

Institution: University of Sussex
Unit of Assessment: UoA 34 Art History
<p>1. OVERVIEW</p> <p>Art History at Sussex is a department of 12 faculty (11.5 FTE). It is comprised of four Professors: Howard, James, Mellor and Quilley; one Reader: O'Malley; three Senior Lecturers: Clarke, Dennis, and Sargentson; three Lecturers: Burbridge, McKeever and Schibille; and a Leverhulme Early-Career Fellow: Ventrella. Burbridge was appointed in 2011; Schibille (fixed-term replacement for James) in 2012; McKeever and Sargentson in 2013. Four of our faculty are early-career researchers. In this REF period, we have seen 18 doctoral students to successful completion and have generated £553,066 in research income. Our outputs include 5 monographs and 27 articles. Art History at Sussex is in the School of History, Art History and Philosophy, formed in 2009.</p>
<p>2. RESEARCH STRATEGY</p> <p>Aims</p> <p>Our research strategy is to contribute both individually and collectively to the central intellectual debates of the discipline in the areas in which we specialise, and to widen the impact of our work, particularly through projects that enhance cultural capital. In terms of producing top-level research, we aim to facilitate, as far as we are able, colleagues' attaining levels of international research excellence in their own fields of art history by a methodology of shared research support, a strategy that continues the goals of 2008. This objective works because, though we cover a wide area in time and space (Byzantium to the contemporary, North America to the Levant), the common methodological approaches and diverse theoretical positions of the discipline of art history itself provide a shared foundation to our research. In addition, we share a research focus on the material and visual object, particularly its form and manufacture, which gives us further common ground for the departmental exchange that drives our strategy forward.</p> <p>In terms of widening impact, we have three objectives. The first is to continue to develop and broaden the associations we have in place with national and international museums and galleries. We plan to deepen international connections with the Louvre and other museums and galleries in Europe and in Asia, with national connections with institutions such as the British Museum (BM) and local connections with, for example, the Ditchling Museum. The second is to continue to curate projects with public impact for the interpretation of heritage, such as the research planned with the Tate, the National Portrait Gallery (NPG) and the Ashmolean on exhibition projects, and with the Victoria and Albert Museum (V&A) on installation projects. The third aim is to increase our capture of grant funding through bids planned mainly for the AHRC and the Leverhulme Trust.</p> <p>Achievement of RAE 2008 aims</p> <p>We have contributed to key intellectual debates of the discipline through projects and individual research, with many of the research plans described in RAE 2008 coming to fruition.</p> <p><i>Collaborative research projects</i> have delivered significant scholarly exchange and published outputs. The Leverhulme Trust-sponsored International Network for the Study of the Materials of Byzantine Glass Mosaics brought together a team of scientists and academics to address the relationship of glass-making and art in Byzantium and led to collaboration among scientists at the BM, Ravenna and Benaki Museums and a book of collaborative essays (James). The National Maritime Museum (NMM)/Sussex-based Research Centre for the Study of Art and Travel built on its AHRC-funded workshops with Mellon Trust support for its lecture series and two AHRC-funded Collaborative Doctoral Students (Quilley). Collaborative research results include several books by Quilley and NMM colleagues. The Arts Council of England (ACE) grant (Mellor) to work on a scheme for the training of curators in photography led to a specialist photography-based MA which has, in turn, inspired research students. In terms of contributing to central questions of the field through <i>individual research</i>, colleagues have published on key research issues. Thus Clarke</p>

published on issues of the relations among art criticism, gender, and the establishment of the discipline of art history and we have taken on a Postdoctoral Fellow, Ventrella, to widen this strand of work; Howard developed his research on Elizabethan and Jacobean building; O'Malley produced a monograph on the impact of demand on the production of Renaissance painters; and Quilley published a monograph on the visualization of maritime Britain.

In the context of widening impact, we have engaged with a variety of national and international scholarly associations from I Tatti and Columbia University (Dennis, on Renaissance domestic music and sound) to the Science Museum (Burbridge, on Revelations) and the V&A (Howard and Dennis, on the re-installation of the Museum's collections). In regard to *curating*: Mellor contributed to the Tate's exhibitions on Francis Bacon (2009) and Henry Moore (2010); his work drove 'Radical Bloomsbury' at the Brighton Museum and 'Bruce Lacey' at the Camden Arts Centre, both of which he curated. Burbridge co-curated and conceptualised 'Agents of Change: Photography and the Politics of Space', the Brighton Biennial 2012. In relation to *grant funding*, we have been successful with the AHRC, the Leverhulme Trust, the British Academy and other UK and international funding bodies.

Future plans

In relation to our strategic aims of contributing to central questions of the discipline and widening our impact, we will develop new and build on established individual projects and curatorial research. Our strategising here involves colleagues setting five-year targets for research outputs and then devising individual timetables to meet those targets, forward-planning 'normal' research time and building in time for devising applications for university-supported leave and external grants. Some planned work will explore new areas between art history and other subjects of inquiry, opening fruitful seams of research, particularly in *digital work* and the *impact of technology on art*, areas of AHRC strategic interest. For example, Burbridge is completing work on *Revelations*, an exhibition and edited publication for the Science Museum Group that will provide a historical survey of artists' engagement with early scientific nineteenth-century critical material; Clarke is collaborating with American scholars to develop a database of 19th-century critical material, often written anonymously or pseudonymously. This contributes to the digital resource *19th Century Art Worldwide* (www.19thc-artworldwide.org/index.php/autumn12/fletcher-helmreich-mapping-the-london-art-market), which draws together data on the aspects of the art market.

The subject of the *impact of technology* on art crosses several time periods in our work. In this area, Burbridge will begin work on a book analysing art photography in the age of Web 2.0, seeking support from the Leverhulme; in 'normal' research time, Dennis will complete work on two books, *Music Art and Objects in the Renaissance Home* and *Renaissance Sound*, both of which consider the technologies of music- and sound-making in the early-modern period. James will complete her Leverhulme Fellowship in 2015, producing a volume on glass production and the making of Byzantine mosaics; McKeever will use her time as a lecturer to consider problematic connections between Boccioni's plasters and the bronzes from them only created after his death. Mellor will re-think the use of photographic technology in images of twentieth-century conflict for Tate exhibitions; O'Malley will develop funding plans for a project that considers taste, technologies of reproduction and 'lower-quality' Renaissance painting; Sargentson will use V&A and Louvre associations to investigate links between furniture design and the culture of secrecy in eighteenth-century France; Schibille will continue her joint projects analysing technologies of Byzantine and early Islamic glass-making.

Other key areas of our research concern new approaches to traditional art historical subjects, including issues of gender, empire, quality and the establishment of the discipline. The intersection of *gender, modernism and the formation of Art History* is a central strand of our work. In her research on the origins of modernism, Clarke is challenging conceptions of the secondary role women played in setting the agenda of important early-twentieth-century exhibitions in Britain and the US, linking fashionability with exhibition culture. In the same context, Ventrella explores the long-ignored role of the engagement of the body in the practice of connoisseurship. Another strand, *re-thinking empire*, links Quilley's project on British Art and the East India Company and his planned funding bid on nineteenth-century seamen and their art in the Pacific with issues that engage Clarke in her research on modernism and Mellor in his work on war and conflict.

Research to broaden impact through curating will be continued by Burbridge, with 'Revelations' supported by the National Media; by Dennis, with an exhibition on Renaissance art and music at the Ashmolean, for which she is organising an AHRC-project bid; by Mellor, who is currently working on two exhibitions with the Tate on 'Time, Conflict and Photography', and Kenneth Clark respectively; and by Howard, who is currently advising on an exhibition on nineteenth-century French artists and Tudor history at the NPG and on the NPG-generated exhibition 'Tudor Royal Portraits' to be held at the Musée du Luxembourg, Paris.

3. PEOPLE, INCLUDING:

Staff

Recruitment strategy Since 2011, we have realised goals to develop the Department's faculty. In making new appointments, we have sought both to fill in gaps in our collective command of art history and to add scholars in key areas that expand the methodological approaches and media that we already address. Our goals have been to maintain the diversity that underpins our research culture, expand our research agenda and widen our impact. Since 2008, we have actively developed our partnerships and associations with galleries and museums to create an MA in Art History and Museum Curating, and an important objective in making new appointments has also been to strengthen the Department with scholars whose research contributes in fundamental ways to the programmes of museums and galleries. In 2011, we appointed Burbridge, whose interests in the history of photography and contemporary practice expands our range of expertise in photography, hitherto carried solely by Mellor, and links to the consideration of issues of technology and production explored by Dennis, James and O'Malley. The reputation he is developing nationally as a curator is important to the training we can offer postgraduates on museum-related issues. In 2012, we appointed Schibille, whose research widens our interests in connecting art and technology in interpreting heritage. In 2013, we appointed McKeever, whose work on futurism broadens the international range of modernism explored by Clarke, Mellor and Ventrella, contributes to technology and production interests, and strengthens the Italian connections of Dennis and O'Malley. We also appointed Sargentson, whose research on seventeenth- to twentieth-century European furniture connects with Dennis' and Howard's work on interiors and other colleagues' work on technology. Moreover, her position at the V&A, her understanding of museum-related research and her networks in the field have a direct impact on our postgraduate training and our own opportunities for partnerships with museums and galleries. Future recruitment will focus on deepening work on modernism and on areas related to the preservation of heritage. The Department's composition of 5 men and 7 women and its diversity of gender at senior and junior levels are evidence of its commitment to equal opportunities.

Research Support To drive our strategy forward, the Department meets regularly in term time to discuss research issues. We hold termly research meetings where we address common issues that develop research ideas and monthly research lunches in which we update each other on our projects, discuss scholarship that contributes fundamentally to each individual's thinking on projects, and talk through problems and issues we are having with specific material. We have continued our series of research development meetings based around the discussion of objects *in situ*, most recently in Palermo in September 2011 and Stanmer Hall in 2013. We also practice collective research support through a system of research mentoring and cross-reading of work among members of the Department, both junior and senior. These methods advance our individual inquiries that result in published articles and monographs.

In addition, the HoD meets with individual faculty annually to set realistic research goals, keep research on track and remain abreast of the range of research. The Department places particular emphasis on a culture of mentoring. Early-career, teaching and postdoctoral-fellow faculty meet monthly with mentors to ensure that research stays on track, especially important in the early years of teaching. We also practice collective research mentoring and cross-reading of drafts among senior colleagues, a strategy designed to ensure the highest-quality scholarship in our written work. Our policy is to maintain a research culture in which we support each other to foster new approaches across our fields. To help with this, early-career researchers are given a reduction of 30 teaching hours in their first year.

Leave policy We work together to plan a departmental research-leave schedule for five-year periods, allocating leave to full- and part-time staff according to such criteria as stage of project, feasibility of goals, and time elapsed since the last leave. Since 2008, the department has supported research leave for Clarke and James to begin projects, and Burbridge, Dennis and O'Malley to complete projects. Funded leave augments this. Howard gained funding for research leave for a term, Dennis, O'Malley and Quilley each for two years, James for three years.

Post-doctoral researchers We have pursued postdoctoral researchers when the school funding has permitted. In 2008, Bente Bjornholt contributed to research on technology and art, focusing on spectacle in James' International Network; in 2009, Jeannie Labno's British Academy award widened Renaissance research with investigations into Polish funeral monuments. In 2013, Ventrella joined the Department as a Leverhulme Early-Career Fellow, bolstering our work on gender and key disciplinary questions. The Department's mentoring and research development policy applies to postdoctoral researchers, in line with Concordat requirements.

Exchange and collaboration In relation to our research strategy, we have pursued collaborations and scholarly exchanges in national and international arenas. For example, Dennis worked closely with an international team of Renaissance scholars in her periods at I Tatti and the Departments of Art History, History and Music at Columbia University, NY (2011); James collaborated on the study of mosaics with scientists at the BM, the University of Bologna, the Stazione Sperimentale in Murano, and the Benaki Museum, Athens (2009–12); Howard is a member of a long-standing, informal *Colloque* of European architectural historians who hold week-long study meetings annually; Sargentson has an on-going relationship with curators at the Musée du Louvre, Paris, to research furniture associated with the cabinet-maker André-Charles Boule (from 2012). In the UK, the Department's commitment to empirical work on the art object in research and teaching has deepened our connections with the V&A, Brighton Museum and Pavilion, and the Tate, and has generated additional relationships with impact for our research, most notably with the Brighton Photo Biennial, NPG, NMM and the Ditchling Museum. We continue to be involved in projects with these institutions, e.g. Dennis and Howard with the V&A's Europe 1600–1800 Galleries, Sargentson as consultant to the V&A furniture department, Howard with the NPG project Making Art in Tudor Britain and Quilley with curators at the NMM on the Centre for the Study of Art and Travel. These projects and other partners in the museum and gallery sectors add depth and inspiration to our research culture and are also important in the context of student research at both the undergraduate and postgraduate levels.

3.2 Research students

Culture Students are integrated into the research culture of the Department and prepared for further research activity through termly group research meetings held with faculty to discuss research projects, discuss issues concerning research and explore such areas as innovative approaches to research questions through the discussion of admired scholarly writing proposed by the students. This also helps to widen understanding of methodology, as does the Department's programme of work-in-progress seminars. The PhD students lead an annual student conference in art history. In addition, the School provides a programme of training that includes a series of sessions in research techniques, funding possibilities and career development.

Recruitment and exchange From 2008 to 2010, the Department had a bi-annual AHRC studentship; University match-funding gave us an annual AHRC studentship (2011–12), increased in 2013 to two per year. We have also won a significant number of AHRC Collaborative Doctoral Awards (CDAs) over the REF period, with partners including the V&A (2 awards), Brighton Pavilion, NMM (2), Charleston (2), NPG, the British Museum, the British Library and the National Trust (3). These students undertake research in both the University and the partner institution and contribute to both research cultures over the period of the studentship. The Department converts two to three students per year from our taught MA, partly through our success with these funding schemes. Many of our students, however, are self-funded.

Equalities The School has in effect the Gender Equality Action Plan, which provides for HR-led training on gender issues for the recruitment of staff and students. Race Equality is also part of the 'Preparing to Teach' programme run by the University for PhDs (see Race Equalities Action Plan:

<http://www.sussex.ac.uk/equalities/documentsandpolicies/raceequality>); the disability policies specific to PGR also shape recruitment: (<http://www.sussex.ac.uk/equalities/disability/universityofsussexdisabilitypolicy>). Dedicated space in the School, equipped with computers with special voice-recognition software, is provided for the use of disabled students; there is also a dedicated room for the use of PhD candidates who are wheelchair-users. Two of the School's doctoral students serve on the Athena SWAN Bronze Award working-group.

Monitoring and support Art-History students are monitored and supported by their primary supervisors, in 12 to 18 hours of meetings per year. Each student has a second (10 per cent) supervisor for further consultation and back-up. The School has a rigorous programme of milestones to mark progression through the doctorate; work between student and supervisor is tracked through formal reports to the Director of Doctoral Studies in the School. In Year 1, students have a mid-year review with the Director of Graduate Students to discuss the Research Outline, the first milestone; they also have an annual end-of-year review to assess progress.

Skills development Students' training needs are assessed each year by their supervisors, who identify specific training sessions for them, either at Sussex or elsewhere, drawing on a variety of tiers in doctoral training. The Sussex Doctoral School offers multiple courses within domains as specified by the Vitae Researcher Development Framework. The Careers and Employability Centre offers specialist postgraduate careers advice. We are particularly concerned about funding and employment in the present climate, and the School runs bi-annual events about funding and career development for graduates. A dedicated website has been developed as a central location for School-based postgraduate training information. We also take advantage of AHRC-supported Centres of Training, such as the Warburg/Warwick programme of specialist Renaissance training.

4. INCOME, INFRASTRUCTURE AND FACILITIES

In the REF period, the Department has attracted £279,147 in funding from major funders and from smaller national and international grant-giving bodies, both for projects involving several scholars and for individual research. We have been successful with:

AHRC

- Word and Image programme (£2,604, James, 2010–11)
- Early Career Fellowship (£69,472, Dennis, 2010–11)

British Academy

- 2008-09: BA Conference support (£400, Clarke; £200, Jeannie Labno (postdoctoral fellow))

Other UK public bodies

- Heritage Lottery: Parham House project (with the University of London) (£84,747, Howard, 2008–10)
- Arts Council of England, Curatorial Fellowship (£10,000; Mellor, 2008–10)
- Council for British Archaeology (£250: James, 2010–11)

Leverhulme Trust

- Early Career Fellowship (£42,345, Leila McKellar, 2008–12)
- Research Fellowship (£33,348, O'Malley, 2008–10; £35,183, Quilley, 2009–12)
- International Network (£96,296; James, 2008–12)
- Research Project (with NPG) (£75,603, Howard, 2010–13)
- Major Research Fellowship (James, £132,747, 2012–15)

Other UK and International Charities

- Harvard University Center for Italian Renaissance Studies, Florence, Villa I Tatti Fellowship (\$60,000, Dennis, 2007–08)
- Association for the History of Glass (£500, James, 2009–11)
- Society of Antiquaries (£1,000; James, 2009–11)
- 2011: Research Fellow, The Italian Academy for Advanced Studies in America, Columbia University, New York (\$16,000; Dennis)
- Association for the Study and Preservation of Roman Mosaics (£350, James, 2009–11)

The Department's infrastructure includes the University's substantial electronic library of periodicals and images, and support on research funding from the University's Research and

Enterprise Division. We also enjoy research assistance from the Art History Lab, whose dedicated staff assist with picture research and image preparation for research publications.

5. COLLABORATION OR CONTRIBUTION TO THE DISCIPLINE OR RESEARCH BASE

Collaborative partnership/networks/joint research projects We have established a considerable number of national and international partnerships and network projects, built on our fundamental focus on the object. Many are with museums and galleries. Our longest-standing collaborative partnership is with the V&A. For 22 years the Museum has sent us a curator who teaches at Sussex and we have nominated a faculty member each year who has worked at the V&A one day a week. The exchange has been significant for research for the Department as a whole. For example, Dennis has worked on the V&A projects for the *Europe 1600–1800* and the *Medieval and Renaissance* galleries, contributing particularly to recordings of music now available in the Galleries. Howard has similarly worked with scholars at the V&A on the exhibitions 'British Design 1948–2012' (V&A 2012), the 'Golden Age of the English Court' (Moscow 2012/13) and 'Tudors, Stuarts and the Russian Tsars' (V&A 2013). He is also a consultant scholar and chair of the working-party seminars for the gallery *Europe 1600–1800*. O'Malley was invited to co-edit *Rethinking the Renaissance Object*, the scholarly work published at the launch of the Medieval and Renaissance Galleries (2008–10). Sargentson is writing the multi-volume catalogue of the V&A's furniture collection. We have also shared four CDAs with the V&A. From 2013/14, the shape of our collaboration has changed to involve curatorial mentoring at Sussex and faculty research at the V&A. Another long-standing association is with the Brighton Royal Pavilion and Museums. We engage in research on exhibition topics (recently Mellor, *Radical Bloomsbury*) and on the Museum's permanent collection (recently Clarke, working with Museum staff to evaluate the nineteenth-century print collection, identified an overlooked early JMW Turner print); we have also shared three CDAs and two AHRC Research Fellowships. The V&A and Brighton institutions are both central for our teaching at PG level.

Over the REF period, we have worked on expanding and developing partnerships and areas of exchange with a further group of museums, galleries and other arts institutions, as well as with groups of scholars. For example, Burbridge has co-founded an inter-disciplinary network of 30 early-career academics called The Postgraduate Photography Research Network (Ph). The group, established in 2009, was initially funded by the AHRC under the *Beyond Text* scheme and this helped to bring together researchers from 20 UK institutions. Burbridge's particular project in the Network, *Either/And* (www.EitherAnd.org), examines key debates in contemporary media and has attracted the support of the National Media Museum.

National and international committees, positions in subject associations and learned societies Howard is the President of the Society of Antiquaries (since 2010; he was Director 2007–10) and President of the Society of Architectural Historians of Great Britain; he was a member of the Advisory Council for the Paul Mellon Centre for Studies in British Art (2004–09). James is a member of the Executive Committee of the Association for Preservation of Roman Mosaics, of the British branch of the Association Internationale pour les études des mosaïques anciens, (2009–present) and the British Academy-Sponsored Institute and Societies (BASIS) Committee. In addition, many of us serve or have served on the AHRC Peer Review College, as Trustees of the Association of Art Historians, and on the Councils of subject associations, such as the Royal Musical Association, the Society for Renaissance Studies, the Society for the Promotion of Byzantine Studies.

Museum/gallery/cultural advisory panels Our key roles include: Clarke: External Assessor, Collections Review, Brighton Museum Fine Art Topographic Collection (2012); Dennis: Advisor and External Project Evaluator for *The Listening Gallery*, an AHRC-funded Knowledge Transfer project between the Royal College of Music and the V&A (2008–10); Quilley: advisor on the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest (2013–present).

Editorial positions Central contributions include: Burbridge: Editor of *Photoworks* (2011–present); James: Editorial Board of *Byzantine and Modern Greek Studies* (2008–present); Dennis: Editorial Boards of *Early Music History* (2008–present) and the *Journal of the Society of Renaissance Studies* (2008–12); Mellor: Editorial Board of *Visual Culture in Britain*; O'Malley: Editorial Board of the *Journal of Renaissance Studies*, (2009–2011; 2013–present).

Doctoral examinations We examine DPhil students at numerous UK institutions and have been invited to examine doctoral candidates in Australia: James in Melbourne, Quilley in Sydney.

Conference organisation/scholarly encounters We have all contributed to conferences in our areas of research, in both national and international scholarly events. Examples include: Burbridge organised the opening symposium and the series of scholarly discussions and lectures that marked the opening weekend of the Brighton Photo Biennial (2012). Dennis, O'Malley and Quilley contributed sessions to the Renaissance Society of America's Annual International Conference (2009, 2010). Dennis organised the AHRC-funded international workshop 'Displaying Music', in the V&A (2009); Howard co-organised the 'Renaissance and Medieval Architecture in Cambridge and East Anglia' meeting for the Colloque of European architectural scholars (2011); James contributed to the AHRC Beyond Text Conference *Memory and Performativity* (2010) and co-organised the Leverhulme-funded conference *New Light on Old Glass: Byzantine Glass and Mosaics*, at the British Museum (2010). Sargentson was co-chair of an intensive research day for scholars on the Extravagant Inventions exhibition at the Metropolitan Museum, New York (2012).

Refereeing publications and proposals We act as referees for numerous publications and organisations in our fields in Britain; we are also invited to undertake this work for organisations abroad: Clarke has read for Ohio UP and the University of Massachusetts Press, Dennis and O'Malley for the *Journal of the Society of Renaissance Studies*, James reads for the *Art Bulletin*, *Byzantine and Modern Greek Studies* and CUP, Howard, O'Malley and Quilley read for Yale UP, O'Malley for Princeton UP, Quilley for the Social Sciences and Humanities Research Council Canada. We also act as referees for publications tangential to our fields: Clarke for the *Journal of Media History*, Schibille for the *Journal of Archaeological Science*.

HEI consultancies We consult at national and international institutions of higher education, i.e. Howard advised the Professorial Promotions Committee at the Courtauld Institute (2009–12) and was on the appointing committee for the Directorship of the Paul Mellon Centre for British Art at Yale University (2011–12).

External examiner We are external examiners for numerous universities in the UK, including Belfast, Birkbeck, Bristol, East Anglia, Edinburgh, Oxford, Plymouth, SOAS, Warwick and UCL.

Scholarly awards/fellowships We have been particularly successful at winning Leverhulme awards for project and individual research. Successes include: O'Malley (2008–10) and Quilley (2009–11) with the Leverhulme Trust Research Fellowship; James with the Leverhulme Trust International Network award (2009–12) and the Leverhulme Trust Major Research Fellowship (2012–15).

Invited keynotes/lectures/papers We give papers at numerous conferences and events. Significant contributions include keynote addresses by: Clarke at the International Conference on the Art Press at Sotheby's Institute, London (2013); Howard at the University of Oxford (2012), annually at the Attingham Summer School for the Study of the Country House and at the National Trust service days for administrators and managers of historic properties; James at the Annual Open Meeting of the British School at Athens in Thessaloniki and Athens; Mellor at the Symposium *Francis Bacon: Invisible Histories* (2008) and the opening for *No Such Thing as Society: British Photography, 1966–1986*, at the Ujazdowski Castle Centre for Contemporary Arts, Warsaw, Poland (2009); and Sargentson at the symposium *Secrecy in the Decorative Arts and Design*, held by the Cooper-Hewitt/Parsons MA Program (2010), and at the Enid and Lester Morse Historic Design lecture series (2012), both at the Cooper-Hewitt Museum, NY. Plenary papers were given by Quilley at the conference *Travel in the Nineteenth Century: Narratives, Histories, Objects*, at the University of Lincoln (2011) and at the Eighth Cultural History Conference of the Centre for Eighteenth Century Studies at the University of York (2008). Papers at international conferences include Dennis's papers at the Italian Academy for Advanced Studies in America, Columbia University (2011) and at the Centre de Musique Baroque de Versailles, Paris (2011); McKeever's contribution to *Time and Temporality in European Modernism and the Avant-Gardes* at the University of Leuven, Belgium; O'Malley's papers to the Duke University/Università di Venezia Graduate Symposium, Venice (2009) and the *Botticelli Giornata di Studi*, Palazzo Pitti, Florence, (2010); Quilley's paper at the Yale Center for British Art, New Haven (2012); and Schibille's contributions at the Leverhulme International Mosaic Network Workshop, Venice and Ravenna (2008) and the Hebrew University, Jerusalem (2013).