

<p><b>Institution: SOAS</b></p>
<p><b>Unit of Assessment: 34 Art and Design: History, Practice and Theory</b></p>
<p><b>a. Overview</b></p> <p><b>History of Art and Archaeology at SOAS</b> has 13 permanent members of academic staff, and a Course Director for the Post-Graduate Diploma in Asian Art. There are three Professors, three Readers, four Senior Lecturers and three Lecturers. Recently we have secured a major external donation (2013), which will allow us to appoint three new members of staff, two at Professor and one at Lecturer level, increasing our size by almost 25%. This endorsement of the strength and vitality of our Department comes from the Alphawood Foundation, a major US-based charity..</p> <p>We offer the widest base of Asian and African art studies to be found in one department anywhere, covering East Asia, Central Asia, South-East and South Asia, as well as Turkey, the Persianate and Arab worlds, including North Africa. Sub-Saharan Africa is covered in East and West specialisations, including the arts of the African Diaspora, particularly in the Americas. Our departmental title includes the term 'archaeology' since the division between the two fields is often less obvious for Asia and Africa than for Europe: most staff investigate materials that have been unearthed at some time, and several colleagues conduct archaeological digs, utilising traditional methods and remote sensing (Nickel, Moore, Tribe). The Department, however, understands archaeology within the terms of the history of art. Previously known as the Department of Art &amp; Archaeology (A&amp;A), the unit changed its name in 2010 to the Department of the History of Art &amp; Archaeology (HAA) to better reflect development in the discipline of visual cultural studies and the development of the history of art as a major university subject in recent decades.</p> <p>We offer a full range of courses on the theories of art history, and all staff are cognisant of the implications of the theoretical positions they adopt in their research and writing. We research and teach the visual culture of the areas of SOAS's remit based on profound knowledge of specific regions. But we also assess the intercultural connections between those regions, and pan-regional issues, such as Buddhist art, art of the Silk Road, and art of the Indian Ocean. Where relevant, we also consider connections between non-European and European art. Also addressed are general art-historical issues such as collecting and display, within the respective regions and exterior to them. Given the political situation in many areas of our research, we also work on art and conflict, and issues of preservation. We are currently expanding our commitment to Contemporary Art, and have created a post in Global Creative and Cultural Industries (2013).</p> <p>HAA is part of the new School of Arts, SOASOAS, founded in 2012 to enhance staff and student interdisciplinary research awareness, and to increase the range of courses available.</p> <p><b>b. Research strategy</b></p> <p>We have maintained and improved our scholarly output since 2008, as is shown in the body of publications submitted herewith. In 2008 we drew attention to three main areas of work that define our research environment and agenda:</p> <p>(1) Close links between HAA staff and their areas of primary research, as continues to be the case, with close bonds encouraged and enhanced. Research capacity depends on language skills, and all staff are proficient in relevant languages in their modern and classical forms, as is the research community of our post-graduate students. We maintain regular contact with regions and cultures studied, visiting for research, collaborating with researchers, and fostering international collaboration, as could not be done without complete linguistic proficiencies. We operate in a series of global contexts with differing research infrastructures, which also demand sensitivity to local cultural authority and ownership. It is notable that a number of HAA researchers publish in the regions on which they research, and/or in local languages, in which many also lecture. These activities are both a strategy (reflecting aspirations to operate in global contexts and to assist HE institutions in developing countries) and a mark of esteem. It is noteworthy that so many local researchers, curators and arts administrators are our former students. Many regions have undergone significant social and political change during the assessment period, and issues of access, conservation, documentation and heritage are of increasing importance to us, while other</p>

areas have become the target of international donors. It remains our prime research strategy to be fully engaged with such issues.

(2) We identified initiatives to develop links with art as widely interpreted. The creation of the School of Arts (SOASOAS) in 2012 integrated HAA with Media and Music, and allowed for creation of a new post in Global Creative and Cultural Industries. (Melville – for administrative reasons, located in Music not HAA). The three units will continue to maintain their own disciplinary integrities, while also fulfilling a shared commitment to the arts, as broadly interpreted. Research dynamism is enhanced by regular seminars held for SOASOAS staff to present on-going work to each other.

(3) We have seen an intensification of staff research on Contemporary Art (Horlyck, Gore, McCausland and Moore), and this has resulted in the creation of the world's first MA in the Contemporary Art of Asia and Africa (2013).

The fundamental forum for the consolidation and sharing of HAA research is a newly created series of Staff Research Seminars at which permanent staff present their on-going research in a vigorous and stimulating environment. This provides a demanding yet supportive forum in which projects can be focused and developed, and at which common themes can emerge. We regard this forum as a key strategy for mutuality in the generation of forefront research issues that are at once individual to the researcher and repercussive within the department as a whole.

HAA also holds regular Regional Research Seminars (RRS), for which we have secured external funding, engaging research students in our department. These seminars are centred on broad geographical areas (Africa, the Islamic Middle East, South and South East Asia and East Asia), and offer a forum for presentation of on-going projects. The distinctive feature of these series is that they are collaborative and complementary to research supervisions. Importantly they are opened to scholars from SOAS at all levels and extra-mural researchers. The RRS broadcast topics underway (especially crucial for more junior scholars) and allow for creation of networks of collaboration. RRS also provide research students with insights into scholarly practice and allow them to envisage their own trajectories. RRS are also intended as sites for presentations by research students at key points in their courses of study. These include pre- and post field-work presentations. In 2013, HAA created a fifth RRS for presentation of work on Asian and African Contemporary Art, for all members of the department across regions.

The Brunei Gallery within the HAA building has become a key UK space for generation of object-based research on Asian and African Art, through rotating exhibition and display of SOAS's own collection (curated by staff and students). This venue is central to the life of the department and its exhibitions have a consistently high number of visitors, exceeding any other gallery in the Bloomsbury precinct. Museology will play an increasing role in art history in the future, but that of Asia and Africa collectively is fostered only within our research community. Contextualization is necessary for the proper study of art, and we all work within an interdisciplinary environment. For example, SOAS established a China Institute in 2012, with McCausland and Nickel as part of the advisory group; Abouseif and Contadini are closely involved in the London Middle East Institute, and HAA plays a lead role in SOAS's internal interdisciplinary Area Studies Centres: Horlyck is now Chair of the Centre of Korean Studies, and during this assessment period Screech chaired the Japan Research Centre and Contadini the Outreach and the Arts working group within the LMEI. We also have strong links with non-SOAS art and cultural research bodies, such as the Sainsbury Institute for the Study of Japanese Arts and Cultures, and the Royal Asiatic Society. We take full advantage of our central London location to maximise links with international scholars and collections of all kinds. We have numerous formal and ad hoc research clusters including with staff of the British Library, British Museum, Courtauld Institute, the National Art Library and the V&A, whose collections we and our research students all exploit.

In October 2013, SOAS signed an agreement with the Alphawood Foundation to support the development of teaching and research capacity in HAA. The agreement provides £15m in funding for endowed posts, MA and PhD scholarships over a period of five years. This initiative is directed at three key areas: (1) South-east Asian art studies, with endowment of a professorship in South-east Asian Art; (2) Tibetan and Buddhist art, with endowment of a professorship (this will restore the only Tibetan art post in the UK, lost following retirement of the previous incumbent); and (3) a

senior lectureship in Curating and Museology of Asian Art, which we see as a major growth area, and a way of linking our fields of study to art history and curatorship more broadly.

All HAA members are engaged in the production of major scholarly outputs made possible through the supportive research environment of the department. On-going projects leading to publications, some already under contract include: art and ritual in south India (Branfoot); Islamic Painting and Persian illustrated manuscripts (Contadini), Nigerian Photography from the 1860s (Gore), Korean bronzes, and modern and contemporary Korean art (Horlyck), Mongol art (McCausland), cross-Asian contacts in 3<sup>rd</sup> century BCE (Nickel), Mecca and early Islamic sacred topography (O'Meara), the Burlington Fine Arts Club (Pierson), the early history of the East India Company and the Oxford History of Japanese Art (Screech), and the arts of North-East Africa (Tribe).

Some projects are based in multi-institutional collaborations. For example, within the current assessment period, Branfoot worked with the National Portrait Gallery (2010) on portraiture in South Asia. A high profile project engaging 19 research institutions, including Pisa University, Consiglio Nazionale delle Ricerche, and 3D COFORM, is Contadini's work on the "Pisa Griffin and Lion".

International collaboration can also be a means of securing research funding. Horlyck's work on Korean bronzes is funded through the Academy of Korean Studies; Moore's on the East-West Cultural Corridor is assisted by the Thailand Research Fund and the Centre for Integrated Area Studies, Kyoto University; Tribe's is funded by the Wainwright Fund for Ethiopian archaeology, and the British Council in Portugal (Treaty of Windsor); Screech's research trips to Japan were funded for seven years (to 2011) by special collaborative agreement with Tama Art University, Tokyo.

Other recent partnerships are aimed at longer term outputs. These include, the Digital Humanities Observatory Cultural Liaison Committee (McCausland), a network of researchers in Addis Ababa University, Rice University (Houston) and University of Cambridge on Ethiopian art (Tribe), and a joint research project with ISCTE (Lisbon) and Cambridge on cultural complexes in the Nile region, and another with Universidade Federal Fluminense (Brazil) on global Afro-Brazilian art (also Tribe).

### **c. People, including:**

#### **i. Staffing strategy and staff development**

We have 13 members of permanent staff, and this will rise to 16 by September 2014 thanks to the Alphawood donation. Our principle is to ensure proper and permanent coverage of as broad a spectrum of Asian and African art as possible and to provide effective supervision of all viable research student projects. As well as the new, externally-funded posts in Southeast Asia, Tibet and Museology, and the post in Creative Industries, a new post was also created in Islamic art (2013). All these additions have been used to balance provision and to extend it. The three Alphawood posts have yet to be appointed, but in the case of Islamic art (O'Meara), we have added two further specialisms (Islamic architecture and the Maghreb). HAA is also actively pursuing external funding for a post in the Contemporary Art of the Middle East - an area of increasing demand.

Nurturing and support of staff is evinced in three members (some 25% of staff) having been promoted to Professor during the present assessment period (Contadini, Moore, Screech). There have also been two promotions to Reader (McCausland, Nickel). Meanwhile, three staff have left (Clunas, Yang and Wang). Two were not replaced, however, with one (Wang) a half-time member (Nickel) was increased to full time while another (Pierson) was increased to 75%, which has largely compensated. The other member not replaced (Carpenter) is a net loss, though expertise in the areas is maintained by another colleague (Screech).

The arrival of four new members will assist greatly with staff development and mentoring. At present, HAA staff are spread across all career stages, but we expect to be, before long, more 'top heavy'. This will enable us to continue a policy that no major administrative role is given to staff below Senior Lecturer, so allowing them to concentrate on moving through probation, and from junior to senior standing.

Throughout SOAS, research productivity is underpinned by sabbatical arrangements, and policy allows one term's leave for every twelve terms taught. Onerous administrative loads, such as Head of School of Arts (Screech), or Associate Dean (Nickel), are recompensed with more extended leave, generally one year at the end of an agreed incumbency. Early career staff are also eligible

for two terms' post-probationary leave, an important stimulus to the development of research careers. Staff are also encouraged to apply for external funding for writing and/or fieldwork (eg Moore, 2013).

The Faculty provides financial support of £750pa per academic staff member towards research expenses, and additional funding for conference support, workshops and priming for research grant applications is provided by the Faculty of Arts and Humanities Faculty Research Panel. Many staff have also successfully made bids to the School's Development Fund to enhance their work, such as for language acquisition (Screech), or IT (Moore). All staff have biannual Development Reviews, conducted internally, at which future needs are identified. As staff progress, they are encouraged to apply for promotion, with guidance from the Head of Department.

HAA makes use of fractional and post-retirement staff for teaching, where possible integrating teaching opportunities into research student training. The Department has Post-doctoral Associates (Chida-Razvi, Yahya), senior Research Associates (currently 12), and Professorial Research Associates (currently 2), as well as Professors Emeritus (Picton, Whitfield), who sometimes undertake contract-teaching.

We also host visiting international scholars. During this evaluation period these include Francesca Anzelmo (Viterbo University, 2010), Eva Fernandez del Campo (Complutense University, Madrid, 2012), and Bilha Moor (Rothschild visiting researcher, 2013-14).

All SOAS appointments are based on equal opportunity regulations. HAA doctoral students are exceptionally diverse, and represent almost all ethnic and national groups. HAA staff include nationals of UK, Ireland, Denmark, Egypt, Germany, Brazil, Italy and the USA.

## ii. Research students

During the assessment period 42 PhDs successfully graduated from HAA. We have also welcomed PhD students registered in universities in Spain and Japan, where competitive doctoral travel scholarships are in place, to enhance their – and our – research profile. The bases of the research degrees are (1) the Departmental Research Training course, and (2) Regional Research Seminars, with (3) regular one-on-one supervisions. Upgraded PhDs also gain teaching experience as Teaching Assistants for 1<sup>st</sup> year BA core courses. Completion rates and satisfaction ratings have risen significantly since reorganisation of our Research-student programme in 2011.

Students are expected to meet their Supervisor every three weeks. We hold single and group sessions. All Supervisions are monitored by regular updating of a Research Log Book. Students also meet their supervisors in a less formal way at the Regional Research Seminars and at the numerous other seminars and symposia held in SOAS and throughout London. MPhil students must complete a Research Skills course, convened by the HAA Research Tutor, before being considered for upgrade to PhD. Some preparatory sessions are held jointly with other sections within the School of Arts, and HAA students participate in the University of London's Research Skills Intercollegiate Network (ReSKIN). The key requirements for the upgrade to PhD are an oral presentation to the relevant Regional Research Seminar, and a written submission of 20,000 words, both of which are assessed by the student's full Research Committee. Given the nature of SOAS, after upgrade, fieldwork is expected, and may be funded by various bodies, including those of the UK and of host-counties (eg Japan Foundation, Korean Foundation); SOAS also has many doctoral exchanges for which HAA students can compete. A seminar presentation is required for all post-fieldwork students at specially-convened Department-wide seminars; this is intended to enhance the sense – and reality – of progression, and to reintegrate returning students into the Dept. While on fieldwork, contact will be maintained with supervisors by email, and/or research visits of the supervisor to the region concerned. Throughout, students are encouraged to give external conference papers, for which funding is provided by the Faculty, or may be sought from the host institution (e.g. Princeton Graduate Conference in Art History, 2012), or other competitive bodies.

HAA provides and shares specific intensive training where possible, for example, *Research Training in the History of Chinese Art and Archaeology* (2010), reading *kanbun* (a form of Japanese), in collaboration with Cambridge University (2012). For those seeking museum experience, we can offer some internships, at the Brunei Gallery, and since 2012 have secured one annual internship at the Courtauld Institute Gallery. Discussions are also underway with Tate Modern for internships. Students have ad hoc opportunities to experience curation and dealership at London galleries and auction houses, where many of our graduates are employed.



**Environment template (REF5)**

We encourage our students (as well as ourselves) to join international research clusters and internet groups. In 2011 we created the SOAS-National Taiwan University doctoral exchange programme, which we hope will be a model for other links. We make use of SOAS-wide links, such as that with Tenri University (Japanese studies). We also host international Graduate Student conferences, such as with Ochinomizu University in Japan (2010).

Recruitment to the MPhil/PhD is chiefly via our own MA programme (given the nature of the subjects we teach, which are offered in few places), though students also come from elsewhere, internationally. About half our annual intake is from outside the EU, and funding for overseas nationals is normally secured from local sources, such as the Ministries of Education in China and Taiwan. Research admissions are overseen by the Departmental Research Tutor, and applications undergo rigorous vetting with regard to the ability and background, including competence in relevant Asian and African languages (training needs undergo periodic revision). The prospective Supervisor is closely involved with this process. Some 15-20 offers overall are made to applicants annually, with enrolment at about 10. Approximately one AHRC studentship has been given per year (to 2013). SOAS also has School scholarships, sometimes earmarked for a specific region, and HAA students have successfully competed for these. We also have our own funding: in this assessment period we have secured significant new bursaries, including from Aida Sulayman Arif (Islamic art) and Saraswati Dalmia (Indian art); to these will be added the enormous input from Alphawood, expected to rise to 20 fully-funded students (MA and MPhil/PhD) annually. We are also working with a donor wishing to fund two or more PhD studentships in East Asian art (likely to come on-stream in 2015). Alphawood's scholarships will be special in that they are for persons holding curatorial or educational posts in developing Southeast Asian countries; this will further strengthen the Department's links to academic artistic communities in those areas, while assisting developing nations with knowledge transfer and capacity-building.

HAA has a very diverse student body and female students predominate. SOAS provides learning and research skills support for non-native speakers via specialised courses, workshops etc, and full assistance for students with disabilities (see School policy). To facilitate access, we also offer part-time study on all courses.

**d. Income, infrastructure and facilities**

In 1994, HAA secured what was then the largest donation ever made to SOAS: £10m from the Sultan of Brunei. In 1995 HAA secured an endowed of over £2m for a Chair in Islamic Art. In October 2013 we secured from the Alphawood Foundation a donation of £20m to SOAS, of which £15m is allocated for this department. In fund-raising terms, this makes us one of the most successful humanities department in the UK. We are now seeking funding for a valuable and underused Department asset, a valuable collection of pot sherds deriving from the Percival David collection, and we expect a home for these to be confirmed under SOAS's rebuilding plans.

Individual and group research funding successes have included: Leverhulme Study Abroad Fellowship, 2010 (£9,275) & British Academy Small Research Grant 2009 (£1,555) (Branfoot); Griffin and Lion Project £6,000 (2013) and TIMA publication support £5,000 (2012) (Contadini); two publication subventions, two research fellowships to Taiwan and USA (2012-13) (McCausland); British Academy Small Research Grant (2010) (£12,000), publication subvention from the Japan Foundation (2011) (£5000), conference support from the Japan Foundation (£5,800), from the Percival David Academic Fund (£10,000), Sainsbury Institute (£5,000) and Sasakawa Foundation (£5,000) (two conferences, both 2013) (Screech); Wainwright Fund for archaeological work in Ethiopia, and British Council in Portugal (Tribe). HAA staff have also collaborated to complete an assessment and digitization of SOAS' holdings in manuscripts, rare books and works of art (under Contadini), using internal funds. An annual grant for research books written in Japanese (£8000) is awarded by the Sainsbury Institute (Screech). The Department has also secured funding (currently £2000 pa) from profits generated by an intensive course conducted by us for Chinese art auctioneers in 2011.

As we all work on visual materials, we ensure staff have the necessary software for advanced scanning, collating and archiving of their image banks, many of which constitute unique records of sometimes lost monuments, and have been acquired over years of fieldwork.

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

Members of the Department serve as peer reviewers for publications and promotions panels, tenure and grant application committees, serve on academy committees and advise academic publishers, and museum boards and collection committees. Leading positions include: reviewer of European Research Council (Abouseif); member of Advisory Board, International Dunhuang Project, British Library, and member of Academic Advisory Board of the Society for Han Pictorial Art, Beijing University (Nickel); Trustee of Museum of East Asian Art, Bath (Pierson). Editorial positions held during this assessment period include: Associate and Review Editor for *South Asian Studies*, also *Artibus Asiae* (Branfoot); editorial committee member, *Muqarnas* and *BSOAS* (Contadini), *Papers of the British Association for Korean Studies* (Horlyck), *Artibus Asiae* (McCausland), *Indonesia and the Malay World* (Moore), *Journal of Inner Asian Studies* (Nickel), *Transactions of the Oriental Ceramic Society* (Pierson – Editor in Chief) and *Art History* (Screech). Staff members also serve as Externals for PhD examinations, including at Edinburgh University (Contadini) and Cambridge University, Collegio de Mexico and Oxford University (Screech).

The range of scholarly collaboration and engagement with the regions of our research can only be hinted at, but include the following. Horlyck: regular lecturer in Korea and publisher in Korean, Adjunct Professor, Korea University International Summer School (2010-date), Visiting Professor, Ewha Woman's University International Summer School (2007-2009) also regular participation at Korean conferences. McCausland: lectures (in Chinese) in China and Taiwan. Moore: seconded by Ministry of Culture as country delegate to UNESCO World Heritage Committee Meeting, Cambodia (2013-10-12), funding from American Council of Learned Societies (ACLS) for Myanmar Translation Project (2010). Nickel: teaching at Central Academy of Fine Arts Beijing (2009), and three journal articles in Chinese. Screech: numerous lectures (in Japanese), and three books currently in print in Japanese.

HAA members also have the following posts, many of which are international: Trustee and Executive Committee Member of the Association of Art Historians, 2008-2011 (Branfoot); member of the International Centre of Medieval Art, 2010-date (Contadini); Member of the Peer Review College, AHRC, 2012-date (McCausland); Adviser to UNESCO & Myanmar Ministry of Culture, Pyu Ancient Cities World Heritage bid 2012-date (Moore); Evaluation Panel Member for Japanese Studies at INALCO, University of Paris VII, 2013 (Screech).

National and international collaborations include: a multi-institutional international project (with Italy, Spain, France, Greece, Qatar and USA) on medieval Mediterranean metalwork (Contadini); early Buddhist excavations with the Myanmar Department of Archaeology, and mapping projects in collaboration with Japanese, Thai, Cambodian and Vietnamese colleagues (Moore); study of bronze vessels in conjunction with Ezhou Museum, Hubei Province, China (Nickel); a multi-disciplinary project on medieval Ethiopia with UK, US and Ethiopian colleagues, and a multi-disciplinary project on trade relationships and cultural complexes in the Nile region (Tribe). Staff also engage with museums and exhibitions, such as: a co-authored exhibition catalogue on 19<sup>th</sup> century photography of India and Burma (Branfoot); exhibition and publication for the SOAS centenary (Contadini); exhibition and edited volume on contemporary art in Nigeria (Gore); exhibition for SOAS centenary (Pierson); exhibition planning, with catalogue entries and essay of Japanese Shunga (Screech); exhibition on the Nile (Tribe).

Every member of staff has intensive and continuous scholarly encounters with academics and curators in the UK, EU, North America and in the area of their scholarly interests. All are conversant with the languages required to do this. We all engage with museums and with their outreach activities, and undertake consultancy work. Wang was closely involved with training a first generation of Chinese art auctioneers (2011-2012), both on-site and in the UK. In 2012-15 (ongoing) Screech participated in the Executive Training Programme, hosted by SOAS, funded by the EU at 0.5m euros.

Department members have received numerous prestigious awards and fellowships during this assessment period. Only some can be listed: Visiting Porter Chair at University of Virginia (2013) and British-Kuwait Friendship Society Prize (2009) (Abouseif); visiting researcher at Heidelberg University Cluster of Excellence (2009-11) and Iranian Research Academy Prize for Book of the Year (2010) (Contadini); Korea Foundation Fellowship (2010) (Horlyck); Harvard University Research Associateship (2013) (McCausland); International Higher Education Support Program (HESP) of the Open Society Foundations (Moore) and British Academy Fellowship (2008-9)

**Environment template (REF5)**

(Screech). Members of staff are regularly invited to deliver keynote speeches, including in the past five years alone: University of California, Berkeley (Branfoot); Society of the Medieval Mediterranean, and Society for Renaissance Studies Annual Lecture (Contadini); Asian Art Museum of San Francisco (Horlyck); Gallery of New South Wales and Tsinghua University, Taiwan (Nickel); European Association of Japanese Studies Keynote (Screech); Polish Academy of Sciences (Tribe).