

THINK ABOUT ART

A Call to Action for Art Education and a Roadmap for History of Art

The AAH's new campaign aims to make Art History for All a reality and starts out with a call to schools, parents and arts organisations alike to think about art and art history in a different way.

It has been 10 years since UNESCO published their Road Map for Arts Education, which set out to explore the role of arts education in meeting the need for creativity and cultural awareness in the 21st century. A decade later, many of the observations and debates set out within the Road Map, and many of the challenges they present, retain their sense of urgency:

- ◆ education policies still place little value on arts education, which is reflected in the isolation and devaluation of this area of knowledge
- ◆ cultural and educational systems and concerns are often dissociated, with two separate agendas often moving in parallel or even opposite directions
- ◆ insufficient teacher training programmes specialise in arts education, and general teacher education programmes do not adequately promote the role of the arts in teaching and learning
- ◆ a vast field of experience in arts education is neither researched nor systematised
- ◆ budgets for arts education are either non-existent or insufficient to cover its routine and development needs.

These challenges remain 'a difficult and a critical task' for many of us and our colleagues working in the arts-education sector. However, the task remains one that cannot be eluded, and that is why the Association's campaign work in this area is so important. Our specific duty is to champion the History of Art within education, and shift the thinking of the public, policy-makers and our prospective students so that they see art history and its importance in a different light.

Art history, like all art education, occurs in the context of a curriculum, that curriculum occurs in the context of a school, and that school exists in the context of a real-world locality, one shaped by parents, politics and – alas – very often prejudices about the arts and art history.



This fact, along with the challenges above, will inform and shape this year's campaign programme and our work with a range of audiences and stakeholders across the public, policy and professional arenas. The Association's ambitions for the campaign also mirror many of those originally laid out within the Road Map, most notably around our schools and diversity work. The campaign has the following strands through which it aims to encourage a different view of art history:

- ◆ raising public awareness of art history education, including promoting its value and social impact
- ◆ harnessing technological developments to reach marginalised groups
- ◆ supporting ongoing professional development of teachers, artists and other arts community workers
- ◆ encouraging active and sustainable partnerships between educational contexts
- ◆ encouraging effective documentation and sharing of knowledge between educators and institutions
- ◆ sharing information and evidence with stakeholders, including governments, communities, the media, arts organisations and the private sector.

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**DON'T MISS THE SEPARATE
AAH2017
CALL FOR PAPERS
MAILED OUT WITH BULLETIN**

Although the Campaign Manager is a new role, throughout its history the work of the AAH has reflected many of the ambitions above, raising awareness of art history and visual culture, and working with partners across a range of settings to ensure recognition and secure positive policy changes.

The schools sector will be the main focus for the campaign over the coming months, building out from the Association's previous advocacy and education initiatives, in particular Penny Huntsman's *Thinking About Art* textbook and Rose Aidin's innovative outreach work, both providing a firm footing for our new work in schools and at A-Level and the call to think about art and art history in a different way.

Two of the key objectives we have for our campaign include a desire to challenge the prejudices and stereotypes related to art history as a subject, and to look at ways in which we can influence behaviour both at an institutional and policy level. Some of this work has already started through our conversations with partners such as National Society for Education in Art & Design (NSEAD), Council for Higher Education in Art & Design (CHEAD) and in our emerging work around All Parliamentary Policy Groups.

From a practical point of view we want to enhance evidence of the benefits of studying History of Art and look at trends in demand for the subject, exploring some different organisational approaches, such as data storytelling and visualisation, in-conversation events and social media, that will help us convey our message to a lay audience in new but meaningful ways. Over the coming weeks and months we will be working with members, groups and other partners to make sure that the campaign is telling the right story, to the right people, in the right way, at the right time.

Ultimately, our vision for the campaign as we start out on our journey is pragmatic. For people to think about art and art history differently. To set out our own Road Map for Art History education. To encourage people to see and embrace the history of art as the history and territory of ideas.

Because without ideas, where are we?

Trevor Horsewood – Campaign Manager



I am the new campaign manager at the Association and my role over the next 12 months will be focused on working with our members and other key partners to raise awareness of art history with the public, policy-makers and other arts professionals.

Over the last 20 years I have worked in a range of awareness-raising and advocacy roles across the arts, culture and education sectors within the UK and Europe – with the occasional stint working with commercial clients on digital projects. Partnership-building has constantly driven my work; developing new relationships, strengthening existing collaborations and finding ways to tell compelling stories about the arts and their value. Art history and visual culture is a central aspect of this narrative, and being able to help the AAH in its campaigning and policy work is an area I'm incredibly excited about.

I'm delighted to be joining the Association at such an auspicious time, and am looking forward to working with Association members and the team here in London to build on previous advocacy and education initiatives.

Where I grew up in the North of England there were limited opportunities to access the arts and it wasn't until my teens that I visited my first gallery – the City Gallery, Leeds – which I still remember vividly. What started out as a shopping trip for records and clothes turned into the first step on a creative journey that wasn't scripted for someone like me, from a town like mine. Times are different now, but I genuinely believe that the arts can still change and enrich the lives of young people, whoever they are and wherever they're from. That's why I'm so excited to be part of the team working on such an important project.

Claire Coveney – Membership and Administration Officer



I am thrilled to have been given the opportunity to say 'Hello' directly to all the AAH Members and I look forward to being in touch more regularly in the future.

My background is in Arts Communications, which I embarked upon following my Art History degree and Visual Culture MA at MMU. I have ten years' experience working within the culture sector and creative industries, including the Press and Marketing departments at the Manchester Art Gallery and the British Museum, as well as not-for-profit organisations including Arts Council England. I am also the chief arts correspondent for the publication *Kensington & Chelsea Review* and am on the board of Culture Comms, the only specialist annual arts PR conference in the UK.

I believe it is my background in Communications that has led me to this role as Membership and Administration Officer at the AAH. I will be applying my past experience to building relationships with our members and supporters, responding to their needs and enquiries, and improving AAH membership benefits. In order to do this effectively I intend to spend these initial months getting to know AAH members, the organisation's goals and values, and how these elements can be married together in order to offer our supporters the best possible service, one that will make our members feel proud to be associated with the AAH and in turn, proud to support and promote the subject.

As you can imagine, there are a lot of new processes to learn so I really appreciate your patience whilst I address your membership enquiries. Once I am more familiar with the role I will be contacting all AAH members, past and present, to ask for your help in improving our service. Before then however, please feel free to contact me with enquiries, thoughts or suggestions about AAH membership. You can contact me, Monday to Friday, at admin@aah.org.uk

Margit Thøfner – Reviews Editor, *Art History*



The AAH is delighted to introduce to members the new Reviews Editor for *Art History*, Margit Thøfner. She will take over from Gavin Parkinson, who will step down this June after five years.

Margit is no stranger to the journal, having served on its editorial board from 2006 until 2009. An early modernist, the focus of her research has ranged across the Netherlands, Germany and Scandinavia, and she has published widely in this field. She has held appointments at a number of universities in the UK, including St Andrews, Bristol and, most recently, UEA, where she is now a Research Associate at the Sainsbury Research Unit. The Editors of *Art History* are very excited to welcome Margit to the team.

AAH DATES FOR YOUR DIARY

Here are useful dates for 2016 and into 2017. Updates and details on: www.aah.org.uk/events

Have you renewed your membership for 2016?

June

- 8–9** Student Summer Symposium
Loughborough University
- 23** Study Day for Teachers
Barber Institute, University of
Birmingham
- 27** Art History in the Pub, Bristol

August

- 1** Application deadline:
Undergraduate Dissertation Prize

October

- 29** Careers Day for recent graduates, undergraduates, sixth-form students, Whitworth Art Gallery, University of Manchester

November

- 7** Call for Papers deadline for AAH2017, Loughborough University
- 25** New Voices Conference: Art Outside the Gallery, Plymouth University
- 26** Ways of Seeing schools conference, National Gallery, London

December

- 1** Application deadline:
John Fleming Travel Award
- 1** Application deadline:
Postgraduate Dissertation Prize

April

- 6–8** AAH2017, Loughborough University

AAH Art History in the Pub, Bristol

The White Bear, 113 St Michael's Hill, Bristol, BS2 8BS – Free of charge and open to everyone

These talks are very informal, of general interest, and usually last about 30 minutes. They are followed by a break for a trip to the bar and then a general discussion.

Monday 27 June, 7.00 pm

Grit Eckert, *A Walk Down the Hill: Traces of scene painting in Bristol*

Grit will talk about her research on theatrical scene painting with an emphasis on Bristol. This niche profession often goes under the radar as very little of the work of scenic artists survives.

For information of future talks see: aah.org.uk/events

Constructing a Conference

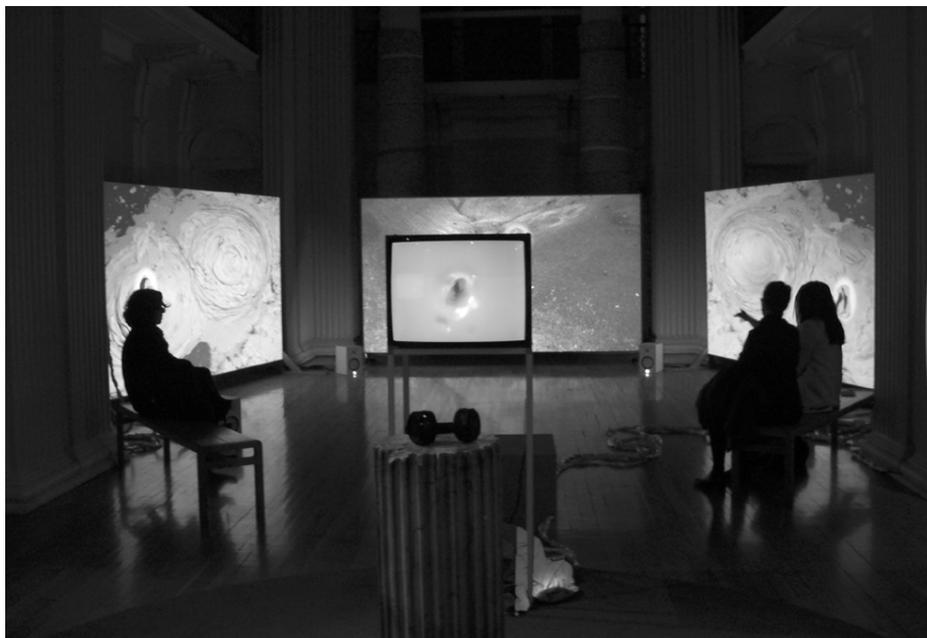
AAH2016 – University of Edinburgh

As a conference convenor, by the time you actually get to the conference itself, it feels like it's already over. Planning an AAH conference starts a good three years before the conference itself takes place.

When I joined the University of Edinburgh in 2012 (not long after convening AAH2012 at The Open University in Milton Keynes) I arrived with the intention of bringing the conference back to Scotland's capital city. So much has happened up here since the conference was last hosted by Edinburgh University in 2000. The new Scottish Parliament (never mind its controversial building), referendums on Scottish Independence, and now the Brexit vote this month make it all the more important that we continue to reach out rather than keep the city and its riches to ourselves.

History of Art at Edinburgh is in a very different place now compared to where it was in 2000. In 2011 The University of Edinburgh and Edinburgh College of Art merged into what is now one of the largest schools in the College of Arts, Humanities and Social Sciences. (Note the hot-off-the-press inclusion of 'Art' in the title!) History of Art is one of five subject areas in the ECA school – alongside Architecture (ESALA),

Delegates at the reception hosted by Scottish National Gallery. Photo: Pandora Bøe



British Art Show 8, Talbot Rice Gallery
Photo: Maria Gordusenko

Design, Art and Music. Each of these sister disciplines was represented and integrated into the conference – whether in sessions about fashion, architectural conservation or contemporary art practice. This was one of the main reasons why we wanted to host the AAH conference: for the selfish aim of bringing in delegates to help us see what we look like from the outside.

Delegates in early April joined an already swelling sea of international tourists in Edinburgh, well-known as the Festival city, and a World Heritage site twice over (for its Old and New Towns). An important advantage of this established visitor infrastructure is the range and availability of accommodation for visitors. This produces a different feel to that of a conference hosted by a campus-based university. It was great to see delegates making a holiday out of their conference by bringing family with them to extend their break.

One of the downsides of anything in Edinburgh outside the August festival is the number of construction projects going on. Arriving at any of the venues, the consistent appearance of roadworks was more obvious even than our bright yellow banners. It's a sign of constant change all around us, as the city and its people slowly admit to themselves that Edinburgh is only

going to grow as an international shop window for Scotland, its history and its culture. At the National Museums Scotland on Chambers Street, which was the venue for our first reception, the newly modified galleries will open in the summer, including a new show of the Museums' major collection of fashion and textiles, hidden away until now. The Scottish National Gallery on the Mound, which provided the elegant surrounds for the second reception, is about to see a redesign of its lower floors to allow greater access to the Scottish collection.

As Art Historians in the city, we are privileged to work closely with colleagues in these national museums. The AAH conference took these existing partnerships to a new level however.

The plenary lectures at the conference could have been designed for the ongoing conversations in the city just now – though it wasn't planned that way. Nancy Troy shared her research on the Mondrian brand on the Thursday night, to open the conference. Although she started the project expecting to show how Mondrian had been developed through fashion, she in fact showed the opposite, admitting that her initial premise was turned on its head by the evidence. The paper struck a clear chord with all of us involved in 'impact' and 'knowledge



Evelyn Welch giving her plenary lecture.
Photo: Pandora Bøe

exchange', raising important philosophical and moral questions about art, economy and museum.

Evelyn Welch's lecture was a fantastic tour-de-force round issues of material culture. How can apparently frivolous headdresses reveal the value sets of historical period, and the assumptions we apply to them with the broadbrush benefit of hindsight? Together, the two plenary lectures provided much food for thought about how we as art historians might be responsible for the 'spending' of our rich visual culture and history. I am left with the uneasy feeling that we in the art history camp should be doing more to wrestle the political football away from those unable to think beyond the next political poll.

A challenge for every AAH conference is always the budget. Since around the turn of the new millennium, universities have eyed the potential market for hosting conferences and large-scale events as a means to diversify their ever more tightly scrutinised income streams. Edinburgh University's city and university conference bureaux proved invaluable, their well-honed facilities and skills put at our disposal. But while these organisations might exist to bring business (and money) to Edinburgh, the AAH

conference, no matter where it is hosted, does not. Having helped to organise three annual conferences now, over two decades, the issues were all too familiar. While some delegates balked at the fees they had to pay, AAH conferences (as is the case for all similar events I am aware of) do not make any profit. In fact, more often than not, the costs require subsidising. Even staff and students from the host institution pay the delegate fees.

There's much to be said here – about internal markets in large organisations, about the necessary/unnecessary (delete as appropriate) commercialisation of education. Oh for a more enlightened stance by our politicians, willing to host such events for the common weal. Alas, that is not the political will and seems a long way off when students' fees (for some categories of students) are paid straight from their own bank accounts, making them all too conscious of obtaining 'value for money'. We all need to be wary of the trap of making such shallow connections between cost and value.

When it comes down to it, it is people who are important, and seeing so many friends enjoy what we have to offer in Edinburgh was a real pleasure. This was thanks to individuals who are passionate about what we do as art historians. I would therefore like to thank those at Edinburgh College of



The Book Fair. Photo: Pandora Bøe

Art, especially our wonderful student helpers, National Museums Scotland, Scottish National Gallery, Talbot Rice Gallery, The University of Edinburgh (especially Peter the servitor), Edinburgh First, Visit Edinburgh, Wiley, Laurence King and Routledge – who all made the conference possible. But it's the (very) regular contact with Cheryl Platt as conference organiser, and Claire Davies in the AAH office in London, I will miss. How long do we have to wait to bring the conference back to Edinburgh again...?

Carol Richardson

AAH2016 Conference Convenor, University of Edinburgh

Paying your Conference Fees

If you or your institution still haven't paid for your AAH2016 ticket, please settle this payment now: www.aah.org.uk/annual-conference/2016-conference

The AAH conference is not profit-making. Like all AAH events it aims to be sustainable by breaking even. The purpose of the conference, like the AAH charity itself, is to help share and promote new research in art history and visual culture. Each annual conference usually costs between £70,000 and 100,000 to run (excluding staff salaries). We look to cover these costs from ticket sales, book fair stands, adverts, sponsorships and collaborative exchanges. Lunches are charged at cost, as are visits.

If delegates who attend conference pay their fees, the event covers its costs, and we are able to plan and run further annual conferences. We currently have a fairly flexible system that does allow for post-event payments for various reasons, but if delegates repeatedly fail to pay for events they have attended, we will be forced to withdraw this facility, or even stop being able to organise important events like this.

Art History Matters: Research and writing as material practice

This session initially took shape following the joint Student, Freelance and Independent Special Interest lunchtime session at UEA last year. That had as its theme ‘An art(istic) historian: Art history and its relation to arts practice and artistic research’ and had raised some compelling thoughts about these relationships, meetings and intersections that we wanted to pursue in more detail. What resulted was a very stimulating and varied day of papers from local, UK-based and international speakers.

The day started with the highly pertinent question ‘What is the matter?’, as the opening paper by [Kaija Kaitavuori](#) (Aalto University Helsinki, Finland) addressed the implications of the ‘new sociology of art’ and where it meets art history in considering the agency of matter and a shift in thinking from what art works mean to what they do. Kaija based her exploration of whether ‘art history can learn from the new sociology of art’, on a controversial work by Santiago Sierra staged during an exhibition in Helsinki.

[Jaqueline Taylor](#) of Birmingham City University then spoke on *Slippery Knowledge and Sensuous Practice: Getting to grip with the material in artistic research*, discussing the challenge to artist–researchers and art historians in grasping and articulating the ‘slippery knowledge’ bound up with material practice. Jacqueline shared her artistic research methodologies and interest in *l’écriture féminine* by demonstrating the hybridity of her own work by means of examples of her creative and performative writing (see photo right).

Practising Art (History): Notes on practice-led research in Art History, was the contribution of [Tilo Reifenstein](#) (Manchester Metropolitan University and Zentralinstitut für Kunstgeschichte, Munich), Chair of the Student Member Group. This drew on his current research into the work of Raymond Pettibon and Michaël Borremans, as well as the legacy of last year’s Special Interest Session, to articulate comprehensively and valuably the theoretical territory underpinning the day’s discussions.

[Gillian Whiteley’s](#) paper, *Vibrancy in Venice: A matter of activist history*, was based on an account of her experience of taking a group of students from Loughborough University to Venice, and their – and her own – work produced in response to their visit.

This framed a discussion of ‘mattering as pedagogy’, which emerged as one of the significant underlying themes of the day, in the context of Jill Bennett’s *Vibrant Matter* and Jane Rendell’s ideas about ‘site-writing’.

The afternoon session started with [Suzanne van Rossenberg’s](#) paper, *Towards Radical Art Research*. Building on the theme of activism, Suzanne, who is working on a PhD at Middlesex University, drew on her experience of advocacy for equality in the Netherlands and her own art practice to explore how theory and practice might be combined effectively, with her own incisive cartoons providing material examples to share with her audience.

[Christine Ross](#) (McGill University, Canada) moved the discussion towards a different area of ‘matter’ in her paper *The Materiality of the Camera: A short study of Mark Lewis’s recent filmworks*. Using extracts from Lewis’s work from the last few years, she explored critically the notion, based on recent statements by the artist, that he was moving from the materiality of film, and whether this implied that the camera took on this materiality.

[Jeremy Spencer](#) (Camberwell College of Arts /Open University) returned us to a re-examination of theoretical issues and the matter of art historical writing of the last decades with his paper *Not Decoration or Instrument, Ornament or Tool: Writing as retrieval in materialist art history*. In particular, Jeremy invited us to consider what mode of writing would enable us to directly confront the materiality of the art object.

In conclusion, [Victoria Horne](#) of the University of Edinburgh offered another approach to the materiality of art writing in *Cut- and-Paste; Materialising the ‘new art history’*. This was a detailed analysis of the circumstances of production of the art magazine *BLOCK* (1979–89), literally ‘cut-and-paste’ before desktop publishing, and



Jenny Walden co-convenor (left), chats to Jacqueline Taylor, presenter, about the unrolled scroll, part of her performative/creative art-writing practice.

the effect of its material production on knowledge production and dissemination.

Throughout the day the session attracted lively, interested and informed discussion. Common themes had emerged around our topic of research and writing as material practice, which speakers and delegates clearly found timely and worth further debate. Especially pleasing was the knowledge that not all our speakers, with varied experience as practitioners, educators and scholars, had attended an art historians’ conference before, but that they had all made a valued contribution to a debate which we hope can now be taken forward to other platforms.

[Jennifer Walden](#)
University of Portsmouth

[Veronica Davies](#)
The Open University

Roland Penrose. Curating the Twentieth Century

80 years ago the British Surrealist Roland Penrose's varied and influential curatorial career began, marking the birth of Surrealism in Britain with the 1936 International Surrealist Exhibition in London, which he co-organised with ELT Mesens, David Gascoyne, and Herbert Read. Penrose's subsequent curatorships include landmark displays of Picasso's work in London in 1938, 1951, 1960, and 1967.

At the Institute of Contemporary Arts he curated major experimental postwar exhibitions such as 40 Years of Modern Art (1948), 40,000 Years of Modern Art (1948/49), and Wonder and Horror of the Human Head (1953). He was also instrumental in conceiving and organising numerous exhibitions at other major British and American museums.

This session, convened by Patricia Allmer and Colin Rhodes, brought together, for the first time, an international range of scholars addressing different dimensions of Penrose's curatorial career. Born in 1900, his work as a collector, curator, arts policymaker, and painter and collagist significantly shaped British and international art scenes for much of the 20th century. During WWII he worked for the Camouflage Development and Training Centre, publishing in 1941 the Home Guard Manual of Camouflage.

His curatorial and art-historical influence is detectable today, over three decades after his death in 1984, in many contexts including practices of display and collecting; the influential presence of institutions such as London's Institute of Contemporary Arts (which he founded in 1946, along with Geoffrey Grigson, Herbert Read, Peter Gregory, ELT Mesens, and Peter Watson, and directed); his own extensive art-historical and biographical writings on Picasso, Ernst, Man Ray and other modernist art; and his artworks themselves, paintings and postcard collages reproduced in countless histories of Surrealism – and, of course, in his marriage to the American photographer Lee Miller.



Antony Penrose giving his presentation on his father as art collector.

It was particularly appropriate to hold this celebration of Penrose's curatorial work in Edinburgh, home to his extensive archive and library, housed at the Scottish National Gallery of Modern Art – a remarkable resource documenting British and international Surrealism. Roland Penrose's diverse productivity profoundly affected popular Western conceptions of modern art. As an internationally connected policymaker and negotiator, he helped to establish and exploit collaborative networks that enable us to map a variety of configurations of the postwar British avant-garde.

The session opened with Antony Penrose's (Lee Miller Archives and The Penrose Collection) unique and personal insights into his father's backgrounds, which shaped a personality capable of uniting the often conflicting views of artists, collectors, and museum directors, thereby shaping art in Britain as we understand it today. Rachel Stratton (Courtauld Institute of Art) discussed Penrose's display methods, focusing on the politics and poetics of department store and domestic aesthetics at play in exhibitions such as Surrealist Exhibition of Objects and Poems (London Gallery, 1937). Catriona McAra (Leeds Art Gallery) argued for understanding Penrose

as a 'feminist curator' by exploring his persistent and pioneering curatorial support for the surrealist painter and writer Dorothea Tanning. Kerry Watson (SNGMA) led us through The Wonder and Horror of the Human Head exhibition, painstakingly piecing together its now fragmented parts, and offering insights into Penrose's curatorial selection strategies. During the lunchtime break, Lucy Bayley (Middlesex University) showed the rarely seen Penrose-assisted George Hoellering film-essay *Shapes and Forms* (1949), which she used to interpret Penrose's 40,000 Years of Modern Art exhibition.

Judith Walsh (University of Liverpool) explored how Penrose shaped international perceptions of British Art through his work as member of the Selection Committee, choosing artworks for display in the British Pavilion at the Venice Biennale, supporting the careers of British artists such as Francis Bacon. Caterina Caputo (University of Florence) highlighted the influence of Penrose as a collector on the London Gallery's schedule of exhibitions and on the structure of its commercial strategies. Anna F Vives (University of Sheffield) concluded our day by drawing attention to a little-known surrealist artist, the Catalan painter and poet Àngel Planells, whom Penrose supported by acquiring some of his works, thus 'guaranteeing his imprint on an international scale against all the odds'.

The session emphasised that Penrose had a number of curatorial personae, with feminist, national, and internationalist dimensions; but, above all, he was a skilfully diplomatic curator who (as Antony Penrose put it) 'preferred to work from inside rather than fight from outside'. Questions that emerged included how Penrose's collection shaped his exhibitions – not just in terms of what was exhibited but also in relation to exhibition strategies involving a recurrently used range of works. The session concluded by emphasising the importance of continuing the investigation, expanding this initial identification and establishment of a distinctively Penrosian curatorial style.

Patricia Allmer
University of Edinburgh @patricia_allmer

The City in the Biennial

Convened by Nicola Foster and Joel Robinson, this panel aimed to open up a new area within the study of biennial culture, or what has come to be called biennialology, drawing on the work done on festival cultures in disciplines such as urban studies, geography and sociology, while asking what art history can contribute to the field.

Up until recently, a lot of the scholarship on mega-exhibitions has been written by academics, curators and critics who are either apologetic, or who lambast them for their spectacle and for being a part of the culture industry. This panel wanted to move away from the pros and cons of such exhibitions, and focus more on the dynamic relationship that such events set up with their host cities. The city is always acknowledged in the literature on biennials, triennials and other art festivals, to be sure, but it is always only really ever there in the background. This panel sought to push the issue or problem of the city into the foreground. Hence, the inversion of the words in the title, indicating that this is not about *the biennial as an event that occurs in the city* but about how *the city comes to appear or get reimagined in the staging of the biennial*.

The panel benefited from occurring on the first day of the conference, as all eight speakers were not only able to attend the panel, but remain present throughout the entire session. Already a well-attended session, the speakers' presence over the course of the eight papers contributed to a lively discussion. The scenery was set by Rosie Spooner and Kate Brehme, who spoke respectively about the Glasgow International (GI) and the Berlin Biennale. While Spooner linked the GI to a tradition of metropolitan world's fairs, and contrasted the architectural pomposity of the latter with the informality of the art biennial, Brehme analysed the kinds of spaces used by successive editions of the Berlin Biennale, mapping the geographical scope of these urban events.

Elzbieta Błotnicka-Mazur and Christian Oxenius moved the discussion slightly eastward, through a consideration of such festivals taking place in Eastern European urban contexts like Gdansk, Istanbul and Athens. Błotnicka-Mazur took the panel back to the 1960s and the Elblag Biennale of Spatial Forms and then forward to the arts-led regeneration and mobilisation of the politically charged site of the Gdansk Shipyard, while Oxenius took the emphasis off the artworks that appear in individual festivals and adopted a more self-reflexive approach to the analysis of their study.

The second half of the day opened with papers by Nicola Foster and Harry Weeks, which opened up two very different trajectories for considering the question of the urban in relation to such events. Foster dealt with the rapidly urbanizing conditions in China, choosing as her case studies the biennial that takes place in



Daniel Dewaele, *The Passage Room*, 2015 Bruges Triennial of Contemporary Art and Architecture, Installation. Photograph: Joel Robinson.

Shanghai and the triennial that takes place in Guangzhou. Weeks homed in on two projects seen at the Liverpool Biennale, which self-critically interrogated the relationship between the city and the arts festival, not just by embedding themselves in the urban fabric but by impacting the social world of their neighbourhoods in interesting ways.

The day was concluded with two papers that joined the themes of urban heritage and 'the right to the city', albeit through very different examples. Denise Clarke studied the 2012 Sharjah Biennale, while Joel Robinson chose to examine these themes in respect to three moments in the history of the newer institution of the architecture biennial – the first exhibitions of the Venice Biennale of Architecture, the founding events of the Shenzhen and Hong Kong Urbanism and Architecture Bi-City Biennale, and the launch of the new Bruges Triennial of Contemporary Art and Architecture in 2015.

Joel Robinson
The Open University

Don't Ask for the Mona Lisa

Guidelines for academics on how to propose, prepare, and organise an exhibition



Essential reading for anyone involved in mounting exhibitions

Edited by Heather Birchall and Amelia Yeates

With contributions by:
Laura MacCulloch
Outi Remes
Catherine Karkov
Colin Cruise
Leslie Topp
Ivor Heal

Available at:
www.aah.org.uk/publications/museums
printed copy: £5.00 + p&p ebook: £3.00

Beyond Restoration: Architectural Revival, Survival and Memory

On the remote Isle of Lewis in Scotland, Christopher Platt's architecture firm studioKAP recently designed Linsiadar House and garden from the ruins of an old croft. Making the most of the brisk coastal views on a grassy headland, textures of stained wood and ancient stone define a home which is simultaneously a re-invention and a restoration. The ruin was both its remnant shell-husk self and a spur for close architectural conversation with the new fabric, beginning an architectural dialogue regarding the nature of revival and memory afresh in ways both monumental and marginal.



studioKAP, No. 4 Linsiadar, Isle of Lewis – a family dwelling incorporating 19th-century ruins in a new architectural composition revealing the traces of local history, 2009 (photo: Keith Hunter)

Platt's presentation of this project was the final paper in the Beyond Restoration panel at AAH's 2016 conference. This session brought together eight scholars to explore global material from c1750 to the present, discerning strands of historical narrative and theoretical positions that troubled the waters of classic ideas regarding reconstruction and historicism.

The premise for this panel was inspired by the fire that damaged the Glasgow School of Art on 23 May 2014, resulting in the loss of several important historic interiors, most notably the iconic library. The immediate reaction of many stakeholders was that restoration should be approached as a 'faithful' recreation of the original. However, some critics suggested that this strategy would be a mistake, and that what was lost could never be recovered without it being a dissatisfying pastiche. The seeming discomfort of some of the architectural community with anything that isn't new or unique inspired the research questions for this panel.

We therefore assembled a cohort of speakers who took up the challenge of investigating restoration critically, and our provocation was richly rewarded. Our speakers came from a diversity of backgrounds, including architects and historians from different fields of visual culture, and each offers a unique case-study of theoretical and methodological approaches to how we might tackle some of the above questions.

Jocelyn Anderson launched our discussion with her paper *Rescuing from Oblivion and Restoring without Authority: Robert Wood's The Ruins of Palmyra and The Ruins of Balbec*, exploring an early attempt at reconstruction through image-making in Wood's 18th-century studies of ruins – having particular contemporary relevance to the impact of current world events on cultural heritage in Syria.

Sydney Ayers then utilised Umberto Eco's concept of hyper-reality as a lens in her paper *Interpreting Authentic Fakes: the Construction and Display of Robert Adam Period Rooms, 1925–55*. Ayers compared three exhibition rooms constructed either from Adam components, or from 'new' in the Adam style, to explore the problematics of authenticity in period room displays.

Two papers explored textual and photographic memory as a tool for architectural survival. Ailsa Boyd discussed how fictional representations and the writing of place can be a method of memorialising destroyed architecture and enabling its survival beyond physical presence in her paper 'A conscious moment': *The Literary Afterlives of Henry James's Lamb House*. Jeff Rosen then discussed a photograph by Julia Margaret Cameron that offers rare evidence of an ancient Buddhist shrine in his paper *Reclaiming the 'Temple of the Tooth' in Ceylon, 1876*. Neal Shasore's paper, *The Unbuilding of Waterloo Bridge and the John Rennie Memorial* confronted us with possible design outcomes: recondition, rebuild, unbuild. Scott Murray then discussed the recladding of buildings by the American architect Edward Durrell Stone in *Three Stone Facades: Restoration, Renovation, and Transformation*, raising important questions about heritage and authenticity.

Final papers focused on conservation practices that bookended the timeframe of our session, beginning with Joshua Mardell, who offered a revisionist perspective on the role of antiquaries in the development of conservation attitudes over the long 19th century in 'Living within rigidly antique walls': *The Buckler dynasty (1790–1901) and the continuity of restorative approaches*. Platt's paper *Visualising Traces of Destruction* argued that the visualisation of historic architectural traces is a timely reconciliation of the controversy between John Ruskin's dictum 'conserve, don't restore' and Viollet-le-Duc's call for rebuilding destroyed structures in the spirit of the past.

The papers attested to an endless appetite for the fragment, the relic, and the trace of a 'real' past in material terms. This hunger may be fulfilled, but the results can and do often take the form of a loss of credible contact with the very thing that a fragment might have signified. From ancient ritual to modern spectacle, history can be unmade even as its stories are architecturally recalled. This panel shone fresh light on the values beneath the surface of restoration practices of many kinds, and called us all as historians and as makers to do something bold with the new, and with the old.

Robyne Calvert
Glasgow School of Art

Ayla Lepine
University of Essex

Getting our message across

It's an exciting and busy time at the AAH as we forge ahead with plans to increase the AAH's effectiveness and prominence – plans honed in trustee meetings, the October stakeholder away days that some of you have attended and, not least, through comments and conversations in response to *Bulletin* articles. By focusing and clarifying our programmes and structures, we increase the impact of our shared message.

As you will have read in this issue's cover story, our campaign is underway with the appointment of Trevor Horsewood as AAH Campaign Manager. This is a completely new role for the AAH and on a fixed-term basis, but one we hope will generate positive impact and sustainable outcomes. Having a Campaign Manager will increase our capacity to highlight the relevance of art history and

to increase the support we offer schools and universities in recruiting new students. We are also pursuing strategic partnerships with cultural organisations such as The National Gallery, with whom we will collaborate on delivering the 2016 AAH Ways of Seeing conference in November. I believe these efforts will make the AAH more visible as the organisation promoting the subject of art history in this country.

The ongoing brand and message review (see *Bulletin* 121, page 4), combined with the forthcoming website re-development, will further boost our visibility and that of our subject. By 2017 our increased prominence and improved digital platforms will put us in a strong position from which to broaden the AAH's reputation, reach and membership. Claire Coveney, recently appointed as Membership and Administration Officer, has a background in arts communications, which will be useful in extending the good work

undertaken by her predecessor, Carina Persson.

It is important for us to ensure that we are set up to encourage effectiveness, participation and transparency, and for this reason we are reviewing some of the fundamentals of the organisation, including our governance structure. This process was started by former Honorary Secretary, Chrissie Bradstreet, and will be continued by her successor, Pat Hardy, Curator of Paintings, Prints and Drawings at the Museum of London. Pat will be able to draw upon her previous experience as a solicitor as we continue to work through our structures and systems to ensure that we arrive at the appropriate governance model.

This year we have put most of our grant schemes on hold while we restructure our funding programme. A reformed programme will provide continued support for projects ►

Minutes of the Annual Meeting at the 42nd AAH Conference

Friday 8 April 2016, Appleton Building, University of Edinburgh

1 Apologies

There were no apologies

2 Minutes of the Annual Meeting at the 41st AAH Conference

The minutes of the Annual Meeting of 2015 were published in *Bulletin* 119, and were passed with no corrections.

3 Chair and CEO's Report

Christine Riding reported on the AAH's Campaign to promote art history. She spoke about the next stages of work on the forthcoming new website, being designed and built by Spencer Dubois, and the successful launch of *Thinking About Art*. A key next step with the textbook is to monitor its impact, and the newly appointed Campaign Manager, Trevor Horsewood, is tasked with working out how best to do this. Trevor will play a vital role in enabling the AAH to make a compelling case when promoting the subject in schools and universities and to the wider public.

4 Activities of the Member Interest Groups Museums and Galleries

Ben Thomas invited members to attend the

Special Interest Session on internships, held at AAH2016.

Freelance and Independents

Kate Aspinall explained that the F&I group are in the process of exploring their current and desired identity as a group. How can the AAH best serve the changing demographic of freelancers?

Students

Tilo Reifenstein called for help in promoting the Summer Symposium, to be held 8–9 June at Loughborough, where Marsha Meskimmon will give the keynote paper.

5 Report from the Editors of *Art History*

Genevieve Warwick, Editor of *Art History*, thanked the editorial team, the AAH and Wiley for their dedication and commitment to the journal, which continues to go from strength to strength. A new app has been launched, enabling the journal to be read on smartphones, and a new website is in the pipeline. Genevieve announced her successor as Dorothy Price. Dot will take up the baton as Editor in July 2017.

Natalie Adamson thanked the unsung heroes of the journal, the community of unpaid peer reviewers, for the depth of care and thoughtfulness of their feedback, which helps to shape the terrific articles published.

6 Report from the Chair of the CIHA British National Committee

Toshio Watanabe informed members that he steps down as Chair of CIHA at the Beijing conference in September. Nominations for the new Chair will be approved at the CIHA General Assembly.

7 Honorary Treasurer's Report

Neil Fray reported on the 2015/2016 annual accounts, which were posted at the conference. Despite the costs of the textbook, this was a healthy financial year, with a deficit of £26,000. The Association has reserves of £760,000.

The budget for 2017 includes substantial spending on advancing the aims of the Association, including the creation of the new website and campaign, which are both affordable and necessary for the advancement of the aims of the Association.

EC Annual Report by Trustees for year ended 31 December 2015

► that innovate to attract wider audiences; for colleagues without institutional support and/or starting out in their careers; for the promotion of original research in museums and between museums and academia; and, of course, for excellence in research related to art history. Our goal is to create a grants programme that continues to target these areas, is easy to explain and to promote so we can increase the number of applicants, and is straightforward for staff to administrate and for trustees to oversee.

As always, I invite you to get in touch with comments on our messaging, outlook and work to promote art history. It is by speaking together for a common cause that we have the greatest impact. Our voice is stronger the more of us there are, so please remember to renew your membership and tell all your friends and colleagues about the AAH.

Pontus Rosén – CEO

8 Nominations and elections to the AAH Board of Trustees

Honorary Secretary

The Members voted unanimously in favour of Pat Hardy, Museum of London, for the role of Honorary Secretary, replacing Christina Bradstreet, whose term as an Officer has ended.

Approval of the Extension of the Chair

Members were unanimous in voting for Christine Riding to continue her term as Chair for a further year. In accordance with the Articles, this will extend her term from 3 to 4 years in order to see through to fruition the important campaign work, now underway.

A.O.B

Christine Riding thanked Carol Richardson, Cheryl Platt and Claire Davies for their work in organising the conference, Carina Persson, who is leaving the role of Membership Officer, and Christina Bradstreet for her work as Honorary Secretary.

AAH2017 will be held on 6–8 April.

The report below will be submitted to the Charity Commission after final approval by trustees in July 2016.

Principal activities

The AAH promotes the professional practice and public understanding of art history.

We are a UK-based membership organisation for those with a professional commitment to and interest in art history and visual culture. The AAH plays a key role at national levels in helping shape and secure the future of the discipline. We provide events, publications, funding, resources and networks for the benefit of 1200 members and the wider art history community. This includes the leading academic journal, *Art History*, the internationally renowned AAH annual conference, and the first introductory textbook in art history designed specifically to meet the requirements of the A-level.

Structure, governance and management

The charity is a company, limited by guarantee, registered with Companies House with company number 08617307, and with the Charity Commission with charity number 1154066.

The charity was originally constituted by a trust deed in 1974 and registered with the Charity Commission under charity number 282579 in 1981. In January 2014, the charity's assets were transferred to the current limited company and charity, allowing the Association to remain a charity, but with the protections afforded under company law.

Governance

The Association's Memorandum and Articles of Association stipulate that there should be no fewer than 14 and no more than 20 Trustees of the Association.

Trustees are appointed or elected in accordance with the Association's Member Regulations.

Trustee officers (Chair, Honorary Secretary and Honorary Treasurer) are nominated by the membership and elected at the Annual Meeting. In April 2015, Neil Fray was elected Treasurer as Dennis Wardleworth ended his term in the post. Trustees are very grateful to Dennis for the considerable

Trustees during 2015

Christine Riding (Chair Elect)

Neil Fray (Hon Treasurer) – appointed April 2015

Christina Bradstreet (Hon. Secretary)

Katherine Aspinall (Chair, Freelance & Independents Group) – elected by group November 2015

Nicola Foster (elected representative)

Béatrice Harding (Chair, Schools Group)

Pat Hardy (co-opted representative)

Jacky Klein (elected representative)

Laura MacCulloch (Chair, Museums and Exhibitions Group)

Sarah Monks (elected representative) – elected April 2015

Grischka Petri (elected representative)

Sarah Philp – appointed July 2015

Tilo Reifenstein (Chair, Students Group)

Toshio Watanabe (CIHA Representative)

Trustees who left during 2015

Veronica Davies (Chair, Freelance & Independents Group) – resigned November 2015

Ken Neil (Chair, Further and Higher Education Group) – resigned September 2015

Dorothy Price (elected representative) – term ended April 2015

Dennis Wardleworth (Hon Treasurer) – term ended April 2015

time and dedication he has given to the Association.

Trustees may be elected by members at an Annual Meeting, co-opted by the board, or appointed in capacity of holding the position of chair of one of the five recognised special interest members' groups (currently Students, Schools, Museums & Exhibitions, Further & Higher Education and Freelance & Independents).

The chair of the British National Committee of the Comité Internationale d'Histoire de l'Art (CIHA) is an ex-officio Trustee and reports on CIHA activities.

Trustee recruitment and induction and training
All AAH Trustees must be members of the AAH.

The range and level of relevant skills of the board are continually audited. Skills gaps were specifically addressed during the year,

after a targeted recruitment search, through the election by the members of Treasurer Neil Fray, experienced in all areas of financial management, and the co-option by the board of Trustees of Sarah Philp, experienced in the areas of grantmaking and fundraising.

A total of three new Trustees joined the organisation's board in 2014.

Open processes of calling for Trustee nominations have resulted in a board that satisfactorily represents the Association's diverse constituency and that is adequately balanced in terms of gender, ethnicity, geographic origins and age.

One AAH trustee attended the annual conference of the National Council of Voluntary Organisations, but otherwise no trustees attended formal training during 2015.

Management

The AAH office consists of five employed staff, including the Chief Executive.

The AAH Chief Executive is responsible for facilitating and realising the structure, governance and management to ensure that the charity's objectives are achieved. This includes the day-to-day management of the organisation, its volunteers and its employed and freelance staff.

Significant aspects of organising, planning and execution of events and other activities of the AAH are carried out by the organisation's members on a voluntary basis. The Association has also benefited from advice and counsel given freely by members and other individuals. The Trustees of the charity are extremely grateful for such voluntary support.

ACHIEVEMENTS AND PERFORMANCE

Strategic focus: access to art history

The AAH's general aims, agreed by Trustees in 2012, are to:

- ◆ promote and publish art-historical research
- ◆ support and train art historians for the future
- ◆ engage our members
- ◆ promote, represent and advocate for art history

- ◆ make art history accessible.

In 2014, at a stakeholder away day that included trustees, members, volunteers and staff, it was decided to add a primary focus for the organisation: to promote access to art history education. It was agreed this would be achieved through an increased focus of the organisation's resources toward:

- ◆ a unified message
- ◆ promotion of art history in pre-university education
- ◆ promotion of student recruitment to undergraduate art history programmes.

The charity's commitment to this vision has been instrumental in the current year's activities. A similar away day toward the end of 2015 confirmed this commitment and helped set the plans for trustees and staff for the year ahead.

Publications

Thinking About Art launched in October 2015. This book, written by AAH member and experienced teacher Penny Huntsman, follows the AQA curriculum to the A-level History of Art, but is written for everyone wanting an introduction to the subject. The AAH publishes this title in partnership with Wiley in order to make art history widely accessible to individuals, as well as to schools that consider offering the subject. The way *Thinking About Art* adheres to the current curriculum makes it an invaluable tool for novice art history teachers.

Art History, the charity's flagship publication and one of the world's leading academic journals in our subject field, is published five times a year.

Bulletin, a newsletter for all our members, is published three times a year.

The fourth edition of the book *Careers in Art History* was published in 2013. It is a useful publication, which includes advice and tips from active art history professionals. The book also includes a section on how to market oneself on the arts jobs market. Eighty copies were sold during 2015.

Don't Ask for the Mona Lisa was published in 2012. It provides guidance on how to turn a research project into a museum exhibition, with tips on how to propose an idea to a museum or art gallery and then how to prepare and organise an exhibition. In 2015, 46 copies were sold.

Advocacy

During 2015 the AAH engaged in various activities to advocate for art history and to represent the views and interests of our members and the art history community.

Art History in Schools

The AAH is committed to promoting art history as a subject at secondary school level. Art history equips students with cultural awareness and a combination of analytical and visual skills unusual in other subjects. We believe the subject should be more accessible in schools, particularly in state schools, where it today is rarely taught.

In July 2015, we took part in an Ofqual consultation about possible changes to the History of Art AS- and A-level curriculum. In September, we responded to the Department of Education regarding new subject criteria being proposed. With help and guidance from the AAH Schools Group, the official AAH responses emphasised the importance of keeping History of Art at the AS, as well as the A level, and how the two need to be clearly differentiated. We particularly argued for enabling wide access, and also stressed the subject's rigour and parity with subjects such as English and History.

During 2015 the AAH has worked closely with AQA to support their work in preparing curriculum changes compatible with new subject criteria. Our aim has been to encourage changes that promote accessibility and wider participation while ensuring that the subject maintains its strength as preparation for university and life in an increasingly visual world.

Copyright and Open Access

In June, the AAH wrote to all our members letting them know about an imminent threat to the legal principle often referred to as 'the freedom of panorama'. This principle allows photography of works of art and design from public ground, as well as the free use of such photographs. A vote in the European Parliament threatened the principle and members were urged to sign a petition, and to contact the MEPs representing them. Many members let us know they were taking action and the AAH was contacted by several MEPs' offices letting us know that they had got the message. The vote was defeated and 'the freedom of panorama' remains.

In December 2015 we responded to a

consultation from the government's Intellectual Property Office about the upcoming repeal of section 52 of the Copyright, Designs and Patents Act. The disappearance of section 52 will cause certain industrially produced items currently outside of copyright, to become copyright protected. This could theoretically affect some art history publications and scholars. We therefore argued for a longer transitional period to provide more protection in such cases, a wish which has been granted with an announcement that the period will increase by 50% (from the proposed six months to nine months).

Conferences and Events

A primary way in which the AAH achieves valuable outcomes is through the organisation of educational events. In 2015 we organised 11 events with the help of our members. Events attracted art history professionals involved in teaching, learning, research and exhibitions, as well as other interested individuals. AAH events included:

AAH2015, our highly regarded Annual Conference and Bookfair, was held on 9–11 April at the University of East Anglia in Norwich. This international three-day academic conference was attended by 456 delegates. Keynote lectures were given by prominent art historians Craig Clunas and Briony Fer.

Art History in the Pub, a lecture series that encourages the sharing of research in a relaxed and accessible atmosphere, was held on five occasions in 2015. All were hosted by a partnering pub in the Camden area of London and a total of 68 people attended.

Our member group for those involved in Museums and Exhibitions teamed up with the Arts Council funded Subject Specialist Network for European Paintings (pre-1900) for an event hosted at the National Gallery. The event focused on collaborations between art history researchers and conservators.

The two-day **Summer Symposium: 'Fashion & Art History'**, organised by the Student Members Committee, took place in June at the University of York. This event was attended by 21 delegates.

One Painting Many Careers was a one-day conference in collaboration with the National Gallery, involving the AAH with support from our Student Members Group.

This event, conceived by the National Gallery, focused on one painting around which speakers delivered talks on the range of careers involved in conserving, presenting or marketing art within a gallery context. This was a successful pilot event, likely to run again. It took place in October and was attended by 67 people.

A **Careers Day**, also organised by the Student Members Committee, was held at the FirstSite, University of Essex in November. It focused on options for those holding at least a bachelor's degree in art history. The event attracted an audience of 36.

Our **New Voices** one-day Conference was entitled 'Image Matter: Art and Materiality', and attracted 51 delegates to the hosting institution, the Manchester School of Art. This event was also organised by the Student Members Committee.

The annual schools conference, **Ways of Seeing**, for A-level students and teachers was another November event and was, for the third year in a row, generously supported by a grant from The Worshipful Company of Arts Scholars. With their kind support, we are able to offer 100 free tickets for teachers and students from state schools. The event was hosted by the British Museum. Talks and presentations were again audio recorded and are available via the AAH website. The event was attended by 54 teachers/educators and 246 students – the biggest group of students, particularly from state schools, to date!

Other events

The **ARTiculation Prize** is a public-speaking competition that invites sixth-form students to give short presentations on a work of art of their choice. The AAH is a dedicated sponsor and makes an annual contribution toward the administration of this impressive endeavour to bring the joy of art research to young people throughout the UK.

The AAH Grants Programme

The Association runs a programme of small grants designed to support art historians in conducting projects and work that promote the professional practice and/or the public understanding of art history.

Each grant scheme has different selection criteria and target groups, depending on the outcomes each scheme is designed to promote. The grants are promoted as widely as possible using the means of

communications available to the Association: our newsletters, website, external advertising, word-of-mouth and through social media.

Applications are anonymised, then scrutinised by a committee of AAH members. The final selection of awardees is inspected by an AAH Trustee for adherence to selection criteria and general fairness.

The following small grants (under £1,000) were awarded in 2015:

Initiative Fund:

The University of St Andrews, together with the Fruitmarket Gallery, received a grant to help put together an open workshop for the public, where the relationship between art history and art practice were explored, as well as formal and informal ways of learning.

Another supported initiative was an interdisciplinary conference mixing academics, professionals and enthusiasts of the cultural sector in Bristol. The conference interrogated, in particular, the diverse ways in which performance theory can enhance our understanding of the construction of identities.

Conference Grants: Four individuals received support to attend scholarly art history conferences: Sara Gonzalez, Rosalind McKeever, Susan May and Lawrence Buttigieg.

Image Grants: Seven individuals received support for copyright and licensing costs to include images in their scholarly, non-commercial art history related publications. Those individuals were: Nicola McCartney, Esra Plumer, Mark Stuart-Smith, Catriona McAra, Victoria Horne, Rosalind Polly Blakesley and Taisuke Edamura.

Museums and Exhibitions Bursary Scheme:

The AAH helped academics of Birkbeck, University of London, towards their goal of organising an international symposium at Tate Britain entitled 'Artist and Empire: New Dynamics'.

Internship Award:

Harriet Brookes-Ward, interning at the Centre for Chinese Contemporary Art in Manchester, received the award to support her during preparations for and delivery of the exhibition 'Both Sides Now'.

The charity agreed to give out the following grants over £1,000 in 2015:

Museums and Exhibitions Bursary Scheme:

Studio 3 Gallery in Kent received a grant of £1,083 towards the research and realisation of an exhibition and catalogue, surveying the full career of Grete Marks, a Bauhaus ceramicist and artist.

A grant of £3,581 was awarded to Lesley Miller of the V&A and Katie Scott of the Courtauld Institute towards a project entitled 'The Designer'. The project consists of a workshop, a conference and a display, all to commemorate the publication of the first manual on silk design published in Europe in 1765, interrogate its impact on historical and contemporary practices and discuss the creation of an annotated translation.

Internship Award: Diane Knauf will receive £1,343 to support her internship based at the National Gallery of Scotland in Edinburgh, where she will be working on a conservation project for Seven Stories, the National Centre for Children's Books in Gateshead. Diane will help undertake a full condition survey of, and produce detailed preservation plans for, 100 prints by the Scottish artist Wilhelmina Barns-Graham, recently gifted to the NGS.

Other Awards: AAH oversaw the 2015 John Fleming Travel Award for students, awarded in association with Laurence King Publishers to enable students to study art in the context in which it was created. The award was presented to the winning student, Andrew Horn, at the AAH Annual Conference at the University of East Anglia. Andrew's travel was to Italy and his research on the architecture, painting and ritual in the work of Andrea Pozzo.

The 2014 Student Dissertation Prizes, celebrating excellence in art history dissertation writing, were awarded to two students on completion and presentation of a BA and MA dissertation essay. This award was presented to the awardees at the AAH Annual Conference in 2015.

Other activities

The AAH offered fast-track AS History of Art to students in St Marylebone CE School and Townley Grammar School in London, after regular classes. Nineteen of the students took the AS examination in 2015 and 12 received a B or higher. The scheme has run in its current form since 2014 and will continue into 2016. In addition to receiving an important introduction to the

subject of art history, participating students can acquire extra UCAS points and, of course, an additional AS level. The project is supported by a grant from the Esmée Fairbairn Foundation.

In 2015 the Artists' Papers Register (APR) was updated with a total of 65 new artists' names and 97 new records of archives. There are thus now 25,467 records of archives on the APR, relating to 9167 artists' names. The AAH was instrumental in the creation of APR, a free online resource where researchers can find out where collections of documentation on UK artists are held.

Plans for the future

AAH's focus on widening participation and promoting art history in schools and as a viable choice for university will continue and even be stepped up with the recruitment of a Campaign Manager. This position will be crucial in coordinating our efforts to make our case, speak out for the subject and to support teachers and lecturers in their outreach and recruitment work.

The AAH's pilot outreach classes, which ran for two years in its current form, will come to an end during 2016 and the Association will thereafter not deliver such classes directly. The programme, funded by the Esmée Fairbairn Foundation, was very successful and has given us valuable experience, friendships and connections. We will use our knowledge to encourage and support schools and cultural institutions that would like to offer similar programmes anywhere in the UK.

The Association is planning to continue to invest significant time and resources in a significant rebranding and web-development project, expected to come to fruition in 2017. These efforts will be focused on raising awareness of the AAH and the subject of art history. It will include the redesign of our website, which is now deemed incompatible with current technologies.

After scrutiny by the Finance and Risk Management Committee, as well as the board of trustees, we are bringing our currently outsourced financial administration in-house with a new part-time position. It is hoped this will increase capacity as well as improve availability of detailed information for decision making by staff and trustees.

The AAH2016 Annual Conference and Art Book Fair will be held at the University of Edinburgh. We are expecting a high turnout given the popular location, the 230 academic research papers, the expanded three-day programme, and the plenary speeches being delivered by Nancy Troy and Evelyn Welch.

The AAH's academic journal, *Art History*, is planning another five strong issues for 2016. This coming year will also see the end of the term of Reviews Editor Gavin Parkinson. He will be replaced by Margit Thøfner.

The AAH Grants scheme will be restructured and it is therefore expected that a smaller amount of funding will be distributed during the year. The aim of the restructure is to streamline administration and make the scheme easier to understand. This will also make the scheme easier to advertise and increase trustee overview and financial control.

The charity will continue to support and celebrate the voluntary work and efforts of its member committees, work which includes significant input and support in organising events, short-listing for awards, recruitment of new members and the contribution of valuable input and ideas.

AAH Membership Report 2015

Our membership figures declined in 2015, from a total of 1,402 to 1,306, a decrease of 7%. While disappointing, this decrease is smaller than the 12% increase in membership achieved in 2014, the Association's 40th Anniversary year.

Details of membership were published in *Bulletin* 121, page 7.

Public benefit

In planning our activities Trustees and staff have kept in mind the Charity Commission's guidance on public benefit. The Association's membership is open to all, as are all our activities, such as the Annual Conference, workshops, and seminars, whether organised by the Association's central administration, our members' interest groups, or partner institutions. The Association exists to promote the professional practice and public understanding of art history. We believe that a society where the history of art is practiced and taken seriously is a richer society for all.

Financial review

At our recent Annual Meeting, the Honorary Treasurer was pleased to report a satisfactory outcome for the financial year ended 31 December 2015. The financial statements show a net loss for the financial year of £16,565 (2014 had a surplus of £29,834). This is significantly smaller than the planned and budgeted for decrease in the Association's reserves of £45,000.

The Trustees want to especially highlight the donation received this year from the Worshipful Company of Arts Scholars. We also want to point to the restricted fund made up of money received in 2013 from the Esmée Fairbairn Foundation. We are deeply grateful for these contributions which allow us to emphasise and expand our work to promote art history as a subject in schools.

Risk and financial reserves

The charity's Finance and Risk Management Committee, chaired by the Honorary Treasurer, maintains a risk register and regularly reports back to the main trustee board. This subcommittee also provides for added scrutiny of managerial accounts and continuously reviews financial procedures.

The main risk to the charity remains excessive dependence on our main income source, the publication of *Art History*. While sponsorship and fundraising has improved in the last three years, it remains an area that needs further attention and thought to grow in the long term.

General reserves carried forward at 31 December 2015 amount to £760,254. The policy of the Trustees is that the level of the general reserves should equate to a full year's expenditure and current reserves cover more than a year-and-a-half at current rates of expenditure. The Trustees have seen fit to maintain a relatively cautious reserves policy. Future changes to UK academic publishing could negatively impact the charity's main source of income, but to date it seems effects will remain small in the medium term. However, Trustees are aware that further technological and legislative changes to the world of academic publishing are difficult to predict for the long term.

Trustees are planning to continue a controlled draw-down of reserves through investments that will benefit the charity and lead to outcomes commensurate with our aims and mission.

STATEMENT OF FINANCIAL ACTIVITIES FOR THE PERIOD ENDED 31 DECEMBER 2015

	2015 Unrestricted Funds £	2015 Restricted Funds £	2015 Total Funds £	2014 Total Funds £
INCOME AND ENDOWMENTS				
Donations and legacies:				
Donations	560	2,000	2,560	2,639
Art History in the pub	57		57	317
Investment and other income:				
Investment income	3,390	–	3,390	3,250
Charitable activities:				
Publication income	301,628	–	301,628	301,946
Members' Groups	5,680	–	5,680	5,318
Annual Conference income	70,204	–	70,204	96,371
Grants receivable	–	2,000	2,000	2,000
Membership - Subscriptions	43,053	–	43,053	48,576
Total income	424,572	4,000	428,572	460,417
RESOURCES EXPENDED				
Charitable activities	433,251	11,886	445,137	412,511
Total expenditure	433,251	11,886	445,137	412,511
Net income/(expenditure) and net movement in funds for the year	(8,679)	(7,886)	(16,565)	47,906
RECONCILIATION OF FUNDS				
Total funds at 1 January 2015	763,957	12,862	776,819	
Transfer of funds from unincorporated charity	–	–	–	728,913
Fund balance carried forward	755,278	4,976	760,254	776,819

BALANCE SHEET AS AT 31 DECEMBER 2015

	2015	2014
FIXED ASSETS		
Tangible	3,901	5,007
Intangible	3,290	3,760
	<u>7,191</u>	<u>8,767</u>
CURRENT ASSETS		
Debtors	359,193	314,519
Short term deposits	86,496	185,204
Cash at bank and in hand	416,955	329,151
	<u>862,644</u>	<u>828,874</u>
Creditors: amounts falling due within one year	109,581	60,822
Net current assets	<u>753,063</u>	<u>768,052</u>
Net assets	<u>760,254</u>	<u>776,819</u>
FUNDS		
Restricted	4,976	12,862
Unrestricted	755,278	763,957
Total funds	760,254	776,819

Sharing Good Practice in Art History and Widening Participation

Inaugural meeting at The Courtauld Institute of Art

Widening participation at HE level is a core AAH objective, so we were delighted to join with The Courtauld Institute of Art's Public Programmes department in setting up an inaugural meeting of colleagues working in this area in March 2016.

The idea for this meeting, upon which the AAH plans to build and develop, came from our online information-sharing platform for initiatives to widen participation in art history at HE level:

aah.org.uk/schools/university-outreach

We contacted this network of colleagues working in art history and widening participation to ask for their feedback on the suggestion of meeting to share good practice and were overwhelmed by the response. The Courtauld kindly offered us their largest meeting room and we were soon at capacity, with over 30 attendees from 25 different organisations, including various museums and galleries, in addition to 14 HE providers.

We were likewise impressed by the generosity of colleagues in sharing ideas and information at the meeting, both in the formal presentations and informal breakout discussion groups, themed according to responses to our request for feedback.

Dr Emily Goetsch, Widening Participation Co-Organiser at the University of Edinburgh, presented her research findings in a talk entitled *Who are Art History students and how can we remove barriers?*

Meghan Goodeve shared a case study in creating one-day workshops for young people, entitled *Widening Participation at The Courtauld*.

Dr Benedict Burbidge spoke about the wide-ranging widening participation work at the University of Sussex and shared six takeaway reflections and observations.

Lesley Butterworth, General Secretary of the National Society for Education in Art and Design, gave a crisp summary of NSEAD's survey report 2015–16.

Dr Abigail Harrison-Moore, Head of School, School of Fine Art, History of Art and Cultural Studies, University of Leeds, gave a stirring video address on *The Challenge to Art History from Curriculum Change; Diversity and Aspiration*.

Breakout discussion topics included, 'Gender', 'Breaking Down Elitist Myths' and 'Partnership Working'.

Resources from the meeting, including presentations and notes from breakout discussions, are stored in an 'AAH WP team' dropbox: please email education@aah.org.uk to request access to this online resource. Documents on which feedback and ideas for further meetings and initiatives can be directly inputted are also in this folder, plus a needs/offer document on which offers and requests for support can be logged, and an Art History alumni success-story form. History of Art departments are invited to complete and return the alumni success-story form by the end of June: responses will be collated into an online resource with the aim

of supporting students, parents and teachers making subject choices and those considering possible career paths after studying Art History at FE/HE.

We are immensely grateful to The Courtauld for hosting the meeting, to Meghan Goodeve, Oak Foundation Young People's Programme Coordinator (job-share) at The Courtauld for her work as co-organiser, and to colleagues for their support and encouragement of the initiative.

Meghan and I will present a short paper on *Working in Partnership: Art History and Widening Participation* at the University of Brighton's Widening Participation in Arts Education Conference in July, sharing further developments and information about this network and other widening-participation initiatives. We hope to be able to update you again soon.

Rose Aidin

Education Officer

INTO THE ARTS WP CONFERENCE

First Widening Participation in Arts Education Conference

15 July 2016

09:00–17:00

Drinks reception 18:00–21:00

University of Brighton

Grand Parade site: Grand Parade, Brighton BN2 0JY

INTO THE ARTS offers a valuable space for discussion about the importance of widening participation in the arts. The conference provides a platform for School and College tutors, University lecturers, academics, members of community and industrial organisations and of course students to explore the relationship between the Arts and Education today.

SPEAKERS

Sir John Sorrell (CBE) • Professor Daniel Charmy
Wayne Hemingway (MBE) • Sorrel Hershberg

TICKETS

Students: £10.00 • Academics (HE): £50.00
Academics (FE): £25.00 • Community Partners £50.00

QUERIES

EASE-Arts@brighton.ac.uk • Tel: 01273 644716

[HTTP://ARTS.BRIGHTON.AC.UK/INTO-ARTS](http://arts.brighton.ac.uk/into-arts)

Collaborative Project on Joubert de la Hiberderie's *The Designer*

Supported by an AAH Museums & Exhibitions Grant

Le Dessinateur d'étoffes d'or, d'argent, et de soie, published in Paris in 1765, argues for both a liberal and a technological education for the ideal designer. For that purpose the author examines and describes the three types of skills the ideal designer may need to develop: a detailed knowledge of the materials, technologies and traditions of patterned silk; a deep knowledge of botany, the sensibility and audacity to witness the beauties of nature, and the cultivation of knowledge of the sights of Paris, from the contents of its art collections to those of its fine shops.

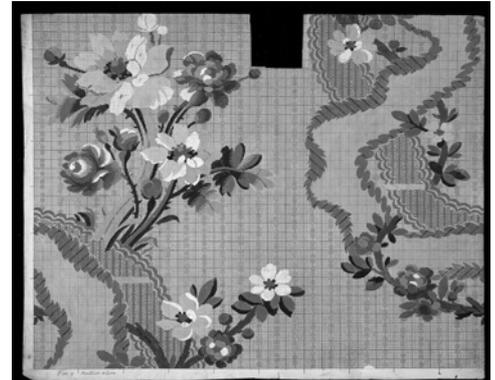
This seminal publication has become the basis of all subsequent analysis of the processes and products of 18th-century European silk manufacturing. It has now been digitised and is accessible online. Its contents, however, are opaque because of the technicalities of its content and its cross-cultural references.

This collaborative project around Joubert's book brought together university and museum researchers to develop knowledge and awareness of what is one of the most important historic texts in silk design. It consisted of three events that took place at the Victoria and Albert Museum and The Courtauld Institute of Art between December 2015 and March 2016 – a workshop, a display and a conference, all of which will lead eventually to two publications: first a translation and critical edition of Joubert's book, *Le dessinateur pour les fabriques d'étoffes...de soie* (1765), and secondly a collection of essays that will provide the necessary historical and technical context for an informed reading and interpretation of the text. In addition, Kirsty Hassard, Assistant Curator on the project at the V&A has set up a blog to disseminate in an accessible way progress on the project and, in particular, student participation. (www.vam.ac.uk/blog/tag/joubert). The AAH's grant of £3,581 provided vital financial support for the workshop and the display; it also enabled us to meet the travel expenses of one of the key speakers at the conference, Jean-Paul Leclercq, formerly of the Musée des Arts Décoratifs in Paris.

Workshop

The workshop took place at Clothworkers' Centre at Blythe House, the Centre for the Study and Conservation of Textiles and Fashion of the V&A. The morning session comprised presentations on the current state of knowledge of the book, with the opportunity for participants to offer their own specialist disciplinary input on how the book informs their work or relates to other similar texts/objects. The afternoon session focused on discussion around how to make the contents accessible to 21st-century researchers in different disciplines, via translation and annotation. All participants had read some or all of the book in preparation for discussion, and brought their own particular views to bear on what would

Technical drawing for a brocaded silk, made for L. Galy, Gallien et compe, dated 3 February 1763. V&A T.409-1972



make it comprehensible to different generations of readers, both English and French-speaking. In particular, the need for diagrams of weave structures, explanations of the drawloom – preferably filmed in action – were highlighted as crucial components of any explanatory framework. Macro photography of surviving 18th-century silks fitting Joubert's categories, as well as a thorough contextualised introduction and a glossary of technical terms were requested. The current ambition is therefore to produce a basic translation by the end of 2016, which may be enhanced subsequently with the required apparatus, once funding is found for some of the more expensive desiderata. The flexibility of online publication lends itself to gradual improvements. Initially, V&A images, such as that shown above, may be used to offer some indication of the drawing and weaving skills discussed by Joubert.

Display

A display of 28 pieces of the Thomas Harris collection of textiles was mounted on the walls and in display cases in The Courtauld Library anteroom. Entitled *Eye and Hand*, the aim of the display is to promote a better understanding of the manufacture of cloth and to provide illustrative examples of the kinds of silk designs that Joubert discusses in his book. The exhibition is thus divided into two halves. On one wall hang six framed textiles: Coptic, Flemish, Norwegian and Spanish examples of tapestry, embroidery and woven cloth, ranging from the 2nd to the 16th centuries AD, whose conservation and framing were paid for by AAH grant. These were selected both to indicate the range of the Harris collection and to illustrate ►

Display at Courtauld Library, March – June 2016: Silks from the Harris collection, illustrating different kinds of design described by Joubert.



Artist and Empire: New Dynamics

A conference co-organised by Tate Britain, Birkbeck, University of London and the Kings Cultural Institute, with support from an AAH award

The AAH contributed funds to the first full day of this international conference, held at Tate Britain in November 2015, which drew together an interdisciplinary group of 30 leading scholars to discuss and debate the diverse art created under the conditions of the British Empire and its aftermath.

The day focused on the British Empire in the long 19th century and was convened by Carol Jacobi (Tate Britain), Sarah Thomas and Emily Senior (Birkbeck).

The conference responded in different ways to two pressing circumstances: firstly, the flood of academic scholarship since Edward Said's models for addressing empire, transnational cultural politics and representation and, secondly, the uneven integration of such scholarship into museum exhibitions and displays. The event sought to highlight some of the key issues emerging from Tate's major exhibition, *Artist and Empire: Facing Britain's Imperial Past* (November 2015–April 2016). The development of the conference and exhibition generated practical and theoretical discussions between a global network of scholars from Canada, the Caribbean, India, Africa, Australia, New Zealand and Europe in a range of disciplines. Emerging from objects found in the exhibition, speakers' papers were distinctive in being object-based and for following artefacts on their physical and conceptual journeys around the globe.

The first session, 'Displaced Practices: Artists and exchanges' examined the work of various artists working under the conditions of empire, and presented the opportunity to think about the art of place – colonial topographies, architectures and views – through the movement of artists, artworks and discourses between various colonial locales.

In the second session, 'Moving Objects: Collecting, archives and display', there was a particular focus on the cosmopolitan character of objects. For example, an artefact might have been made by someone from more than one culture, or who has

moved between contexts and cultures. The object itself may also have shifted through several value systems, cultures, contexts, and/or functions. These geographical, cultural and chronological dislocations have in many instances obscured, changed or suppressed the history, significance and aesthetic of objects.

The third session, 'Face to Face: Figures, portraits and identities', as chair Elizabeth Edwards noted, addressed the 'facing' of intercultural encounter as well as the 'facing' of colonial portraiture, which articulated responses to these encounters across the Empire. Importantly, the panel collectively dismantled the idea of the 'colonial gaze', which often misleadingly unifies the diverse approaches to figuring the human face and body.

The future of colonial collections in museum and gallery displays depends upon lively and interactive ties with education, research and public engagement.

Finally, the plenary session at the end of the day presented the opportunity to take a step back and discuss the contradictions and tensions of art historical discourse in relation to imperial societies, to highlight and discuss Britain's problematic and unresolved relationship to its imperial past, and to address the overarching and urgent cultural issues arising from this complicated relationship between contemporary culture and colonial art, colonising imagery, and imperial ways of seeing.

The art of empire questions our definitions and understanding of British culture. As Paul Gilroy pointed out in his plenary remarks, the project of British 'multiculturalism' sees its failure in the ongoing problem of educational, economic and social practices which re-inscribe colonising notions of British national identity. When the art of empire is unevenly represented in art galleries and sometimes classified and displayed as ethnographic or material culture or traces of history, or overlooked

altogether, what can be done to address practices which re-inscribe a politics of fear that looks away from Britain's continuing postcolonial realities? What more can be done to make galleries and museums truly 'public' spaces and to encourage relationships with educational institutions and to work with future generations?

The conference invited a diverse range of views and robust scholarly discussion, and we hope that it marks an important moment in the development of historical work on colonial people, spaces and objects.

There is more work that needs to be done. What are the gaps, for example, in attempts to create an 'interdisciplinary' approach to colonial art? Charting the production, movement and display of colonial objects and artefacts is, necessarily, a project that should be undertaken jointly by those working in art history and museum studies as well as geography, anthropology, literature, musicology, and curatorial professionals. The future of colonial collections in museum and gallery displays depends upon lively and interactive ties with education, research and public engagement.

The transcultural characteristics of art associated with empire can result in superb art historical research being carried out by scholars in disparate locations and disciplines. The artefacts featured in the conference function as points of common interest where these might meet and reverse the tendency towards displacement and fragmentation in the scholarship of art and empire, acting as a vehicle through which disciplines, cultures and demographics meet.

Sarah Thomas and Emily Senior
Birkbeck, University of London
Carol Jacobi, Tate

Podcasts from each panel and from the plenary can be found by searching 'Artist and Empire: The long nineteenth century' on: backdoorbroadcasting.net We hope that these podcasts will be a valuable resource for the many scholars working across the globe on issues relating to art and empire.

The conference was also supported by The Paul Mellon Centre for Studies in British Art, The British Association for Victorian Studies and the School of Arts at Birkbeck.

Prizewinning Dissertations 2015

Abstract of Undergraduate Winner

Saarthak Singh (University of St Andrews)

Paradigms of Protection: The 'hidden' head in Vishnu sculptures from Kashmir (9th–10th century)

This dissertation re-examines some multi-headed Vishnu sculptures from Kashmir and looks at the emergence of the forbidding fourth face in the 9th and 10th centuries, articulated on the back of the image and placed outside the devotees' field of vision.

Departing from the prevalent iconographic approaches in South Asian art history that assume an associative unity between visual form and signified concept, I pay attention to the polysemy of meaning and the material conditions of the image. I argue that far from being fixed and unvarying, this intriguing iconographic feature possesses a great degree of semantic fluidity and instantiates multiple, overlapping layers of meaning and practice.

My methodology relies on close visual analysis of the images along with the relevant texts, and attempts to place the sculptures within their wider perceptual and discursive circumstances. The main conclusion is that while the forbidding face operates within much older concepts of fourfold totality, the duality of godhead, and divine incarnation, its articulation also has a protective function that works through specific cultural tropings of vision and the mimetic faculty.

The paradox of wrathful appearance and apotropaic function may be embodied by the contemporary figure of the great adept in the service of the king, known to possess and practise a range of protective, invigorative and aggressive rites for the well-being and expansion of the kingdom. This project and approach seeks to open up interpretative strategies for an image that has as yet been narrowly interpreted, with little attention to its visual rhetoric and historical circumstances.

Abstract of Postgraduate Winner

Amy Parrish (Courtauld Institute of Art)

Changing Tastes: The paintings of Guido Reni

Guido Reni (1575–1642) was one of the most prestigious painters of his day. During his lifetime, he was ranked alongside Caravaggio and Rubens. The painters of the Carracci School were respected for their academic qualities and expression of perfection. Reni's depiction of ideal beauty inspired the visions of contemporary poets. He became an artist in high demand not only in Bologna and Italy, but on an international level.

Reni's paintings were the hallmark of a refined collection in 18th-century Britain and they adorned the interiors of houses throughout the country. However, during the 19th century, his reputation suffered a dramatic decline. Reni became the subject of critical reassessment and was judged by a new standard of taste. Highly condemning reviews and institutional rejection led to a fall in demand for his paintings.

This thesis considers the reasons for the collapse of Reni's reputation in 19th century Britain. It also evaluates the legacy of his decline in the 20th century. Analysis begins in the 1840s and continues up to the present day. Particular focus will centre on the paintings of the National Gallery. In the mid-19th century, the activities of the Gallery became the subject of intense scrutiny. This was associated with a focus on influencing public taste and educating the general public. The selection of paintings became a matter of critical importance.

By concentrating on the holdings of works in Britain's premiere art collection, it is hoped to illustrate a facet of British taste. This thesis also aims to expose the way in which fashion is dictated by many aspects of society. The varied and often extreme responses to Reni's works throw light on the priorities, culture, and religion of particular moments in time. For this reason, Reni is revealed as an artist of especial interest and importance.

AAH Dissertation Prizes 2016

Nominations are invited for students at UK institutions who have written exceptional dissertations about the history of art or visual culture.

There are two competitions: one for undergraduate dissertations and one for postgraduate (Masters-level) dissertations.

Each prize-winner will receive:

- ◆ A £200 cash prize
- ◆ Book tokens to the value of £150
- ◆ Free AAH student membership for one year
- ◆ Publication of a summary of their winning entry in *Bulletin*
- ◆ Free admission to the AAH Annual Conference and Bookfair, where their prize will be formally awarded.

Dissertations will be assessed on the following qualities:

Originality: A mature and original approach to issues and themes of current concern to the discipline in its broadest interpretation.

Research & Method: Evidence of broad and thorough research, combining primary and secondary sources as appropriate, and a clear awareness of appropriate methodological approaches.

Content & Form: The dissertation should be clearly structured and adhere to correct spelling and grammar conventions. All source material should be soundly evaluated and referenced, the argument or line of enquiry should be balanced and the conclusion well grounded.

For full regulations and entry details:

www.aah.org.uk/funding

Deadlines:

Undergraduate: **1 August 2016**

Postgraduate: **1 December 2016**



My time at the Opera Village, Burkina Faso

An AAH Internship Award enabled me to spend a week in the Opera Village Africa, in Burkina Faso – a land-locked country in West Africa. The Opera Village Africa is a participatory and educational art project, which the German multi-media artist Christoph Schlingensiefel* founded in 2008. The work placement was pivotal to my academic and professional development since I am currently writing my PhD thesis on this unique art project.

The Opera Village developed out of Schlingensiefel's critical engagement with Richard Wagner's notion of the *Gesamtkunstwerk*, the German for total artwork. Schlingensiefel's aim was to construct a festival theatre that grows out of the village structure like a snail, overcoming the gap between art and life. From 2004 to 2008, Schlingensiefel directed Wagner's last opera *Parsifal* in Bayreuth, but during this time he became deeply disillusioned about the elitism and exclusivity surrounding contemporary opera productions and he devised the idea of bringing opera back to its roots. Deeply fascinated by the richness of Burkinabe culture, Schlingensiefel decided to found a village in Burkina Faso that provides a platform for bringing art and life together.

Having researched the theoretical ideas behind Wagner's and Schlingensiefel's different approaches towards the total artwork and the idea of overcoming the gap between art and life, my work

*Christoph Schlingensiefel (1960 – 2010): German filmmaker, theatre and opera director, performance artist and founder of the Opera Village Africa in Burkina Faso.



placement allowed me to gain practical insights into how Schlingensiefel realised his mission. Despite its provocative title 'Opera Village', Schlingensiefel's aim was *not* to bring traditional European high culture to Burkina Faso in order to stage Wagnerian operas there. Rather, he introduced a definition of opera in the expanded field. For example, he emphasised that the scream of a child can be more beautiful than any aria. Being in the Opera Village during my work placement illuminated my understanding of how a definition of opera in the expanded field can be realised within everyday life. For example, I realised that the children melodise the French language, which they learn in school in a very distinctive way. This is due to the language melody of the local dialect, Moore, the mother language of most children in the village.

► different technologies in cloth production. In the cases, are shown silks also from the Harris collection selected to illustrate the kinds of silk design described by Joubert in his seminal text. It focuses on three types of patterned silk fabrics, all identified by Joubert: damask, velvet and brocade.

The title of the display draws attention to Joubert's argument that success in design depends on the designer's knowledge of the weaver's art, on, that is, the expert co-ordination between the designer's eye and the weaver's hand. Also significant is the

Display at Courtauld Library, March – June 2016: Examples of tapestry, embroidery and woven cloth from the Harris Collection, conserved and framed with the support of the AAH.



designer's knowledge of the history of silk design and his awareness of new trends. Joubert argued that it was essential that Lyons designers made an annual trip to Paris to visit museums and collections and to go to the shops. Three wall panels – on Harris, on Joubert, and on Paris as design resource – and 15 object labels provide detailed information in both word and image to guide the visitor's 'reading' of the exhibits. The AAH grant helped pay for the design and printing of the interpretation.

The support of the AAH collaborative grant was essential to this display, conceived, planned and delivered by MA students in conjunction with Maria Jordan (conservator HRP), Lesley Miller (V&A) and Katie Scott (CI).

Conference

The final conference *Fabrications: Designing for Silks in 18th-century France* was held at the CI on 5 March 2016, some 10 papers by European and American academics and curators being given to an audience of about 70. The programme included a keynote speaker from France, thanks to the generosity of the AAH. The enthusiasm of the audience and the perspicacious questions suggest that the organisers should edit a special issue of a journal with selected papers. LM and KS are therefore considering the most appropriate journal to approach.

Lesley Miller
Victoria and Albert Museum

Katie Scott
The Courtauld Institute of Art

Left: Sarah by the village sign.
Below: Children in their classroom.



When I arrived in the Opera Village – which is located in the countryside nearby Laongo, about 30 kilometres outside the capital Ouagadougou – at the end of October 2015, the school year had just started. Currently, 250 children from local villages are attending the school of the Opera Village. Local members of staff, namely Abdoulaye Ouedraogo (the director of the school), Motandi Ouoba (the administrative director) and Sévérin Sobgo (Assistant), warmly welcomed me. During the hour-long car journey to the Opera Village I had already had a long conversation with Sévérin Sobgo, who updated me about the recent projects in the village. He also helped me to set up interviews for a documentary film that I shot in the Opera Village as part of my work there.

Initially, I had planned to live in the village, which would have been possible since, despite being still under construction, it already comprised various guest houses, artist studios, accommodation for the teachers, a sound studio, a canteen and an infirmary, in addition to the school. But due to the military coup that had happened in Burkina Faso at the end of September, the situation in the country was still very unstable and it was safer for me to stay in an accommodation in the capital that was protected by armed guards.

Most of my time in the village I spent in the class 2E, shadowing the teacher Moussa Sawadogo. Lessons begin at 7.30 am, and are taught according to the normal Burkinabe curriculum. After a long lunch break from noon till 3 pm, the lessons continue until 5 pm. What is special about the Opera Village school is its emphasis on art education. Various workshops in music, theatre, performance, film and photography are offered. Sadly, I could not participate in the art classes since most art educators were not present in the village during my time there because of the political situation.

The famous rapper Serge Bambara – one of the patrons of the Opera Village, better known under his stage name Smockey – was co-founder of the citizen movement Le Balai Citoyen, which was very active throughout the Burkinabe uprisings that led to the removal of the corrupt president Blaise Compaore at the end of 2014. Compaore was most probably involved in the murder in 1987 of the popular former president Thomas Sankara, whom Smockey remembers in his music and political activities. The way Smockey utilised music to cause political changes evokes parallels to the

John Fleming Travel Award

The aim of the award of £2,000 is to encourage a better understanding and exploration of the arts from around the world.

The award is to enable students to travel as a means of assisting or furthering their research. It is open to undergraduate and postgraduate students enrolled in UK universities and who will still be enrolled at the time of travel.

The winner of the 2016 award was Hannah Gormley (Courtauld Institute of Art).

She plans a tour of Northern Europe, examining medieval and early Renaissance anatomical sculptures on transi and cadaver tombs. A major part of her research will be to document the tombs in high-resolution multi-perspectival photos, which she plans to compile in an accessible blog.

The John Fleming Travel Award is sponsored by Laurence King Publishing, who offer this award of **£2,000** annually in memory of the art historian John Fleming, co-author with Hugh Honour of the book *A World History of Art*.

For more details and application guidelines see:
www.aah.org.uk/funding/travel-award

DEADLINE FOR 2017 AWARD: 1 DECEMBER 2016

A WORLD HISTORY OF ART

published by Laurence King Publishing Ltd

revolutionary ideas of the young Wagner, who attributed a power to the total artwork to cause political changes within a society.

Burkina Faso has no opera tradition, but my time there enabled me to cultivate an understanding of the role of music within the Burkinabe society. The *griot*, for example, is a traditional singer, who passes on stories from one generation to the next. Even though the Opera Village does not yet have its own theatre building for the performance of 'operas', all kind of art, theatre and music performances already take place in the 'village square'. It was impressive to learn how the children are encouraged to explore their own rich culture. It may be that the kids I met during my time at their school will soon stage art performances even more powerful than the operas we are used to.

'Learning from Africa' was the motto Schlingensiefel repeatedly emphasised when being asked about the driving force behind the foundation of his village, and that is what my time in the Opera Village enabled me to do. Thanks to the AAH award, I could experience how powerful the desire to attentively learn from the 'other' can be. The openness learning implies calls into question our own values. The misbelief that Africa can be liberated through Western cultures is based on the misplaced assumption that our own values are necessarily liberating. Being in the Opera Village cultivated my sensitivity to the force inherent in Burkinabe aesthetics and thinking.

Sarah Hegenbart

Recipient of an AAH Internship Award

Schools Group – working to widen participation



The Schools Group has been very active in planning exciting forthcoming events and I would like to thank Katy Blatt, Maud Hurley, Laura Worsley and Penny

Wickson for their ongoing enthusiasm and determination.

AAH Study Day for Teachers – 23 June 2016

The University of Birmingham, in collaboration with the AAH Schools Group, is hosting an event designed to provide subject-specific development and networking opportunities for teachers of A Level Art History or A level Art. The event will help strengthen links between sixth-form teachers and universities, with a view to increasing and securing uptake of History of Art at both levels

It will include a tour of the Barber Institute Galleries and sessions on Art History as a plural discipline, looking beyond Paris and Florence in the curriculum.

A round-table discussion on the transition from school to university will enable an exchange of ideas, advice and expectations on how best to prepare pupils for the study of Art History at university level.

The day will conclude with a session that looks beyond a BA course towards postgraduate education and careers. See advertisement opposite for further details.

AAH Ways of Seeing, National Gallery, Saturday 26 November

This annual event is for those teaching or studying A-level History of Art or Art. It usually attracts around 300 people, and has 100 free places open for those from state schools. This year it will take place in partnership with the National Gallery. See advert opposite. More details available at: www.aah.org.uk/events.

Other Art History events for teachers and students

Following the success in previous years, Godolphin & Latymer School will once again be hosting the [Art History Higher Education](#)

[Careers Conference and Fair](#). Held on 1 July 2016, it is aimed at all Year 12 students whether or not they have studied Art History at school, but Year 11 and Year 13 students are also welcome. It will offer students the opportunity to find out about the discipline, specific university courses, and a range of career possibilities on a single site on a single day.

This event includes an introductory lecture by a range of speakers, and workshops on writing personal statements. Sixth-form students are also able to meet art history undergraduates from universities across the UK. For further information, see advert opposite.

[Debate Chamber](#) is running an Art History Summer School for students aged 15 to 18 from 1 to 5 August 2016 at a University of London venue in Bloomsbury, Central London. For more information: www.debatechamber.com/summerschools/art-history-summer-school

Competitions

The Schools Group continues to support two annual competitions.

[ARTiculation](#) seeks to engage sixth-form students, regardless of background and experience, with art, and to develop their confidence and ability to express their opinions, thoughts and conclusions. Each student is invited to deliver a 10-minute presentation on a work of art, artefact or architecture of their choice. Adjudicators are asked to assess each presentation as a whole, looking at content, structure and delivery. There are internal and regional heats, which culminate in a final heat at Clare College, Cambridge. For further information, please contact Josepha Sanna at josepha@sculpture.uk.com.

[SPoKE](#), an Art Documentary Competition, was set up by the History of Art Department of St. Mary's School, Ascot, and challenges students to link the visual and the verbal in an imaginative and creative manner, underpinned by solid academic research.

Any one work, whether a painting, sculpture, drawing, print, multimedia, conceptual or performance art, may be chosen as the subject of a seven-minute film.

Schools Group Committee

Béatrice Harding – Chair

Matt Wilson – Secretary

Laura Worsley – Treasurer

Katy Blatt – Ways of Seeing
Coordinator

Emma Bowen

Lizz Chubb

Imogen Cornwall-Jones

Kate Evans

Penny Huntsman

Maud Hurley – Teachers' Study Day
Coordinator

Liz Keevill Eyres

Toby Parker

Andreas Petzold

Sarah Phillips

Rebecca Reidel-Frey

Penny Wickson – Study Day for
Teachers and Ways of Seeing
Coordinator

Laurence Wolff

For further information regarding next year's event, please contact Tom Parsons at spoke@st-marys-ascot.co.uk.

A-Level Reform – AQA History of Art syllabus

We are expecting information on the new specification being released in June 2016 on the AQA website. First teaching of the new specification should take place in September 2017 and the first examinations of the new specification are the AS exams in 2018 and for A-Level in 2019.

I am looking forward to seeing many of you at the forthcoming events and would like to thank you for your continuing support in promoting Art History as a discipline through your teaching and participation.

[Béatrice Harding](#)
Chair, Schools Group



Art History from A-level to University and Beyond

2016 Study Day for Teachers

23 June 2016

Barber Institute of Art, University of Birmingham

The Study Day for Teachers is designed to provide subject-specific development and networking opportunities for teachers of A Level Art History or A level Art. The event will help strengthen links between sixth-form teachers and universities, with a view to increasing and securing uptake of History of Art at both levels.

Attendees will have opportunities to network, to learn about the latest research from local faculty members in university departments, and to discuss pedagogical issues and strategies at both secondary and tertiary level.

The study day includes specialist workshops by art history lecturers on teaching topics, as well as practical talks about pathways in art history at university and beyond.

Tickets (including lunch and refreshments):

AAH Member: £25

Non-AAH Members: £35

To find out more and book your place by 9 June: www.aah.org.uk/events/studyday



What is it like to work in a museum?

Careers Open Day at the Wallace Collection

Wednesday 6 July 2016, 10.00 – 16.00

For any student aged 16–18 interested in museums

Meet museum professionals and find out about the varied aspects of museum work and the qualifications required for working in museums. The day includes workshops about curating, education, conservation, fundraising, security, running events, press and marketing. www.wallacecollection.org

FREE but booking required. Students can book their own place and do not need to be accompanied by a teacher. Contact the Education Department on 020 7563 9551 or learning@wallacecollection.org

Discover Art History at University

Art History Higher Education and Careers Conference and Fair
Godolphin and Latymer School, Hammersmith, West London

Friday 1 July 2016

For teachers and Year 12 students

Gives students the opportunity to find out about art history at university and the range of career possibilities through short introductory lectures by Carol Jacobi (Tate Britain), Grant Pooke (Kent), Colin Trodd (Manchester) and Mega Rajguru (Brighton). The Fair includes Oxbridge and ARTiculation Prize workshops and the chance to chat with art-history undergraduates from 20 universities across England, Wales and Scotland.

Further details from cosborne@godolphinandlatymer.com

Admission free. Book via: www.eventbrite.co.uk



National Gallery, London

Saturday 26 November 2016

Ways of Seeing is an annual event aimed at those teaching or studying art history or art at AS and A level.

This year's conference will include talks and discussions on ways of thinking about art in relation to a specific theme.

It will take place, for the first time, in partnership with the National Gallery, London.

Student ticket: £15

Teacher ticket: £25

As part of our ongoing commitment to encourage more art history in state schools we are able to offer up to 100 free tickets to state school teachers and students. These will be allocated on a first-come first-served basis, after which teachers and students will have to pay the standard rates.

All tickets must be pre-booked online.

www.aah.org.uk/events/ways-of-seeing

Booking deadline: 30 October 2016

The irresistible rise of the independent art historian



As the academic year comes to a close, we are looking to the future, continuing our enquiry into the nature and needs of

freelancers and independents. This is an important moment of transition for the group and we would like to invite you, as members, to contribute your perspective on what it means to be an independent in the current economic climate.

The AAH as a whole is in the midst of a re-brand and campaign to increase awareness of the AAH and the subject of art history, as discussed at the October 2015 Away Day in London and the April 2016 AGM in Edinburgh. As part of this change, F&I-administered grants are suspended while the entire grant structure is under review. The Committee is thus concentrating on developing a new programme of events and resources, and in doing so we are seizing this opportunity to rethink who we are and what we offer.

The Rise of Freelance and Independents

Our 2015 member survey reported that 80% of our members identify as 'independent' and that 65% declared that they had or were working towards a sustainable freelance or independent career, with only 17% declaring that they were transitioning towards full-time employment.

Many respondents further expressed an interest in a career that encompassed different niches of the art world, straddling and combining diverse specialties, such as academic research, art education, museum work, consultancy and writing.

This complements a national and international trend. The 2011 Labour Force Survey revealed that there are 1.56 million freelance workers in the UK. This has increased from 1.39 million in 2008, a rise of 12%, and the number will likely rise again in the next survey. As members of the arts and media, our sector is the greatest proportion of independents in a single industry. Within the EU, freelance numbers have increased

by 45% in 2013, from just below 6.2 million to 8.9 million, making us the fastest growing group in the EU labour market.

This trend is compounded by the appeal of portfolio careers for UK graduates. An Elance Report of 2014 noted that freelancing is now seen as a highly attractive and lucrative career option by 87% of students with first- or second-class degrees, and that 38% reported that they were drawn to the possibility of working across a variety of specialities.

Enabled by new technology platforms and incentivised by economic turbulence, the trend of gigging among Millennials indicates that the growth of freelance work will continue to rise.

Who are Freelance and Independents?

Traditionally, F&I have defined our group as representing anyone independent of an academic institution. In light of our member survey and national trends, we are expanding this definition to encompass a range of career combinations.

In expanding our working definition, five categories have emerged:

- ◆ the **independent contractor** (who does freelance, supplemental or project-to-project work)
- ◆ the **moonlighter** (who supplements full-time work with freelance engagements)
- ◆ the **diversified worker** (who combines multiple kinds of work and specialities)
- ◆ the **temporary worker** (who has a single employer, but the status is project-dependent)
- ◆ and the **entrepreneur** (who is a small-scale business founder identifying as independent).

Art historians are increasingly freelancers by this rubric and all the more as the effects of budget cuts and zero-hours employment continues to rise. We seek a balance between improving the image of freelance work and advocating for the political and legal protection of freelancers and entrepreneurs. We see our mission as relevant to both those who sustain themselves from a portfolio career and those whose ambitions extend beyond their institutional affiliation.

Freelance & Independents Group Committee

Everyone can be contacted on independents@aah.org.uk
Please state the topic in the subject line.

Kate Aspinall – **Group Chair**

Maria Photiou – **Treasurer**

Lara Eggleton – **Secretary**

Mary Jane Boland Judith Jammers

Veronica Davies Arlene Leis

Frances Follin Janet Tyson

Catherine Hunt Beth Williamson

We continue to enquire into the specific needs of you, our members. Currently, we comprise one-fifth of the total AAH membership. We can improve on this – attracting new members from recent graduates as well as seasoned freelancers, consultants and moonlighters. We have never been more relevant than we are now.

Goals Going Forward

Endemic problems for freelance work include isolation, career instability, opportunities to demonstrate credibility, and support in keeping up to date with qualifications as well as available technologies and legal considerations.

The success of the Directory is an excellent start, and we are currently researching further possibilities for online resources as well as reconsidering what sort of events can best meet your needs. We are open to comments and suggestions, so if you would like to share your thoughts on past activities, or point us in potential future directions, please contact me.

We are also on the look-out for new and proactive members to join the Committee. If you are interested, please go to the F&I page on aah.org.uk, where there is a form to download and fill in.

Finally, we are pleased to welcome a new committee member, **Beth Williamson** (see right), who has already proven herself an excellent addition to the team, as well as a new treasurer, **Maria Photiou**.

Kate Aspinall

Chair, Freelance and Independents

Beth Williamson – new member of the F&I Group Subcommittee



Beth Williamson is a freelance art writer and researcher who specialises in the history and theory of art in Britain in the 20th century.

From 2009 to 2014 she was a Research Fellow at Tate. Recent publications include her monograph on Anton Ehrenzweig, *Between Art Practice and Psychoanalysis Mid-Twentieth Century* (Ashgate, 2015) and

chapters in *The London Art Schools* (Tate Publishing, 2015), *On Artists and their Making* (Unicorn, 2015) and *Imagining a University* (Mead Gallery, 2015). She also consults on grant writing, budgeting and project management.

Her own research has been supported by the AHRC, the Paul Mellon Centre for Studies in British Art, the Barns-Graham Trust and the Hope-Scott Trust.

Beth has a PhD in Art History and theory from the University of Essex and an MA in Contemporary Art, Criticism and Philosophy, also from the University of Essex

Art Historians & Arts Professionals Online Directory

www.aah.org.uk/directory



This searchable database makes AAH members' skills and expertise readily available to those seeking experts on art, architecture and visual culture.

The Directory is free to join and to use. Any AAH member can opt to be included.

Just log in to the AAH website Members Area and click *Edit Your Personal Details* to create or update your member profile and opt in to the Directory. (It may take up to 24 hours for new or updated data to appear online.)

Anyone looking for an art historian or arts professional can access and search the Directory straight away, by artist name, period, style and geographical location.

www.aah.org.uk/directory

AAH Widening AAH Membership

As an AAH member we hope you appreciate the benefits that membership brings to you personally, and the work the organisation does to raise the profile of the discipline and to support those who work within it.

AAH membership is continuing to grow, but we can encourage even more people to join. If you know people involved with art history, be it in education, or in museums, please let them know about us. Ask them if they've ever heard of the AAH and, if they haven't, point them in the direction of our website and our membership benefits. *The most likely thing to spur them on to join is a personal recommendation.*



Here are some of our member benefits:

- ◆ Reduced fees for the AAH Annual Conference and Book Fair
- ◆ Significant discounts on subscriptions to the AAH's journal *Art History*, including online access
- ◆ Conferences and forums covering a variety of subjects and periods for students and professionals
- ◆ Art Historians & Arts Professionals online directory
- ◆ Opportunities to apply for funding to support academic activities
- ◆ Discounts on subscriptions to relevant journals and on selected books, magazines and catalogues
- ◆ Regular news and information updates via *Bulletin* and *e-Bulletin* newsletters

Student news, events and opportunities

Student Members' Committee

Chair: Tilo Reifenstein

Manchester Metropolitan University
t.reifenstein@mmu.ac.uk

Secretary and SMC Archives Officer: Rebecca Senior

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rls503@york.ac.uk

Treasurer: Liz Mitchell

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amy.robson@students.plymouth.ac.uk

Sara Tarter

University of Birmingham
set497@student.bham.ac.uk

The SMC comprises up to 15 people at any one time. To best represent the needs of the AAH's 400 or so student members we maintain a diverse group; between us we study a range of visual culture and historical periods, from undergraduate to doctoral level. If you are interested in joining us, please go to aah.org.uk/students for more information and an application form.

Applications are considered quarterly by the committee. Forms should be submitted by: **1 September, 1 December, 1 March, 1 June**



For those of you coming to the end of your studies, the SMC wishes you the best of luck for your exams. For those who may be going on research trips, to conferences, and internships over the summer, we hope these will be successful. To support you in your studies, we have some schemes and events planned over the holidays and into the autumn.

First of all, however, let me warmly thank Imogen Wiltshire, who had been part of the student group for many years and recently stepped down from her SMC duties. We wish her all the best for the future, including the completion of her PhD. To strengthen our team, we are delighted to be welcoming Marie Hawkins (Sussex) and Emily Knight (Oxford) to the committee.

Together with the Museums & Exhibitions Group, we recently hosted our Interest Session at the Annual Conference in Edinburgh. In a socio-economic climate that makes voluntary work a career requirement, we brought together conference delegates to enter into a conversation on Internships: *Making the Most out of the Mutual Benefit*. We would like to thank our speaker, Anna Beketov, for not only allowing us to share in her considerable personal experience, but also offering a crucial critical overview of available resources that frame best practices for organisations. For a report see page 29.

Looking ahead to the second half of the year, we are excited to be at Loughborough University for our Summer Symposium on 8–9 June. The conference is promising once again to be a popular event, with speakers from the US and across Europe, so please book your places ASAP. We would like to thank the School of the Arts, English and Drama at Loughborough for their generous support of the conference. (For a full list of papers and speakers see opposite.)

This year's Careers Day will be held on 29 October at the Whitworth Art Gallery. In partnership with the University of Manchester we will bring together professionals working in areas such as

curatorship, conservation, arts journalism, and research with those interested in pursuing a career in the arts and heritage sectors. As we've regularly been selling out of tickets for this annual event, we strongly advise early booking. See page 29.

Our final event for 2016, the annual New Voices conference, will be hosted at Plymouth University on 25 November. Under the title *Art Outside the Gallery*, we will explore art outside conventional exhibition spaces, and aim to promote a discussion on the function of art in the public, digital, domestic, religious, and secular spheres. We are delighted that Jody Patterson, Associate Professor at Plymouth, will deliver a keynote address. To submit a proposal, see our Call for Papers on page 29.

In order to support your studies, research, and into-work transition, we offer a number of opportunities. If you are writing a final-year undergraduate or postgraduate (MA) dissertation, make sure to apply for our Dissertation Prizes by 1 August and 1 December respectively. Having read the 2015 submissions, we were thrilled to see the winners announced at the Annual Conference. We warmly congratulate Saarthak Singh (St Andrews) and Amy Parish (Courtauld Institute of Art) for their superb dissertations. For abstracts of the winning dissertations and details of how to apply see page 15.

We also congratulate Hannah Gormley (Courtauld Institute of Art), who was awarded the 2015 John Fleming Travel Award. To be considered for the 2016 Award, sponsored by Laurence King Publishing, submit your material by 1 December (page 13).

If you would like to get involved with the SMC, in order to help us organise our events and choose worthy winners for our awards, we are always keen to hear from you. You can find our contact details at aah.org.uk/students, as well as catching up with us via [facebook.com/AAHStudents](https://www.facebook.com/AAHStudents) and @AAHStudents.

Have a sunny summer, I look forward to seeing or hearing from you soon!

Tilo Reifenstein

Chair, Student Members' Committee



Loughborough
University

AAH Student Summer Symposium 2016

Gender in Art

Production, collection, display

8–9 June 2016 Loughborough University
9.30–17.30 Brockington Building B.1.11

Keynote speakers:

Professor Katy Deepwell (Middlesex University London)

Professor Marsha Meskimmon (Loughborough University)



The development of critical feminist discourses since the 1960s has elucidated ways in which social, political and economic structures have impacted on the production and display of artwork. Gradually, the construction of gender in collecting, curating, exhibiting and producing art began to be understood as a reflection of wider social and cultural narratives, extending beyond gendered identities of individual artists or curators. In collaboration with Loughborough University, this year's annual two-day AAH Student Summer Symposium will investigate current critical and art-historical approaches that develop theories, methodologies and debates to analyse the making, display and collection of art in light of concepts of gender.

Sarah Charalambides (Goldsmiths, University of London):
Situating precarity in feminist art practice

Cat Dawson (University of Buffalo, USA): The literal impossible: a critique of literalism in minimalism

Molly Eckel (Courtauld Institute of Art): 'A little world within a world': the Wardian fern-case in the Victorian home

Qiuzi Guo (Heidelberg University, Germany): The gaze of voyeur: female representation from porcelain to photography

Rose-Anne Gush (University of Leeds): Image–body space in VALIE EXPORT

Minna Hamrin (Åbo Akademi University, Finland; Università di Bologna, Italy): Saint Francis of Assisi's exemplary chastity: picturing hegemonic masculinity in post-tridentine Italian art

Sabine Hirzer (Graz University, Austria): Women at arms: visualisations of gender in art

Elizabeth Kajs (University of Bristol): Woman as 'split': investigations of the public and private in Käthe Kollwitz's early self-portraiture

Caroline McCaffrey-Howarth (University of Leeds): Gendered collections: from the home to the museum – the case of Lady Dorothy Nevill

Helen Osborn (Birmingham City University): Blue period: exploring themes of fertility and motherhood through media experimentation

Madeleine Pelling (University of York): 'That noble possessor': the pursuit of virtuous knowledge and its materials in the collection of Margaret Cavendish Bentinck, Duchess of Portland (1715–1785)

Anastasia Philimonos (Collective, Edinburgh): Franki Raffles's 'Lot's Wife': documenting the domestic in the early 1990s

Elina Suoyrjö (Middlesex University): On affects, emotions and feminist curating

Wendy Wiertz (KU Leuven, Belgium): 'Honneur aux dames!': displaying 19th-century Belgian amateur women artists

The Summer Symposium is generously supported by the School of the Arts, English and Drama at Loughborough University. It is open to all.

Registration (including tea and coffee) £20; AAH members £10
Register at: <http://www.aah.org.uk/events/summer-symposium>

Enquiries to the convenors: Emma Bourne, Sara Tarter, Sofia Mali and Tilo Reifenstein at AAHGenderInArt@gmail.com

Art Outside the Gallery

AAH New Voices Conference

25 November 2016

Plymouth University

Keynote: Dr Jody Patterson (Plymouth University)

Call for Papers

Where do we see art? What impact do exhibition spaces have on how an artwork is received? Who is art created for? Who owns public art? New Voices 2016 encourages delegates to consider art outside of conventional exhibition spaces and to engage in a discussion over the function of art in the public, digital, domestic, religious, and secular spheres.

The location for New Voices this year, Plymouth, has had its own recent controversies when it comes to art in public spaces. In November 2014, Robert Lenkiewicz's 20ft mural 'The Last Judgement' was removed for conservation purposes from the front of a quayside shop in Plymouth's Barbican Quarter. Upon removing the work, conservationists discovered a second mural that had been covered up by 'The Last Judgement' for more than forty years. This was a giant sketch of a copulating couple. The discovery provoked praise and outrage from the public before culminating in the shop's owner drilling holes into the mural in April 2015 to secure a wooden board across the figures' genitalia.

While of local interest, the recent events relating to Lenkiewicz's mural raise wider questions about the function, display, security, ownership, history, and future of art outside the gallery. The worldwide socio-political impact of art exhibited outside the conventional gallery space has encouraged artists and curators to create new and innovative methods of engagement that provide alternative models to that of the traditional gallery setting. New Voices 2016 aims to address the growing significance of 'Art Outside the Gallery' within this discourse.



New Voices welcomes contributions from all periods that address the theme of 'Art Outside the Gallery'. Topics may include but are not limited to:

- ◆ Explorations into alternative spaces of display and site-specific installations (places of worship, land art, civic spaces, artists' studios)
- ◆ Public art (sculpture, murals, commissioning process, impact, preservation)
- ◆ Community-based art projects and their public and global impact
- ◆ Reflections on artists, artist collectives, and artworks that deliberately challenge or seek to dismantle conventional gallery display processes
- ◆ Digitally produced/disseminated art (moving image, audio work, digital exhibition making)
- ◆ The socio-political impact of gallery representation for artists
- ◆ Historiographic explorations of artistic interventions during times of social unrest (graffiti, art as protest, audience participation)
- ◆ Public performance art
- ◆ The impact of museum/gallery display on the classification of objects.

Abstracts of no more than 300 words for 20-minute papers should be submitted along with a 100-word biographical note to artoutsidethegallery@gmail.com by 1 August 2016.

Although the conference is open to all, speakers must be AAH members. To join the AAH, see aah.org.uk

Lunch will not be included in the ticket prices (but tea and coffee will be provided). Suitable lunch options will be recommended in the delegates' pack.

Mr. Jago and Lucy McLauchlan, *Mc. Jago*, 2011, Image Courtesy of Erokism.

Internships: Making the Most out of the Mutual Benefit

In a socio-economic climate that sees the blurring of the lines between internships, volunteering and work placements, this year's Interest Session at the Annual Conference in Edinburgh sought to create a debate between industry professionals, volunteers and advocacy speakers about the ethics and politics of such schemes.

We were delighted to be joined by [Anna Beketov](#) (Royal Academy), who presented a highly illuminating overview of the context in which internships are situated, intercut with personal reflections on some of her (numerous) experiences of volunteering, interning and working at many arts institutions. Her personal account of both

the opportunities afforded by internships – to work abroad, for example – and also many of the pitfalls was typical of the mixed experience that many young art historians and aspiring art world professionals now encounter. With reference to crucial critical sources published by advocates and intended as industry guides, Anna elucidated many of the best practices that ensure internship environments are mutually beneficial for organisations and individuals.

In the ensuing lively conversation with the session attendants, emphasis was repeatedly directed at the need for the clear articulation of intent, purpose and remit of such working relationships. Many of the delegates highlighted the need for prospective interns and organisations to clarify to each other

what their expectations and hopes for the work arrangement are. One interesting point raised was the different expectations and respective roles of interns embarking on a career and retired volunteers doing valuable work at the end of their working life. In order to promote a sustainable future of work experience opportunities in the museum/exhibitions/heritage sector – one in which interns don't feel exploited and organisations aren't left to support university degree courses – clearer guidelines and greater exchange between individuals and institutions are still required.

Chaired by Ben Thomas (University of Kent and Chair of M&E) and Tilo Reifenstein (Manchester Metropolitan University and Chair of the SMC), this lunchtime session continued the tradition (now in its fifth year) of the AAH's members' groups co-hosting Interest Sessions at the Annual Conference. We would like to thank Anna Beketov for her insightful and thought-provoking presentation, and are obliged to the conference organisers for supporting this event.

[Ben Thomas](#) – M&E Group Chair

[Tilo Reifenstein](#) – Students Group Chair



Art History Careers Day 2016

Whitworth Art Gallery in partnership with the University of Manchester

Saturday, 29 October 2016

This event is aimed at recent graduates, undergraduates, sixth-form students and all those who are interested in pursuing a career in the increasingly competitive arts and heritage sector. It will bring together a wide range of speakers from different fields within the arts and heritage sector, who will share professional expertise and experience in areas such as curatorship, conservation, arts journalism, gallery marketing and education, and research.

Delegates will have the opportunity to explore different career possibilities within the art world, and gain insights into what these professional positions might entail, including advice on freelance working.

The event will be hosted by the University of Manchester in the recently extended and redeveloped Whitworth Gallery.

Refreshments will be provided during breaks between sessions in order to give participants the chance to talk informally with the speakers, and to discuss more specific careers advice.

Full details of the event programme will be announced soon.

The event is open to both AAH members (£8) and non-members (£12).

Places are limited and tickets must be bought online in advance. Booking will open during the summer at aah.org.uk/events/careers-in-art-history

For enquiries please contact the event co-organisers:

Rosalinda Quintieri: rosalinda.quintieri@gmail.com

Anna Beketov: annabeketov@hotmail.com

Liz Mitchell: mtchelzbt@aol.com



Careers in Art History

Includes more than 40 entries by art-world professionals from a wide range of different spheres.



Contributors enthuse about their work, and give practical advice on where jobs are advertised, and what training might be useful.

Essential reading for any student considering their next step...

Available from: www.aah.org.uk/ciah

Pay-for-download pdf: £5.99

Print-on-demand copy: £9.50 + p&p

Museums and Exhibitions Group News



Firstly, I would like to convey my thanks and those of the Museums and Exhibitions Group to Laura MacCulloch for

her dedication and hard work as Chair over the last two years. I am also grateful to the M&E committee for electing me to take over as Chair.

It is an exciting but challenging time for art historians who work in museums and galleries and who put on exhibitions. Last year's attendance figures put three of the UK's national institutions in the world's top ten: The British Museum (6.8 million visitors), The National Gallery (5.9 million), and Tate Modern (4.7 million). The big national museums and galleries also loom large in the top ten UK visitor attractions.

Clearly, Art History continues to make a crucial contribution to both the economy and Britain's vibrant culture, while museums and galleries remain popular sites of learning and leisure. In Kent, where I live and work, Turner Contemporary in Margate have been celebrating their fifth anniversary. Their remarkable series of exhibitions – from Helen Frankenthaler to Grayson Perry – alongside their community outreach work have had a transformative effect not only on Margate (1.5 million visitors and a contribution of over £32 million to the local economy to date) but also on the wider cultural scene in East Kent.

While there are exemplary cases, like Turner Contemporary, of the visual arts leading urban regeneration, there are also concerning reports from across the country of the impact of cuts on local and regional museums, the slashing of exhibition budgets, the loss of curatorial positions and the downgrading of art historical research.

So, I am particularly glad to be taking over as Chair of the Museums and Exhibitions Group at a time when the AAH is launching its campaign for 'Art History for all' – a campaign that I am sure members will want to get involved with and support. As Laura MacCulloch put it in her last report, the M&E committee is made up of museum, gallery and university professionals who are 'passionate about collaborations between museums and higher education institutions, and dedicated to highlighting the great art historical research which is undertaken by those working in museums and galleries'. We see our role as promoting collaborations and research, and raising the difficult issues that those working in the museums sector face.

To this end, we organised, in collaboration with the Student Members Group, a Special Interest Session at the Edinburgh conference on the vexed issue of internships, at which Anna Beketov of the Royal Academy gave an insightful overview of the legal issues and of her own experience of working as an intern in a variety of circumstances (page 29).

We have also funded research in museums and galleries through our bursaries scheme. To give just one example, curator Katie

M&E Group Committee

Ben Thomas – Senior Lecturer in History of Art, University of Kent

Secretary: Layla Bloom – Curator, The Stanley & Audrey Burton Gallery, University of Leeds

Ruth Brimacombe – Associate Curator (Research Coordinator), National Portrait Gallery

Marika Leino – Lecturer in Art History, Department of History, Philosophy and Religion, Oxford Brookes University

Laura MacCulloch – College Curator, Royal Holloway, University of London

Marie-Thérèse Mayne – Exhibitions Officer, Durham Cathedral

Catriona Pearson – Exhibitions Assistant, Ashmolean Museum

Outi Remes – Director, New Ashgate Gallery, Farnham, Surrey

Mark Westgarth – Lecturer in Art History and Museum Studies, University of Leeds

McGown received support for her exhibition project on the Bauhaus trained ceramicist Grete Marks, whose work was denounced as 'degenerate' and who fled Nazi Germany in 1936 (After the Break: Grete Marks and Laure Prouvost, Studio 3 Gallery, University of Kent, 22 January – 22 March 2016).

Further events are planned for 2016, and I look forward to working with members to continue to further our goals.

Ben Thomas
M&E Group Chair

EXHIBITION PICKS

The following exhibitions have been selected as of especial interest by members of the M&E Group:

Botticelli Reimagined
Victoria and Albert Museum
until 3 July 2016

Open Treasure at Durham Cathedral: Two Thousand Years in the Making
A new permanent exhibition opening at Durham Cathedral on 23 July 2016

Shoes: Pleasure and Pain
Bowes Museum, Barnard Castle
11 June – 9 October

Surreal Encounters: Collecting the Marvellous
Scottish National Gallery of Modern Art
4 June – 11 September

Conceptual Art in Britain 1964–1979
Tate Britain
12 April – 29 August

Dungeness: Philip Hughes with Psiche Hughes
Studio 3 Gallery, University of Kent
13 May – 10 June

Eye and Hand: The Art of Silk Design
The Courtauld's Book Library Foyer
until 8 July

Sicily: Culture and Conquest
The British Museum
until 14 August



AAH2017

43rd Annual Conference & Art Book Fair

Thursday 6 April – Saturday 8 April 2017

Loughborough University

Call for Papers – deadline 7 November 2016

Keynote Speakers:

Amelia Jones, Robert A Day Professor in Art and Design and Vice-Dean of Critical Studies at the Roski School of Art and Design

Mark Hallet, Director of Studies, Paul Mellon Center for Studies in British Art

AAH2017 will celebrate the expansive spectrum of histories, theories and practices that characterise art historical research today.

Internationally, the field of art history is eclectic and inclusive, reaching across geopolitical, cultural and disciplinary divides to extend our understanding of the visual and material culture of many diverse periods and places. At Loughborough, we are engaged with art history, contemporary practice and visual culture, linking arts-based research with advances in design, technology, media and communication, centred on the development of more sustainable and equitable global communities.

The proposals received for sessions at AAH2017 were exceptional in their quality and range and we are pleased that the final selection demonstrates the breadth of art historical research today, both in its disciplinary richness and its interdisciplinary reach. Sessions range in period from the medieval to the contemporary and suggest an international and multi-medial approach to the field.

Through the selection process, it became clear that some core themes ran between and across a number of the proposals, such as art history and pedagogy, the role of institutions in the production and consumption of art, the cross-cultural migration of bodies and ideas, the significance of women to cultural production and questions of materiality and art. In harmony with these themes, the proposals also offered a richly varied diet of unique, stand-alone sessions that cut across conventions of period and place to consider a concept or a structure underpinning the practice of the discipline.

Bringing these together through the selection process, we hope that the sessions offered for AAH2017 are read as an open invitation to scholars, artists and professionals working in any area of art historical research to participate in the event.

*For details of sessions, see insert mailed with *Bulletin*, or www.aah.org.uk/annual-conference/2017-conference*

To offer a paper

Please email a proposal for a 25-minute paper direct to the session convenor(s). The proposal should consist of: a title and abstract of no more than 250 words, your name and institutional affiliation (if any).

Please make sure the title is concise and reflects the paper's contents, because the title is what appears online, in social media and in the printed programme.

You should receive an acknowledgement of receipt of your submission within two weeks.

Please do *not* send proposals to the Conference Administrator or the Conference Convenor.

Deadline for submissions:
7 November 2016

Conference Organiser
Cheryl Platt: AAH2017@lboro.ac.uk

Conference Convenors:
Marsha Meskimmon
AAH2017@lboro.ac.uk

with Marion Arnold, Julia Kelly,
Gillian Whiteley and Alison Yarrington



AAH Executive Committee/Trustees and Representatives

Trustees (voting)

Officers

Chair

Christine Riding
Royal Museums, Greenwich
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Hon Secretary

Pat Hardy
Museum of London
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Hon Treasurer

Neil Fray
hontreas@aah.org.uk

Chairs of Members Groups Committees

Museums & Exhibitions

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