

Institution: University of Oxford

Unit of Assessment: 32 Art and Design: History, Practice and Theory

1. Unit context and structure, research and impact strategy

Overview

The Ruskin is uniquely positioned as an intimately-scaled art school (130 students, including 25 PGRs) embedded within a highly research-intensive university. Its dynamic, interdisciplinary structure (see infrastructure section) allows artists and theorists to work closely together and to respond quickly and flexibly to developments within the wider contexts of the university, the art industry, and an increasingly uncertain international climate. These overlapping circles of influence and knowledge exchange create fertile ground for rigorous, impactful research. In particular, we aim to lead by example in artistic research that intersects with politics, with psychology, with philosophy, and with medical sciences. That research is actively supported within the School by a Director of Research, a Research Committee, and termly research forums; within the Humanities Division by a Humanities Divisional Research Committee, a Research Facilitator, an Impact Officer, and The Oxford Research Centre in the Humanities (TORCH); and through the School's outreach activities, such as the Institute of Visual Research, the Oxford Artistic and Practice Based Research Platform (OAR), diverse industrial commissions, and numerous exhibitions (see section 4).

With only nine postholders (7.16 FTE), we have, in this census period, renewed half our permanent faculty, replacing those who have retired or departed with a fresh group that allows us to strengthen common research themes around migration, art and politics, North/ South relationships, and intersectional feminism. Our dynamic researchers, supported by the Ruskin and the Humanities Division, collaborate with industry, network with partners, and engage with the public. The impact of our research has been well recognised in this census period: among our six studio postholders, two (Sworn 2015 and Kiaer 2018) received Philip Leverhulme Prizes; two (Ashery 2017, Martin 2018) have received Jarman Awards; Ashery received a Turner Bursary in 2020. Within a newly-designed, award-winning building, the Ruskin has quickly remade itself as home to leading-edge research across a faculty committed to examining identity in multiple forms, and to collaborating with less-frequently-engaged communities. Enhancing diversity—of staffing, but also of ideas—has emerged as a strong, new priority in the school.

Achievement of Strategic Aims for research and impact 2014-2021

In 2014 we identified our core research strategy as: 'to provide a framework that offers support for individual and group initiatives while identifying particular research clusters that can be developed through targeted appointments, research seminars and network programmes, and appropriately scaled funding bids.' Since that time, the Ruskin has achieved and furthered its strategic aims for research by: securing project and fellowship funding from Arts Council England, the British Academy, the European Commission, the Leverhulme Trust, and the Wellcome Trust; winning industrial commissions for solo exhibitions and production funds from major public galleries (Zeitz Museum, Johannesburg; Whitechapel, London; Musee d'Art Modern, Paris; Barbican, London); supporting the development of postdoctoral scholars through

early career fellowship schemes; enhancing impact in collaboration with the Humanities Impact Officer; and promoting equality and diversity across the school.

While continuing to support and encourage permanent staff to pursue targeted research funding opportunities, and ensuring appropriate sabbatical time, the School has also focused its energies on supporting early career opportunities through five recent Leverhulme Early-career Fellows, Schaar (completed 2015), Massouras (completed 2017), Terracciano (completed 2018), Taylor (completed 2019), and Smith (current).

The Ruskin encourages a collaborative model of research in which its nine permanent faculty members are free to develop complementary, independent and distinct research trajectories that remain responsive to developments within academia, the art world, and the international landscape. To help facilitate, widen and connect our networks, in 2017 Ruskin postholders inaugurated a new termly forum for presenting and exchanging research plans within informal research planning sessions. These strategic sessions, complementing existing infrastructural support in the School and Humanities Division, have enriched thinking about our artistic research; for example, colleagues helped Kambalu brainstorm his shortlisted proposal for the Fourth Plinth in Trafalgar Square.

Future strategic aims and goals for research and impact

Through a strategic engagement with industry and research development, the Ruskin will support individual research trajectories to enhance the School's interdisciplinary and transdisciplinary strengths.

Research Excellence: Within a flourishing, interdisciplinary environment, we will remain at the forefront of artistic research, including the embrace of new technologies. As we continue to recruit international research faculty and students of the highest calibre, we will support faculty, and use Humanities Divisional resources (such as TORCH), to develop funding applications that have impact worldwide.

Income: We will pursue an approach that enables the School to maintain a balance between ambitious research, supported by major funding, and delivering its core teaching commitments. Given the small core FTE of academic staff, this means maintaining or increasing a diversity of funding sources.

Themes: We will consolidate emerging areas of expertise through active recruitment of postdocs that support theme areas, including art's engagement with intersectional feminism and with the politics of North/South relationships.

Knowledge Exchange: We will form strategic KE collaborations with other world-leading institutions, including the Wellcome Trust, with whom we have discussed a joint postdoctoral placement, and industrial (art world and media) partners, including the Tate. We will continue to pursue TORCH-sponsored KE Fellowships, including those that encourage anti-racist approaches within the arts sector.

Impact: We will continue to engage with the University's commitment to create impact that 'through new understanding . . . leads to cultural, societal, political, and economic change' including in the Global South. We will work with all the Ruskin's external engagement partners

(Divisional and University-level, including the KE, Public Engagement with Research; Business Engagement Partnerships teams and Innovation, as well as professional, artistic and media contacts) to map the current impact landscape of the Ruskin's research clusters and to build on these to foster further cultural change in the UK and internationally. We will continue, in collaboration with the Humanities Impact Officer, to train faculty in tracking and archiving impact so that the school's thriving public engagement and impact activities translate sharply.

Equality and Diversity: We will continue to promote, in visible forms, diversity and equality through our research questions and methodologies. Our rigorous pursuit of an anti-racist agenda will make the Ruskin a more inclusive place to research – an aim backed up by our priority to fundraise for more BAME PhD researchers. Through recruitment at all levels and in all roles within the Ruskin, we aim to be a leader in bringing diverse voices front and centre within an institution better known for its traditions.

Open Access and Research Integrity: The Ruskin's reflection on research methodologies will continue through initiatives like the Oxford Artistic and Practice Based Research Forum (OAR). Our website chronicles updates in research, and we will spotlight selected artworks for each of our studio postholders, who will continue to describe and document their research on individual websites. We will continue to use the Oxford Research Archive online repository (ORA) so that our scholarly work is available to all. We expect high standards of research integrity, and require staff to adhere to the University's ethical, legal and professional frameworks as described in the University's Institutional Environment Statement.

Covid-19: We will continue to mitigate the impact of the pandemic on research by moving research events online, with the support of TORCH, and by holding firm to our sabbatical policy and to our strategic pursuit of research applications.

How these aims relate to the structure of the Ruskin

The Ruskin bridges two worlds: a collegiate university, and an internationally connected art world. At the fruitful intersection between the two, we seek to maximise opportunities for research excellence, income streams, knowledge exchange, impact, and equality and diversity.

The Ruskin is distinguished from other art schools in its closeness and responsiveness to other parts of the University. The Ruskin has strong intellectual and practical connections with other specialisms across the University of Oxford (including the Department of History of Art; the postgraduate programme in Film Studies; School of Pathology; Departments of Astrophysics, Biochemistry, Physiology, Anatomy and Genetics; Department of Education) and draws on the extraordinary resources provided by the University's museums and libraries, including the Bodleian (the second largest library in the UK); the Ashmolean (Britain's oldest university museum with important collections of art and archaeology); Christ Church Picture Gallery (an important collection of old master paintings); the renowned ethnographic collection of the Pitt Rivers; the Museum of the History of Science and the Museum of Natural History; and finally one of the oldest scientific gardens in the world, the University of Oxford Botanic Garden. An example of artistic research arising from these relationships is postholder and Turner Prize winner Price's collaboration with the Ashmolean and Pitt Rivers Museums to produce *A RESTORATION*, a moving image and photographic installation first exhibited in Oxford and subsequently internationally.

Our research is also supported through internal and Divisional structures, described below in the infrastructure section.

Our faculty are highly visible members of the art community nationally and globally. Apart from winning prestigious national prizes (see above), studio faculty during this REF cycle have enjoyed thirteen solo exhibitions in major public galleries, represented in our chosen outputs, and seven further solo exhibitions for which there was insufficient room to nominate – for example, Kambalu's films at the Schirn Kunsthalle in Frankfurt am Main in 2015; Sworn's exhibition at Museum of the Himalayas, Shanghai in 2019; and Palmer's commission at the Yorkshire Sculpture Park in 2018. Included in our outputs are six artistic monographs and four scholarly monographs. Gardner has recently succeeded as a co-investigator in a Horizon Europe consortium (total budget EUR3M): *Art and Research on Transformations of Individuals and Societies*. ARTIS is a first-of-its-kind collaboration to explore, empirically capture, and co-create individual and societal change via the transformative power of art.

Ensuring the vitality and sustainability of impact

We create impact by reaching less-frequently-engaged communities, tackling difficult issues, and making wider contributions to society, aided by Oxford's base of institutional support including TORCH, Knowledge Exchange (KE) Fellowships, The Institute for Visual Research, and other infrastructural resources detailed in this document.

Collaborations expand the impact of our research, creating opportunities for others –including often-inaccessible groups – outside the Ruskin. Impact is fostered, structured, and embedded within our research culture through ongoing, interdisciplinary exchanges, and knowledge exchange with other industries – all supported by School and Divisional resources. Such ongoing exchange between our faculty and those in other sectors, including the art industry, the film industry, and the medical sector (see Section 4), create access to collaborations and traction for future impact. In turn, these sectors look to us for research quality and access to new audiences. A prominent example is our growing relationship to and impact on the Wellcome Trust, which forms one of our case studies (Ashery).

The Ruskin recognises impact as something that requires time and resources and is actively supported in developing impactful research by the Humanities Division. The Ruskin Director of Research chairs its Research Committee and sits on the Humanities Divisional Research Committee that helps with formulation of strategy, meets challenges proactively, and responds to a larger national and international research environment. The Ruskin builds impact into research development at the application stage through its active dialogue with a specialist Research Facilitator; project plans are generated jointly with impact in mind. We collaborate with the Humanities Division Impact Officer, who leads workshops for and dialogues with our postholders; this Impact Officer has, for instance, creatively brainstormed with postholder Martin a series of knowledge exchange workshops with professionals in the heritage, gaming and health sectors to enhance her forthcoming research on immersive videogame design. Together we have also found innovative ways in which artists might collaborate with institutions in order to evaluate the significance of impact, adding self-directed elements to institutional impact evaluation mechanisms.

TORCH provides a forum for enhanced impact. KE Fellowships, for example, broaden the reach of research and facilitate a public dialogue that pushes beyond the academic sphere. These fellowships build platforms that enable us to initiate further impactful collaborations and to inform

urgent social debate (e.g. Martin's KE Fellowships on anorexia, and trauma transmission embedded these issues within collaborations with Theatre O, for maximally impactful communication).

The Ruskin employs many visiting tutors who enrich the Ruskin's aim to promote diverse practices. Lynette Yiadom-Boakye, for example, who paints portraits of fictional, black subjects recently surveyed in a mid-career retrospective at Tate Britain, was nominated for the Turner Prize and is currently the sole artist sitting on the board of the Serpentine Gallery. Gil Leung, whose practice engages with intersectional feminism, enjoyed a solo commission at Chisenhale Gallery. These VTs, alongside core Ruskin faculty and PhDs, marry socially engaged practice with industry engagement to create social impact around diversity of representation.

How our case studies relate to our approach to achieving impact

Our two Impact Case Studies, Ashery's *Misbehaving Bodies* and Martin's *Mirror-Touch: working with synaesthetes to celebrate neurodiversity and empathy*, embody the Ruskin's strategy for achieving social impact via research that, through its very process, engages less-frequently-engaged social groups. Through these case studies, and in many of our submitted outputs (Gardner, Kambalu, Palmer, Smith, Sworn, Terracciano), we have worked with specific communities to make their experiences palpable and visible. Both case studies have been supported (and later exhibited) by the Wellcome Trust and fulfil the Trust's aims of supporting the health and wellbeing of society, including mental health. Both projects grapple with difficult issues, including how to maintain human connection within a culture of information overload, and model ways of navigating the increasing mediatisation of life. They also enabled their exhibiting galleries to reach new audiences. Ashery's project prompted members of the general public to confront the political complexity of illness and death, starting from an intimate core engagement with a dozen collaborators living with life-limiting conditions. Martin's project similarly reached a very wide audience to raise awareness about a little-known neurological condition, through core work with members of that community. Both projects promoted the value of these under-represented groups.

2. People

Staffing Strategy and Staff Development

We have sought to increase the diversity of faculty through the appointment of new, internationally distinguished researchers. Panels are chaired by the Humanities Divisional Equality and Diversity Lead and are actively mindful of implicit bias. Appointments made during the census period include: Kiaer, Kambalu, Palmer, Ashery, Triming (a departmental lecturer to cover Kiaer's Leverhulme), and postdocs Taylor, Terracciano and Smith. All research staff are encouraged and supported in pursuit of funding and impact enhancement by peer exchange in Research Committee and by institution-level administrative support at TORCH. Each new member of staff is mentored by senior staff, and meets with both the Director of Research and the Humanities Research Facilitator to discuss funding bids. Sabbatical is taken each seventh term (or accrued for longer periods), and postholders are encouraged to accept visiting professorships (in this REF cycle: Bull, Gaiger, and Gardner). The University's maternity leave policy (taken up at the Ruskin in this cycle by Sworn and Martin) is generous, allowing six months of paid leave and six months of statutory pay. Martin's return to work was supported by a

flexible working arrangement that balanced the demands of parenthood with both remote and in-person working.

At the Ruskin, we are committed to supporting the career pipeline by enabling early- and mid-career researchers to move in strong upward trajectories. After these colleagues have left the university to take up another position, we have been able to make further excellent appointments, refreshing our faculty while maintaining our intimate size. For example, Terracciano, a former Leverhulme ECF, returned to the Ruskin in 2017 as a Mellon Trust-funded Postdoctoral Fellowship in the Global South, based jointly at the Ruskin, TORCH, and Wadham College, and has since been successful in securing a permanent lectureship at the University of Manchester's History of Art department. Our current Leverhulme ECF Smith received an internal award from the university's John Fell Fund (supported via an annual transfer from the university press) to run an international symposium leading towards her book about intimate affective relationships across cultures; Smith also received a British Academy Small Grant to fund an event to work on a special issue of a peer-reviewed journal to be titled *Art, Representation and Ecological Emergency in Guyana and its Diasporas*. Sworn moved from her first academic position at the Ruskin, as Associate Professor, to full Professor at Northumbria University. Price, whose John Fell Award allowed her to work with curators at the Ashmolean to photograph, for the first time, the Arthur Evans Albums, moved to a full Research Professorship at Kingston University but continued to supervise Ruskin PhD researchers. Just past the current census period, Kreider, a poet and artist, has joined the Ruskin faculty as our new Head of School.

For five years, the Ruskin co-organised an annual series of Visiting Professorships in Contemporary Art via the Humanitas Programme. The Visiting Professors in Contemporary Art included artists whose practices achieve enormous impact globally: Maya Lin (2015), Vik Muniz (2014), William Kentridge (2013), and Shirin Neshat (2012). In addition to giving widely-attended lectures at the Saïd Business School and Modern Art Oxford, Visiting Professors spent a day with Ruskin students, giving seminars, and participating in tutorials with graduate and undergraduate students. Performance art luminary and Kyoto Prize winner Joan Jonas lectured at the Blavatnik School of Government in 2019, and took part in a studio dialogue with Ruskin students.

The School also offers artists and academics the opportunity to spend between one term and a whole year as part of the Ruskin community as an Academic Visitor. Some recent Academic Visitors include Stefan Niklas (University of Cologne, supported by the Fritz Thyssen Foundation), Tirdad Zolghadr (Summer Academy Paul Klee in Bern and KW Institute for Contemporary Art in Berlin), and Shan Chen (Fine Art College, Sichuan University).

Support, training and supervision of PhD students

Integrated Research Culture: The Ruskin Doctoral Programme is designed to support research in contemporary art making (through the practice-led PhD) and contemporary art history and theory (through the PhD by written thesis only). The programme supports interdisciplinary research by cultivating and maintaining strong links and dialogue with other University Departments and University Museums (see section 1).

The PhD Research Seminar has focused on innovative models of contemporary art research, emphasising collaborations between artists, writers, and curators. A series of weekly 'Ruskin

Research Seminars' complement students' independent research by offering an opportunity to present and debate research projects in a small workshop format. Graduate supervision is monitored by termly Supervision reports, of which the Director of Graduate Studies has oversight, as well as discussion at termly departmental Graduate Studies Committees.

Funding: The Ruskin's doctoral students are eligible for AHRC awards (previously through the Oxford AHRC scheme and latterly through the Open-Oxford-Cambridge Doctoral Training Partnership), and internal Clarendon funding, along with other graduate students in the Division. In recent years the School has been successful in securing such funds, with nine currently enrolled students holding awards. Students on the art history and theory strand of the PhD are also eligible for an Ertegun Scholarship, funded by a generous bequest from the Mica and Ahmet Ertegun foundation; a 2017 entrant secured this award. A 2015 entrant has been funded through the AHRC Collaborative Doctoral Award (CDA) scheme with the Imperial War Museums as the institutional partner. Throughout the current REF period, the School has also offered one smaller annual bursary (GBP3,000) from the Inger Lawrance fund. All PhD students may apply to the School's Graduate Studies Committee for funding to support research costs, with an annual maximum of GBP500. A new BAME scholarship enabled by TORCH's 'Humanities and Identities' grant from the Andrew W. Mellon Foundation supports one PhD for full funding (home fees plus stipend) across three years.

Training: The Ruskin runs annually our own iteration of the University's Preparation for Learning and Teaching at Oxford (or PLTO), which introduces students to teaching and learning in contemporary art so that they may be added to the school's teaching register. PhD students attend training sessions on leading group critiques, with further opportunities to lead in the Ruskin's well-developed 'crit' programme; attend sessions on art history and theory teaching that cover an introduction to the curriculum, essays and examining, course design, and teaching strategies, with further opportunities to observe teaching at tutorials; and attend sessions dedicated to individual studio tutorials, focusing on one-to-one teaching methods. In addition, PhD students are encouraged to attend lectures of related disciplines across the Humanities and Social Sciences.

PhD students also have the opportunity to take part in the Developing Learning and Teaching programme (or DLT) offered by the Humanities Division. If completed it leads to an award that is recognised at universities across the UK: Associate Fellow of the Higher Education Academy (HEA). The Ruskin is then able to arrange mentored teaching opportunities apart from group crits, including art history and theory tutorials, and studio tutorials.

Finally, PhD students can train with the Humanities Impact Officer as an 'impact evaluator', enabling them to engage with impact in a supportive and creative environment through which they can nurture professional relationships. The Impact Officer held a workshop for all impact evaluators in February 2020 to help them understand how the skills they were developing in their REF support work were transferrable in other academic, academic-adjacent and non-academic contexts.

Achievement: 24 PhDs have been awarded by the Ruskin during this census period – a marked increase since 2014, when 7 had completed, and a reflection of gathering momentum since the programme was inaugurated in October 2006. Although the student body is small, it is highly visible within the field of contemporary art. The current prestige of the programme is reflected in our stringent admissions standards: in our last admission cycle, 74 applications were made for 5 places.

We actively support PhDs in their careers; contributions within curation and the creation of major exhibitions are often piloted by the Ruskin's support through Humanities Divisional seed funding. Current PhD researcher Shawanda Corbett was one of ten artists awarded a Turner Bursary in 2020 for her outstanding practice combining ceramics, paintings and performance. Corbett had previously been supported by seed funding for her project *Women in Craft* from the university's Humanities Cultural Programme. Curator and current PhD researcher Madeleine Kennedy built towards her exhibition *The Enchanted Interior* at the Laing Art Gallery – which revealed the dark side of domesticity in Victorian Art – through a Humanities Heritage Seed Fund Award.

Other doctoral researchers in Ruskin have introduced their research to the professional world beyond the School. Brook Andrew was appointed Artistic Director of the 22nd edition of the Biennale of Sydney, the longest running in the Asia-Pacific region and one of the world's four more important art biennials alongside Venice, Istanbul and Sao Paolo. Andrew applied a curatorial strategy developed in his artistic research to shine 'a light on the active, stable and rich pre-existing collaborations and connectivity of Indigenous and Edge cultures, to work together with artists, collectives and communities'. He recruited former Ruskin PhD researcher Jessyca Hutchens to work as his Curatorial Assistant, and invited current Ruskin PhD researcher Hannah Jones to present her artwork *The Oweds* in the Biennial, exploring the African diaspora via her 'ongoing attempts to own a narrative, one that is simultaneously joyful, traumatic, depressive, and hopeful'. Meantime, Christian Thompson (PhD, 2018) was made an Officer in the General Division of the Order of Australia in the 2018 Queen's Birthday Honours (Australia), for 'outstanding service to the visual arts as a sculptor, photographer, video and performance artist, and as a role model for young Indigenous artists.

Oraib Toukan (PhD, 2019) is currently a Fellow at EUME (Europe in the Middle East—the Middle East in Europe), a multi-disciplinary research program at the Berlin-based Forum Transregionale Studien. The research that constituted her PhD at the Ruskin will culminate in two major outputs: a book, titled *Cruelling Images / Uncruelling Images* published by Archive Books, Berlin, and a public exhibition at KW Institute for Contemporary Art, Berlin.

Curtis Winter (PhD, 2020) won the Best Film Award at the 2020 Berlin Film Festival in the Encounters Competition for his feature film and PhD project *The Works and Days (of Tayoko Shiojiri in the Shiotani Basin)*. Nicola Brandt (PhD, 2015) published her PhD research as a monograph, *Landscapes between Then and Now: Recent Histories in Southern African Photography, Video and Performance Art* (Routledge, 2020). Vid Simonti (PhD, 2016) has published articles on the aesthetics of contemporary, socially engaged art in multiple peer reviewed journals, including *Oxford Art Journal*, *Journal of Aesthetics and Art Criticism*, and *European Journal of Philosophy*. Other accomplishments include fellowships, residencies, solo and group exhibitions, conference presentations, book chapters, and further awards and published academic papers; further monographs are in preparation.

The Ruskin's appetite for reflecting on its own research methodologies finds expression in an open-access, online publication created by PhD students: *OAR: The Oxford Artistic and Practice-Based Research Platform*. This online journal reflectively and performatively explores what might constitute practice-based and artistic research, including moving image works, sound-based projects, research papers, visual and textual interventions, by Ruskin PhDs, Ruskin faculty, and other luminaries in the field of practice-based research, such as art writer Professor Adrian Rifkin.

Supporting and Promoting Equality and Diversity

The Ruskin embraces and encourages equality and diversity of BAME, gender, and LGBTQ+ at all levels of staffing provision and student intake. Two of nine postholders are black. Half of the School's holders of Professorial titles were, at the census date, women, and this has increased with the arrival of Kreider as Head of School. Triming's appointment brings to the School an artistic practice steeped in the agency of queerness as a 'current that unsettles'. In May 2018, on International Day against Homophobia, Transphobia and Bi-Phobia, Ashery contributed to a symposium entitled *Queering the Map*, organised by the Humanities Division's Equality and Diversity Lead, which explored ways that research might deploy a queer lens to disrupt and challenge fields of scholarship. The Ruskin works readily with preferred gender pronouns and gender fluidity and ensures that its own records reflect members' declared naming and pronoun preferences.

The Ruskin is committed to supporting all protected characteristics. Within an institution in which Christian traditions have been a formative influence, the Ruskin (supported by Ashery's and Martin's research on Jewish identity) fosters an environment in which staff and students of all faiths, or none, feel able freely to express their beliefs. PhD students with disabilities are supported by the University's Disability Advisory Service, through which dedicated officers assist individual students with advice on adapting their studies and finance towards additional costs.

The Ruskin is as diverse in its research as it is in staffing. At least half of the outputs for this census period specifically address themes around equality and diversity. For example, Ashery's *Revisiting Genesis* (see impact above) have addressed LGBTQ+ communities; the work of Gardner tackles the politics of the Global South; Kambalu researches the contribution that gift economies of Malawi can make to global art narratives; Terracciano researches pan-Asianism and post-colonialism in India; Palmer's *Necropolitan Line* addresses neglected women's bodies as part of a feminist historical recovery; and Smith examines artists of the Windrush generation.

We have identified the investigation of the intersection of art and migration – both in concrete and more conceptual forms – as a prominent theme in postholders' research. Terracciano's *Art and Emergency* addresses India's partition; Ashery worked with Syrian refugees in her *NoNothing Salon* series and with asylum seekers in *The World is Flooding*; Kambalu's *Wounded Negatives* takes as its starting point 'migration as the norm'; Sworn's *The Coat* examines 'the migrant as a social force' through a restaging of Aristophane's *The Birds*; Martin's *Tonight the World* artistically revisits her Czech grandmother's Holocaust refugee story; Smith brings to bear the narratives of post-colonial diaspora on the British landscape painting tradition. Recently, we co-organised with the Faculty of Law a collaborative series of talks to explore the connection between art and migration.

In a number of different ways, the Ruskin addresses some of the major global issues of our time, as well as self-reflexively examining the role that art has to play in the political sphere. Gardner critically addresses postcolonialism, postcommunism and postsocialism, and globalism across Australasia; Europe (especially Eastern and Central Europe); and the Non-Aligned Movement. Gardner spearheaded a 2017 Andrew Mellon Foundation Global South Postdoctoral Fellowship for Terracciano, who in turn is a member of the NEW NORTHSOUTH NETWORK (which includes Tate Liverpool, Manchester Art Gallery, Whitworth, Tetley and numerous South Asia partners in Bangladesh, Pakistan, India, Sri Lanka, Nepal). Gardner's contribution to the new

Horizon 2020 project ARTIS will focus on generating new thinking, engagement and action with societal challenges, with specific consideration for marginalised and disengaged individuals.

The Ruskin PhD community is a diverse group of researchers. Out of 25 individuals, 16 self-identify as female, 2 of whom are mothers; 12 as BAME; 8 as queer; 3 as disabled – but just as importantly, their areas of research collectively create a rich tapestry of work on marginalised communities, contemporary identity politics, intersectional feminism, and post-colonial critiques. More than half of Ruskin PhDs research in one or more of these areas.

Three current and recently completed PhDs embed artistic projects in marginalised communities of contemporary Japan. Waite addresses 'artist collectives contesting crisis in a precarious 21st century'. Soga creates 'art as ethnography' through a filmic examination of the Ainu fishermen in Hokkaido, Japan. Winter has created an eight-hour fiction film in collaboration with farmers in the Japanese countryside.

Intersectional feminism's embrace of technology as a tool for liberation is well represented in the PhD cohort: Benigson 'performs the maternal', including her own experiences of pregnancy and childbirth, through physical and virtual means, exploring her Jewish identity in the process. Corbett performs her own experiences as a black, lesbian woman with disabilities through the figure of the cyborg. Jones harnesses the potential of the internet to explode her queer, black identity through a contemporary form of Afro-futurism.

The complex relationship between politics and aesthetics is also unpacked by PhD theorists in the School; although this strand might not on the surface appear to relate as strongly to issues of equality and diversity, in reality, the presence of this robust line of enquiry means that the Ruskin research community is alert to the potentials and pitfalls of 'art as politics' and, as a whole, creatively works through questions about representation, art and ideology, visual propaganda, and aesthetic difference. PhD researcher Carolin (in conjunction with the Imperial War Museum) works on representations of conflict in art. Bea Cartwright researches the post-socialist loss of utopia in contemporary British politics. Michalska researches class and politics in post-socialist Polish art. Troensegaard closely examines the meaning of public monuments.

Post-colonial approaches to contemporary power relations are explored with sensitivity by several practice-led PhDs at the Ruskin. Andrew addresses Australian indigenous identity in his artwork. Toukan, a Jordanian Palestinian, unpicks art and visual journalism representing the conflicts in the Middle East. Soto upends expectations in depicting his home town of Juarez, Mexico, by presenting alternative histories of the city.

3. Income, infrastructure and facilities**Income**

Since 2014 the Ruskin has made 34 research applications by 23 colleagues and prospective postdoctoral researchers to external grant-making bodies, including 11 successful grants with the Arts and Humanities Research Council, Leverhulme Trust, Arts Council England, Wellcome Trust, and the European Commission. Total external research income during the census period is GBP901,973 not including recently awarded grants at the early stages of implementation (GBP106,039 Horizon Europe 2020).

External Research Funding (GBP)

| Funding Type | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | Total |
|---------------------|-----------------|-----------------|----------------|-----------------|-----------------|----------------|----------------|-----------------|
| UK Charity (QR) | £91,062 | £48,164 | £37,524 | £134,046 | £105,914 | £34,835 | £72,244 | £523,790 |
| Research Councils | £46,028 | £142,590 | £2,119 | | | | | £190,737 |
| UK Public Sector | £22,236 | £49,308 | £2,725 | £15,731 | | | | £90,000 |
| RDEC | | £82,824 | -£4 | £0 | £0 | | | £82,820 |
| UK Charity (no QR) | £18,750 | £5,280 | | £475 | £0 | £0 | £0 | £24,505 |
| EU Government | | -£9,879 | | | £0 | £0 | | -£9,879 |
| Total | £178,076 | £318,286 | £42,364 | £150,252 | £105,914 | £34,835 | £72,244 | £901,973 |

External research funding has permitted the Ruskin to generate a large number of interdisciplinary collaborations and artists' projects with knowledge transfer and public impact in the museum and gallery, arts commissioning and public arts funding sectors. The department attracts finance from the public arts funding system that often benefits other faculties, departments and divisions in Oxford while creating research opportunities for artists who would not otherwise come into contact with the University.

The School has achieved success with the Leverhulme Early Career Fellowship scheme, with three awards (Taylor, Terracciano and Smith) being made over the census period (a 50% success rate). Both Kiaer and Sworn received a Philip Leverhulme Prize (in 2018-2019 and 2015-16 respectively) and build on the School's track record: Martin's 2009 Leverhulme Prize was the first awarded to a fine artist.

An important part of the Ruskin's funding picture are small internal seed grants through the John Fell Fund and the Humanities Division's REF Support Fund, Knowledge Exchange Fund and Heritage Seed Fund, which assist with pump-priming and bids for external funding. In the census period, these have provided GBP386,379 in seed funding for conferences, symposia, exhibitions and publications – a more than threefold increase since the last census period. This tripling of internal funding reflects our strategy to support researchers' projects at an early stage, in conjunction with university resources.

Awarded funds by year and category (GBP)

| Award | Early Career Support | Knowledge Exchange & Impact | Major Project | REF Support | Total |
|--------------------|----------------------|-----------------------------|----------------|---------------|----------------|
| FY 13/14 | 5,500 | | 64,983 | | 70,483 |
| FY 14/15 | 60,358 | | | | 60,358 |
| FY 15/16 | 60,201 | | 6,000 | | 66,201 |
| FY 16/17 | | | 8,100 | 3,500 | 11,600 |
| FY 17/18 | | 13,620 | 7,000 | 10,000 | 30,620 |
| FY 18/19 | 70,620 | 5,200 | 5,000 | 5,000 | 85,820 |
| FY 19/20 | | 7,696 | 34,686 | 18,916 | 61,298 |
| Grand Total | 196,679 | 26,516 | 125,769 | 37,416 | 386,379 |

In addition, industrial commissions totalling GBP230K have supported large-scale projects during the census period, including a GBP20K commission from Whitechapel Gallery, a GBP50K commission from the Barbican Gallery, and a GBP60K commission from the Ashmolean Museum.

Infrastructure

Internally, the research of all staff, postgraduate students and visiting scholars is overseen by the school's Research Committee, which meets termly, reports to the Ruskin (steering) Committee, and is chaired by the Ruskin's Director of Research. The Director of Research sits on the Humanities Divisional Research Committee that meets challenges proactively, and responds strategically to a larger national and international research environment.

The Ruskin draws upon the grant finding and administrative support of TORCH, whose mission is to stimulate and promote highest-level research activity that transcends disciplinary and institutional boundaries, and engages with wider audiences. The Humanities Research Facilitator matches research funding streams to research projects; edits and assists with research bids; and supports the Ruskin Director of Research to increase the quality and volume of research projects, collaborations, externally generated income, and fellowships. The Humanities Impact Officer helps enhance impact both in intention (at the application phase) and at delivery (the publication period). Some examples of artistic research directly supported by the Humanities Division include: *Dramatising Kafka* (a 2016 academic and performative workshop created by Martin in conjunction with Theatre O of London to explore embodiment and neuro-aesthetics); and *Trauma, Resilience and Motherhood: a Practice-led Experiment in Theatre and Moving Image* (a 2017-2018 KE Fellowship that continues Professor Martin's engagement with Theatre O by exploring psychological coping mechanisms through artistic form and in collaboration with Oxford academics from the School of Oriental Studies, Psychology and Law).

The Ruskin also forwards new research forums through The Institute of Visual Research (IVR), steered, among others by the Ruskin Committee chair, and postholders Gardner and Gaiger. The IVR lies at the intersection of an exceptional cluster of art-related institutions of the University of Oxford: the History of Art Department, the Ruskin School of Art, the School of Anthropology and Museum Ethnography, the Pitt Rivers Museum and the Ashmolean Museum of Art and Archaeology. It provides a framework for bringing together researchers studying visual imagery in the broadest sense of the term, including those working within other disciplines. Run

by an interdisciplinary steering committee, the IVR provides a forum for visual research within the Humanities Division and beyond; it encourages collaboration between scholars, practitioners, curators, philosophers, and writers from across the Oxford community; it supports and encourages graduate student and early career fellow initiatives for interdisciplinary collaboration; and it fosters contact with other national and international research organisations.

Facilities

Library: The Ruskin Library, housed at the School's High Street site, with a particular focus on twentieth-century and twenty-first century materials, complements the research collections of the Bodleian and Sackler libraries. We house more than 5,000 volumes between the lending and reference collections; 15,000 images are available on the digital archive and an extensive film collection. With 20 art journals and more than 2,000 art-related pamphlets, the library offers a valuable resource to students and researchers. It is fully integrated into the University's electronic circulation system with access to other electronic resources including The Grove Dictionary of Art, ARTbibliographies, the ARTstor Digital Library, The Bibliography of the History of Art, The Design and Applied Arts Index, Art Abstracts, and e-Journals (including JStor).

Artistic Research Facilities: The construction of the Ruskin's Bullingdon Road site (completed in 2015) has immeasurably improved the space and facilities available to the School, to support our expanding, and largely practice-led, doctoral research programme. This was a major capital investment by the Humanities Division and the University, with an overall cost of approximately GBP5m. Designed by Spratley Studios Architects, the new building houses purpose-built, state-of-the-art facilities (see learning resources, above) and studios, and won an RIBA South Award in 2016. Within Bullingdon Road, The Project Space is a large two-storey space measuring approximately 20m², at the front of the building. It is used for student exhibitions, performances and film screenings. The building houses a printmaking studio; a media lab with equipment list sourced from the MIT FAB Lab inventory including a laser cutter, vinyl cutter, milling machine, 3D printer, computers, including three edit suites, with Adobe Suite, max-map, Final-Cut Pro, Ableton Live, and Logic Pro, equipment including Canon 5D cameras, a Black Magic Cinema Camera, various microphones and audio hard disk recorders, as well as portable projectors, and an acoustically treated sound room with a 7.1 Genelec surround sound system; a casting room with bespoke wet and dry facility for mould-making and casting including life-casting in a range of mediums such as polyurethane and polyester resins, glass-reinforced plastics, silicone and polyurethane rubber and foams, cement fondu, Jesmonite and plaster; a metal shop providing for welding in mild, stainless steel and aluminium, provisions for cutting including cold cut saw, angle grinder, guillotine, band saw, hand-held plasma cutter or our state-of-the-art CNC plasma-cutting table, and provisions for shaping with the fly press, slip roller, finger break and an induction forge; and finally a wood workshop equipped with table saw, sliding mitre chop saw, pillar drill, bandsaw, disk and belt sanders and a 3.5 meter wall.

4. Collaboration and contribution to the research base, economy and society

Research collaborations, networks and partnerships, including relationships with key research users, beneficiaries or audiences

Research at the Ruskin spans art, art history, politics, psychology and philosophy, and as a result, the Ruskin has created robust links beyond the school, Division and University, enriching these communities as much as learning from them. Several Ruskin-led TORCH events and activities, apart from Martin's Kafka and Motherhood events (described above), have enabled forums for discussion and impact beyond the school: *Art Out Of Time: Challenging Periodization* (a 2014 symposium led by Gaiger in collaboration with the IVR, in which Ruskin staff, postdocs, and PhDs interacted with speakers from the Universities of Warwick, California Berkeley, Princeton, Queensland, McGill, University College London and the Courtauld Institute of Art); and *Moving Performances* (a 2016 symposium launched by a Ruskin PhD in collaboration with the Department of Music that explored the politics and spaces of voice and unruly emotions through performances by composers, artists and academics including cultural geographers). Building on Ashery's relationship with the Wellcome Trust, we are in discussion with the Trust about the possibility of setting up a joint post-doctoral fellowship. Martin is discussing possibilities for research collaboration with Tate Modern. Other notable activities include: Martin's 2014 Tate Modern symposium on mirror-touch synaesthesia and the arts, and *Art in a Time of Catastrophe*, a two-day conference hosted by the Ruskin in conjunction with Christ Church College, with keynote speaker Brian Kuan Wood, editor of *eFlux* journal, highlighted Terracciano's and Gardner's address of the impact of global forces on art and vice versa (2019). The Ruskin's research contributes to academia more broadly. Postholders and PhDs regularly contribute to panel discussions, conferences, and symposia; in the census period 22 keynotes across five continents have been delivered by our nine postholders. Postholders have organised many conferences, and Gaiger is standing co-director of the annual Dubrovnik Conference on the Philosophy of Art. Bull, Gaiger and Gardner have also enjoyed, collectively, seven visiting professorship stints during the REF period, including at Princeton University (Bull, 2016), Sichuan University (Gaiger, 2016), and Ecole Normale Supérieure, Paris, France (Gardner, 2019).

The Ruskin's postholders are valued members of editorial boards for highly respected, peer-reviewed journals in the field: Gardner acts as editor, *ARTMargins* (MIT Press, from 2012) and *ARTMargins Online* (from 2014) and participates on editorial advisory boards for *Art Monthly Australia* (from 2015); *The Journal of Biennales and Other Exhibitions* (from 2018); *emaj: Electronic Melbourne Art Journal* (from 2013); *ONjournal* (from 2014). Bull participates on the editorial boards of *Oxford Art Journal* (from 2013) and *New Left Review* (from 2002). Gaiger participates on the editorial boards of *Estetika: The Central European Journal of Aesthetics* (from 2010); *Art and the Public Sphere* (from 2011); and *Aesthetic Investigations* (from 2014). Several postholders including Kiaer and Palmer also peer-review for journals and publishers. The Ruskin maintains collegiate exchanges with art schools in the UK and abroad, with most postholders giving talks across prominent art schools nationally and internationally. In addition, Gardner has participated in advisory boards for: MFA Piet Zwart Institute, Rotterdam, Netherlands (2016-18); and the South-South Circulations project, Ecole Normale Supérieure, Paris (2014-15). Five postholders (Kiaer, Gaiger Gardner, Palmer, Martin) have acted as external examiner for PhD candidates in other art schools.

The Ruskin takes its reflections about art's capacity to address politics to wider academia, shaping agendas. Gaiger participated in 'Potentials and Politics of Pictures' at the Department of Philosophy, Goethe University Frankfurt (2015). Postdoc Smith epitomises feminist positions in the school by carrying forward her work on 'Women of Tomorrow – Dispelling the Myth of an All-Male Art World in the Postwar Period'. Art's embrace of politics has been triangulated with other disciplines through initiatives such as Sworn's participation in 'Performance and Uncertainty Symposium', Leeds Beckett University (2017) and Martin's contribution to a St John's psychoanalysis seminar addressing the intersection of art and politics (2018).

Wider activities and contributions to the research base, economy and society

The Ruskin also generates research that reaches well beyond academia. Ruskin faculty and PhDs actively contribute to the art industry and Knowledge Exchange is an integral part of what we do. We are well embedded in the international art world, participating in seven international biennials in the last REF period (Kambalu: 2016 *Dakar Biennale*, Senegal; *Liverpool Biennial*, UK; 2015 *Venice Biennale*; Martin: 2014 *14th Istanbul Biennial SALTWATER: A Theory of Thought Forms*, Istanbul, Turkey; 2014 *10th Shanghai Biennale*, Shanghai, China; Sworn: *Sydney Biennial 2014*; Terracciano in conversation with Naiza Khan at the 2019 *Venice Biennial*). Gardner's writing and thinking about such biennials has been widely welcomed in the art world, across keynotes that include art institutions. Current PhD candidate Andrew has been appointed Artistic Director of the 22nd edition of the *Sydney Biennale*.

All Ruskin postholders have, in this REF period, exhibited their artwork in numerous public gallery group exhibitions nationally and internationally including these venues not already described within our selected outputs: CCA Glasgow; Haus der Kulturen Welt, Berlin; Arnolfini, UK; Spike Island, UK; Modern Art Oxford, UK; frac-île-de-france, Paris, France; Kunstsaele Berlin, Berlin; Hayward Gallery, London; De La Warr Pavilion, Bexhill on Sea; Tate Britain, London; Whitechapel Gallery, London; Museo de la Solidaridad Salvador Allende, Santiago, Chile; Seoul Museum of Art, South Korea; De Appel, Amsterdam; New Museum New York; Dundee Contemporary Arts; Turner Contemporary, Margate; FACT, Liverpool; Museum für Kunst und Kultur, Münster, Germany; Kunstverein Braunschweig, Brunswick, Germany; Tate Modern, London, Tate Modern, London; Henie Onstad Kunstsenter, Oslo, Norway; Kunsthalle Wien, Austria; and Moderna Museet Malmö, Sweden. Through each of these exhibitions, our artwork reaches audiences of thousands, ensuring impact internationally. Through our links to major public galleries, we indirectly contribute to the economy through those institutions' employment of staff and specialists.

At the Ruskin we also make wider contributions to society through our far-reaching artistic projects. These include: Ashery's collaborative public workshops, including 'Death Cafés' as places to discuss mortality including at the Center for Contemporary Arts, Warsaw, and discussions about current potentials for utopia at Vienna Secession and Tate Modern. Palmer has pushed the limits of artist's writing, publishing two widely read artist's novels by Book Works: *End Matter* (2015) and *The Fabricator's Tale* (2014).

The Ruskin's rich concentration of artists working in moving image (and performance) means that we have enjoyed some 'crossover' events with the world of film. Sworn's *The Coat* was commissioned by and shown in the Toronto Film Festival. Kambalu participated on the jury of the renowned 2018 Sheffield Doc/Fest, and was consultant, actor and translator for *The Boy Who Harnessed the Wind*, a BBC / Potboiler Productions film starring and directed by Chiwetel

Ejiofor (Netflix). Emeritus Professor Brian Catling (who retired in 2016 after being elected as a fellow of the Royal Academy, but who maintains a lively dialogue with researchers in the Ruskin) has optioned to a production company his cult-hit *Vorhh* trilogy for development into a TV series. Martin is currently developing a feature film that builds on her Barbican exhibition, shortlisted for the 2021 Sundance Development Lab and nominated for the inaugural Lynn Shelton 'Of a Certain Age' grant.

The Ruskin actively seeks to enhance its intimate permanent faculty with lectures by visiting researchers whose impact is considerable in the art world, from Britain and around the globe. These visitors also make an important contribution as development opportunities for postholders. In recent years they have included artists of international standing such as Phyllida Barlow, Bonnie Camplin, Jacob Kierkegaard, Mark Leckey, Renzo Martens, Andrew Norman Wilson, Cornelia Parker, Barbara Steveni, Anne Tallentire. Museum curators and directors and their considerable industry knowledge provide an important contribution to research potential of The Ruskin: Iwona Blazwick, David Elliott, Mark Godfrey, Francesco Manacorda, and Stephanie Straine have visited, as have art writers and theorists Maria Fusco, Tamar Garb, Catherine Grant, Stewart Home, Laura U. Marks, and Adrian Rifkin.

Our artworks' impact does not end with the artworks, however. At the Ruskin we engage with communities, and specifically with the medical and scientific communities. Martin presented her research on transgenerational trauma transmission to the Tavistock Trauma Unit, where she discussed with clinicians the third generation's capacity to put into images 'unrepresentable' events. Martin also engaged with a Psychiatric Intensive Care Unit at Maudsley Mental hospital, where she took part in an evaluation of Hospital Rooms, an intervention to improve the experiences of patients. Ashery worked with GPs and other doctors in NHS who treat patients with life limiting conditions for her *Revisiting Genesis* series. This outreach is underpinned by research at the Ruskin that engages with science, and specifically neuroscience- for example by Gaiger and Smith.