

<p><b>Institution: University of Nottingham</b></p>
<p><b>Unit of Assessment: Art History, UoA34</b></p>
<p><b>a. Overview</b></p> <p>UoA 34 at the University of Nottingham comprises 10 FTE lecturers, predominantly from the Department of Art History, but including one from the School of Politics and International Relations who has shared research interests. Art History is one of seven Departments within an expanded School of Humanities which since 2011 has been housed in a new building with enhanced facilities for staff and PGRs (see section D). The Head of Department (<b>Rawlinson</b>) reports to the Head of School and sits on the School's Management Committee and Faculty Research Board. The Department has its own Director of Research (<b>Wood</b>) who supports and develops research within the unit. He works with the PG Admissions Officer (<b>Wrigley</b>) to oversee postgraduate research and is a member of the School Research Committee.</p> <p>Although a small unit, significant staffing developments since RAE 2008 have led to a clustering of research areas in the early modern period (<b>Neher, Wood</b>), contemporary practice (<b>Alfrey, Lovatt, Rawlinson</b>), American visual culture (<b>Bradnock, Lovatt, Rawlinson</b>), cultural identity (<b>Alfrey, Chang, Cullen, Pucci, Rawlinson, Wrigley</b>), art and politics (<b>Danchev, Pucci</b>), biography, artist's writings and artist's books (<b>Danchev, Rawlinson</b>), collecting and display (<b>Cullen, Chang, Wood</b>), and landscape (<b>Alfrey, Lovatt, Pucci, Rawlinson, Wrigley</b>).</p>
<p><b>b. Research strategy</b></p> <p>In RAE 2008 the Department of Art History was ranked 9= in the subject overview with 75% of outputs at 3* and 4*. A key aim in the period 2008-2013 has been to maintain and even exceed this standard. The strategy outlined in RAE 2008 therefore, had a strong emphasis on supporting individual projects, and on enhancing opportunities for research collaboration through new partnerships. It comprises three key objectives:</p> <p><b>RAE 1. To support individual scholarly projects and increase staffing.</b> Projects underway in the previous assessment period have been brought to completion in the present one. For example, <b>Wood</b> achieved his research initiative, three books in the <i>Corpus Rubenianum Ludwig Burchard</i> series on Rubens's study of Italian art (800,000 words in all), and, in parallel, worked on a related Rubens exhibition at the Alte Pinakothek, Munich (2009-10). <b>Wrigley</b> completed his long-term project on the representation of Rome, exploring issues of health, disease, and hygiene, with publication of the monograph <i>Roman Fever</i> (Yale University Press, 2013).</p> <p>In terms of research on modern art (see Section A above), <b>Alfrey</b> sustained the momentum of his AHRC-funded network on Land Art, and realised two exhibition projects. The first, <i>Earth-Moon-Earth</i> (2009) was held at the Djanogly Art Gallery in Nottingham which is located on campus and serves a broader regional public. The second, <i>Uncommon Ground</i> (Southampton and Cardiff, 2013), was funded by Arts Council England and is the first historical exhibition of British Land Art. <b>Lovatt</b> developed her work on New York-based drawing practices of the 1960s and 1970s and realised her plans for an exhibition on the work of Michelle Stuart, the first in the UK since 1979, also held at the Djanogly and then in New York (2013) before it travels to Santa Barbara (2014). Her contributions in the field of conceptual art were recognised by invitations to speak at national and international institutions, including the Morgan Library, New York (2012).</p> <p>Within the American art strand, <b>Rawlinson</b> brought to completion his monograph <i>American Visual Culture</i> (Berg, 2009), and more recently published on photography and the American landscape, in particular the New Topographics movement of the 1970s. The work of <b>Bradnock</b> (an ECR) on post-1945 American art resulted in essays in books and journals, including <i>Art History</i>, as well as substantial contributions to the catalogues of exhibitions at the J. Paul Getty Museum, Los Angeles (2011) and the Museo nacional de Arte Reina Sofia, Madrid (2012).</p> <p>Themes of cultural identity have been developed by <b>Cullen</b>, who published widely on the representation of Ireland from the eighteenth to the twentieth century, and who completed his monograph, <i>Ireland on Show</i> (Ashgate, 2012). <b>Pucci</b> published on Italian art and cinema in the twentieth century, especially the relationship between political and visual culture of the Fascist and post-war periods in INT1-rated journals, including the <i>Journal of the Warburg and Courtauld Institutes</i> (2008) and <i>Italian Studies</i> (2013). In addition to completing his monograph, <b>Wrigley</b> organised the exhibition <i>Ruination</i> (Djanogly, Nottingham, 2009), and has edited a volume of conference papers (<i>Cinematic Rome</i>, Troubadour, 2008).</p> <p><b>RAE 2 To enhance the activities of the Nottingham Institute for Research in Visual Culture (NIRVC)</b> - a forum drawing on a range of disciplines which attracts an audience from across the</p>

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university and region. Activities in the assessment period included seminars led by invited speakers, supplemented by conferences and colloquia. Topics were chosen to support ongoing research, key examples being *Sites of Conflict* (**Rawlinson** and **Lovatt** 2008), *Representing the Everyday in American Visual Culture* (**Rawlinson**, 2008), *Gender and the Pre-Modern City* (**Neher**, 2010) and *The Flâneur Abroad* (**Wrigley**, 2012). A postgraduate strand was represented by *Blood and Soil. The Poetics of Artistic Geographies* (Woloshyn, ex-PhD student, 2008). All attracted international speakers and delegates.

**RAE 3. To support research collaboration with external partners:** This objective was delivered through successful bids for CDAs (with Tate, the National Gallery, Derby Museums, and the Palace of Westminster) as well as contributions made by staff to projects at major institutions, such as **Wood** at the Alte Pinakothek, Munich (2009-10), and **Bradnock** at the J. Paul Getty Museum, Los Angeles (2011). This period has focussed on developing *sustainable* research relationships with external partners. For example, photographer Jeff Brouws was a guest speaker at the NIRVC *Sites of Conflict* conference in 2008 (above), and this led to collaboration between him and **Rawlinson** on his *After Trinity* (2010) and *Various Small Books* projects (2013), culminating in an exhibition at the Larry Gagosian Gallery NYC in 2013. This is indicative of other relationships developed over the period (**Alfrey** with Arts Council England, **Wood** with the Rubenianum in Antwerp, and **Chang** at the Clark Institute, Williamstown) where public engagement activity has sustained research collaborations.

**Research Environment Strategy 2014-2019**

Future research planning for the Unit is now closely integrated into that of the School of Humanities, which itself links to University-level strategy through the School-level Academic, Financial and Strategy Framework (ASFS) of 2012. The Unit has the following objectives for the period 2014-2019, which are described below along with mechanisms for delivery:

**REF 1. To sustain a track record of high-quality publications by individual scholars** by continuing to support its staff through periods of sabbatical leave but with a strategy more responsive to changes in the funding landscape. This will be facilitated by the systematic review of five-year plans (see below) and expertise in preparing grant applications that is being shared across the School, led by the School Research Director who has a more visible and active role than in the previous assessment period. Mentoring will also be provided by the Centre for Advanced Study in the Arts and Social Sciences (CAS) which has instituted a Peer Review College. These mechanisms will ensure that applications meet stringent quality requirements. Recruitment will continue to focus on expertise on the modern and contemporary.

**REF 2. To devise and review five-year research and impact plans for all staff.** All staff have research projects that are linked to a five-year research and impact plan (with public engagement and knowledge exchange activity embedded). One aim is to support all staff in making ambitious grant applications and to identify potential areas for collaboration. For example, **Bradnock** (ECR) and **Pucci** are preparing the ground for monographs to be produced in the next REF period. At more senior level, **Danchev** is engaged on a biography of Magritte, **Wood** is working on a monograph on Van Dyck, and **Wrigley** is planning a major study of the origins of the *Flâneur*.

**REF 3. To continue activity in building sustained research relationships with external partners.** In addition to the activity described in RAE3 above, this will include the recruitment of temporary research fellows whose interests map onto the areas described in section A (e.g. Kinsey [Fulbright fellow 2014 on American Landscape], and a (forthcoming) 3-month fellowship funded by the University into research on the art of the American Midwest).

**REF 4. To expand the activities of the Nottingham Institute for Research in Visual Culture** by increasing symposia and conference activity. Current experience shows that inviting speakers to NIRVC events who have research interests that link to the unit (see section A) helps foster research collaboration. Funding for NIRVC activity will be sought from the CAS Research Development Fund, with possible future external bids to facilitate growth and the development of an international profile for the work of the Institute.

**REF 5. To increase grant capture.** This will be achieved through: the expanded activity of NIRVC (REF4 above); institutional-level support from CAS in mentoring grant applications; research arising from enhanced relationship building (REF3 above); and through unit-level support for the provision of time to undertake research (through sabbaticals, and RCUK applications for funding). There will be a focus on including provision for postdoctoral fellows and postgraduates in funding applications so as to embed them in the established research culture of the unit.

**REF 6. To provide a more diverse set of 'pathways in' to research careers through new postgraduate programmes.** Plans for an MRes, *Contemporary Art: Curating, Criticism and Practice* will offer practical project work outside the university (in partnership with Nottingham Contemporary), the aim being to convert high-achieving MRes students to PhD programmes.

**REF 7. To increase doctoral recruitment.** Success in all six of the previous objectives will contribute to enhanced recruitment at PGR-level. In addition, the unit will aim to maintain its considerable success with CDAs, and maximize the resource it draws from the successful BGP2 Midlands Three Cities consortium award (Universities of Nottingham, Birmingham, Leicester, Nottingham Trent, De Montfort and Birmingham City).

**c. People, including:**

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

**Staffing changes and staff recruitment strategy.** Six staff remain in the Department from the previous RAE period (Alfrey, Cullen, Neher, Rawlinson, Wood, Wrigley). Simon **Baker** was replaced by **Pucci** and Lovatt by **Bradnock**, and there has been one additional appointment (**Chang**). These changes have enabled a strategic consolidation in the modern and contemporary which will continue to be the focus of recruitment. The Department has retained institutional contacts with colleagues who have left and it has appointed people who have experience of working in external institutions at national and international level, as seen by the recruitment of **Bradnock** from the Getty Research Institute in Los Angeles, and **Chang** from the Clark Art Institute, Williamstown.

**Staff Development Strategy.** The unit's staff development and support strategy is based on an informal mentoring system led by the HoD and DoR, who undertake bi-annual reviews with all staff. The decision to incorporate impact within the research-planning cycle was taken in the assessment period. This mentoring process includes support in the development of funding applications, which is complemented by institutional-level support provided by the CAS.

Staff may apply for a period of sabbatical leave in order to achieve their research plans (one semester in seven). In order to ensure that the outcomes contribute to the research environment of the unit, a detailed application has to be made before taking research leave, and a written report submitted after completion which is scrutinised at School level. Satisfactory achievement of outputs is required before any further periods of leave will be granted.

Support for research-active staff to make a positive contribution to the discipline (nationally and internationally) is provided through School-level contributions towards travel and conference costs (£500 for domestic travel, £1,000 for international), with further sums for specific projects available on application. This support is available for staff at all levels. ECRs **Lovatt**, and **Pucci** (2012) have benefitted from this provision in the assessment period, alongside more established staff such as **Cullen** (2011). In each case, the funding has helped achieve publication goals, including Pucci's contribution to *Oxford Art Journal* (2013) and Cullen's monograph *Ireland on Show* (2012)

In addition, staff may access a range of more formal training through the University's Professional Development Unit. The unit has been successful in supporting ECRs to advance their careers in the period (**Baker** moved to Tate Modern in 2009, **Lovatt** moved to the University of Manchester in 2012). The replacement of these posts has been undertaken in strict adherence to the University's guidelines, and equality and diversity procedures are transparent at all stages of staff careers. Decisions are made at School level on merit, and research performance plays a significant role in promotion, guided by advice from external referees.

The Department actively supports the career development of its early career researchers through its adoption of university mentoring practice. The HoD identifies areas where training and development would be helpful, and organises peer-review by more experienced colleagues. An ECR on a Research and Teaching contract has a lighter workload in the first year in order to meet publication plans and to complete the Post-Graduate Certificate in Higher Education. There is active encouragement to take part in the research culture of the department and the School. For example, within the assessment period **Bradnock**, **Lovatt** and **Pucci** have contributed to the programme of research papers. The University has embedded the principles of the *Concordat to Support the Career Development of Researchers* in its policies and practices, an agenda driven and kept under review by the University's Research-only Staff Group (RoSG). The university has received the EU HR Excellence in Research Award recognising its commitment for supporting the research and career development of its researchers.

**Commitment to Equal Opportunities.** The unit follows University guidelines on equality of

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opportunity as outlined in its Strategic Plan 2010-15. All staff receive equality and diversity training. In addition, the Department, in line with the School, interprets 'community engagement' to embrace a range of activities, including Widening Participation (WP), in order to offer teaching and research to a broad community in Nottingham and beyond. This is part of a drive to increase participation in HE among communities who have not previously done so. In particular, staff have contributed to Sutton Trust events (**Bradnock, Lovatt, Pucci, Rawlinson**).

ii. **Research students.** Focus on research collaborations with external partners has helped to facilitate three current CDAs (Ford, Greer, Flynn), another is shared with Geography (Ainsley), and four more have obtained AHRC awards through the BGP1 allocation (Plumer 2008, Carson, 2011, Jones 2012, Foulkes, 2013). Five PGRs have gained School-funded awards, bursaries or studentships (Diamond, Elstob, Freake, Francis, Wainwright), and another has a EU scholarship (Matino, 2009). Two students obtained funding (£7,800 each) from the AHRC International Placement Scheme to undertake research at the Library of Congress (Ford, 2012; Jones, 2013). The award of four CDAs over the past three years has increased the calibre of PGRs choosing to come to the department after having studied at research-led universities elsewhere, such as Oxford (Carson), and London (Ford). High achievers amongst the existing BA and MA body are supported through the application process by discussion and review of research proposals, and four current PhD candidates arrived by this route (Elstob, Francis, Freake, Wainwright). The research profile of staff beyond the university has recruited new PGRs, and the department's engagement with contemporary art has attracted strong interest. The new MRes established in 2008 was designed for applicants with a background in the discipline who plan to move on to doctoral work (Jones, MRes 2010-11).

All PGRs receive support from the Department, the School and the University, they have a second supervisor who is included in the mentoring process, and all receive annual review. The main University Library provides carrels for PGRs as does the Humanities Building in which Art History is based. The latter provides an open-plan study area for postgraduates with lockable desks, and easy access to both the administrative and academic staff, including IT support. The Social Sciences and Arts Graduate Centre (SSAGC) moved into new accommodation in September 2012 which is accessible 24 hours a day, has dedicated study areas, and provides computer facilities and a seminar room. Graduate School staff also offer a range of activities (including the annual Postgraduate Research Showcase) that encourage networking, cohort building and cross-disciplinary interaction.

Professional and academic training is provided through the Graduate School. PGRs can gain professional experience through teaching in the Department and through paid or unpaid work in local arts institutions, including (over the period) Nottingham Contemporary (NC) and New Art Exchange (NAE). For example, **Pucci** coordinated volunteering opportunities for students at NAE. The establishment of CDAs as part of the postgraduate culture in the Department has facilitated postgraduate collaboration with Tate Britain (2009), the National Gallery (2010), the Palace of Westminster (2011), and Derby Museum (2013), and has given PGRs the opportunity to work closely with these institutions. For example, Flynn worked on the Blake installation at Tate (2012).

Nottingham Contemporary (NC) receives £75,000 funding annually from the University. It opened in 2008 and has invigorated the cultural life of the city. **Alfrey, Rawlinson, Lovatt** and **Pucci** have worked with it and other institutions locally (NAE, Nottingham Trent) to provide intellectual and career-relevant experience for PGRs. **Rawlinson** is on a committee shaping the public programme at NC and was also academic in residence at New Art Exchange (NAE) in 2010-11. Six UoN students joined the Young People's Panel at NAE in 2011. Elstob (PhD student 2010-) set up a seminar series whilst an intern at NC with events at the University and at Trent. PGRs contribute to the NIRVC seminars at an appropriate moment in their research. In addition, they have formed their own research 'work in progress' seminar, led by Wainwright (PhD student 2010-). Wainwright is also co-founder of the online journal *ThinkTank: The Flash Journal*, organised in collaboration with NC, an example of Impact being embedded within the early career of a researcher in the Department. This was funded through an AHRC award made to the SSAGC in 2010 (ResearcherCurator). It reflects a wider culture at PGR level within the Department for the early embedding of knowledge exchange and public engagement in the research life cycle. Several PGRs are actively involved in the Association of Art Historians (national body). They participate in national postgraduate committees, speak at conferences, and arrange student-led events. Boland (PhD student 2009-) is Chair of the AAH Student Members' Committee and convened the AAH

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New Voices Conference at Nottingham (2012), and Flynn (PhD student 2010-) organised a student-led conference in association with the Tate Research Centre: British Romantic Art (2012).

**Skills development and training.**

The Social Sciences and Arts Graduate Centre (SSAGC) provides researcher skills training for all PGRs (underpinned by Vitae's Researcher Development Framework and the AHRC's 2011 Research Training Framework) on a range of generic and discipline-based topics run by academics in the Faculty as well as by SSAGC staff. The programme is aligned to the early-, mid- and late-stages of PhD students' work. The unit plays an active role in its development and delivery (**Rawlinson** is the Associated Dean to the Graduate School, and he has developed a 'Pathways into Galleries' PGR workshop for the SSAGC, 2009-). Annual careers sessions include training in opportunities in museums, publishing, the media, and interview technique. Visiting speakers have come from the Whitechapel Gallery, Tate, the Victoria and Albert Museum, and Nottingham Contemporary. All PGRs are invited to participate in first-year undergraduate teaching, particularly as Teacher Assistants and they are mentored by an established member of staff. Depending on research interest or career plans, they may also be invited to devise and teach a discrete undergraduate module (e.g. Carson, Elstob, 2013, Wainwright, 2014)).

**d. Income, infrastructure and facilities**

**Income.** Research income generated in the current assessment period (£108,600) is comparable to that in RAE 2008. In addition, **Rawlinson** (with Lorenz, Classics) obtained £190,000 from the HEFCE Capital Investment Fund (CIF) in 2008-11, and £29,500 from the Teaching Quality Enhancement Fund in 2008. These awards transformed the environment for PGRs, and contributed to the vitality and sustainability of the unit. **Pucci** was awarded a British Academy Post-Doc in 2007 which was held at The University of Manchester until 2010 until transferred to Nottingham with accompanying funding (£20,700 in 2010; £24,900 in 2011). **Cullen** obtained Research Leave funding from the AHRC for Autumn 2008 (£32,500), and **Wrigley** was awarded a Kress Fellowship at the Clark Art Institute, Williamstown, in 2010 (£19,000). Successful bids for conference and travel grants have been obtained by **Rawlinson** and **Lovatt** from the Terra Foundation for American Art to support the conference *Representing the Everyday in American Visual Culture* at Nottingham in 2008 (\$30,000). **Rawlinson** also received a British Association for American Studies Founders Travel Grant (2009). **Pucci** obtained funding for the *Visualising and Exhibiting Fascism* workshops from the Institute for Transnational Studies at Manchester (March 2010), and **Lovatt** obtained funding from the Terra Foundation to undertake research in the U.S. in 2010 (\$7,500). **Alfrey** obtained funding through CAS under the AHRC Creative Economy Knowledge Exchange (CEKE) Archives, Assets and Audiences Scheme in 2013 (£4,530). **Cullen** bid successfully for two AHRC-sponsored CDAs with the National Gallery, London (2010) and the Palace of Westminster (2011). **Alfrey** was successful for one with Tate Britain (2009) and another at Derby Museum and Art Gallery, co-supervised with the Department of Geography (2013).

**Scholarly infrastructure** includes the Hallward Library (Arts and Social Sciences) which has over 1.3 million printed and e-books, more than 35,000 journals, and 230 full-text and bibliographic databases. The Library has added 160,000 printed or e-books since RAE2008. In 2010/11 it reviewed its journal subscriptions, in consultation with the Arts Faculty Library Users Group, and invested in the main priorities identified by Art History and other departments. The unit also has access to the University's Manuscripts and Special Collections (3 million records in 600 archive collections), which over the period have been consulted by **Wrigley** and **Alfrey**.

The **organisational infrastructure** of the unit, as outlined in sections A-B, spans a diverse range of areas, with an increasing focus on modern and contemporary (reflected in appointments made within the period - Chang, Bradnock, Pucci). Informal clusterings (landscape, photography, cultural interchange) have been identified during the preparation of individual five-year plans, with a view to developing research collaboration and obtaining support from external partners.

The **operational infrastructure** supporting the unit's research has obtained significant support in the current assessment period. In 2011, the Art History department, as part of the School of Humanities, moved into a new building on campus (costing £8 million) following a strategic decision to provide an improved research (and work) environment for staff and PGRs. The new building provides efficient office support, an enlarged research administration, and enhanced work space and IT support for PGRs (see section C.ii for more information on operational support for PGRs). A key innovation in the new building was the creation of the Digital Humanities Centre (DHC). This was developed from the HEFCE Capital Investment Fund (CIF) and the Teaching

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Quality Enhancement Fund, both awards nurtured by **Rawlinson** (with Lorenz, Classics) The DHC Manager (Davies) provides training to staff and PGRs and includes access to advanced visual software and hardware). Created in 2010 with £100k annual funding, CAS has played a key role in supporting staff research. Working with CAS is a key element in the department's research strategy (see section B), and emerging CAS themes with which staff in the Department have engaged include the EPSRC-funded *Pervasive Media* project (of which **Rawlinson** is a member), founded in the previous RAE period, and the *Place, Space and Landscape* project with which **Alfrey** has been closely involved. Lakeside Arts Centre, which includes the Djanogly Gallery, is a key facility for collaboration, in particular through the curation of exhibitions and the development of public engagement and impact. The established partnership between the department and the gallery was cemented when the Visual Arts Officer (Walker) was made an Honorary Research Fellow by the School of Humanities (2011). Under the auspices of **Rawlinson** and the SSAGC, PGRs have taken part in public engagement programmes related to exhibitions at the Djanogly.

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

The outputs submitted to REF are part of a larger range of publications produced during the assessment period, including three edited volumes: *Spectacle and Display* (**Cullen** with Deborah Cherry, 2008), *Cinematic Rome* (**Wrigley** 2008), and *Gender and the City before Modernity* (**Neher** with Foxhall 2012).

Staff have also been active on the advisory boards of journals including the *Oxford Art Journal* of which **Wrigley** is a founding co-editor (1978-) and **Lovatt** and **Baker** on the editorial board (2010-). They have also taken editorial roles on *Gender and History* (**Neher**), *Renaissance Studies* (**Neher**), *Rebus* (**Bradnock**, founding editor; **Lovatt** 2008-), *Getty Research Journal* (**Bradnock**, managing editor 2011-12), and *Italian Studies* (**Pucci**, reviews editor, 2012-). In addition, **Neher** is Secretary of the Society of Renaissance Studies. **Chang** is Deputy Principal Editor for the *Journal of Contemporary Chinese Art* (2013-). Staff have also read book manuscripts for Cork University Press (**Cullen** 2009), Manchester University Press (**Cullen**), Ashgate (**Chang**, **Pucci**, **Neher**), Reaktion (**Cullen**), Chicago University Press (**Wrigley**) and Edinburgh University Press (**Cullen**), amongst others. They have also been readers for journals including the *Art Bulletin* (**Chang**), *Art History* (**Bradnock**, **Lovatt**, **Rawlinson**, **Wood**), *Renaissance Studies* (**Neher**), the *Journal of the History of Collecting* (**Wood**), *History of Photography* (**Rawlinson**), *RIHA Journal* (**Bradnock**), and *Visual Culture in Britain* (**Cullen**).

**(1) CONTRIBUTION AT LOCAL LEVEL.** The Department has built up a close working relationship with the Djanogly Gallery (see sections B and D). **Wrigley** curated the exhibition *Ruination: Photographs of Rome* (2008), **Alfrey** *Earth-Moon-Earth* (2009), and **Lovatt** *Michelle Stuart* (2013). **Alfrey** was also on the steering committee of *Paul Sandby: Picturing Britain* at Nottingham Castle Museum in 2009 and he contributed to its catalogue.

Staff have been energetic in organising conferences at Nottingham. **Neher** (with Lin Foxhall, Leicester) was responsible for *Gender and the Pre-Modern City* (2010), and the papers were subsequently published as a book by Wiley-Blackwell (2012). **Danchev** was organiser of *Challenges to Biography* (2011). **Rawlinson** was co-convenor with Simon Baker (now Tate) of *Sites of Conflict* with W.J.T. Mitchell (Chicago) as keynote speaker (2008), and (with **Lovatt**), *Representing the Everyday* (2009). **Wrigley** was organiser of *The Flâneur Abroad* in 2012.

**(2) CONTRIBUTION IN THE UNITED KINGDOM.** Staff have worked widely with museums. **Cullen** was advisor on the Daniel Maclise exhibition, Crawford Art Gallery, Cork (2007-08). **Alfrey's** Arts Council exhibition *Uncommon Ground* opened at Southampton Art Gallery and Cardiff, and will travel to Warwick, and Yorkshire Sculpture Park in 2013-14. Staff have also contributed to exhibition catalogues at national institutions, including the National Gallery, London (**Pucci** 2008).

Staff have developed academic networks. The AHRC Land Art Network created by **Alfrey** has been sustained through collaboration with the Slade School of Fine Art, Tate Britain, Haunch of Venison Gallery, and the Henry Moore Institute. This has generated workshops, studio visits, colloquia, and exhibition projects at these locations. **Danchev**, founder and first convenor of the Art and Politics Group (2004) sponsored by the British International Studies Association and the Political Studies Association (BISA/PSA), has continued his involvement in the REF period. He was also co-convenor of the AHRC Challenges to Biography Network (2010-12) in collaboration with colleagues at the universities of Edinburgh and Southampton, leading to workshops and conference events (Southampton, 2012).

Staff have been active in national conference organisation. **Wrigley** was co-organiser of

*Correspondances: Exchanges and Tensions between Art, Theatre and Opera in France 1750-1850*, at the National Gallery, London (March 2010). **Pucci** was co-organiser of the workshop series *Visualising and Exhibiting Fascism* at The University of Manchester (2010). **Danchev** organised the workshop *On Art and Terror* at St Antony's, Oxford (2009), where he was appointed Warden's Visiting Fellow (2009-10). He was also Distinguished Visiting Fellow at Queen Mary College, London (2008-09). **Lovatt** was co-organiser of the symposium *Writing the Sixties* at the University of York (2011). **Alfrey** was on the steering committee for the *Art and Environment* conference at Tate Britain (2010).

The unit has taken on external referee and advisory roles. **Cullen's** reputation as a scholar of Ireland's colonial relationship with Britain has led to his appointment to a number of advisory boards, including the British Association for Irish Studies (2005-10), the AHRC Peer Review College (2006-09), and the committee of the Study of Nineteenth-Century Ireland (2008-12). **Lovatt** has been a judge of the *Burlington Magazine* Contemporary Writing Prize (2012). Staff have been asked by the AHRC to assess funding applications (**Rawlinson, Wood**).

The external examination of theses have been undertaken at The University of Manchester (**Neher** 2009), the Courtauld Institute of Art (**Cullen** 2009, 2010; **Wrigley** 2010), Royal Holloway (**Alfrey** 2011), and at the universities of Birmingham (**Alfrey** 2011) and London (**Lovatt** 2012), amongst others. Invited papers and keynote speeches have been delivered at British institutions including the universities of Aberdeen (**Cullen** 2012); Birmingham (**Wrigley**), Cambridge (**Lovatt** 2010), Exeter (**Chang**, 2013; **Wrigley** 2013); Glasgow (**Rawlinson** 2012); London (Senate House; **Cullen** 2009); London, Courtauld Institute of Art (**Wood** 2012, **Neher**, 2013); London, British Museum (**Rawlinson**, 2013); and York (**Lovatt** 2009, **Wood** 2010). Engagement with forums for contemporary art has been a feature of research activity, including the Fruitmarket Gallery, Edinburgh (**Lovatt** 2009); the Institute of Contemporary Art, London (**Lovatt** 2009); Camden Arts Centre, London (**Alfrey** 2009); Middlesbrough Institute of Modern Art (**Lovatt** 2009); Parasol Unit Foundation for Modern Art (**Lovatt** 2009, 2012); and the Film and Video Umbrella (**Alfrey** 2009).

**(3) CONTRIBUTION OUTSIDE THE UNITED KINGDOM.** Over the past ten years **Wood** has worked closely with the Centrum Rubenianum and Centrum voor de Vlaamse Kunst van de 16de en de 17de Eeuw in Antwerp, under whose aegis his contribution to the *Corpus Rubenianum* series was prepared for publication. **Wrigley's** project on the representation of Rome began before the current REF period with the support of the British School in Rome, and it has been brought to completion with a Kress Fellowship at the Clark Art Institute, Williamstown (2010).

Staff have been active as contributors to international exhibitions: **Wood** at the Alte Pinakothek, Munich (2009-10), and **Bradnock** at the J. Paul Getty Museum, Los Angeles (2011) and the Museo de Arte Reina Sofia, Madrid (2012). **Alfrey** has contributed to the exhibition *Verstand und Gefühl* (Springhornhof, Neuenkirchen, 2013). **Danchev** gave public talks at the Museum of Fine Arts, Boston, and the Dallas Museum of Art (November 2012).

Staff have contributed to International conferences. **Cullen** was member of the scientific committee for Britain and national identity at Université Lille 3 (2010-11). **Neher** has organised several panels in meetings of the Renaissance Society of America, including Chicago in 2008, Venice in 2010 and Montreal in 2011. She was co-chair of a panel at the College Art Association of America, Chicago (2010). **Bradnock** was co-convenor of the workshop *Questioning the Standard* at the Getty Center, Los Angeles, in 2011. Invited papers at institutions abroad have included the Universities of Toronto (**Cullen** 2008); Pisa (**Wrigley** 2008); the Académie de France, Rome (**Wrigley**, 2008); the Clark Institute, Williamstown (**Chang**, 2009; **Pucci** 2009); the Academia belgica, Brussels (**Wood** 2009), Université de Picardie Jules Vernes (**Chang**, 2010); New York University (**Pucci** 2010); Palazzo Pesaro Papafava, Venice (**Pucci** 2010); the Fundación Carlos de Amberes, Madrid (**Wood** 2010); Kolveniershof, Antwerp (**Wood** 2011); the Institut national d'histoire de l'art, Paris (**Chang**, 2012); Morgan Library, New York (**Lovatt**, 2012); Statens Museum for Kunst, Copenhagen (**Wood** 2012); the Rubenianum, Antwerp (**Wood** 2012), the Getty Research Institute (**Bradnock**, 2013); and the British School, Rome (**Pucci**, 2013). International grant applications have been refereed by both **Rawlinson** and **Wrigley** for the Fonds zur Förderung der wissenschaftlichen Forschung (Austrian Science Fund, FWF) in 2011 and 2012 respectively. Examination of international doctorates has been undertaken at Trinity College Dublin (**Cullen** 2008), the Université de Paris-X-Nanterre (**Wrigley** 2009), and the Universities of Amsterdam (**Cullen** 2010), Limerick (**Cullen** 2011, 2012), and Melbourne (**Pucci**, 2013).