

**Institution: University of East London (UEL)**

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

**1. Unit context and structure, research and impact strategy**

### **Overview**

Researchers in Art & Design at the University of East London are internationally renowned practitioners in sculpture and installation, independent artists' film and video, and practice-based and historical studies that critically engage with issues of identity, race and gender. Supported by a dedicated technical team and energised by our location in a thriving area of London's Docklands, our artists regularly exhibit in the local area as well as in global locations and specialist galleries. Our flagship Professional Doctorate in Fine Art offers students the opportunity to develop their professional practice in a vibrant environment, supported by world-leading artists and thinkers.

As researchers, we share the key strategic aims of ensuring that the work produced has a **positive and enriching impact on both our students and the communities in which we are embedded**, while continuing to build on our core strengths and established indicators of excellence. The Art and Design researchers submitted here produce independent work which leads the field in originality, significance and rigour. At the same time, we are committed to ensuring that our research informs teaching at every level. Our staff work together to foster an environment which:

- Supports the development of original ideas into world-leading outputs, whether text or practice-based
- Provides facilities for art-making based around collaboration and participation
- Offers practical and targeted professional development support
- Is enriched by the diversity of our workforce and student body

The people whose outputs are being submitted to this UoA include some who are administratively located within the School of Architecture, Computing and Engineering, and others who are in the School of Arts and Creative Industries. These cross-school connections support **interdisciplinarity and dialogue between theoretical and applied research**, offering opportunities to maximise research and teaching synergies across complementary fields. For example, during the Covid crisis in 2020-21, colleagues from Computer Science and Architecture supported us to develop virtual exhibition spaces and provide digital resources to facilitate our research. Further benefits include:

- Expanded opportunities for collaborations across practice-based and design-oriented disciplines
- Sharing of new techniques and innovations across adjacent and divergent fields.
- Important and thriving relationships with researchers in music, film and creative writing.

Researchers in the UoA interact with colleagues in the interdisciplinary research centres in the university: The Sustainability Research Institute and the newly formed Institute for Connected Communities (formerly, the Institute for Health and Human Development).

**a. Progress since REF2014**

In REF2014, 63% of the overall quality profile for our Art & Design submission was rated 3\* or 4\*. In terms of 'modern' HEIs, UEL was ranked within the top 25% of the institutions submitted, coming 10<sup>th</sup> out of 40.

The key strategic aims that underpinned the UoA's REF 2014 submission remain at the heart of our research excellence. These are:

- To sustain and enhance our research in the core strengths of sculpture and installation, independent artists' film and video, and critically informed practice-based and historical research in visual culture and identity.
- To ensure that our research informs our teaching and directly benefits students at all levels.
- To sustain and grow archival resources and exhibition facilities

In the current REF period (2014-20) we have also identified several further key objectives:

- To nurture and support researchers across the career ladder (including PGR students) (**Section 2**)
- To further enhance opportunities for interdisciplinary research (**Section 3d**)
- To facilitate grant capture from a diverse range of funding bodies, aided by the university's Research and Development Support Team (**Section 3e**)
- To further our engagement with local communities, making our research accessible to diverse groups and demonstrating real world impact (**Section 4c**)
- To enhance the quality of our research outputs (**Section 4e**)

These strategies have supported considerable growth in the number of staff with significant responsibility for research. Our submission in 2014 included 13 researchers (8.4 FTE). New appointments and succession planning have allowed a significant increase in the number of staff who are eligible for submission, with 16 researchers included (11.3 FTE). Our flagship PGR programme, the Professional Doctorate in Fine Art continues to thrive with a current cohort of 29, including 4 international students. It also offers our own staff opportunities for continuing professional development, with 4 academics currently enrolled on the programme.

**b. Strategic aims for 2021-28**

In 2018-19 academic year, the University of East London developed and started to implement a new 10-year strategy, *Vision 2028*, to transform our curriculum, pedagogy, research impact and partnerships to make a positive difference to student, graduate and community successes. In line with the *Vision 2028* 'Future Life' objective, which commits us to increasing the economic, social and cultural impact of our education, research and enterprise activities to the communities we serve, our 'research with impact' strategy is based on the idea of fostering research excellence in a place-based context, which includes our locality but extends internationally. Our strategic aims for the next seven years are to build on our existing strengths and objectives, and to realise the principles of Vision 2028, under the themes of research, collaboration and community engagement:

**Research**

- To sustain and grow our dynamic and world-leading research activities in the key areas outlined above.
- To expand the PhD and Professional Doctorate in Fine Art programmes and enhance the

research environment through internal investment in the recruitment of high-quality research students with PhD scholarships.

- To grow a sustainable, vital and ethical research environment aimed at increasing grant capture from external funding bodies and non-HESA sources.
- Supporting the development of our new staff members through targeted investment, reduced teaching loads and mentoring.
- Funding the implementation of creative projects through our Public and Community Engagement Fund

### **Collaboration**

- To continue to exploit the interdisciplinary benefits and synergies of our connections with the humanities disciplines, performing arts and other practice based and public facing disciplines within the university and with researchers submitted to adjacent UoAs
- To encourage disciplinary collaborations through our flagship research institutes (the Sustainability Research Institute and the Institute for Connected Communities)
- To continue our commitment to academic partnerships and interdisciplinary collaborations
- To further develop facilities for virtual exhibitions and digital art making in collaboration with colleagues in Computer Science and Architecture

### **Community Engagement**

- To produce research that is artistically enriching, intellectually stimulating and beneficial to communities in our East London setting with its vital global connections.
- Exploring and addressing challenges, issues and concerns as articulated with/by our community partners through the recently-formed university-community consultation group
- To continue to develop our experience of working with leading art museums, galleries and arts organisations.
- To continue to develop opportunities for community engagement through residencies, exhibitions and collaborations in the local area.

#### **c. Research Impact**

Impact-generating activities (exhibitions, performances and public commissions) are central to the production of practice-based research, and we are committed to outreach and public engagement as a key element of our work. Our location in East London places us at the heart of a thriving and fast-developing location for innovative art-making, and amid diverse communities with high levels of deprivation and marginality, which is reflected in the diversity of our staff and student body. Our paths to impact accordingly focus on these diverse communities. (**Section 2e/3d**). The Unit encourages and supports staff engagement in impact-generating activity by:

- facilitating flexible working
- having a dedicated impact champion
- providing small grants to enable purchase of art-making equipment and materials and to further engagement in outreach and community engagement (**Section 2b**)
- incorporating research impact into annual personal development reviews; public engagement activity (**Section 2a**)
- providing a cross-disciplinary peer-to-peer mentoring programme to share best-practice examples and impact-related expertise (**Section 2a**).

A series of institutional initiatives focus specifically on outreach and community engagement. We subscribe to the NCCPE's Manifesto for Public Engagement, with the aim that public and community engagement will be fully embedded at all levels of impact and innovation. The recently formed school-level Community Consultation Committee will enable us to explore and address challenges, issues and concerns with community partners, and a dedicated Public and Community Engagement Fund supports the implementation of creative projects. Researchers in the UoA and across the School have for many years continuously sponsored and supported thousands of local East London school children to produce and exhibit their community artwork at the School's art gallery ([See video clip of Art Matters 2019](#)).

## 2. People

### a. Staff Overview

The UoA has seen considerable staff turnover in the years since 2014; of the 16 researchers in this submission, fewer than half were included in REF 2014. Our succession planning has accordingly focused on **developing research capacity**, bringing mid-career and more senior staff into leadership roles, and supporting those at more junior levels to develop as researchers to ensure continuity in expertise and knowledge base. Two professors entered in REF2014 (Brauer, Wilson) and one entered in both 2008 and 2014 (Brauer) have continued to guide the consolidation of the UoA's research profile, and we have recruited emerging scholars (Winter, Keogh) to invigorate and refresh our research culture. We have also increased our interdisciplinary range, with researchers in animation and fashion joining us from the School of Arts and Creative Industries.

In the current submission, the levels and FTE of researchers submitted in the UoA are as follows:

Name	Level	Fraction
Brauer	Professor	1.0
Davey	Professor	0.6
Wilson	Professor	0.2
Pinsky	Reader	0.4
Bishop-Stephens	SL	1.0
Georgesom	SL	0.7
Great-Rex	SL	0.5
Harding	SL	1.0
Lifschitz	SL	0.6
Memou	SL	1.0
Miles	SL	1.0
Pottenkulam	SL	1.0
Stockwell	SL	0.4
Keogh	L/ ECR	0.4
Winter	L/ ECR	1.0
Logue	L/ECR	0.5

Over the last six years the UoA has benefitted significantly from the policy of employing part-time staff who are actively engaged in professional practice. Professor Richard Wilson, for example, a renowned sculptor who guest teaches our students on art practice. His 'Slipstream' has featured at Heathrow Airport Terminal 2 since its opening in 2014. The porous boundary between artistic practice, academic research and teaching enriches our research, enabling practising artists to move between creative and academic work, opening our networks to the wider communities in which our artists are embedded, while the cohorts of practising artists enrolled on the Professional Doctorate in Fine Art (see below) are also active members of our wider research community. This makes for a diverse and busy environment, with successful working artists, professional self-starters and full-time academic staff interlinked between one another's networks and collaborative enterprises.



*Figure 1: Professor Richard Wilson's Slipstream*

#### ***Established Researchers also submitted to REF2014***

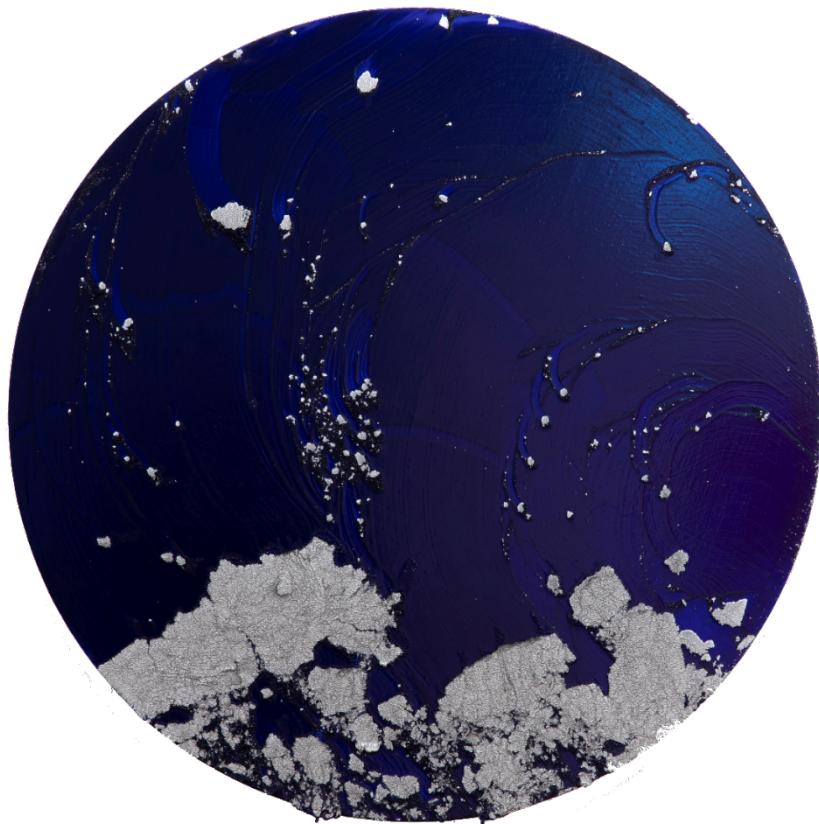
Through the continued activities of our established world-leading practitioners in sculpture and installation (Davey, Pinsky, Stockwell, Wilson) we have maintained and consolidated our international reputation.

The UoA continues to produce and disseminate outputs and historical studies that critically engage with issues of identity, race, empire and gender. Internationally renowned researchers Memou and Brauer submitted to REF2014 are again leading our submission for REF2021.

#### ***Early Career and Developing Researchers***

During the period of the current REF assessment, early career and developing researchers have benefitted from targeted support for both development and dissemination through our Researcher Development Fund.

Miles, Bishop-Stephens and Lifschitz represent a cohort of filmmakers, entered here for the first time, who have extended and enhanced the university's reputation in this culturally significant field. Great-Rex (ceramics), Harding (painting), Keogh and Winter (installation/sound/performance) and animator Pottenkulam are included for the first time in REF2021.



*Figure 2: Alexis Harding's Space Debris*

### **Management Structure**

Research at University level is managed by the Pro-Vice Chancellor: Impact and Innovation and an annual planning conference shapes research imperatives, strategy and future initiatives. The management of research within the School is directed by the Dean and the School Management Team via the Director of Impact and Innovation, in close consultation with leading active researchers, professors and readers. The School Research Degrees and Ethics Committees provide an overview of research, ensuring that agreed policies and procedures are followed in respect of research and that researchers are kept aware of changes in policy, professional standards or ethics.

Such focused research management and leadership has sustained the high quality of the UOA's research outputs, maintained the dynamism of its research environment and expanded its activity in the field. Our plans for the next period involve:

- Investing in emerging multi-disciplinary and established research areas. We will further invest in staff and infrastructure that will help to position us as a recognised department for delivering research that has a **positive and enriching impact on both our students and the communities in which we are embedded**,

- Manage and deliver impact from our research and communicate this to scientific, business and public audiences. Alongside investment in research areas that can generate impact, we will monitor and facilitate impact, and embed impact delivery into our research training.
- Continue the use of internal and external funding to provide a useful budget for all research-active staff.
- Increase the number of PhD scholarships, and set aside funding for PhD students to buy equipment and attend conferences and doctoral summer schools.
- Increase our research focus by utilising the expertise in the department held by our more teaching-focused staff and early career researchers.

***Support for established and developing researchers***

The School is keen to encourage both newly appointed and longer-standing staff to **develop as independent researchers**, especially in areas where research capacity is currently low. New staff are assigned mentors and encouraged to engage in research, outreach and engagement, including registering for doctoral study where appropriate. In the recently introduced university researcher development framework, staff who identify as developing or re-engaging researchers participate in research training workshops on topics such as planning research projects, impact, ethics, doctoral supervision, and writing grant applications. One such example is the 'Research Resolutions' workshop series, which moved online with the pandemic, and has proved very popular.

Mentors support staff in achieving research targets set in annual personal development reviews, as well as providing more general advice and feedback. The School allocates research time in the workload model for all staff identified as having significant responsibility for research, as well as staff undertaking doctoral research. The School's mentor scheme allocates experienced mentors to less experienced researchers (and in particular ECRs) to provide advice on research plans, grant and sabbatical applications, publishing outlets, exhibition and performance opportunities and conference presentations.

The UoA has benefited in significant ways from School support. Text based researchers in the School are eligible to apply for up to GBP 500 per year for conference fees between 2014 and 2018 (now increased to over GBP 1,000), accommodation and travel as well as help with indexing and artwork costs. Practice based researchers can apply for similar sums to help with the cost of materials, travel and studio hire.

UEL's Research and Development support team provides researchers with information on research funding opportunities and supports individuals in writing funding bids. They also organise the university's Annual Research Conference 'Research is Open', in which all staff are encouraged to participate; this fosters a collegial atmosphere across schools while providing an opportunity for researchers to present their work.

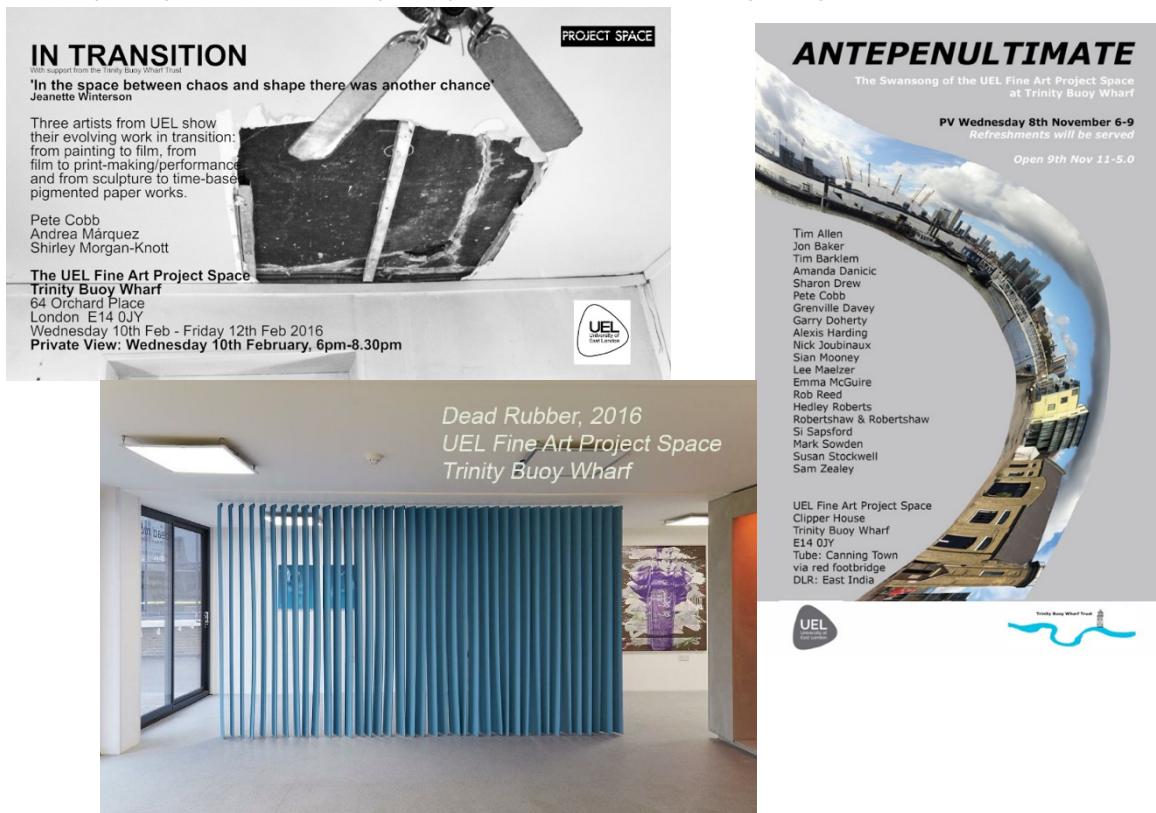
Alongside our investment in local impact activity, staff have established international reputations and are encouraged to share paths to dissemination through both national and international networks. Staff producing text-based research are encouraged to attend international conferences and to take advantage of internal multidisciplinary networks (**Section 4**).

### b. Partnerships

Continuing our ongoing commitment to enriching and sustaining our links with the diverse communities of East London, we have invested in **community partnerships focused on local engagement**.

The collaboration between the university and Eastbury Manor House aims to promote a commitment to education's civic mission by building a team of bridge builders that can transcend the boundaries between the academy and the local community. The house was built during the reign of Elizabeth 1 and is currently administered by the National Trust and Heritage Lottery Fund. The aim of the collaboration is to promote a commitment to civic engagement facilitating a programme of residencies and exhibitions at Eastbury Manor, that explore the "Nature of Place" and its heritage in the community. The UoA has engaged in a **series of innovative pedagogic art and design projects** that investigate and explore the themes and strategies of 'Place Making' in and around Eastbury Manor. This enables art and design professionals and their students to foster powerful real-world community connections and deepen relationships to engender active citizenship enabling vital civil democracy.

Similarly, the Fine Art Project Space at Trinity Buoy Wharf, inaugurated in 2015, aimed to showcase short (2-4 week) projects bringing together university staff, professional artists, current students, alumni and local schoolchildren. Trinity Buoy Wharf is a creative industries enclave on the Leamouth peninsula. The building is constructed from re-claimed shipping containers, previously used as the media centre for the London 2012 Summer Olympics and made available to the university, free of charge for three years by the Trinity Buoy Wharf Trust. Projects and exhibitions have included *In Transition* (2016), *Dead Rubber* (2016) and *Antepenultimate* (2017).



*Figure 3: Projects and exhibitions at the Fine Art Project Space at Trinity Buoy Wharf have included *In Transition* (2016), *Dead Rubber* (2016) and *Antepenultimate* (2017).*

The University has recently signed a Memorandum of Understanding with V & A East, to which members of the UoA will be contributing as it develops. This partnership focuses on community outreach and also on innovative art-based pedagogies.

### c. Research Students

Reflecting its international reputation for excellence, the UoA recruits students from across the globe, particularly to its thriving **Professional Doctorate in Fine Art programme (Prof-Doc)**. This is a practice-based research degree established in 1996 that enables students to demonstrate a high level of professional commitment and research expertise, and to develop their independent professional practice. We also supervise students on PhD programmes with 18 PhD completions in this period, and offer an **MA in Fine Art**. For REF 2021, the UoA has increased the number of successful Prof-Doc completions from 25.5 in 2008-13 to 30. Of these completions, 5 were members of Art and Design staff, 4 of whom are still employed by the university. We also join in supervisory teams for PhDs in cognate disciplines including film and cultural studies.

The Professional Doctorate is a key community in the UoA, which productively blurs the boundaries between learners and teachers: artists enrolling on the degree over the years have included existing staff members, while students and graduates of the programme have also joined the school staff in temporary or permanent teaching positions. Among current members of staff in Art and Design who have completed the ProfDoc, Great-Rex (2013) and Georgeson (2020) are included in the current submission. Currently we are supervising 29 Prof Docs (of whom 4 are members of UEL staff teaching on a range of disciplines in the school), with competitive bursaries and targeted financial support available to encourage completions.

Graduates from the cohort since 2014 have successfully established international profiles as practising artists and teachers, including:

- Max Hattler (2014): Internationally recognised animation artist and Assistant Professor at the School of Creative Media, City University of Hong Kong.
- HaYoung Kim (2014): Internationally exhibited painter with work in Jerwood Collection.
- Chin Wu (2014): Internationally exhibited painter and curator and Assistant Professor, National Taiwan University of Arts.
- Lesley Logue (2014): Solo exhibition From Paper to Gold, Edinburgh Printmakers Gallery, 2017; Curator of Processes and Possibilities, prints from Edinburgh Printmakers, Edinburgh Printmakers Gallery, 2017.
- Kangwook Lee (2015): Artist exhibiting internationally in UK, Singapore, Tokyo, Korea. Professor at Hongik University, Korea.
- Jake Abrams (2017): Associate Professor in Illustration and Animation, Kingston University
- Mary Crenshaw (2018): exhibitions in Italy and the US; she received the Clark Hylings Fund fellowship and was an Awesome Foundation finalist. Forthcoming exhibitions in 2018 and 2019 in UK, Italy and South Korea.
- Hwa Seon Yang (2018): recent exhibitions of her painting in Seoul, Paris and London. Chosen for the Liverpool Biennial (2018), 'Inside Job' at Tate Modern (2018), and received an award from Bloomberg New Contemporaries, South London Gallery (2018). Her work was selected by the Art Bank collection at Museum of Contemporary Art, Seoul.

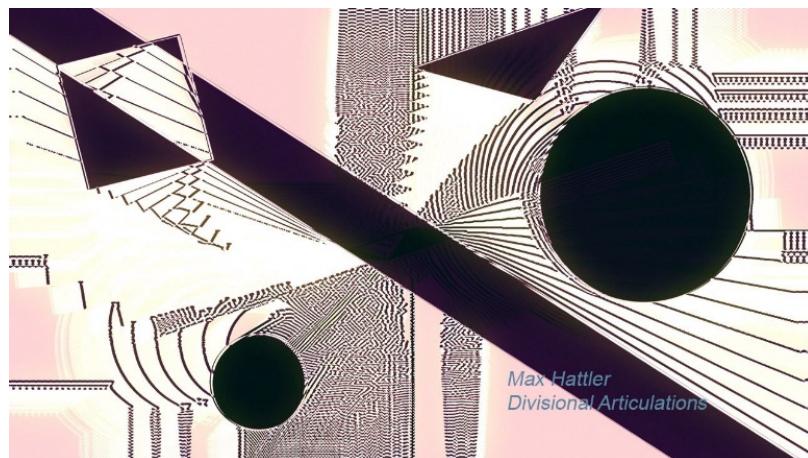


Figure 4: Matt Hattler's Divisional Articulations



Figure 5: Hwa Seon Yang's A Safe Zone

Research students are supported in their progress by a strong infrastructure of professional development opportunities. The UoA provides students (and staff) with a dynamic and nurturing environment. Researchers deliver a programme of intellectually challenging seminars and artists' presentations, some of which are run collaboratively with colleagues in the School of Arts & Creative Industries. Research students are encouraged to participate in the wider research culture, including events run by research centres such as the Centre for Cultural Studies Research, and in postgraduate research conferences and seminars. They also contribute to internal conferences, including the annual university research conference: a roundtable discussion run by nine ProfDoc students at this event in July 2020, during the Covid crisis, addressed the material losses and virtual gains of the online exhibition, which in turn informed the development of the 'Between Walls' exhibition. They are also encouraged to participate in international conferences through the availability of travel grants as well as through an externally funded overseas-research travel bursary.

### **Research Students – Engagement and Collaboration**

Our Prof Doc students engage creatively with the East London communities that we serve and play an important part in developing relationships with independent galleries and social spaces in the local area and adjacent boroughs.

The Prof Doc programme also offers opportunities for overseas internships to develop creative practice. From 2014 to 2016, cohorts of artists (both staff and ProfDoc students) took part in *Directional Forces*, a short residency model for the development of creative practice for early career researchers, creative professionals and doctoral students, based in locations across Europe and funded jointly by UEL and the University of Bedfordshire. Sponsors of individual artists included Bath Spa University, Flowers Gallery, Belgrade Academy of Fine Art and Weiling Gallery, Malaysia. Works were exhibited at various galleries including *OZOne* in Serbia (2014) and *Trinity Buoy Wharf* in London (2016. see **Section 4**). In 2016, five Prof Doc candidates, three of whom are members of UEL staff, took part in *Inside, Inside*, a short intensive residency at the 3rd Istanbul Design Biennial jointly sponsored by UEL and ISKV (Istanbul Cultural and Arts Foundation).



Figure 6: Directional Forces, a short residency model for the development of creative practice

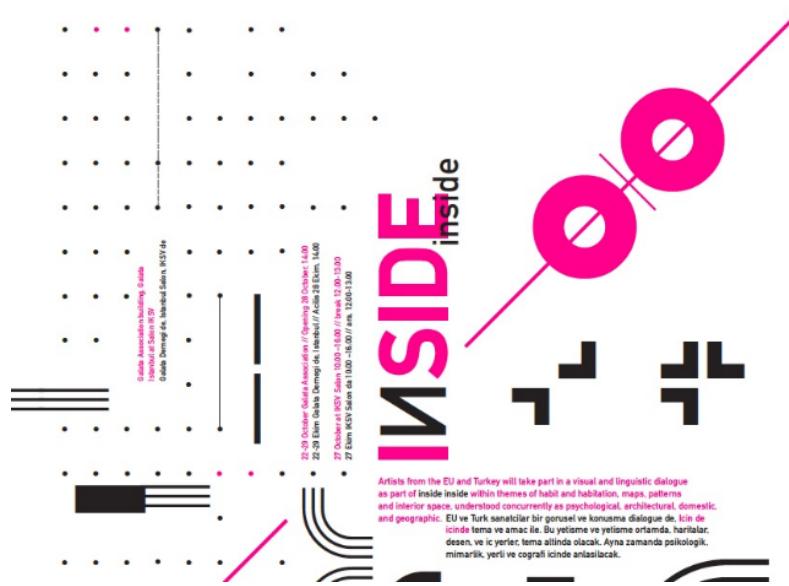


Figure 7: Inside, Inside

#### **d. Equality and Diversity**

Equality and diversity, in the staff body and in our teaching as well as in our research, are central to our ethos, as a UoA, as a School, and as a university. Our research engages strongly with questions of cultural and national identities, with social justice and exclusion, and with global perspectives; our location in the culturally and ethnically diverse East London area ensures that community outreach and engagement activities are constantly engaging with these issues.

These principles underpin our efforts within the School and the UoA to promote equality and diversity across the entire range of our activities. The university was awarded an Athena SWAN Bronze Award in 2015, and more recently, the School has received the Athena SWAN Bronze Award in 2020. The university was awarded a Bronze level Race Equality Charter in May 2019. The university also holds the Level Two Disability Confidence award recognising our commitment to equality of opportunity for people with disabilities. In October 2019, the university established the Office for Institutional Equity, the first of its kind in a UK HEI, to lead work on equality, diversity, and inclusion (EDI). It was created following an extensive review of the university's demographics and student outcomes, as well as its existing EDI activities. One of its key aims is to ensure that the gender and Black, Asian and Minority Ethnic mix of university senior staff will be representative of the population of London by 2020 (as stated in EDI policy). The OIE administers a mentoring scheme, staff networks and the Many Voices reading group which focuses on giving participants the opportunity to engage with essays and narratives by African diaspora authors, ensuring that both text-based and practice-based research is informed by a more diverse knowledge base.

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

Researchers at the university benefit from the university's central research hub, the Research and Development support team, which supports the institution's research community by working closely with academics, funders and partners to provide expertise on income generation and project management both pre and post award. The team offers a high level of professional support in navigating the increasingly complex criteria of investors and funders and facilitates a programme of workshops and one-to-one advice for all staff.

#### **a. External Funding**

Many of our researchers are internationally recognised artists and scholars who receive commissions, awards and prizes for their work. For the same reason, significant funding comes primarily from non-HESA sources. Some highlights of this external funding include:

**Example 1** – In 2014, The Jewish Museum Munich mounted a solo exhibition of the work of Sharone Lifschitz. This related to a funding value of EUR230,000.

**Example 2** – In 2019, Pinsky's Strata Permanent commission for Fez, Morocco; commissioned by Mossessian & Partners and financed by the Millennium Challenge Corporation fund, valued at EUR400,000. His Pollution Pod project has received funding from a variety of sources, such as the Research Council of Norway/Norwegian Institute of Science & Technology (GBP 30K) and the Arts Council England (GBP 15K).

The German Projects (*Munich as a Playground*), 2004-2014



Figure 8: Jewish Museum Munich exhibition of the work of Sharone Lifschitz



Figure 9: Michael Pinsky's Pollution Pods

#### b. *Exhibition Spaces*

We have continued to invest in the public gallery space at the Docklands campus, Way Out East (formerly the AVA Gallery) and have also added *Container Space*, a repurposed shipping container made available to staff and students. This is located outside and adjacent to the main gallery. We have also embarked on partnerships in the local area which make spaces available to students and staff for residencies and exhibitions, notably Eastbury Manor House and Trinity Buoy Wharf (see **Section 4**). During this period, we have also invested in developing enhanced technical resources, enabling researchers to access advanced digital materials manipulation devices.



Figure 10: Way Out East gallery at Dockland's Campus

### c. **Research Institutes**

Researchers in the UoA benefit from engagement with two major research institutes, both of which are focused on real-world relevance and cross-disciplinary collaboration:

The **Sustainability Research Institute** is the university's Centre of Excellence for environmental research and development, collaborating with industry, government, public agencies and charities

to enable changes in physical infrastructure and social capital that benefits the environment, promotes sustainable living and creates a carbon neutral society. Outputs from researchers in the UoA that have benefitted from involvement with the SRI include Michael Pinsky's ***Pollution Pods***.

The **Institute for Connected Communities** focuses on social, psychological, legal, economic and cultural factors that influence safety, security, health and wellbeing.

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

##### a. Galleries

Practitioners in the UoA have, throughout the REF period, exhibited in established galleries both nationally and internationally, for example:

<b>Davey</b>	2014	Chelsea Space, London
<b>Harding</b>	2016/2017	Luca Tomassi Fine Art, Milan
	2019	Museo d'Arte Contemporanea, Rome
	2020	Lissone Museum
<b>Keogh</b>	2019	Centre Pompidou, Paris
<b>Lifchitz</b>	2014	Jewish Museum, Munich
<b>Pinsky</b>	2014	Museum of Contemporary Art, Chengdu, China
	2017	Somerset House, London UK
<b>Smith</b>	2015	Museum of Contemporary Art, Leipzig
<b>Stockwell</b>	2014	National Army Museum, London UK
	2017	Venice Biennale, Italy
	2019	Patrick Heide Contemporary and Bartha Contemporary, London UK
<b>Wilson</b>	2014	Heathrow Airport, Terminal 2 (permanent)
	2018	Galleria Fumagalli, Milan



Figure 11: Alexis Harding's *The Invisible Hand*, Lissone Museum



Figure 12: Pinsky's work at the Museum of Contemporary Art, Chengdu

**b. Collaborations, Commissions**

UoA researchers have developed numerous relationships as part of their sustained and wide-ranging contribution to the discipline, often involving residencies. They have entered into collaborative arrangements and partnerships with leading arts organisations such as Tate Modern (Lifchitz, Stockwell), Edinburgh Printmakers (Logue), The Photographers Gallery (Aleman), and The Association of Photographers (Aleman). Additionally, they have received prestigious commissions

for both art-making and curation and have been invited to develop and direct programmes and devise educational workshops. Both text-based and practice-based researchers have delivered keynote addresses and performances.

### ***Commissions, Development Projects, Curation and Consultancies***

<b>Pinsky</b>	2019	Permanent commission for West Bay, Dorset by Dorset Coastal Fund (Biker's Bench).
		Permanent Commission (Strata) for Fez, Morocco by Mossessian & Partners
	2017	Year-long commission as part of 'Look Up' for Hull, City of Culture
	2015	Viral Planting – Ebola, commissioned for ART15, London
		I'm Laughing at Clouds, a permanent commission for Anglia Ruskin University, Cambridge
		L'eau Qui Dort, commissioned by COAL for La Villette during COP21 in Paris
<b>Lifchitz</b>	2019	Major collaboration with Pritzker Prize-winning Chinese architect Wang Shu (The Visitor)
<b>Harding</b>	2019	Curated '4 Corners' for Credit Suisse, Canary Wharf (40 works by UEL BAME staff and students)
	2020	Curated group exhibition 'CUTS' at the Matthieson Gallery in Piccadilly
<b>Georgeson</b>	2017 and ongoing	Joint Creative Director of Blakefest, supported by Arts Council England.
	2019	Delivered performative seminars for the Society for the Study of Affect Summer School, Millersville University, PA USA
<b>Bishop-Stephens</b>	2017 - 18	Workshop leader for 'Blink Uni 2', co-ordinating and leading in-house staff development for Blink Industries, the BAFTA nominated entertainment arm and development studio of Blink Productions.

### ***Keynotes and other esteem indicators***

<b>Harding</b>	2019	Keynote address: <i>4 Corners</i> , Canary Wharf
	2019	Keynote address: <i>Fire of Ideas</i> , Ffotogallery, Cardiff
	2016	Keynote address: <i>Revolutions, Records &amp; Rebels</i> , Victoria & Albert Museum, London.
	2014	Keynote address: <i>Keywords: A (Polemical) Vocabulary of Contemporary Art</i> , Fruitmarket Gallery, Edinburgh

<b>Brauer</b>	2018	Keynote address: <i>Subverting Censorship</i> , Victoria & Albert Museum, London
	2017	Keynote address: <i>Representing the Sixth Sense in Art &amp; Visual Cultures</i> , UCL Institute of Advanced Studies, London
	2016	Keynote address: <i>Mapping the Olfactory: Modernist Representations of the Body and Sensory Aesthetics</i> , Senate House, University of London
	2015	Keynote address: <i>Culture, Memory and Extinction</i> , Natural History Museum, London
	2014	Keynote address: <i>Artists as Geneticists: Evolutionism, Transspeciation and Transgenic Art</i> , University of Hertfordshire School of Creative Arts,
<b>Pinsky</b>	2019	Keynote address: <i>Disposable</i> , University of Melbourne, Australia
	2018	Keynote address: <i>Creative Green Awards</i> , Roundhouse, London.
	2018	Keynote address: <i>Making Connections</i> , UEL, Stratford Circus, London.
	2017	Presidential Keynote Lecture: <i>Art, Science and Nature</i> , State House, Port Louis, Mauritius (personally invited by President Ameenah Gurib-Fakim of Mauritius)
<b>Georgeson</b>	2019	Performance keynote: <i>Fiction Machines</i> , Bath Spa University
	2018	Performance keynote: <i>Affect &amp; Social Media</i> , UEL, Docklands, London.

Additionally, researchers in the UoA have been invited to present at international venues, often as a complement to exhibitions and screenings and have been nominated for awards:

- **Pinsky** spoke at the First Global Conference on Air Pollution at the World Health Organisation in Geneva (2018) and delivered 'Cars: it's a question of culture' for TEDxFreiburg, <https://www.youtube.com/watch?v=87zoSgPAmNk>
- **Memou** was invited to speak at the IWK (Institute für Wissenschaft und Kunst) Public Talks (public talks organised by the University of Vienna) and at *The Revolutionary Imaginary: Visual Culture in an Age of Political Turbulences*, National Gallery of Vilnius, Vilnius, Lithuania, both in 2017. She was also invited to take part in a roundtable discussion with Marcelo Brodsky, Gideon Mendel, Oliver Ressler, Artem Loskutov and Christine Eyene, part of the *Summer of Photography: Resist! The 1960s Protests, Photography and Visual Legacy*, Bozar, Brussels, Belgium in 2018.
- **Bishop-Stephens'** *Two Films About Loneliness* has been screened at multiple international film festivals, including Sundance (2015) and won first prize (1000 euros) at the CORTI SUL FILO DEL LIMITE festival at Cinema Conca Verde in Bergamo on May 16<sup>th</sup>, 2019.
- **Pottenkulam's** *What Will You Do Now John?* was nominated for the AHRC Research in Film awards (2020).



Figure 13: Stills from Bishop-Stephens' Two Films About Loneliness