**Mavor**, **Crinson**); and on art and science (**Warr**, **Wouk**, **Lomas**, **Gerbino**). The last of these, developed since 2008, is emerging in importance and includes **Warr's** project with the School of Medicine on 'Wounds and Wound Healing in Medieval Europe', **Gerbino's** work on early modern architecture and mathematics, **Wouk's** postdoctoral work on art and knowledge in the Netherlands; and **Lomas's** proposal on 'Sci-Art: Interfaces of Art with Science'. The area was boosted by Kemp's Visiting Pilkington lectures on art and science, attracting university-wide interest.

The results of our strategy include (numbers in parentheses refer to RAE2008 goals):

- A rise per capita from £61,721 per staff member in 2008 to £94,728 in 2013. This includes 30 awards for individual and major research projects (compared to 27 in 2008), amounting to £1,089,372 awarded. (4)
- 47 conferences, workshops, conference sessions and symposia organised (compared to 40 in RAE 2008. Among the Centre for Surrealism's twelve conferences were: 'Dwelling, Walking, Falling: The Experience of Everyday Space' (WAG, 2009); 'Surrealism and Sexuality – The Accursed Share' (Harvard, 2009); 'The Convulsive Nursery – Childhood Sexuality and Surrealism' (Manchester, 2010); 'Surrealism Laid Bare' (West Dean College, 2010); 'Bataille and Queer Performance' (Manchester, 2010); 'Sexuality and the Surrealist Sensorium' (Tate Modern, 2010); 'Queer Theory of the Avant-Garde' (Manchester, 2011); 'Dispersed Identities: Sexuality, Surrealism and the Global Avant-Gardes' (Melbourne, 2012); 'Involuntary Drawing' (University of Westminster, 2012). The Centre for Museology co-organised 'Culture and Citizenship' (Oxford, 2008); 'Integrating ICT in Museums and Galleries' (Manchester, 2008); 'The Afterlives of Animals', (Manchester, 2009); 'Museums, Visuality and Power' (Manchester, 2010); 'Museums and Restitution' (Manchester, 2010); 'Culture Effects' (Manchester, 2011). Other conferences organised by staff or supported by AHVS include: 'Siblings Day' (2013), 'Focal Points' (2012), and 'Ford Madox Brown and the Victorian Imagination' (2011), all at MAG and resulting from new links with it; 'Benjamin, Barthes, Fashion' (WAG, 2013); 'Apocalypse Now' (WAG, 2012); 'Re-Thinking James Stirling' (Tate Britain, 2011); 'Writing Otherwise: The Personal and the Creative in Cultural Theory' (Manchester, 2010); 'Becoming Blake' (WAG, 2008); 'Wounds in the Middle Ages' (Manchester, 2011); 'Mary Kelly' (WAG, 2011); 'The Sense of Listening' (WAG, 2011); the seminar series 'Architecture, Science and Mathematics in Early Modern England' (Oxford,

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- 2008); two panels on American Surrealism (Kent 2012, Sussex 2013); and 'The Yuanmingyuan in Britain and France' (Manchester, 2013). (1 and 2)
- The Visiting Pilkington Professor of Art History was inaugurated in 2010 and since then we have had five eminent visiting professors: Stephen Bann, Briony Fer, Martin Kemp, Griselda Pollock, and Viktor Stoichita. Visiting professors deliver a group of lectures or seminars and hold office hours for research students. Where relevant (Kemp, Bann and Pollock) we co-host with other units. In addition, the Centre for Surrealism hosted Jonathan Katz as visiting professor (2008-2011). These visiting posts have brought a new dimension to our research culture, enabling staff and research students to engage intensely and over several days with leading figures in the discipline. (1)
 - Continued growth in numbers of postgraduate research students, with an increase in completions since 2008 (from 23 to 34) and 44 total FTE enrollments. (5)
 - The maintenance of our high number of funded postdoctoral awards (10 in total): one Henry Moore Foundation Postdoctoral Fellow (Endt-Jones), two British Academy Postdoctoral Fellows (Tost, Endt-Jones), four Leverhulme Early Career Fellowships (**Miller, Pawlik, Dobraszczyk, Dezeuze**), one German Government postdoc (Lorenzetti), and two AHRC-funded research associates (**Pawlik, Loretti**). (7)
 - Staff have given over 220 conference papers (compared to 200 in RAE 2008) in Britain and abroad, including 26 plenary or keynote lectures since 2008, and are involved in important consultancy and advisory work. (1)
 - Strong collaborative work with museums and galleries, including curating six exhibitions (see Impact Statement). (3)
 - In-depth research strengths in modern and contemporary art (notably Surrealism); museology; art and science; early modern visual culture; and British art and architecture. Rejuvenation of the UoA through the appointment of five new lecturers. (7)
 - A flourishing and cutting-edge research culture with many conferences and regular research seminars emphasizing our inter-disciplinary orientation (including close links with English, Creative Writing, Architecture, Archaeology, and Medicine). Our research strengths are enhanced by the participation of national and international researchers. Major visiting lecturers to AHVS in the last five years, in addition to the conferences listed elsewhere, include Gavin Butt, Nicholas Chare, John Welchman, Colm Toibin, Janet Harbord, Joanna Woodall, Alexander Duttmann, Maria Fusco, Irit Rogoff, Brian Dillon, Simon Watney, and Ron Athey. Museology has hosted Anthony Shelton, Elizabeth Hallam, Paul Domela, Henrietta Lidchi, Beryl Graham, and Christopher Whitehead, among others. Jointly with the MM the Centre for Museology runs a programme of visiting curators, including a professional practice workshop on 'Access and Inclusion'. (1, 2, 6)

Major activities already planned for post-2013 continue many of these trajectories and include a **Trodd** curated Rylands-MAG-WAG exhibition on Blake; a Wellcome bid for a large collaborative project on medieval wounds (**Warr**); and a successful bid (2013) to the AHRC theme 'Cultural Value' with MAG, WAG, and MM (**Rees Leahy**). All continue our strengths in interdisciplinary work and museum-focused research.

c. People, including:

i. Staffing strategy and staff development

The research community includes academic staff, postgraduate students, postdoctoral fellows, as well as visiting academics. There are 11 full-time and one 0.5 academic staff based in the UoA (one more, Gael Rice, starts in Jan. 2014).

AHVS has changed significantly in staffing since RAE 2008 with 2.5 retirements and 3.5 moving elsewhere. Loosley's career was nurtured to senior lecturer promotion and a major EC grant before she left for Exeter; Alberti was appointed to the prestigious post of Director of Museums at the Royal College of Surgeons; Hegewald was appointed professor at Bonn University; and Jones moved to the Grierson Chair at McGill. New appointments have given us the chance to re-focus, to substantiate established areas, and dramatically to re-juvenate our research culture. We now have four new lecturers (five by Jan. 2014), three of whom are at early career stage, and a rise in mid-career staff. Staffing is thus well-balanced in age, academic rank and gender (50/50 by Jan. 2014). Equality data, monitoring and action planning is embedded into the University's annual performance review. The replacement of Butters by **Gerbino** maintains our expertise in the early

modern period and our strength in architectural history. A strategic decision was taken, based on teaching and recruitment, not to continue with the classical period: Rasmussen was replaced with **Wouk** to strengthen the early modern area, and Ling was replaced with **Miller** to strengthen the modern area. Jones's departure enabled us to institute the Visiting Pilkington Professors scheme, while **Lovatt** replaced her expertise in contemporary art. The early modern period has thus been strengthened (**Wouk, Gerbino**), and the modern period expanded (**Lovatt, Miller**). Loosley will be replaced by Rice in Jan. 2014 to maintain our non-western interests. Promotions since 2008 include: **Lomas** and **Rees Leahy** to chairs; **Warr** and **Trodd** to Senior Lectureships.

Staff are entitled to regular sabbatical leave (one semester every three years) and encouraged to apply for additional leave through outside funding. Teaching is reviewed to ensure more research time is provided (eg by planning lighter teaching loads in certain semesters and by keeping courses down to a maximum of two per semester). Staff profiling mechanisms ensure that research is protected from incursions by teaching and administration. The Research Coordinator in AHVS runs research surgeries and these may be recommended by the annual Personal Development Reviews. PDRs focus on research training needs, identifying courses and other support. ECRs have reduced teaching and administrative loads in their first three years, mentoring supported by probation plans, support for first grant applications, and priority in applications to the School's research funds. There are various internal funding schemes: a Personal Research Allowance (£600 p.a.); a Research Support Fund (£30K p.a.), to which individuals can apply for help of up to £3K in carrying out pilot projects leading to grant applications; and a Research Networking Fund (£20K p.a.), to which groups can apply for support of up to £5K in establishing research networks. There is also a Faculty Strategy Investment Fund, from which **Rees Leahy** won £12,000 for a pilot project on 'Researching the New' (2012).

Our engagement outside academia is extensive, especially in relation to artists and arts organizations, particularly galleries. The latter includes strong regional connections but also links outside UK through research and curatorship. (See also section b and Impact Statement)

The university has outstanding support for young colleagues from which the UoA has benefitted. The 'An Academic Career' website, developed by the university careers service is a comprehensive guide to working in higher education and was the winner of the Times HE 2011 Award for Outstanding Support for Early Career Researchers. The University of Manchester received the 2011 Scopus Fostering Young Researchers Institutional Award, based on the University's number of highly-cited Early Career Researchers. The development of a mentoring culture is supported through the award-winning Manchester Gold programme, which is available to any staff member at the University. Staff on this programme are matched to a more experienced colleague, who acts as their career mentor over a nine-month period. The Faculty of Humanities has a dedicated Researcher Development Team that offers professional development for researchers at various stages of their careers. The New Academics Programme includes sessions on research career planning. The NAP is accredited by the Higher Education Academy and is compulsory for all academic staff appointed to probationary and permanent contracts.

Support for postdoctoral researchers - AHVS and Museology have hosted ten externally-funded research associates and postdoctoral fellows. We encourage bids for postdoctoral grants both from individuals and as part of large grants. The School supports the Leverhulme Postdoctoral Fellowship scheme, providing the required 50% of match funding of salary costs (the UoA has had four such postdocs). Postdoctoral researchers have dedicated office space and computer support. The Research Coordinator acts as advisor to postdoctoral researchers, ensures that they are integrated into our research culture, keeps a register of postdoctoral grants, and runs research surgeries geared to their needs.

ii. Research students

Research student numbers have increased over this REF period. Postgraduate research is financially supported by applications to the AHRC (9 over this period) and other studentships (25 total awards over this period). AHVS also holds several bursaries which have been deployed for PhD support. A formalised joint PhD with Sothebys Institute enables joint supervision drawing upon the Institute's research expertise. There have been two students on Collaborative Doctoral Awards (with MAG and Scottish National Gallery of Modern Art), and Museology has four PhDs co-supervised by WAG and MM staff. AHVS and Museology are committed to the maintenance of a lively research culture at subject level through regular Postgraduate Research Seminars, bi-annual Research Forums for PhDs, and a programme of conferences, symposia and workshops

organised by staff. Research students also benefit from the high profile lectures and the office hours and workshops of the Pilkington Visiting Professors. At School level our PhDs organize and attend events held by the Centre for Interdisciplinary Research in Arts and Languages (CIDRAL).

Each research student is supervised by two supervisors and is assigned an academic advisor (often from across the School) who participates in research panels and provides pastoral care. The supervisors meet with students on a regular basis (usually fortnightly). Bi-annual research panels, which assess students' work and overall progress, make recommendations regarding progression and help prepare for oral examination. The University's online monitoring system, eProg, gives all research students clear direction on the critical milestones for their research degree and provides evidence of their engagement with training opportunities across the institution. The UoA gives further support through: assisting in writing research proposals to grant-awarding bodies; providing financial assistance at School level to participate in national and international conferences and other research activities outside the University, including up to £250 for general travel, and up to £2000 (£3000 in exceptional cases) for fieldwork; encouraging postgraduates to present their work at research seminars here and at conferences and events elsewhere, and by fostering an inclusive research environment.

On average, approx. £800K has been spent annually by the School on PhD studentships and bursaries. This includes the flagship President's Doctoral Scholar Awards (launched in 2011), covering home and overseas fees and a £1K above the RC's maintenance allocation; Graduate Scholarships (home fees and partial maintenance); and fee-bursaries, all open to students from all disciplines and nationalities. Our PhDs will benefit from the North West Consortium which was awarded an AHRC Doctoral Training Partnership bringing in 200 studentships in a five-year period and pooling regional resources (we have already held two workshops with Liverpool).

We encourage and support the publishing of PhD research. Since 2008 our PhDs (current and recently finished) have published one CUP monograph (Walsh); two edited books (Haratyunan); articles in *Third Text*, *Interventions*, *Museum Management and Curatorship*, *Journal of Design History*, *Textile History*, *Journal of History of Collections*, *Museum and Society*, *Burlington Magazine*, *Journal of Material Culture*, *International Journal of Arts in Society*; eight articles in edited books; and exhibitions curated at Musée d'art Joliette (Montreal), ICA Maine College of Art. *Employability Support*

The Manchester Doctoral College oversees all aspects of the University's doctoral training and researcher development, integrating PGR support with research career development at an institutional level and ensuring equal opportunities in the recruitment and support of research students. The Faculty's artsmethods@manchester initiative provides most research and transferable skills training needs as well as well as a PGR forum. The Researcher Development Framework is promoted as a skills audit to help PGRs to map out their future development goals. The University of Manchester Careers Service was voted best in the country for three years running by the Association of Graduate Recruiters and Barker's Graduate National Media Audit. Postgraduate support is a central component of their work. The annual "Pathways" event supports delegates in career choices, exploring future plans and discovering the breadth of opportunities available to them through open discussion with PhD graduates from a wide range of job sectors.

The best evidence of support for PhD careers is success in the job market. Since 2008 our students have been appointed, for instance, to curatorships at Hepworth Museum and Bavarian National Museum; assistant curatorships at British Museum and V&A; curatorial-related posts at British Museum and WAG; Dean of Graduate Studies Chicago Institute of Art; Lecturerships at Goldsmiths, Imperial College, Chester University, American University in Beirut, and Northumbria University; and Assistant Professorships at Highpoint University, University of Houston, Florida International University, and Western Michigan University.

A notable recent development is the AHRC-funded 'Afterlife of Heritage Research' project (2012-2013) which helps research students in AHVS and Museology bring skills from academic research to professional and consultancy work in the heritage and arts sectors.

d. Income, infrastructure and facilities

Income in this period includes –

Crinson - £30,500 (awarded 2008, Paul Mellon Centre) – 'Stirling and Gowan: Post-industrial Architecture', for his book pub. in 2012; and £44,310 (2012, Leverhulme) – 'Internationalism in Architecture', for his book to be pub. in 2014.

Lomas – £333,000 (2008, AHRC) 'Surrealism and Sexuality' - exhibitions, articles, conferences.

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Mavor - £18,625 (2009, Leverhulme) – ‘Black and Blue’, for her book pub. 2013.
Pawlik - £40,000 (2011, Leverhulme) - ‘Remade in America’, for her book to be pub. in 2014.
 Rasmussen - £31,080 (2008, AHRC) – ‘Creative Etruscans’, for articles.
 Rasmussen/**Miller** - £52,594 (2009, Leverhulme) – ‘Picasso and Surrealism’, for **Miller**’s book to be pub. 2014.
Rees Leahy - £11,164 (2008, British Academy) – ‘Understanding the Virtual’, for articles; £30,581 (2012, AHRC) - ‘The Afterlife of Heritage Research’, for articles; £77,940 (2012, HEFCE) – ‘Institute for Cultural Practices’, for networking, conferences etc.
Tythacott - £13,612 (2008, AHRC) – ‘The Lives of Chinese Objects’, for book pub. in 2011.
Warr - £26,291 (2008, AHRC) – ‘Representing and Performing Stigmata’ – for articles; £88,926 (2010-2015, Central Manchester Foundation Trust) - ‘Wounds in the Middle Ages’ - edited book.

The wider context of the research infrastructure

Institutional commitment to the discipline is strong and evidenced in the availability of funding (notably, match funding for the Centre for Surrealism), investment in staff replacement, and a research infrastructure that undergirds our considerable research activities. School funds (£2k annually for the UoA) support many of the conferences and research seminars in the UoA. Long-term planning is aided by established mechanisms (eg research leave plans) supporting the research culture. Applications for outside grants are given advice at department level by the research coordinator as well as peer review at School level and regular briefing sessions are run for applicants for large grants. Staff profiling, through a points system, recognises and rewards those who submit applications. Research centres report every year to the School Research Committee; other grant holders report in the normal way annually and at the project’s end to the School and the grant awarders. The School’s Research Development Office supports the administrative aspects of developing and promoting research within the School, this includes costing support and technical advice on individual funding applications, disseminating research funds, publicising external funding opportunities, and supporting regular reviews of research. In the 2013 staff survey 91% agreed that facilities for research are good – this places University of Manchester highest of 28 HEIs surveyed by Capita.

The WAG is a major resource for AHVS and Museology, and the collection and gallery have been used to curate exhibitions and support research projects. The £8 million Heritage Lottery funded extension and refurbishment (awarded 2011) will transform access to the collection, extend gallery spaces, and make possible new interpretations of the collection. We have responded to the extension through appointing **Miller** with a remit to liaise with WAG, and we have absorbed it into our future plans. (Links with WAG are detailed in the Impact statement.)

The University Library is a designated National Research Library, with extensive holdings in art history-related areas. As well as four million printed books, the Library has unparalleled electronic resources (the largest of any HE library in Europe) standing at over 43,500 e-journals, 500,000 e-books and several hundred databases. Through Manchester e-scholar it offers researchers a premium resource to deposit and disseminate their research outputs. A wealth of archives and collections are held by the Library Special Collections, ranging from manuscripts and incunabula to modern book designs, photographic books, and concrete poetry (notably exploited in a seminar held in the Special Collections by Visiting Pilkington Professor Bann in 2010). The new John Rylands Research Institute supports research activities focused on its collections: **Trodd**’s work on Blake and **Rees Leahy**’s on Gaskell House were selected as pilot projects (2013).

e. Collaboration or contribution to the discipline or research base

Collaboration has worked externally, on institutional and individual levels, as well as internally within the School. The external institutional links include – the Surrealism Centre’s ‘Surrealism and Same-Sex Desire’ project (AHRC £395,000) with Katz (Harvard) and Ades (Essex), including collaborations with Harvard (conference) and Tate Modern (conferences and seminar series), with colleagues at York, Essex and Buffalo, and with the galleries detailed in the impact case study. Museology links include those with the Cornerhouse/Library Theatre (2013) and the Arts Council (2013), and those detailed in the impact case study. Collaborations by individuals include **Wouk**’s work with the Royal Library, Belgium, on the 2013 ‘Hieronymous Cock’ exhibition; **Gerbino**’s with the Museum of the History of Science, Oxford; and **Rees Leahy**’s with the Casa Museo di Sorbello, Perugia (see impact case study). Conferences have been organised with colleagues at Nottingham, Sussex, Oxford, Kent, Georgia, Willamette and York universities and University

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College Cork. Within the School, the UoA has worked with CIDRAL to host the 2011-12 major lecture series on 'Science, Technology and the Arts', its 2010-11 series on 'Interiors' with Charles Rice, the conference on 'Mary Kelly' (2011), talks by Hayden White (2010), and talks and screenings of Lynn Hershman Leeson's work (2010).

Recognition

Among the most distinguished invitations were **Mavor's** as 2010-11 Northrop Frye Visiting Professor at the University of Toronto, and **Crinson's** as 2012 Visiting Professor at the Mellon-funded Rutgers British Studies Center.

Prizes and other awards: In addition to funded research awards listed above, **Wouk** won the Wolfgang-Ratjen-Preis (Zentralinstitut für Kunstgeschichte, Munich, 2012); **Gerbino** won a Leverhulme Fellowship (2013-14); **Miller** won the Phillips Book Prize (University of California Press, 2012); **Warr** was Balsdon Fellow at the British School at Rome (2011).

Highlights of invited (expenses paid) research papers

Staff have given over 220 lectures and conference papers all over the world. The 26 keynote and plenary papers include **Crinson's** at Columbia University (2010); **Gerbino's** at YCBA, New Haven (2010); **Lomas's** at Drawing Room, London (2013), INHA, Paris (2009) and Courtauld Institute of Art (2008); **Rees Leahy's** at Museums and Galleries History Group (Leeds, 2010); **Trodd's** at 'Art v Industry' (Leeds, 2011); and **Warr's** at 'Saints and Sanctity' (London, 2010).

Noteworthy lecture invitations across the world include **Crinson's** at Neue Staatsgalerie Stuttgart (2011), Singapore Institute of Architects (2011), Academy of Fine Art Vienna (2011), and Yale University (2009); **Gerbino's** at Centre d'études supérieures de la Renaissance, Tours (2009), Royal Netherlands Academy of Arts and Sciences (2013), University of Pisa (2013); **Lomas's** at Moderna Museet, Stockholm (2013, 2009), Norwegian Institute, Rome (2012), Dalí Foundation, Figueras (2012), and MOMA, New York (2008, 2009); **Lovatt's** at Morgan Library and Museum, New York (2011); **Mavor's** at University of Helsinki (2013), Guggenheim Museum, NY (2012), San Francisco Art Institute (2011), University of Copenhagen (2011), University of Toronto (2011), University of North Carolina (2010 and 2009), University of Rochester (2009), and Weatherspoon Art Museum, (2008); **Miller's** at University of Sao Paulo, Brazil (2012); **Pawlik's** at San Francisco (2012), and Harvard (2009); **Rees Leahy's** at Museu Nacional de Arte Antiga, Lisbon (2010), and Harvard University (2011); **Tythacott's** at University of the Aegean (2008), and Zhejiang Museum of Science and Technology, China (2012); **Warr's** at Institut d'études avancées de Paris (2012), and Georgia Conference on Trecento Art (2010); and **Wouk's** at Graphische Sammlung of the ETH, Zurich (2012), Rubenshuis Antwerp (2011), Fogg Art Museum, Harvard (2010), and Convegno nord/sud, Padua (2008).

Collaborative ventures have been supported particularly by our formal research groupings and smaller research projects. They include items not mentioned in REF2: *Papers of Surrealism* with articles by **Lomas** and **Pawlik**; the co-authored (**Lomas**) book *Art, Word, and Image* (Reaktion, 2010); the edited (**Crinson**) book *James Stirling: Early Unpublished Writings on Surrealism* (Routledge, 2009); the co-edited (**Crinson**) book *Neo-avantgarde and Postmodern* (YUP, 2010). *Influence* - **Crinson** – served on the Spiro Kostof Prize Committee (Society of Architectural Historians USA) in 2012. **Lomas** is on the International Advisory Board for the Courtauld Institute Research Forum. **Rees Leahy** is President of the Museums and Galleries History Group (2011 – present), Trustee of Yorkshire Sculpture Park (2000-present) and chair of YSP Archives Committee (2010-present), Chair of Design Dimension Educational Trust (2005-present), Curatorial adviser and catalogue editor for the Ugucione Ranieri de Sorbello Foundation, Perugia (2001-present). **Trodd** is a member of the National Gallery History Research Group and advises on research projects for the National Portrait Gallery (2012) and the Watts Gallery (2010, 2011). Several staff hold editorships. **Lomas**, **Pawlik** and **Miller** co-edit the online journal *Papers of Surrealism*; **Warr** was reviews editor for *Art History* (2007-11). **Tythacott** is managing editor for *Museum and Society*. Staff are on editorial boards for *Museum and Society*, *Art History*, *Immediations*, *European Architecture Beyond Europe*, and *Journal of Victorian Culture*.