

## Raising issues of concern on your behalf

My predecessor as Chair, Evelyn Welch, stated in her May 2010 report that the Association would have to maintain 'a very powerful voice in articulating the importance that art history and other humanities disciplines holds within the UK and, indeed, at an international level'. This continues to be the case, with a range of emergent issues that have long-term implications for the subject and for our membership, across all special interest groups.

### Open Access

One key area highlighted in my last report is that of Open Access where, as you will see from the CEO's report, we continue to make headway in responding to RCUK and HEFCE consultations. At the AAH2013 Conference, Sabine Wieber led a special interest group meeting on the significant implications of Open Access for art-historical research in relation to image leasing and copyright. Presenters included Professor Mark Llewellyn, AHRC Director of Research; Professor Caroline Arscott, Head of Research at the Courtauld; Dr David Prosser, Executive Director, Research Libraries UK; Dr Grischka Petri, AAH Deputy Treasurer and expert on copyright; Dr Genevieve Warwick, Editor of *Art History*.

### Making our voice heard

The Association is in continuing dialogue with HEFCE and the Research Councils to ensure that our concerns are registered and acted upon. I participated in the recent meeting of the Humanities and Social Sciences Learned Societies and Subject Association Network held at the British Academy. Mark Llewellyn, Phil Sooben, Director of Policy Resources and Communication ESRC, and Vivienne Hurley, BA Director of Programmes, gave presentations on the strategic plans and direction for the three organisations over the next five years. There was also a wider-ranging discussion that included questions of how the Academy can represent the views of the academic community, the future of learned societies and the opportunities for greater networking. At the AAH Session at the CAA concerns over internships were raised. This is an area where we need to continue to work with the Museums and Student Groups to highlight the role of interns and to promote the value of art history curatorship.

### Art History as a 'useful' subject

The April Board of Trustees meeting was concerned to hear from Caroline Osborne, Chair of the AAH Schools group, that, two years after the initial launch of the Russell Group online publication 'Informed Choices', there continues to be no mention of A Level Art History as a 'useful' subject as part of the pathway to study of Art History or other related subjects at degree level. The Trustees decided to challenge this omission by sending a letter to the Russell Group. This had 37 signatories to the letter: alongside the AAH Officers and Trustees were Heads and representatives of institutes, departments and subject areas in UK Universities. We maintain ►



Delegates enjoying the Bookfair and AAH2013, University of Reading: We are very grateful to everyone who participated as organisers, convenors, speakers, bookfair attendees and delegates for making it such a thought-provoking and rich event. In particular, our thanks go to the organisers Sue Malvern and Paul Davies, the conference administrator, Cheryl Platt, their helpers, and to our sponsors. We look forward to seeing you all again in London at the RCA in 2014, where we will be celebrating the 40th Anniversary of our founding as an Association: a chance to consider where we were, where we are, and where we are going.

*Alison Yarrington*

### Re-launch of the online AAH Member Directory this autumn.

Add your details, specialisms and academic biog to the database by logging into the Member's Area of the AAH website. Full details on [www.aah.org.uk/directory](http://www.aah.org.uk/directory)

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**Bulletin 114 deadline:  
2 September 2013**

▶ that Art History is a 'useful' subject, particularly given the increasing need for students in many disciplines to have competence in working with the visual to develop critical, reflexive powers of analysis and expression. We await a response.

#### In support of Essex

The AAH was also alerted to an internal review of Art History at the University of Essex and concerns over the continuance of its undergraduate single honours provision. I therefore wrote on the Association's behalf in support of the strong tradition of art history at Essex and its very distinctive profile in research and teaching. We have recently heard that outcome of this internal review was very positive and look forward to working more closely with colleagues at Essex to provide continuing support.

#### Meeting of Heads

A meeting for Heads of Department in Higher Education institutions, hosted by Laurence King Publishing, was held at their London office on 27 April. Discussion focused on issues already mentioned here, as well as the consultation on AQA's new curriculum in Art History A level and other key concerns resulting from recent policy developments – notably the recent fall in undergraduate and postgraduate recruitment across the UK. Matt Lodder, AAH Policy and Finance Manager introduced key data relating to student application numbers.

Attendees were able to discuss the 'usefulness' of Art History at A level and to add their names to the letter to the Russell Group. There was discussion relating to the importance of publicity and the image of art

history, including the pressing need to better articulate the rigour of the subject and its wide-ranging value. The subject's level of visibility within different institutions as a result of intended REF submission was considered, as was employability and the AAH's future role in gathering data on career destinations of art history graduates. The general consensus was that the meeting offered a valuable arena for Heads of Departments to voice concerns and highlight key concerns as well as forming a supportive network to engage with the AAH about the needs of the discipline. We intend therefore to follow this up on an annual basis.

#### Thanks

I would like to close this report by thanking Veronica Davies, who has completed her term of office as Honorary Secretary for her tireless work for the Association. Christina Bradstreet has now been elected to this role. Thanks also go to Amy Charlesworth, who made a major contribution to the Conference during Claire Davies's maternity leave. Meaghan Clarke and Marjorie Trusted, have also completed their terms as co-opted Trustees, having made significant contributions to the AAH. I would also like to thank Philippa Joseph, who is leaving Wiley-Blackwell after a long connection with the AAH as representative of the Association's publishers for her contribution to the success of *Art History*.

Christine Riding is now Chair Elect and I very much look forward to working with her over the next year.

**Alison Yarrington**  
Chair

## FUNDING

The AAH offers opportunities to apply for funding for internships, copyright clearance, conferences attendance, travel, and for initiatives to widen participation in art history.

See adverts on pages 28–29.  
See also [www.aah.org.uk/funding](http://www.aah.org.uk/funding)

## Do you have something to say?

*Bulletin* gives you the opportunity to make yourself heard. The Editor invites engaging and thought-provoking items on art-historical topics, of general interest to the membership. Maximum 500 words.

Jannet King [edbuletin@aah.org.uk](mailto:edbuletin@aah.org.uk)

**Next deadline: 2 September 2013**

# The AAH – working on your behalf

As part of pursuing the AAH mission 'to promote the professional practice and public understanding of art history', one of our main aims is to 'represent and advocate for art history'.

As you have seen in her articles written for *Bulletin*, this is an area that our Chair, Alison Yarrington, takes very seriously and makes sure we spend enough time and resources on. We do this by: informing our members, allowing for debate and conversation within the Association, interacting with other groups with similar interests, and communicating directly with influencers and policy makers.

Currently, we work in the following areas:

- We keep track of university statistics regarding art history students and graduates;
- We defend the position of our subject in the UK's HEIs, secondary schools and museums;
- We are voicing concerns about possible side effects to new regulations requiring publicly funded academic research to be published open access.
- Every year, Matt Lodder, who is in charge of supporting AAH trustees on policy and advocacy issues, receives statistics from HESA that covers how many art history students have been accepted at UK universities, where these students come from, how many graduated that year, and so forth. We use this data to monitor what is happening in the discipline and to try to spot any trends, either positive or negative.

The AAH works to defend art history's position in higher education. We were very glad to hear that the University of Essex, where a severe scaling down of the art history undergraduate programme had been considered, decided against the idea, possibly through feedback from the AAH and many other interested parties about the great value of this programme. The AAH's interest group for Higher & Further Education, chaired by Sabine Wieber, also recently brought together many of the nation's heads of art history departments to discuss recruitment and other matters.

Our interest group for schools issues, chaired by Caroline Osborne, is very active and makes sure we hear about changes to art history in UK schools. Our aim is to make art history more widely available in schools. We believe that art history can and should be a popular subject at the A-level. This would greatly increase the public understanding of our subject.

The AAH is also active in supporting those of our members working in museums and galleries, making sure that the crucial knowledge and expertise that art historians bring to such institutions continues to be appreciated and valued. The AAH was involved in organising two successful events recently where such concerns were discussed: a session convened by the AAH called *The Role of Art History in Curating Historic Collections* at the CAA annual conference in New York last February and a well-attended workshop entitled *Are Curators Academics?* at the Ashmolean Museum in March.

### Impact of open access policy

We also work on the government's policy of open access to academic research. This is a policy with a very laudable aim. We all want published research to be easily available for everyone. We are worried, however, that the very fast changes called for may bring unintended consequences. We are particularly concerned about the issue of 'third party content'. Art history research most often includes pictures protected by a third party's licences and copyright. We think that it could be very difficult, costly or even impossible for art historians to acquire the image licences and copyright for online open access publication in the way these new regulations require.

We want to make sure that individual art historians are not stuck carrying added costs or added legal liability as a result of this policy. At the same time, it is important that art history research is allowed to keep its pictures and that it can be accessed by the public just as easily as the research of other subjects. The AAH has met with, and submitted official responses to, HEFCE and RCUK outlining our worries, and we will continue to communicate with these institutions to put our concerns across. Sabine convened a session on this topic at

## AAH DATES FOR YOUR DIARY

Further details about all events can be found online: [www.aah.org.uk](http://www.aah.org.uk)

### 2013

#### June

20 – 21 AAH Summer Student Symposium: Identity, Construction & Meaning, The University of Oxford

24 Art History in the Pub

#### July

1 AAH Initiatives Fund deadline

2 Developing a Portfolio Career as a Freelance – F&I workshop

22 Art History in the Pub

#### August

1 Undergraduate Dissertation prize deadline

26 Art History in the Pub

#### September

1 Repro and Conference Grants deadline

23 Art History in the Pub

#### October

18 Careers Day, Edinburgh

#### November

1 Museum Bursary Schemes deadline

11 AAH2014 paper submission deadline

16 New Voices: Art and Decolonisation

23 Ways of Seeing, The British Museum

#### December

1 AAH Initiatives Fund deadline

1 John Fleming Travel Award deadline

1 Postgraduate Dissertation prize deadline

the AAH conference in Reading, which was very well attended and informative.

The AAH exists to give members a united voice. You can get involved in this work by joining our member interest groups. If you have information that you think could help us in this work, or if you would like to share your views with us, please contact Matt Lodder in the office.

**Pontus Rosén**

AAH Chief Executive

# The Role of Art History in Curating Historic Collections

## The AAH at the College Art Association annual conference

This was the first year in which the AAH has taken up the opportunity to run a lunch-time affiliate session at the College Art Association annual conference, held this year in New York. The chosen topic for discussion, 'The future role of art history in curating historic collections', was one suggested as being an area of concern for a number of our members, and which has been drawn to members' attention in *Bulletin* articles over the last few months.

AAH Chair Alison Yarrington led the session, assisted by Hon Secretary Veronica Davies, and together we set the scene for what we hoped would be a relatively informal but productive discussion.

We were tremendously fortunate to secure three knowledgeable and enthusiastic speakers to set out the issues for us: Edward Payne, Jennifer Sliwka and Donato Esposito. Ed and Jennifer both had a lot of positive experiences to share, while Donato followed this with an outline of some of the challenges and difficulties that have beset some colleagues and indeed the institutions that might be expected to offer positions in curating to art historians.

Ed Payne first spoke of early career opportunities such as teaching with collections and getting involved with putting together exhibitions, as well as those for volunteering and internships. A particular focus was the possibility and value of productive collaborations between institutions such as the Courtauld in the UK and his current location, the Morgan Library and Museum in the USA. This could offer opportunities such as the creation of fellowships and arranging conferences that brought together academic and curatorial staff.

Jennifer Sliwka then picked up the discussion by drawing on her experience at the National Gallery in London. She too noted the possibilities offered by collaborative arrangements, such as collaborative MA and doctoral programmes in which the National Gallery is currently involved. Newly created fellowships would focus on specific research

strands related to the collection. Another welcome initiative was the increase in curatorial assistant posts, such as two partly supported by the Art Fund, where scholars start at the National Gallery and then move on to a regional museum. Both Ed and Jennifer also mentioned the bringing together of expertise on historical collections and contemporary art as offering opportunities for art historians within their institutions, Jennifer noting in particular the perception that inclusion of contemporary artists, such as Michael Landy as artist-in-residence at the National Gallery, could make historic collections more accessible to visitors.

Next to speak was Donato Esposito, drawing on experience and knowledge of a number of institutions on both sides of the Atlantic. He pointed out and gave examples of the erosion of the status of the curator, together with a loss of a number of curatorial staff both in national and regional museums. He saw this happening particularly in relation to historical collections, whilst curators of contemporary art were relatively secure, and he challenged the perceived need for contemporary art to be brought into historic collections like the National Gallery. There was, he argued, a lack of public-facing curatorial work, and lack of specialist knowledge in regional institutions with world-class collections extending to knowledge of medium and period, and he questioned whether this was solely to do with current austerity. He saw a loss of a 'centre', a knowledge base to which regional museums could refer, and as a result fewer exhibitions, publications and catalogues of regional collections.

### Discussion among delegates

A lively discussion followed these presentations, and the summary that follows must of necessity be brief, but it gives a feeling for a debate that is clearly worth taking forward.

One point was that art historians may need to be more proactive in showing the contributions they can make to curatorial practice, for example in relation to engagement and impact, and in offering a different point of view in difficult areas such as deaccessioning. Another speaker noted that opportunities to move between

departments within American institutions did not seem possible in Europe.

Lack of suitable internships was another cause for concern, and it was noted that when they were available, some large institutions were making use of solid scholarship and expertise for free: the speaker felt that at least modest funding should be offered. On the same subject, it was felt there was an element of privilege involved, since not everyone could afford to take up internships even if offered.

The importance of research into the history of collections was also mentioned as an area where art historical expertise was needed. What should be stressed was the mutual benefit of training positions, and the value of funding to support this. The possibility of support for scholarship leading to small displays from bodies with private funding was discussed, and how the visual sensibilities of art historians could enrich this kind of work.

Another subject of discussion was the profile or public visibility of museum curators, and the policies of different institutions in relation to this. Questions were also raised about ownership of research, and whether the links between scholarship and the visitor experience in the gallery were made clear enough. There was a clear difference between curating in this sense, and the high profile of some 'celebrity' exhibition curators. We should perhaps be stressing more that museums are places to nourish 'human capital', as well as being a 'home for objects', and encouraging museum administrators to see the prestige that can accrue to collection research.

As this summary makes clear, we made full use of the hour and a half of our session, and this emphasises that we had chosen a topic of concern to many art historians and museum practitioners; contributors had experiences from many parts of the world, including the UK and other parts of Europe, the USA, Canada and Japan, and were generous and frank in sharing these, and we extend our thanks to them all.

Veronica Davies

The Open University



# The Art of Writing

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How does good art history get written? Curators, critics, academics, gallerists, broadcasters, artists and creative practitioners describe the process by which they produce concise, rich, provocative and award-winning texts about art.

The Art of Writing is a series of talks bringing eminent art writers to diverse audiences. It provides a new platform for bold discussion, fresh insights, tricks of the trade, and intelligent reflections on the interface between writing and art.

It is hosted by The Culture Capital Exchange and organised by the Association of Art Historians, which promotes the professional practice and public understanding of art history.

**Susie Harries**

**Containing Multitudes: Writing About Pevsner**

The pleasures and perils of primary sources

**Monday 17 June**

**Arrive from 6.00 pm.**

**Talk 6.30pm – 7.30 pm**

**followed by drinks**

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Susie Harries read classics and classical philosophy at Newnham College, Cambridge and St Anne's College, Oxford. She has written or co-authored eight

books, concentrating on 20th-century arts and military history. She has also written for the *Independent* and reviewed books on the arts for *The Times Literary Supplement*. Her most recent book, *Nikolaus Pevsner: the life* (Chatto, 2011), is based on exclusive access to his diaries and personal correspondence, as well as the professional archive and the working papers for his colossal series *The Buildings of England*. It won the Wolfson Prize for History in 2012.

## Collaborating not merging...

**I write in response to Nicola Foster's interesting and considered article in *Bulletin 111*, 'Art history today' in which she refers to Art History merging with other subjects, because I feel that the term 'merger' is rather too blunt to accommodate the varied meanings it has in the case of the institutions mentioned in the article: Reading, Essex and Bristol.**

In a volatile HE environment, where recruitment is in general down on previous years, and likely to continue downward before plateauing at a more sustainable level, it does not play positively to be thought of as 'merging'; or worse still closing! I know the case of Essex well, but won't presume to speak on their behalf. I don't know the precise conflagration of issues at Reading, but I would like to explain what has happened at Bristol.

In Bristol the discipline of art history has not merged with history. Indeed, when I

took up the post of Chair in the History of Art I was very keen to establish the university's commitment to art history as an independent intellectual entity. The 'merger', in this case, is an administrative one and should be seen in the context of the University of Bristol's on-going restructuring. For example, theatre, film and music are in discussion over becoming a new 'department' without any suggestion that music will be subsumed into drama or film or vice versa.

This regrouping was done in order to address that other endemic problem in Higher Education Institutions in the 21st century: administrative overload. From a department of about six, in which heavy administrative tasks, such as dealing with admissions, timetabling, REF and TQ duties, had little chance of revolving, the move to a 'meta' department of nearer 25, allows such roles to be deployed more appropriately amongst a large team of suitable colleagues.

This meta department – 'Historical studies' now deliberately, and specifically in nomenclature – consists of two departments (the Department of History and the Department of History of Art) working in collaboration rather than merging. The umbrella category of the Department of Historical Studies draws together two fields, distinct, but related. I should add issues of nomenclature are still under discussion.

Rather than contracting, or being under threat in any way, art history at Bristol is flourishing. Since I was appointed last summer we have made two further appointments and taken on more students than ever.

As I implied at the outset, the tides of academic liaison at departmental, school or faculty level flow in many directions, without all necessarily heading for the plug hole!

**Professor Simon Shaw-Miller**  
University of Bristol

# AAH2013 – University of Reading

The Annual Conference and Bookfair was hosted at the University of Reading for the first time. The conference attracted almost 500 delegates from every continent. Over 250 papers were presented in 32 research panels.

We opened with options for delegates to take one of two tours: to Burghclere Chapel to view Stanley Spencer's paintings, or to Windsor Castle, with guided visits of the State Apartments provided by Desmond Shawe-Taylor and Lucy Whittaker and access provided to the Royal Drawing Collection and St George's Chapel. As an alternative, all the university's collections were open throughout Thursday afternoon, including our own Drawing Collection, the unique print collections of Typography, the Ure Museum of Greek Archaeology and the university's archives and reserve collections held in its Museum of English Rural Life.

The first keynote event, sponsored by Lawrence King Publishers, was a conversation between Professors Adrian Forty and Maarten Delbeke (respectively

Sue Malvern talking about Stanley Spencer's paintings at Burghclere Chapel.



Professors Adrian Forty and Maarten Delbeke in conversation in the first plenary.

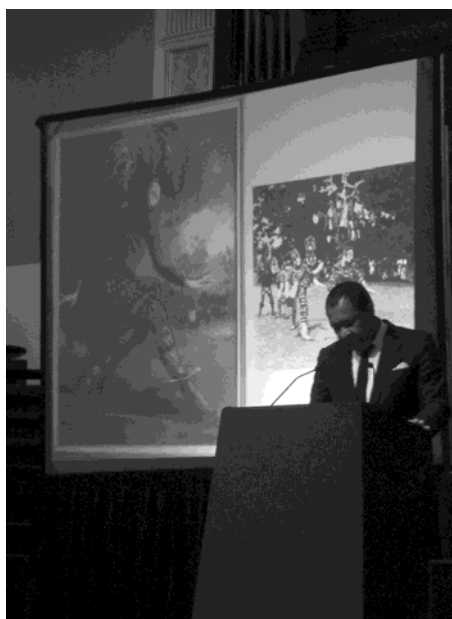
President and Journal Editor of the European Architectural History Network). They reflected on their practice as architectural historians, on how it was influenced by their training as historian and architect respectively, and on the nature of the discipline.

The second plenary, sponsored by ARTstor, heard internationally renowned curator Okwui Enwezor (Haus der Kunst, Munich) consider the various issues involved in using the paradigms of western art history to discuss the work of artists from 'elsewhere'. Reading Museum and Art Gallery hosted this plenary lecture and reception (sponsored by Wiley-Blackwell) alongside a special opening of the museum's collections and an exhibition of the work of the sculptor and friend of Rodin, John Tweed, organised to coincide with the conference.

The two keynotes reflected our aim to host an AAH conference that represented the interests of an expansive art-historical community by covering all branches of its discipline/s and the range of its visual cultures. We selected academic sessions to reflect a broad chronological range as well as a wide geographical one, and were interested in panels that proposed exciting methodological, historiographical and interdisciplinary points of view. We wanted

to open up debates about the future of the discipline/s represented under the general term 'art history'. To that end, our two plenaries were designed to address areas of debate about the boundaries of art history and visual culture, and to raise questions about where our historiographic and methodological priorities might lie. We were delighted by the energy and commitment with which all three keynotes met this challenge, and thank all three speakers profusely. We also made a mental note to suggest that, in future, conference organisers consider recording plenary sessions with a view to podcasting them on the AAH website.

Alongside the plenaries, the wide range of sessions and panels on offer heard papers that covered a broad spectrum of interests and fields, including architectural history, art education, and design and the museum, and which incorporated debate about landscape, ceremony and the art market. In due course a number of the panels will publish edited collections arising from their sessions, and numerous scholarly articles will appear within the large range of journals that art history covers. As usual during breaks, delegates viewed displays from representatives of many of the major academic publishers in art and architectural history, showcasing new publications.



Okwui Enwezor addressing the second plenary on contemporary African art.

At Reading we are blessed with an excellent forum for hosting a conference: our Palmer Building, which has large lecture theatres, an atrium for displays, a series of classrooms for panels and meetings, and spaces for milling or networking and for eating lunch. Inevitably, we had to book out additional rooms for academic sessions in the HUMSS building (incidentally the building where we do most of our own teaching). The Bookfair was held in the atrium space, with 10 publishers in attendance. We know that the

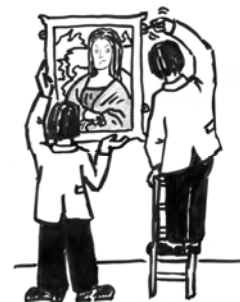
geography of the Palmer Building contributed a great deal to the atmosphere of the conference. It was a measure of how much delegates were enjoying the three days that we were caught out on Saturday with a shortage of lunches (as much as 50 percent under). We apologise very much to our delegates, and thank Fi Donovan from our own Conference Office, Amy Charlesworth and Claire Davies from the AAH, and our own conference assistants (our students) for their energy in helping us find more sandwiches and for their goodwill in giving up their own lunch until all the delegates had been fed!

Finally, it remains for us to thank: the AAH for entrusting us with this prestigious and vital conference – it was privilege for us to host it; our own colleagues and especially our undergraduate and postgraduate students for their enthusiastic support as we planned and delivered this conference; our university Conference Office, especially Chris Rayner and Fi Donovan, for their help and their organisation; and finally, Claire Davies, Amy Charlesworth and Cheryl Platt – Claire for her help in the early planning and development of the project, Amy for her help with the latter stages, and Cheryl, the conference administrator, whose attention to detail, commitment and enthusiasm was exemplary.

Sue Malvern and Paul Davies

## AAH Don't Ask for the Mona Lisa

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



*The Guidelines encapsulate the experiences of a wide range of people involved in mounting exhibitions.*

*Essential reading for any academic considering putting on an exhibition.*

Edited by Heather Birchall and Amelia Yeates, with contributions by: Laura MacCulloch, Outi Remes, Catherine Karkov, Colin Cruise, Leslie Topp, Ivor Heal

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ASSOCIATION OF  
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## Have you thought about leaving a gift for the AAH in your will?

*Such legacy support helps the AAH stay a strong and supportive community within which art historians can meet, share, collaborate and learn together.*

If you would like to talk about including the AAH in your will, you can get in touch with our Chief Executive, Pontus Rosén, in complete confidence.

A good place to learn more about charitable legacy giving and its tax benefits is a website called Legacy10 [www.legacy10.com](http://www.legacy10.com)



# Flocks and Murders

## A report on the session *Twitchers: Birds & Art*

Birds have an extreme versatility and have symbolised almost every aspect of human experience. They are at once familiar and alien, part of the visual landscape and the soundscape.

This session, convened by Dr Tracey Warr, Dr Paul Kilsby & Clair Chinnery from the ARP Research Cluster (Art Research Practice) at Oxford Brookes University, examined the rich referentiality of birds in art from the middle ages until now, in a range of media from books, playing cards, films, performances, sculptures and paintings.

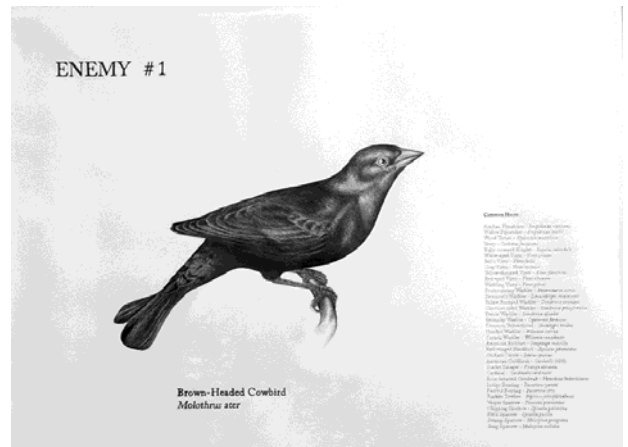
[Tracey Warr's](#) introduction covered a range of contemporary art projects involving birds by London Fieldworks, Marcus Coates, Elpida Hadzi-Vasileva and Nomeda & Gediminas Urbonas. These artists, she said, used birds to examine themes of freedom, ecology and the relationship between the body and consciousness.

[Paul Kilsby](#) talked about the role of birds in his art works, which often draw on 17th-century Dutch paintings. Talking about robins fighting to the death for territory, he reminded us that our notions of birds are often romanticised, anthropomorphic projections. The bird has appeared as an image of the soul, or has conjured the space of the sky and flight, or impressed us with its plumage. Paul talked about taxidermy and photography as the skin of the real, a topic that was to be picked up later in the day in [Hanna Johansson's](#) paper.

[Jana Lucas](#) from Basel analysed the depiction of falcons and herons in the late medieval deck of playing cards: the 15th-century Ambras Court Hunting Deck from Basel, and how landscape painting had developed in these exquisite cards.

[Caitlin Silberman](#) from University of Wisconsin examined Victorian illustrated books on birds. The representations of 'criminal' birds – a 'murder of crows', or ravens, pigeons, magpies – frequently implied anthropomorphic parallels with stereotypes of a Victorian underclass seen as preying on others. The birds were presented as racial and social stereotypes. Their 'unnatural' habits of living in rookeries

Clair Chinnery, 'Enemy no. 1',  
from *Cuculus Prospectus*.



and colonies rather than in nuclear families was implicitly criticised in the illustrations. The crows are pictured as pariahs on the body social, domestic vultures. She described how these birds are excoriated as malefactors with moral deficiencies.

Discussions during the day highlighted shifts in discourses around animal ethics in the 20th century, and [Hanna Johansson](#) from University of Helsinki vividly raised this issue, looking at the 19th-century art and taxidermy of Magnus von Wright, and the work of contemporary artist Jussi Heikkila, who has focused on endangered species such as the eagle-owl. Heikkila's work raises questions around animal smuggling, overhunting, and animal cruelty. We saw how the voices of animals and birds are getting stronger in the human world. Birds are also at the centre of the history of epistemology, cataloguing, archiving, the *memento mori*. Johansson asked us to consider why the resurrection of taxidermy was necessary? Why perpetuate the impression of life in the carcass.

Drawing on interviews with the artist and a close study of a number of artworks, [Steve Pantazis](#) examined the role of live and stuffed birds in the work of Jannis Kounellis, and vividly conjured up a number of key performance works for us from archival photographs.

[Alexandra Kokoli](#) from Gray's School of Art in Aberdeen discussed birds as signposts in the work of Sutapa Biswas. Birds she said, with their rhythmic migrations, are oscillators punctuating linear time; they represent the beat of desire in art.

[Clair Chinnery](#) gave a presentation on her artwork, *Cuculus Prospectus* and the research she undertook in the Ornithological Collection at the Natural History Museum in Tring. Her work explores real and imaginary cuckoos – their methods and skills in egg mimicry. She drew out themes of hybridity, colonialism, immigration and national identity, power, possession and control. What is a 'British' bird? Her presentation also explored questions around museum methodologies and taxonomies that were reiterated throughout the day.

Our final summary touched on Gaston Bachelard's evocations of habitat and inhabiting and Rebecca Horn's physical adaptations to being bird. The ancient art of using birds for divination and omens continues to resonate in the contemporary world: storks bring babies, ravens presage death. We wondered: how different are the discourses around birds, compared to the discourses in art around animals? We concluded that birds hold a special place in the cultural bestiary.

[Tracey Warr](#)

# Sculpture and the Sea

## Figureheads, Ship Decoration and Maritime Sculpture

This session set out into uncharted waters for art historians, addressing aspects of sculpture, material culture and 'popular' art in their maritime contexts.

Convened by Alison Yarrington and Julia Kelly from the University of Hull, the session opened with a paper by Amy Miller from the National Maritime Museum that examined the floating home-cum-museum of the Brassey family's yacht *Sunbeam* in the 1870s. Decorated with a figurehead commemorating the death of their young daughter, with interiors inspired by the latest fashions and collections of precious artefacts, art and photographs taken and developed by the family on board themselves, this vessel's journeys were widely recorded in the press and documented by the widely read travelogue of Annie Brassey, published in 1878.

The session continued with a very different kind of vessel, the timber battleship *HMS Conway*, the carving of whose figurehead by Edward Carter Preston was examined by Emma Roberts from Liverpool John Moores University. The involvement of a sculptor working in the 1930s in a modernist style was a fascinating aspect of this paper, which showed how Carter Preston adapted his 'plychrome' technique of sandwiching together layers of wood to the production of a more conventional figurehead, using film footage of the period. Although created during a period of the expansion of sculptural languages in Britain, Carter Preston's figurehead looked back to an earlier tradition, drawing upon Nelson's life mask and his preserved clothing to create a sculpted likeness.

The presence of figureheads at the margins of 'fine' art was examined in Catherine Moriarty's paper on the display and exhibition of figureheads, from the extraordinary interior of the devoted collector (Sydney Cumbers), via the display of 'popular art' at the Whitechapel Art Gallery in 1951 curated by Barbara Jones, to the new installation of Cumbers' collection beneath the *Cutty Sark* in 2012. How to deal with these idiosyncratic sculpted objects and their range of references, and particularly in

their function as bearers of national identity, was a central concern in Jones' exhibition, which looked to challenge museum values and categories of taste and artistic judgment.

The role of the museum as a setting for the display of sculpture in particular was addressed in the paper by Dick van Broekhuizen of the Museum Beelden aan Zee near The Hague in the Netherlands, a gallery and institute in a coastal seaside setting dedicated to the display and study of sculpture. His talk looked at the ways in which the architecture and light of a museum built into the sand dunes could function, and at the maritime themes of the museum's beach-side sculpture garden.

The final two papers of the session examined forms of material and bodily culture within a wider maritime context: artefacts made from and incorporating coral, and tattooing as an artistic practice. Marion Endt-Jones discussed the transgressive functions of coral as a substance, often creating hybrid objects through encrustation which defied categorisation, like the stuck-together and coral-encrusted bowls from a shipwreck in the collection of the Victoria and Albert Museum that she showed. Seen first as plant or mineral, the reclassification

of coral in the 18th century as animal further heightened its contentious status, while its associations have been mined by artists in the 20th century and beyond in their own sculptures and artworks.

Matt Lodder argued that cultures of tattooing need to be dissociated from their inevitable connections with maritime tradition and with encounters with 'other' cultures, as their presence in Britain and Europe pre-dated and pre-empted such contexts. Tracing the iconographical development of motifs across bodies and artefacts, he also showed how tattooing needs to be understood as part of an artistic tradition, rather than a merely 'popular' art form. This lively session with its often unexpected images raised many challenging questions for art historians: about what we study and why, and how such objects and phenomena are institutionally categorised, displayed and made sense of in scholarly discourse.

Julia Kelly  
University of Hull

Gold-painted half-length figurehead of Thomas Brassey's steam yacht *Sunbeam*, 1874, based on Brassey's daughter Constance Alberta. National Maritime Museum, Greenwich, London.



# Image, Identity and Institutions

## The Male Artist in 19th-Century Britain

This session examined the male artist in the 19th century and his representation in relation to contemporary constructions of masculinity, as well as to art practices and institutions.

In 'A slave kept in Leyland's back parlour': *The male artist in the Victorian marketplace* [Amelia Yeates](#) (Liverpool Hope University) set the theoretical as well as the historical context for the entire session, using a wide range of 19th-century textual sources and recent studies in gender studies. Yeates' focus was the uneasy relationship between mid-Victorian artists and patrons. Yeates examined the various tropes used for imagining the male artist in relation to the vagaries of the contemporary marketplace and the fears of the emasculation of the artist that emerged as a result.

Drawing upon family papers, diaries and photographic archives of John Brett, [Christiana Payne](#) (Oxford Brookes University) characterised the artist as a 'Pre-Raphaelite Imperialist'. Brett was clearly concerned to present himself as a 'manly' painter, and in his later writings he aired his allegiance to militaristic and imperialistic constructions of masculinity. Payne concluded by analysing the later seascapes and coastal scenes to provide evidence of Brett's belief in 'the mission of the English to discover and colonise new worlds'.

In *A French Englishman: Alphonse Legros and masculine identity construction in Victorian London* [Melissa Berry](#) (University of Victoria) considered the performative roles Legros chose to adopt; these included dandy, artistic genius, and outsider (in complex identities both as a French male artist and a man from peasant stock). In a close analysis of Fantin-Latour's *Homage à Delacroix* (1864) Berry raised issues of Legros' identity in relation to his companions in the Group of Three and to his contemporaries in French art.

For her paper *James McNeill Whistler: An artist on artists*, [Margaret MacDonald](#) (University of Glasgow) concentrated on portraiture in Whistler's work. She explored Whistler's concept of 'the artist', and evaluated his images of other artists and craftsmen, considering their general appearance, pose and dress as reflections of their status, class, nationality, masculinity and profession. For MacDonald, Whistler's carefully constructed self-image was designed to promote his work and ideas even where it seemed to challenge conventions of masculine behaviour.

[Colin Cruise](#) (Aberystwyth University), in 'An ill-conditioned and rather rowdy set': *Bohemian formations in mid-19th-century London*, took a quotation from *The Tomahawk* (1867) as his starting point for an exploration of bohemianism in mid-century artistic circles. Investigating images such as Ford Madox Brown's *Work* (1852–65) and phenomena such as men's clubs, Cruise explored bohemianism as both a myth and a reality, pitted against the moral earnestness of mid-century Victorian Britain.

The theme of bohemia continued in the next paper by [Robyne Erica Calvert](#) (Glasgow School of Art), which directly addressed fashion and self-presentation – a theme implicit so far throughout the day – in *Manly Modes: Artistic dress and the styling of masculine identity*. Drawing on photographs of a variety of prominent artists in

the second half of the 19th century, Calvert argued for the importance of dress and self-presentation in the construction of notions of artistic masculinity.

Again taking identity and styling as a central theme, [Helen Margaret Walter](#) (Royal College of Art / Victoria & Albert Museum) explored photographic images of actors in her paper *Artist, Professional, Gentleman: The actor's offstage portrait* (1875–95). Beginning by identifying connections between the actor and the artist as professional identities, Walter investigated photographic portraits of actors to argue for the way in which masculine identities were constructed in ways strikingly similar to those of the artist.

Discussion was lively after each paper and reflected on the several overlapping themes that had emerged throughout the day. These included fashion, image self-presentation, the importance of the market place to increasingly professionalised models of bourgeois male identity, and the ways in which networks of exchange could both threaten and reinforce notions of masculinity.

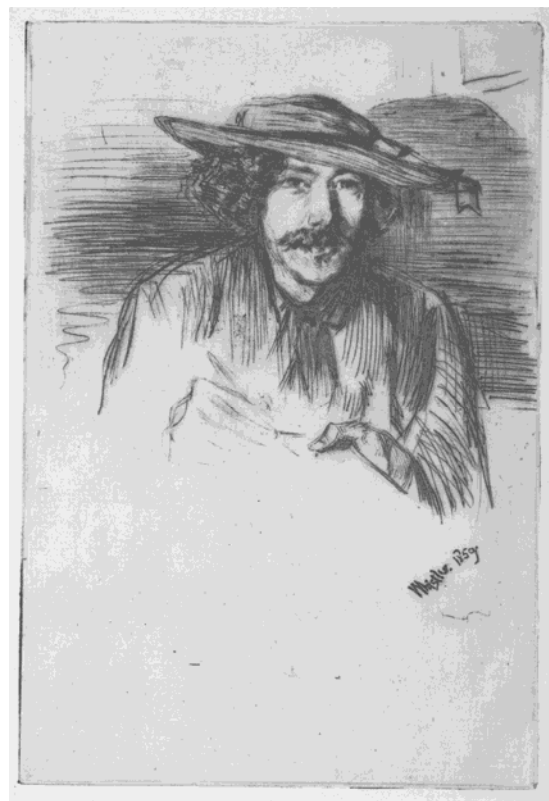
The convenors had been keen to conduct a session at the AAH annual conference specifically on 19th-century art historical studies, after recognising a lack in previous years. We were gratified by the high quality of the papers, the audience attendances and the enthusiastic response to the session.

[Colin Cruise](#)

The School of Art, Aberystwyth University

[Amelia Yeates](#)

Liverpool Hope University



*Whistler with a hat* (1859), drypoint, 141 x 95 mm, The Hunterian, GLAHA 46744. Photo © The Hunterian, University of Glasgow.

# Collaboration

## Session organised by the AAH Student Group

This year's Student Session, convened by Nicola McCartney (Birkbeck, University of London) and Sibyl Fisher (University of Leeds) sought to explore the imaginative possibilities and practical realities of collaborative modes of practice.

Our speakers were emerging scholars, artists and curators who arrived from as far away as Sydney to discuss the new directions and implications of artistic and other cross-disciplinary collaborations. The contemporary focus of papers consolidated collaboration as a flourishing mode of practice and production in our globalising world, with cultural, political and aesthetic effects that were revealed as both wondrous and puzzling. The fact that each speaker's research utilised a multi-disciplinary approach, referring to the methodologies of anthropology to economics, complemented the session's theme.

Throughout the day, convenors and speakers utilised social media to advertise the session's papers and their key concepts to those unable to attend or who were hopping between panels. We found this a good way to meet like-minded scholars and generate a wider discussion.

Our first speaker, [Camilla Mørk Røstvik](#) (University of Manchester), presented her paper *How do large-scale science-art collaborations communicate art and science to scientists and non-scientists?* Camilla analysed institutional collaborations initiated by large-scale, physics research organisations. She asked what it means for contemporary artists to situate their practice within highly specialised, highly funded and high-security organisations, worlds apart from the cultural sphere but with vested interests in supporting 'great art'.

Next, [Sophie Frost](#) (University of Aberdeen) gave a view of artistic/corporate collaborations in the contemporary, post-industrial economy. *Art and the Office: Is there still potential for fruitful collaboration and the modern workplace?* illuminated contemporary cultures of anxiety and explored propositions of the 'artist-worker' as the new precariat. Sophie examined two case studies to challenge and plot the ideological coordinates of key concepts, including creativity, improvement and productivity.

[Susanne Kass](#) (Academy of Fine Arts in Prague) shared her thoughts of artistic collaborations against the historical backdrop of Czech modernisation, with her presentation *Collaborative projects and approaches in the Czech Republic*. Susanne opened up a space in which to consider what collaboration enables: Guma Guar and Rafani, for example, are two collaborations Susanne suggested have made culturally specific interventions through expressly collective gestures.

This led nicely into *Guerrilla Girls*, presented by co-convenor [Nicola McCartney](#). Nicola offered an account of the notorious namesake artist collaboration, which since the 1980s has established itself as 'the conscience of the artworld'. Charting their practice alongside their negotiation of increasing recognition, Nicola shed light on the functions of anonymity, sociality and authorship in collaborations.



[Michael Birchall](#) (University of Wolverhampton), seen above, turned our attention to curating in his paper *Let's be Social: The merging roles of the artist and curator in socially engaged practice*. Outlining a history of participatory models of practice since the 1990s, he configured the curator as the facilitator of social relations, sharing the labour of both community artist and social worker.

[Sara Angel Guerrero-Rippberger](#) (Chelsea College of Art and Design, University of the Arts London) followed with *The 21st Century Artist Group: Strategies and methodologies from other centres*, in which she shared her remarkable *in-situ* research into collaborations in Beirut, Cairo, San Salvador and Mexico City. Her challenge to normative histories of Latin American art provided insight into pedagogy as artistic medium.

The penultimate paper, *VNS Matrix: A case study of women-only collectivism and collaboration in Australia*, was given by [Louise Mayhew](#) (College of Fine Arts, University of New South Wales). Looking back to the utopic space/time of early-1990s cyber experimentation, Louise considered the aesthetic-political challenges made to convention by a delirious collaboration intermixing theoretical feminism and embodied desire.

Lastly, [Ilaria Puri Purini](#) (London Consortium, Birkbeck, University of London) presented *Picturing Palucca: Dance photography and collaboration*, which situated the practice of Weimar dancer Gret Palucca in relation to her photographer Charlotte Rudolph, and vice versa. Reading the photographic traces of the duo's studio sessions, Ilaria set up a dynamic analysis of collaboration as inter-subjective.

We would like to thank our speakers, Colin the session assistant, and all the conference organisers for an insightful and enriching session. Please do come along and support AAH student speakers next year at the Royal College of Art, London, where the theme will be Nostalgia.

[Sibyl Fisher](#), [Nicola McCartney](#)

# Minutes of the 39th Annual General Meeting

Held at 12.45 p.m. on Friday 12 April, 2013, in Palmer Building 1.03, University of Reading

In attendance: 65 as per register; 22 proxy votes.

## 1 Apologies

Joseph McBrinn, Dorothy Rowe, Keith Sciberras, Richard Taws

## 2 Minutes of the 38th AGM in Milton Keynes

As printed in *Bulletin 110*, June 2012, p13. These were unanimously approved. There were no matters arising.

## 3 Chair's Report

As printed in *Bulletin 112*, Feb 2013, p1.

The Chair added that the issue of open access was ongoing, and urged members to attend the Special Interest Session on the topic arranged by the F&HE group for the following day.

She reported on correspondence she had had with the University of Essex about the possible withdrawal of undergraduate art history provision.

She also drew attention to the Heads of Departments meeting arranged by the Association for 27 April 2013.

## 4 Chief Executive's Report

As printed in *Bulletin 112*, Feb 2013, p2

### 4.1 Membership Report

As printed in *Bulletin 112*, Feb 2013, p 3

The CEO brought to the meeting's attention the decline in member numbers, which was due to the current financial situation. In response to questions from the floor, he stated that there had been a decline of about 80–100 members over the year, mainly students and members working in academia.

## 5 Honorary Secretary's Report

As printed in *Bulletin 112*, Feb 2013, p 5.

### 5.1 Nominations and elections.

One nomination had been received for Hon Secretary: Christina Bradstreet.

Proposed C Cruise; Seconded P Allmer

The meeting unanimously endorsed Christina Bradstreet's election as Hon Secretary.

Three nominations had been received for Chair-elect, to take over as Chair at the 2014 AGM:

Sue Malvern  
Proposed M Lodder; Seconded P Davies

Christine Riding  
Proposed E Welch; Seconded M Hallett

Marjorie Trusted  
Proposed S Wieber; Seconded V Davies

Ballot papers were handed to all members present and were also completed in accordance with the wishes of members who had nominated a proxy. These were collected and counted following the meeting, and the name of the successful nominee, Christine Riding, was announced at the evening plenary session.

## 6 Honorary Treasurer's Report

The Annual Accounts were displayed at the conference, and are available on the Association's website at [www.aah.org.uk](http://www.aah.org.uk)

The Hon Treasurer clarified certain points: there had been a growth in net assets, with turnover in the region of £400–450K. A growth in donations was due to a legacy that had been received. Policy on investment was expanding as a means to increase the Association's income with as little risk as possible. An apparent fall in income from publications was not due to a decline in income from the journal: the previous year's accounts had included a one-off payment when the new *Art History* contract was signed. Adjustments had been made to conference income to account for a substantial benefit in kind last year.

Adoption of the Accounts was proposed by Toshio Watanabe and seconded by Rosalind Ormiston, and was passed unanimously.

### 6.1.1 Incorporation of the Association

The Hon Treasurer explained the background to this proposal, which had been covered in recent editions of *Bulletin*. The Association would be registered with both Companies House and the Charity Commission, in a move that would limit Trustees' personal legal liability: the Association would then carry responsibility as a legal entity. It was noted that the publishers of the journal would need to be made aware of this, as well as other institutions such as banks with whom the Association has a financial relationship.

The resolution, 'The Members resolve to dissolve the Association and (after the payment of any debts or other liabilities owing) to transfer the remaining assets to the Association's successor incorporated charity – Association of Art Historians – a charitable company limited by guarantee whose objects are the same as those of the Association', was proposed by Nicola Foster, seconded by Meaghan Clarke, and passed unanimously.

## 7 Report from the British Chair of CIHA

As printed in *Bulletin 112*, Feb 2013, p9.

The meeting unanimously endorsed the names of two new members to go forward: Louise Bourdua  
Marsha Meskimmon

## 8 Report from the Editor of *Bulletin*

As printed in *Bulletin 112*, Feb 2013, p9.

## 9 Report from the Editors of *Art History*

As printed in *Bulletin 112*, Feb 2013, p4.

## 10 Reports from Special Interest Groups: Museums and Exhibitions

As printed in *Bulletin 112*, Feb 2013, p8.

## Freelance and Independents

As printed in *Bulletin 112*, Feb 2013, p9.

## Schools

As printed in *Bulletin 112*, Feb 2013, p7.

## Further and Higher Education

As printed in *Bulletin 112*, Feb 2013, p8.

## Students

As printed in *Bulletin 112*, Feb 2013, pp6-7.

The Chair congratulated all the member groups for the variety and quality of activities they were running, and the hard work undertaken by group chairs.

## 11 Report on 2014 Conference, London

Good progress was being made with preparations for the 40th Anniversary annual conference to be held from 10–12 April 2014 at the Royal College of Art, London

## 13 AOB

Warm thanks were extended to the organisers of the Reading conference, Sue Malvern and Paul Davies, conference administrator, Cheryl Platt, and their helpers. The Chair planned to take AAH office staff to lunch as thanks for their hard

work on the conference, and especially thanked Amy Charlesworth, who would be leaving shortly on Claire Davies's return after her maternity leave.

The Chair thanked Meaghan Clarke and Marjorie Trusted, who were completing their terms as co-opted Trustees, and Veronica Davies, who had completed her term of office as Hon Secretary, for all they had done for the Association.

She also made special mention of Philippa Joseph, who was leaving Wiley–Blackwell after a long connection with the AAH as representative of the Association's publishers.

Small tokens of the Association's appreciation were presented.

The meeting closed at 13.45

## Incorporation – Here we come

The motion to the Annual General Meeting, to move on to the next stage of preparing for the incorporation of the Association, was passed unanimously.

What we have to do now is all the paperwork required to make us into an incorporated charity:

- ◆ re-registering with the Charity Commission as a new charity with the same name but a new charity number
- ◆ registering with Companies House
- ◆ notifying everyone who needs to know of our forthcoming change of status
- ◆ printing new headed notepaper reflecting our new status.

The change will then actually take place at midnight between 31 December 2013 and 1 January 2014. It will be an historic moment for the Association and perhaps worth an extra glass of bubbly on New Year's Eve.

**Dennis Wardleworth**  
Honorary Treasurer



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# I WISH ART MONTHLY COULD BE ART WEEKLY

JOHN BALDESSARI

## Christina Bradstreet – New Hon Secretary

Christina Bradstreet specialises in Victorian painting and is currently completing a monograph entitled *Scented Visions: Smell in Nineteenth-Century Art*. She was recently Postdoctoral Fellow at the Paul Mellon Centre for British Art and her PhD was awarded Birkbeck College's Anne Humphreys Prize for best 19th-century studies thesis in 2010. Her MA is from the Courtauld Institute.



She has been a Course Director at Birkbeck College and has taught on 19th-century art at The Courtauld, Royal Holloway College and Sotheby's Institute of Art.

Christina was a 2012 Emerging Clore Leader. As Director of Careers at Sotheby's Institute, she has a wide knowledge of the public, private, and not-for-profit art world.

She was formerly Acting Head of Art History at Godolphin and Latymer School.

Christina organises the AAH's The Art of Writing series and has been an active member of the association for ten years.

# EC Annual Report by Trustees for year ended 31 December 2013

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 1,200 members and the wider art history community. This includes the leading academic journal, *Art History*, and the internationally renowned AAH annual conference.

## Structure, governance and management

The charity is constituted by a trust deed (the Constitution) as amended in April 2010 and registered with the Charity Commissioners under charity number 282579 in 1981.

### Governance

The Association's Constitution stipulates that there should be no fewer than 14 or more than 20 Trustees of the Association. The Board of Trustees is also referred to as the Executive Committee.

Five Elected Trustees each hold office for three years from the date of the Annual General Meeting at which they were elected by the general membership.

Five representative Trustees are the chairs of the special interest members' groups. These members have been elected by each special interest group of members as the chair of that group.

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

There also is provision for up to three co-opted Trustees appointed by the board.

Trustee officers (Chair, Honorary Secretary and Honorary Treasurer) are nominated by the membership and elected at the AGM. For the term that started during 2012 and after agreement at the AGM, the AAH also has a Deputy Treasurer to work with the Treasurer and deputise when and if necessary.

### Trustee recruitment, induction and training

The AAH recruits its Trustees from its membership.

The range and level of relevant skills of the board are continually audited. Skills gaps have been addressed through the co-option of two individuals with particular skills to the

organisation's Finance and Risk Management Committee. Gaps are also being addressed through training. In 2012, a training session on charity governance and strategy was held that 14 out of 18 Trustees attended. Trustees were also encouraged to seek out external trustee training, which three of 18 Trustees were able to attend.

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.

**"The AAH is home for anyone in our field. It brings together students and scholars, publishes, organises conferences, and promotes and advances our discipline."**

Lloyd Grossman,  
Chairman at The Heritage Alliance

### Management

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

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

A large part of the organising, planning and execution of events and other activities of the AAH is 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 individuals. The Trustees of the Charity are extremely grateful for such voluntary support.

## Achievements and performance

The AAH continues to develop as an effective membership organisation, and seeks to provide members, as well as the general public, with relevant and accessible information and activities to support its aims and objectives.

### Conferences and Events

In 2012 the AAH organised 24 events, which is six more than in the previous year. Events attracted art history professionals involved in teaching, learning, research and exhibitions, including academics, students, teachers and independent/freelance art historians, as well as members of the general public.

### Specific 2012 events included:

- AAH2012, the Annual Conference, Bookfair and AGM, took place 29–31 March at the Open University campus in Milton Keynes. This international three-day conference was attended by 425 delegates, including 2 keynote speakers.
- Through collaboration with AICA-UK, an association of art critics, two lectures and networking events were held at the Redfern Gallery in February and at King's College in October, both in London, attracting more than 100 people.
- Two full-day professional development workshops were held in London, organised by the member interest group for freelance and independent scholars, one in February on academic public speaking and the other in October on copyright issues. Together, they attracted 32 participants.
- Two Careers Days were held in 2012, the first in April at the University of Leeds, aimed at people holding a postgraduate qualification in art history; the second in October at the Courtauld Institute in London, aimed at those holding an undergraduate qualification. Their combined audience was 130.

- The lecture series, Art History in the Pub, brings members together throughout the year for learning and relaxed networking, and also introduces art history to a whole new audience. It was held on fourteen occasions in 2012, both in London and Edinburgh, bringing an estimated audience of 415 people. It was also featured as a part of the world famous 'Camden Crawl' rock festival in London.
- The Student Summer Symposium: 'Art and Science: Knowledge, Creation and Discovery', took place during two days in June at the Linnean Society in London and was held in collaboration with the Royal Academy. This event was attended by 60 delegates.
- The annual 'Ways of Seeing' Conference for A-level students and teachers was held at the V&A Museum in London, in December. It was attended by 156 delegates.
- A new lecture series entitled The Art of Writing began, and its two first events were held in October and December giving those in the audience information, inspiration and ideas for successful writing relating to art. The combined audience for these two events was 104 people.
- Student New Voices Conference: 'Art and Its Hierarchies' was held at the University of Nottingham in November and was attended by 28 delegates.
- An exhibition paid for in part by the AAH Museum Bursary 2011 opened its doors at Amgueddfa Cymru (the National Museum Wales) in March 2012 and was on display until September. The AAH grant had enabled important research and conservation work to be undertaken. The exhibition was a great success, affording the AAH good publicity.

#### Other activities

At the 2012 AAH Annual General Meeting in April, the organisation agreed a set of five main aims to guide priorities and our focus for the next five years. The agreed aims are:

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

art history; and

- To make art history accessible

The organisation's external communications were also reviewed during the year to achieve a clearer identity for the organisation in the minds of members, potential members and the public. Through interviews, workshops and consultation exercises, involving members, trustees and staff, a communications strategy was drawn up in September. Among early results of this work is an increased consistency in look and tone of the Association's communications, as well as a continued awareness and focus on this important area.

The AAH still aims to produce and publish an art history text book for teachers and students involved with art history or related subjects at A/AS level. A first draft of the complete text was completed in 2011 by the author and AAH member, Penny Huntsman. Finalising the contractual relationship between the charity and a commercial publisher has proven complicated, which has delayed the project. A contract for publication is anticipated to be ready in early 2013.

#### The AAH Grants Programme

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

The following grants were awarded in 2012:

##### Initiative Fund Scheme:

- Liverpool Hope University, An Art History Taster Day – this project aims to widen participation through informing and enthusing prospective students about art history;
- Birkbeck University, Post-war and Now: An Intergenerational Workshop on the Relevance of Architecture, Past and Present – this project aims to bring architectural history alive by allowing young people to meet and interact with individuals who lived through post-war rebuilding in East London.

*Conference Grants:* Three individuals received support to attend art history conferences.

*Image Cost Grants:* Five individuals received support for copyright costs, to include images in their art-history-related publications.

#### Trustees who served during the year

Alison Yarrington (Chair)  
 Veronica Davies (Hon. Secretary)  
 Dennis Wardleworth (Hon. Treasurer)  
 – appointed April 2012  
 Grischka Petri (deputy Hon. Treasurer)  
 – appointed April 2012  
 Layla Bloom (Chair, Museums and Exhibitions Group) – appd June 2012  
 Mary Jane Boland (Chair, Students group) – appointed April 2012  
 Meaghan Clarke (co-opted representative)  
 Nicola Foster (elected representative)  
 Caroline Osborne (Chair, Schools Group)  
 Joseph McBrinn (elected representative)  
 Dorothy Rowe (elected representative)  
 – appointed April 2012  
 Keith Sciberras (elected representative)  
 – appointed April 2012  
 Basia Sliwinska (Chair, Freelance & Independents Group)  
 – appointed February 2012  
 Richard Taws (elected representative)  
 Marjorie Trusted (co-opted representative)  
 Toshio Watanabe (CIHA Representative)  
 Sabine Wieber (Chair, Higher and Further Education Group)  
 Alastair Wright (co-opted representative)  
 – appointed April 2012

#### Trustees who left during year:

Janice Hitchens (Chair, Independents Group) – resigned January 2012  
 Marika Leino (Chair, Museums and Exhibitions Group) – retired June 2012  
 Rosalind McKeever (Chair, Students Group) – retired April 2012  
 Richard Simpson (Hon Treasurer) – retired April 2012  
 Tamara Trodd (elected representative) – retired April 2012

#### Student Voluntary-Work Placement Fund:

Three individuals received support to pursue art-history-related volunteer work.

#### Museums and Exhibitions Collaboration Bursary Scheme:

Dr Ben Thomas, Curator at Studio 3 Gallery, received £500 to support research for an exhibition catalogue for the exhibition And God Cried by the painter John Blackburn.

#### Institutions receiving more than £1,000:

- The University of Edinburgh received £3,000 for a collaboration with Stills and the Centre of Contemporary Art in Glasgow – the project aims to present

an exhibition in 2013 that discusses the development of post-Cold War art and theory.

- Lady Lever Art Gallery received £2,500 for a collaboration with the independent art historian, Dr Pamela Gerrish Nunn. The project culminated in an exhibition in June entitled *A Pre-Raphaelite Journey: Eleanor Fortescue-Brickdale*. The exhibition was open until November.
- Torquay Museum received £2,500 for a collaboration with the School of Geosciences at University of Aberdeen. This project led to an exhibition of Devon ornamental stone. A book on the Devon marble industry is planned for publication in 2013.
- The Winchester School of Art received £1,500 for a collaboration with Tate Liverpool. This project produced a conference in September entitled *Art, Criticism and the Forces of Globalisation* that brought academics and museum professionals together.

#### Awards

AAH oversaw the 2012 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. This award received 11 applications this year and was presented to one winning student at the AAH2012 annual conference.

The 2011–12 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 also presented at the annual conference.

#### Public Benefit

In planning our activities, trustees and staff always follow 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 practise and public understanding of art history. We believe that a society where the history of art is practised and taken seriously is a better society for all.

#### Publications

AAH produced the following publications:

- *Art History*, one of the world's leading academic journals in our subject field, published five times a year.
- *Don't Ask for the Mona Lisa*, a book published in January describing how art historians can work with museums to plan and execute successful exhibitions. During the year 163 copies were sold.
- *Bulletin*, a newsletter for members, published three times a year.

#### Financial Review

The Executive Committee is pleased to report a satisfactory outcome for the financial year ended 31 December 2012.

**“The AAH provides vital support to anyone working in the field. Certainly, as a student member, I have found that engaging with other students and professionals at careers-day events and research symposia has greatly helped in the advancement of my career.”**

#### Mary Jane Boland, Chair of AAH Students

The financial statements show a net surplus for the financial year amounting to £18,180 (2011 surplus £49,738). The change was mainly due to extra income received during 2011 in respect of a new publishing agreement for the AAH's journal, *Art History*.

#### Reserves policy

General reserves carried forward at 31 December 2012 amount to £656,970. The policy of the Executive Committee is that the level of the general reserves should equate to a full year's expenditure; any surplus will be used for the furtherance of the charity's objectives. The Trustees have seen fit to maintain this reserves policy for the time being and have taken into account imminent statutory changes that are expected, but as yet unclear, to the current financial model for academic publishing.

#### Risk Review

A more detailed system of risk review was introduced by the Trustees during 2012 with the Association's Finance and Risk Management Committee, chaired by the Honorary Treasurer, maintaining and scrutinising a risk register and regularly reporting back to the main trustee board. This subcommittee also provides for added scrutiny of managerial accounts and continuously reviews financial procedures.

The Trustees are aware that changes are coming to the system of academic publishing and that this is very likely to have an unfavourable impact on the charity's income. Plans are being made and steps are being taken to diversify the Association's income sources and adjust its spending.

#### Plans for the future

The Trustees plan to change the charity's legal status from an unincorporated association to a company limited by guarantee and registered as a charity. The actual change is planned for the end of the 2013 financial year, subject to a vote by members scheduled for the 2013 Annual General Meeting.

In accordance with the Association's Constitution, the 2013 AGM will elect the person who is to become Chair in 2014 when Alison Yarrington steps down, as well as a new Honorary Secretary to take up the reins immediately, as the AGM is when Veronica Davies steps down.

Efforts will continue to increase professionalisation and member focus. Thus work reviewing and focusing the organisation's communications practices will continue. Resources will also be applied to a strategic review and discussion of the Association's current and future technology needs.

For the Association's journal, *Art History*, 2013 will represent the 36th volume and a new Editor begins her term – Genevieve Warwick of the University of Edinburgh. She is supported by Deputy Editor Natalie Adamson of the University of St Andrews, Reviews Editor Gavin Parkinson of the Courtauld Institute and Associate Editor Samuel Bibby of the Association.

A revised fourth edition of the AAH's popular book *Careers in Art History* will be published in early 2013.

The charity will continue to support the work and efforts of its member committees, work which includes the running of workshops, events, recruitment drives and lectures.

A statement of trustees' responsibilities and of Auditors is available in the full report on: [www.aah.org.uk](http://www.aah.org.uk)

This report was approved by the Trustees on 11 April 2013 and signed on their behalf by:

**Alison Yarrington**  
Chair

## STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2012

A full copy of the Annual Report and Financial Statements can be downloaded from [www.aah.org.uk](http://www.aah.org.uk)

	2012 Unrestricted Funds £	2012 Restricted Funds £	2012 Total Funds £	2011 Total Funds £
<b>INCOMING RESOURCES</b>				
<b>Incoming resources from generated funds:</b>				
Donations	5,189	174	5,363	365
Art History in the pub	726	–	726	297
<b>Activities for generating funds:</b>				
Investment income	2,513	–	2,513	652
<b>Incoming resources from charitable activities:</b>				
Publication income	289,683	–	289,683	341,274
Members' Groups	5,593	–	5,593	4,885
Annual Conference income	92,164	–	92,164	60,755
Grants receivable	–	2,000	2,000	2,000
Membership - Subscriptions	43,311	–	43,311	40,248
<b>Total incoming resources</b>	<b>439,179</b>	<b>2,174</b>	<b>441,353</b>	<b>450,476</b>
<b>RESOURCES EXPENDED</b>				
Charitable expenditure	381,853	2,000	383,853	373,910
Governance costs	30,262	–	30,262	26,828
Total resources expended	412,115	2,000	414,115	400,738
<b>NET INCOMING RESOURCES FOR THE YEAR</b>				
Reconciliation of Funds	27,064	174	27,238	49,738
Total funds at 1 January 2012	638,964	3,966	642,930	593,192
Fund balance carried forward	666,028	4,140	670,168	642,930

## SUMMARY BALANCE SHEET AS AT 31 DECEMBER 2012

	£	2012 £	£	2011 £
<b>FIXED ASSETS</b>				
Tangible		2,267		4,276
Intangible		4,700		4,700
		<u>6,967</u>		<u>8,976</u>
<b>CURRENT ASSETS</b>				
Debtors	303,927		321,480	
Short term deposits	100,000		–	
Cash at bank and in hand	306,911		445,897	
	<u>710,838</u>		<u>767,377</u>	
Creditors: amounts falling due within one year		<u>47,637</u>		<u>133,423</u>
Net current assets		<u>663,201</u>		<u>633,954</u>
Net assets		<u>670,168</u>		<u>642,930</u>
<b>FUNDS</b>				
Restricted		4,140		3,966
Unrestricted		666,028		638,964
Total funds		<u>670,168</u>		<u>642,930</u>

# Museums & Exhibitions – supporting collaboration

The Group has had a busy year to date, with several events exploring issues that cross both the academic and museums/galleries worlds.

In March, we held our Museums & Exhibitions Seminar Day on the intentionally provocative topic ‘Are Curators Academics?’ This highly successful event at the Ashmolean Museum, Oxford, was organised in conjunction with the Subject Specialist Network: European Paintings pre-1900 (see report opposite). Feedback forms revealed that 40 percent of attendees felt the day met their expectations and 60 percent that it exceeded their expectations! Feedback comments were similarly positive:

“Excellent papers and round table discussion, lively and thought provoking”

“Congratulations to all the organisers for such a stimulating and fruitful event”

“Really informative, clear presentations, shared thoughts and experiences. Best SSN day for me so far!”

## M&E group at Reading

At AAH Conference Reading 2013, we held our fourth annual Academic Session, entitled ‘Curating the Book: Exhibiting books, archives and manuscripts,’ which I co-convened with Ben Thomas. Tate Archivist Adrian Glew opened proceedings with a special introduction, ‘Curating the Archive (books included) in a post-digital age’, which set the tone for the day.

Donal Maguire (National Gallery of Ireland) presented his recent, experimental exhibitions programme using materials from the library and archive at the National Gallery of Ireland, whilst Alan Crookham (National Gallery) explored how archival material was included within the Gallery’s exhibition ‘Turner and Claude’. Christa-Maria Lerm Hayes (University of Ulster) examined the particular issues of literary art exhibitions, and Elizabeth Stainforth (University of Leeds) focused in depth on the problems of exhibiting Marcel Duchamp’s *Green Box*. Lynda Morris (Norwich University College of the Arts) brought her many years of experience to share in ‘Curating the Book as Artwork 1960–72’ and Chris Taylor (University of Leeds) reviewed his diverse experiences and reflections on curating book-based exhibitions and events. We are currently investigating the possibility of publishing the proceedings

Christiana Payne, Sabine Wieber, Mark Westgarth at the SIS session, AAH2013.



## M&E Group Subcommittee

Chair: Layla Bloom (Curator The Stanley & Audrey Burton Gallery, University of Leeds)

Sophie Bostock (Assistant Curator, The Barber Institute of Fine Arts, University of Birmingham)

Michael J Davies (Department of History of Art, Film and Screen Media, Birkbeck College)

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 (Assistant Keeper of Fine and Decorative Art, Laing Art Gallery, Tyne & Wear Museums)

Ben Thomas (Lecturer in the History and Philosophy of Art, School of Arts, and Curator, Studio 3 Gallery, University of Kent)

Outi Remes (Director, New Ashgate Gallery, Farnham, Surrey)

## Money, money, money!

In this time of cuts and recession, a little financial boost is always welcome. Don’t miss the opportunity to apply for the

### Museums & Exhibitions Bursary Awards

Next deadline for applications is **1 November 2013**, so get your thoughts together now. See p28 for more details, or look at the

Museums & Exhibition Group pages on the AAH website for:

[www.aah.org.uk/funding/museum-bursary](http://www.aah.org.uk/funding/museum-bursary)

of this intriguing day – on a theme that seems to be growing in importance for museums and galleries worldwide.

Our **Special Interest Session** at Reading, ‘Putting it in Print: Exhibition Catalogues and the REF Impact agenda’, co-organised by Marie-Thérèse Mayne and Marika Leino, addressed exhibition catalogues and their relationship to the REF. A lively crowd gathered at the Museum of English Rural Life, to hear Sabine Wieber (University of Glasgow), Mark Westgarth (University of Leeds) and Christiana Payne (Oxford Brookes University) (pictured bottom left) discuss their experiences and views on the REF, as it relates to exhibitions and exhibition catalogues.

Planning continues apace for future events. Our **2014 Seminar Day** will explore issues around student internships, to be held at the University of Kent. At **AAH 2014** – the Association’s 40th anniversary year – we are planning our fifth annual Academic Session, exploring the historical relationships between craft and fine art, entitled **Challenging conventions: Exploring hierarchies within the historiography of the fine and decorative arts**.

Unfortunately, we said goodbye this year to another long-serving Committee member, Amelia Yeates. We are currently seeking a new committee member to take her place. Do let us know if you can offer us your time and expertise.

**Layla Bloom**

Chair, Museums & Exhibitions Group

## Are Curators Academics? Subject Specialist Network: European Paintings pre-1900

A Study Day at the Ashmolean Museum, Oxford, held in March 2013, organised by the National Gallery, the Ashmolean Museum and the AAH Museums and Exhibitions Committee. Supported by The Pilgrim Trust.

As universities and museums/galleries increasingly look at ways of working collaboratively on a range of projects, the contentious question raised at this seminar was of great relevance. The event was divided into two sessions, with the morning featuring a series of case studies, and the afternoon devoted to a roundtable discussion.

Mary Hersov (National Gallery) introduced three speakers. Firstly, Catherine Whistler, Senior Curator for European Art at the Ashmolean Museum, described her recent exhibition *The English Prize. The Capture of the Westmorland: An Episode of the Grand Tour*. Considering the question of the day, she felt that the answer had to be 'yes' – but whether curators were 'academics' through PhD study, or via more practical routes, was another issue. Both often have to range across a wide subject scope, and curators must be confident that their knowledge is equally valid.

We next heard from Jim Harris, an Andrew W Mellon Foundation Teaching Curator based at the Ashmolean Museum. Asserting that of course curators are academics, he instead posed the question 'what sort of academics are curators?' He argued that research is a fundamental part of a curator's job, and linked the job title 'curator' back to its roots, the 'cure' or 'care' of objects. He also pointed out the level of trust placed in curators by their colleagues – they seek to understand things better, and bring that understanding into a wider context.

The final speaker was Caroline Campbell, Curator of Italian Paintings before 1500 at the National Gallery. She commented that this is an issue which has run and run, but it cannot be disputed that research is at the heart of what it means to be a curator. She went on to describe her own experiences of research as a curator, and explored the occasional scepticism as to whether museum research is 'pure'. Caroline then described two exhibitions she worked on: *Bellini and the East* (National Gallery, 2006) and *Love and Marriage in Renaissance Florence* (Courtauld Institute, 2009). In

conclusion, she described how museum work has enhanced her research skills, making her more sceptical and rigorous in her analysis of data, and more adept at presenting her ideas in physical form.

The afternoon roundtable was chaired by Layla Bloom (University of Leeds & AAH), and featured four speakers. After introducing themselves, each set out their perspective of the day's question.

Jenny Gaschke (Collections Officer, Fine Art, Bristol Museum and Art Gallery) admitted that she sometimes questions her role as an academic, especially when comparing her recent publication output to that of her university colleagues, but asked delegates to compare the amount of research and writing necessary for regular curatorial work, such as funding applications or object interpretation.

Heather Birchall (freelance curator) wondered whether such distinctions were necessary, citing the case that within universities there can sometimes be an 'us and them' culture between PhDs and non-PhDs. Marika Leino, (Lecturer in History of Art, Oxford Brookes University) suggested that the problem might be how curators think of themselves – not necessarily as academics or even art historians, while Ben Thomas (Lecturer, Dept. of History and Philosophy of Art, University of Kent), who described himself as being both lecturer and curator, suggested that research is very much a collaborative project, and was

acutely aware of the importance of objects, despite some academics objecting to 'things' muddying the pure waters of philosophical aesthetics!

When the floor was opened to questions, a lively debate ensued. People explored notions of culture and politics, and asked questions such as how influential are job titles? What is an 'academic'? Are divisions within institutions, or within art history itself? And what is the potential of cyberspace for highlighting research within museums? Concerns were also raised regarding effects of the REF Impact agenda, open access publishing, the constraints museums find themselves under when disseminating information, models of engagement, and recognition of individuals – the notion that most exhibition curators remain anonymous being met with incredulity by university colleagues.

This fascinating and thought-provoking day concluded with a tour of the Ashmolean's paintings collections led by Catherine Whistler, but given the questions raised there is much scope to continue the debate. Our thanks go to organisers Mary Hersov of the National Gallery, and Laura MacCulloch and Marika Leino of the AAH Museums & Exhibitions Group.

Marie-Thérèse Mayne

Laing Art Gallery,  
Tyne & Wear Archives & Museums

View of the Renaissance Art Gallery (the Fox-Strangways Gallery), Ashmolean Museum. Image courtesy Ashmolean Museum, University of Oxford



# F&I News and Views



Let me begin by saying to those members of the Freelance & Independents Group who were present at the AAH annual conference in Reading that I enjoyed chatting to you and listening to your feedback. We will do our best to take it all on board! Meanwhile, if you have any further suggestions, please contact us via email, Facebook or Twitter.

You will see from the Group Subcommittee list that some of the longstanding members have stepped down. I would like to thank Anna Bentkowska-Kafel and Aimee Blackledge for their hard work and commitment. They have been with the group for a very long time and have hugely

## Bulletin advertising rates 2013

Ads for jobs, fellowships, grants and conferences are included *gratis*, with layout at the Editor's discretion, depending on space available.

The following rates apply to adverts for academic courses, to any commercial venture, and to anybody wishing to book a specific space and supply a pre-designed ad.

full-page	£250	half-page	£180
quarter-page	£125	eighth-page	£80

Contact *Bulletin* Editor regarding adverts: [edbulletin@aah.org.uk](mailto:edbulletin@aah.org.uk)

To discuss mailed inserts, contact [admin@aah.org.uk](mailto:admin@aah.org.uk)

contributed to the organised activities. I would like to thank Anna in particular for meticulously overseeing for many years the [Reprographic and Copyright Expenses Grant](#). She helped shape the scheme and then assisted in boosting it so that it became more accessible. I would like to remind everyone that there is still money left if you have a need for either grant ([further details on page 28](#)). Finally, I would like to welcome Maria A. Molina on board!

We have been busy organising events and I am very pleased to say that the Postdoctoral Funding Opportunities workshop was a huge success. You can find a full report opposite. We received very positive feedback and suggestions on what you would like us to do in the future, for which many thanks. We also co-ran a Special Interest Session in collaboration with Students' Group on the first day of the Annual Conference. [Jackie Klein](#) from Thames & Hudson was fantastic and addressed many issues, starting from how to structure a book proposal, through thinking about audiences and approaching the appropriate publisher, to adapting one's research for publication. I hope you found the session as useful and exciting as we did.

I would like to encourage everyone to book for our series of hands-on workshops (see right). Developing a Portfolio Career as a Freelance is happening on [2 July](#) (see right). We all know how important it is nowadays to develop a varied portfolio of contract and project work. Joan Gibbons has carefully selected and invited speakers, who will address the versatility of their freelance work and share their experience. We will soon be advertising the autumn event, organised in collaboration with NADFAS. It will focus on the formal requirements, the style of NADFAS presentations, and tips for successfully achieving NADFAS lecturer status.

### Art-line open to all

In my last *Bulletin* letter I mentioned our social media platforms. I would like to confirm that we are continuing Art-line, which is a fantastic resource for art historians. We appreciate that it is still useful for a number of independent and museums members. However, it is not an AAH official platform, so we have decided to make it an

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## Freelance & Independents Group Subcommittee

Everyone can be contacted on [independents@aah.org.uk](mailto:independents@aah.org.uk)  
Please state the topic the subject line.

[Basia Sliwinska](#) – Group Chair

[Joan Gibbons](#) – Treasurer

[Lara Eggleton](#) – Secretary

[Thom Braun](#)

[Frances Follin](#)

[Maria A. Molina](#)

[Maria Photiou](#)

[Anne-Noelle Pinnegar](#)

[Ben Street](#)

[Janet Tyson](#)

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open group, which can be joined by anyone. It is listed in the Yahoo groups directory, so if you search for 'art' or 'art history', you should be able to find it. We hope it will continue to function as a way for art historians and professionals to communicate with one another.

On another social media front, Ben Street and Lara Eggleton have continued tweeting, so please join the conversation! You are also more than welcome to 'talk' to us on Facebook. These are the most immediate platforms we have started using and we hope you will get directly involved in the conversation on art history.

You have already probably noticed we addressed your request to introduce members of the group in our section in *Bulletin*. This will demonstrate the versatility of our careers and our range of skills. We are starting with our Treasurer, Joan Gibbons and Secretary, Lara Eggleton.

Finally, watch this space as the Directory is almost ready to be officially launched. We hope it will be more engaging and exciting, but most importantly, it will work and help us find jobs! We will shortly contact you and ask you to update or add your profiles.

For now, I hope you enjoy the first days of sunshine. I wish you all a sunny (and productive) spring and summer!

[Basia Sliwinska](#)

Freelance and Independent Group Chair

## Freelance & Independents Group Subcommittee

### Introducing the members

#### Dr Joan

**Gibbons** has written two books, *Art and Advertising*, 2004 and *Contemporary Art and Memory: Images of*



*Recollection and Remembrance*, 2009 and has edited and contributed four essays to *The Hothaus Papers: Perspectives and Paradigms in Media Arts*, 2003. At present she is working on the theme of nostalgia and its figuration in contemporary art and editing the memoirs of the folk singer Ian Campbell.

Joan taught art and design history and theory at undergraduate and postgraduate levels for over 20 years at Birmingham City University. After co-directing an MA in the Histories of Art and Design, she became Course Director of an MA in Contemporary Curatorial Practice. A firm believer in rigorous scholarship, Joan also has a vision of an unruly art history which has the capacity for creativity as well as erudition and which consciously interacts with or is integral to other cultural forms and practices.

#### Dr Lara

**Eggleton** is a Visiting Research Fellow and part-time Lecturer in the School of Fine Art, History of art and Cultural Studies at the University of Leeds.



Her current research is concerned with Victorian encounters with Islamic art and architecture in Spain, Portugal and Morocco and the effects of this early period of travel and tourism on perceptions of 'non-Western' art.



## Freelance & Independents Workshop Series

### Developing a Portfolio Career as a Freelance

**Tuesday 2 July 2013 10.00am – 3.30pm**

The Gallery, AAH Headquarters, 70 Cowcross Street, London EC1M 6EJ

Members £40, Concessions £30, Non-Members £55

An increasingly common way of developing a career in the arts is to build a varied portfolio of contract and project work. For art historians this often involves temporarily letting go of specialist pursuits and honing their transferable skills. Freelance practice produces a more individual, distinct and varied CV and adds versatility, or even ingenuity, to its list of skills. However, it is important to be able to pull diverse experiences together and present a coherent narrative that is mindful of more long-term forms of employment.

Working successfully as a freelance art historian involves self-management, networking, collaborating, and in some cases, self-initiated project work. This event sets out to provide inspiration and introductory advice on building and managing a freelance career by giving an overview of different contexts and types of work.

#### Matt Price

Matt Price is an editor, curator and writer. In editing, he has worked for Hans Ulrich Obrist, Flash Art International, ArtReview, the Serpentine Gallery, Phaidon, Rizzoli, Hatje Cantz and Frieze. He also has published in *a-n*, *Art Monthly*, *Modern Painters* and *Frieze*. His curatorial work includes 'Sound in Z' for the Palais de Tokyo, Paris; 'Works on Paper' at Plan B, Berlin; 'The Witching Hour' for Birmingham Museum and Art Gallery; and 'Some Domestic Incidents' at Prague Biennale 5. Matt will speak about his own experience of freelance working over a number of years with an emphasis on the importance of networking.

#### Frances Follin

Frances Follin co-founded Genesys Editorial Ltd in 1995, editing and managing the production of financial and business publications. In 2000 she took on production management of *The Journal of Design History*, and editorial and production work on *The Art Book* magazine. Since 2003 she has worked through a second company, Genesys Consultants Ltd, a part owner of *Cassone: The International Online Magazine of Art and Art Books*. She works on *Visual Culture in Britain*, and has copy edited art historical books for individual clients. Frances will address some of the practicalities of freelance work such as liaising with clients and finance management.

#### Richard Dyer

News editor and London correspondent for *Contemporary* magazine for nearly ten years, Richard Dyer is now an editor at *Third Text*, Art Editor of *Wasafiri*, and a corresponding editor on *Ambit*. He has published in *Third Text*, *Contemporary*, *Frieze*, *Flash Art*, *Art Review*, *Art Press*, *The Independent*, *The Guardian* and *Time Out*. His latest publications are *Magne Furuholmen: Alpha Beta* (2013), *Ben Turnbull: Truth Justice and the American Way* (2012) and 'On the Construction of an Artistic Identity through Diverse Practice' in *Identities/Identiteetit* (2012). His major monograph *Making the (In)visible in the Work of Mark Francis* was published in 2008. Richard will talk about the differences between academic writing and the types of writing needed for freelance work in the arts.

Places are limited to 30 and allocated on a first-come, first-served basis.

# International Postdoctoral Funding Opportunities

Part of AAH Freelance and Independents Workshop Series • February 2013

The F&I committee held the first of a series of workshops at AAH headquarters in February, focusing on the timely issue of international opportunities for postdoctoral and independent art historians. Organised by Basia Sliwinska and Lara Eggleton, the event was aimed at demystifying some of the language and procedures involved in applying for larger grants and projects, and to offer an informal setting where participants could mingle with expert representatives from some of the main funding bodies.

We invited three speakers: [Dr Ian Lyne](#), Associate Director of Programmes at the Arts and Humanities Research Council (AHRC); [Emma Carey](#), Former European Advisor at the UK Research Office (UKRO); and [Maggie Credland](#), European Funding Administrator of the Research and Innovation Service at the University of Leeds. Together they provided the group with an overview of international funding and gave invaluable insights into how independent humanities scholars can access and optimise the current system.

## Find a project to join

Ian Lyne's presentation revealed that while the AHRC has little in the way of funding for independent researchers (that is, those without a permanent contract at a university), there is ample provision for postdoctoral researchers as part of larger projects. Grants can be up to £1 million for projects lasting up to 60 months, and it is common practice to build in salaries for one or more postdoctoral researchers. As art historians we have a significant advantage, it emerged, as we are familiar with public collections and in some cases have experience working within museums and galleries. The AHRC research grants favour projects that can demonstrate strong public impact, especially across geographic and cultural borders, and successful applications often include plans for exhibitions and/or collaborations with arts institutions nationally and internationally. We were shown a number of examples whereby 'visual'

projects gained an edge, both in terms of marketing and dissemination of research outside the realm of specialist knowledge. In short, if you have an ambitious project up your sleeve that dovetails with the AHRC's research themes, and happen to know some well-appointed peers, don't hesitate to initiate or pursue a collaboration – there is definitely money to be had.

## Don't be put off by the word 'science'

An art historian herself, Emma Carey gave us an elucidating presentation on the current state of affairs in the European Research Council (ERC), explaining the upcoming shift from the current FP7 framework to 'Horizon 2020' in 2014. At the time of the workshop the final budget for the new system had yet to be confirmed, with the first calls expected late 2013. The catch phrase 'frontier research' strongly guides these schemes: they are highly competitive and stress innovation and excellence. Horizon will be structured into three main 'pillars', of which 'Excellent Science Base' and 'Societal Challenges' (and especially the sub-stream, 'Inclusive, Innovative and Reflective Societies'), are particularly suited to art historians. It became clear throughout the presentation that the frequent appearance of the word 'science' in ERC materials is actually a case of mistranslation (i.e. science = 'research'), and that humanities scholars should not be dissuaded. Quite the contrary, the overabundance of science-based rhetoric within European funding materials means that there are fewer applications from these areas, and therefore less competition.

## Widen your horizons

Our final speaker of the afternoon, Maggie Credland, filled us in on the finer points of the ERC Marie Curie Awards, which are undergoing an overhaul as part of Horizon 2020 (final deadline under the FP7 programme is 14 August). There are three different types of fellowships (intra-European, international outgoing, and international incoming), and proposed projects must demonstrate a European level impact with an element of transnational mobility. Applicants need to establish strong connections with institutions abroad well in advance, and in the case of the Incoming

grants, also with a 'home' institution. Unlike other ERC schemes, there is no requirement to establish a 'Principle investigator' or PI, so there is definite scope for independents to apply. At an eye-blurring 26 pages, the application form is no small feat, and not one to start late in the day. Competition is stiff, but unsuccessful applications are given feedback for each section and we were surprised to learn that a large percentage of successful applications were second or third attempts. It is worth reapplying: the combined 'mobility' and living allowance is substantial and appropriately reflects the prestige of a Marie Curie Fellowship.

Presentations were interspersed and followed by discussions that helped to tease out and clarify some of the nuances of these somewhat daunting international schemes. Our feedback forms revealed that participants found all three talks to be very useful and informative, and that they valued the opportunity to converse with specialists and peers throughout the afternoon.

The F&I committee intends to continue the workshop format, which facilitates open and relaxed dialogue, and we are interested in hearing your ideas for future topics. Summaries of the three presentations are available to download from the AAH website.

[Basia Sliwinska](#)  
[Lara Eggleton](#)

## FUNDING

The AAH offers opportunities to apply for funding for internships, copyright clearance, conferences attendance, travel, and for initiatives to widen participation in art history.

See adverts on pages 28–29.

See also  
[www.aah.org.uk/funding](http://www.aah.org.uk/funding)

# Working to keep Art History alive in schools

The Schools Group are delighted to report that our Maintained Sector History of Art Project to expand the take-up of Art History within the state sector has received an enormous boost through £15,000 funding from the Esmee Fairburn Foundation thanks to the support of James Hughes-Hallet, Director of the Courtauld Institute.

We are currently working on a budget for a national conference for Art teachers and Year 11 students linked with a programme for outreach classes across London. We have several speakers who have expressed an interest, including Alastair Sooke.

We hope to bring together a team of experienced teachers and recent graduates willing to volunteer to be trained to teach twilight classes. Matthew Wilson from Harroddian School has applied for time out of school for career development to help work on this project. By September 2014, with the publication of the textbook, we anticipate that we will be able to expand the project into a wider range of schools.

## Importance of creating links

As the number of applications to undergraduate Art History and other humanities courses is affected by the withdrawal of central government funding, the link between schools and universities becomes ever more significant. The AAH Trustees and many leading academics have recently supported our request to the Russell Group for their website 'Informed Choices' to include Art History A level as a 'useful' subject for study at higher education. We are very grateful to everyone who signed and to the individuals who have written and supported us over the last two years of this campaign.

Matt Lodder and Caroline Osborne attended the AQA examination board Learned Society and Subject Association meeting for 'non-facilitating' A-level subjects and cemented our links with the subject officer Linda Wakeling, who is convinced of our 100% support for the subject at AS level and for the full two-year proposed A level. See the latest Ofqual announcement online

in the *Guardian* article by Richard Adams of 22 March 2013: Ofqual describes Michael Gove's A-level and GCSE reforms as 'challenging'.

AQA are increasing the range of their continuing professional development (CPD) programme accordingly, with a day devoted to architecture on Monday 24 June in central London, and a day on sculpture at the British Museum in the autumn.

Thanks to our new committee member, Imogen Cornforth-Jones from Queensgate, The British Museum has also offered to host this year's annual Ways of Seeing Conference for the first time (see *details right*). With such a large venue we have the possibility of keeping costs down and encouraging larger numbers of state school students to attend. Please check the website for the latest updates, and book soon. *Any teachers whose students have written an EPQ or Pre-U essay, or given an ARTiculation talk related to this, please contact us directly.*

## ARTiculation

In case you missed it Matthew Reisz wrote up the 2013 ARTiculation Prize (supported by the AAH) in the *Times Higher Education* on 8 March 2013: School pupils articulate at Cambridge for annual prize. This remarkable initiative by Lucy Salisbury from Roche Court remains the most successful project for motivating young students to think and talk about art, and she is about to embark on designing some CPD days for art and art history teachers too.

Another new committee member, Laura Worsley, is organising our first academic session at the RCA 2014 conference, aimed at members of the Schools Group and others working in FE. We welcome contact from teachers eager to participate, either as speakers or as participants in the plenary discussion. We are attempting to link this event with an International Baccalaureate Art History Teachers' CPD course in London to attract a global audience for the 40th anniversary.

**Caroline Osborne**  
Schools Group Chair

## Schools Group

Caroline Osborne – Chair

Maintained Schools History of Art Project committee

Penny Huntsman

Matt Wilson

Katy Blatt

Liz Chubb

Sarah Phillips

Ways of Seeing 2013 organisers

Imogen Cornforth-Jones

Andreas Petzold

## WAYS OF SEEING

### The Body on Show

**Saturday 23 November 2013**

### The British Museum

Key note speaker:

Griselda Pollock

Confirmed speaker:

Nigel Spivey

For other speakers see:

[www.aah.org.uk](http://www.aah.org.uk)



## Student Members Committee

### Chair – Mary Jane Boland

University of Nottingham  
maryjaneboland@gmail.com

### Secretary – Sibyl Fisher

University of Leeds  
fh06saf@leeds.ac.uk

### Treasurer – Alasdair Flint

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### Imogen Wiltshire

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### Sophia Zhou

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## How about joining us?

If you are interested in joining the Student Members Committee, please go to

[aah.org.uk/students](http://aah.org.uk/students)

for more information and an application form. Applications will be considered by the committee on a quarterly basis. Forms should be submitted by:

1 September    1 December  
1 March        1 June

## Letter from the Student Chair



I hope you are all well and enjoying the June sunshine as you read this letter. Things have been very busy here at the AAH over the

past few weeks and we have a lot more in store over the next few months so I hope I will see you at some of our conferences and events. In the meantime, I hope you all enjoy the summer break!

We kick-started our 2013 academic programme with our AAH Annual Conference Session: *Collaboration*, which had a hugely diverse range of papers (see report on page 11) and was well attended by our student members. Nicola McCartney and Sibyl Fisher convened the session and I must commend them on running such a fantastic event. All the speakers enjoyed a meal together the night before the session so there was a great sense of community throughout the day. We were also delighted that a number of students made contact with us on Twitter and were able to join in the conversation during the session and able to join us for some drinks and food afterwards.

I hope more of you will get in touch with us through Facebook and Twitter in the future. You can find us @AAHstudents or on [www.facebook.com/pages/AAH-Students/](http://www.facebook.com/pages/AAH-Students/)

We also welcomed *Jacky Klein* (Commissioning Editor for Art Books at Thames & Hudson) to our Special Interest Session: How to publish a book at the Annual Conference. Jacky's talk advised on how best to approach publishing bodies and how to adapt your research for a mainstream audience. Her advice was both practical and illuminating and I would like to thank her for giving us so much of her time. I think all attendees found the talk extremely encouraging, and I wouldn't be surprised if there are a few more proposals on Jacky's desk in the coming weeks!

We were delighted to run this session in collaboration with the Freelance & Independents Group for a second year

running and I would also like to thank Basia Sliwinska for her help with the organisation.

Coming up, on 20–21 June, we have our annual *Student Summer Symposium*. This year the theme is Identity: Construction and Meaning and it is taking place at the University of Oxford (*details opposite*). I would strongly advise you to book this event as soon as you can.

After that we are looking forward to our next *Undergraduate Careers Day* at the University of Edinburgh, London on 18 October. This promises to provide a wide range of advice for all those interested in a career in the arts. See details on page 27.

If you are interested in applying for our *Dissertation Prizes*, please do find more details on page 28.

This year's *New Voices* is happening at the *Henry Moore Institute*, Leeds on 16 November with the theme of *Decolonisation*. You will find the Call for Papers on page 26

### Essential careers advice

We are delighted to announce that our extremely helpful book *Careers in Art History* is available to download and as a printed version. This is vital reading for anyone looking for a job that builds on their art history degree. You will be surprised at the range of possibilities open to you.

As well as first-hand accounts of what each job involves, the book gives details and practical advice on how best to put together a CV or job application, and how to develop good interviewing skills. I would like to thank *Rosalind McKeever*, former Chair of the Student Committee, for all her tireless work on this. It truly is a great resource.

The book is available until 1 July at a discounted price. Don't miss this opportunity to buy it.  
See page 27.

### Do get in touch

We are, as always, keen to hear from you so please feel free to get in touch. You can find our contact details at:

[aah.org.uk/students](http://aah.org.uk/students)

I look forward to seeing or hearing from you!

**Mary Jane Boland**

Student Members Committee Chair



## AAH Students Summer Symposium

## IDENTITY

## Construction and Meaning

20–21 June 2013

Danson Room, Trinity College  
University of Oxford

## KEYNOTE SPEAKERS

**Professor Craig Clunas**

(History of Art, University of Oxford) *Identity On and Identity In the Modern Chinese Painting*

**Professor Marcia Pointon**

(Senior Research Professor, Norwich University of the Arts) *Cast, Masks and Questions of Identity*

**Bob and Roberta Smith**

(Artist and Honorary Fellow of Arts, University College Bournemouth) *What is an Artist Anyway?*

REGISTRATION  
INCLUDES

- ◆ Three keynote addresses and 14 student papers showcasing new research
- ◆ Tour of the Ashmolean Museum with Professor Christopher Brown CBE, Director of Ashmolean Museum, and curators
- ◆ Refreshments over both days and lunch in Trinity College hall on 21 June

## BOOKING

Final deadline, dependent on availability: **17 June**

AAH Members £35  
Non-Members £45  
www.aah.org.uk/events/  
summer-symposium  
Tel: +44 (0)20 7490 3211

## CONVENORS

Allison Goudie  
Nicola McCartney  
Charlotte Stokes  
Imogen Wiltshire

The concept of 'identity' is prolific within the visual arts, and in many ways its pertaining issues have shaped the discipline of art history. The biographical approach to reading artists' work privileged by Vasari in his *Lives* (1550) has had a lasting influence. The portrait remains an effective medium through which to narrate the historical and contemporary identity of particular institutions and nations, and the art market continues to rely upon authentic attribution. Yet this art history of names remains problematic and by no means comprehensively represents either the discipline of art history or the plural notions of identity that have come to influence it.

During the twentieth century, subjectivity was critiqued and revised: psychoanalysis destabilised the concept of a consistent and whole subject, positioning the self as an illusion of stability and a site of fragmentation; Barthes and Foucault challenged notions of authorship, arguing instead that the reader-viewer be considered in the creation and interpretation of a work. More recently, gender and postcolonial theory has cast light on notions of identity understood as performance and as Otherness, and new technologies, such as the internet, have altered relations between international communities, and provided new platforms for constructing identity.

As art history has increasingly incorporated theories and approaches from other disciplines, how might we characterise art history's identity as a discipline, and to what extent does thinking about notions of identity offer a productive framework for the art historian?

**Sally Beazley Long** (Birkbeck, University of London) *Fashioning Ambivalence and the Fiction of Femininity: Berthe Morisot's representation of gender identity*

**Louise Carson** (University of Nottingham) *An unknown woman by an unknown artist: jewellery and identity in an Elizabethan portrait*

**Anna Ficek** (New York University) *The Princess, The Virgin, The Harlot: Examining the Construction of the Feminine Identities in Colonial Peruvian Culture*

**Ann Haughton** (University of Warwick) *The Body Flayed Bare: Skin and the Inscription of Identity in Renaissance Art*

**Lucy S. Gellman** (Courtauld Institute of Art) *Bodies Bound and Unbound: Revising the Fragment in Antoine-Jean Gros' Napoléon sur le champ de bataille d'Eylau*

**Natasha Adamou** (University of Essex) *The Delirium of Interpretation: Salvador Dalí's paranoia-criticism and the construction of artistic identity in Urs Fischer*

**Zehra Jumabhoj** (Courtauld Institute of Art) *Seeing Red: Anish Kapoor, Selfhood and The Sublime*

**Catherine Lofthouse** (University College London) *The Artist–Musician After-lives of Jacopo Bassano, Tintoretto, Titian, and Veronese*

**Hilary Floe** (University of Oxford) *Performing Liberation: Culture, Counterculture and Identity in Oxford's Space Place (1966)*

**Sarah Moulden** (University of East Anglia and Norwich Castle Museum & Art Gallery) *"turning myself about": John Sell Cotman returns to Norwich*

**Danielle Dufort** (University College London) *Framing 'Vrel': A case study in the construction of artistic identity*

**Dina Akhmadeeva** (University of Oxford) *Leave our ordinary methods of memorising far behind: the idea of Russia in the tripartite colour photography of Sergei Prokudin-Gorskii (1906–16)*

**Imma Ramos** (University of Cambridge) *The Fragmentation of Sati: Constructing Hindu Identity through Nationalistic Pilgrimage Souvenirs*

**Daniel Cryus Jonas Zamani** (University of Cambridge) *Hermetic Symbolism and the Politics of Jewish Identity in Victor Brauner's Le Surréaliste (1947)*



This is Amy Winehouse  
Bob and Roberta Smith, 2012  
©Hales Gallery



Henry Moore  
Institute

## New Voices

# Art and Decolonisation

**16 November 2013**

Henry Moore Institute, Leeds

### *Call for Papers*

Art and its histories have 'complex entanglements' with empire and imperialism, to borrow a phrase from theorist Nikos Papastergiadis. In collaboration with the Henry Moore Institute, *New Voices* investigates the intersections of art and decolonisation to ask what the specific implications of decolonisation are for art and art history. This symposium turns attention to the geo-political struggles, revolutions and cultural recalibrations that artists and art historians have championed, challenged and negotiated as imperialism and colonialism weakened their grip and took on new forms.

*New Voices* aims to identify the roles art has played in the volatile moments at the end of various empires in order to ask how art has depicted and enabled the production of cultural identities amidst rapid political change seen in examples that include the decline of the Roman, Byzantine and Ottoman Empires, decolonisation in the twentieth century, the fall of the Berlin wall, Indian independence and the spirit of liberation that swept across Africa. *New Voices* is also interested in addressing how the visual arts has resisted and altered the terms of domination or homogeneity in the contexts such as the Arab Spring and international indigenous struggles for self-determination. The effects of deterritorialisation, migration and modernisation on art and its institutions are of particular interest.

As *New Voices* is hosted by the Henry Moore Institute, a centre for the study of sculpture, we welcome submissions that consider sculpture and the Leeds Museums and Galleries sculpture collections, managed in partnership with the Henry Moore Institute.

We invite proposals that explore themes including:

- ◆ Art, national independence and self-determination
- ◆ Cultural affirmation and hybridity
- ◆ International Indigenous collectives and networks
- ◆ Global exhibitions and the complexities of national representation
- ◆ Contemporary approaches to ethnographic collections
- ◆ Historiography, methodologies and their relationships to decolonisation
- ◆ Case studies of how curators, artists and collectors engaged with postcolonial art historiography to produce new narratives while learning from the past.



Voldemārs Matvejs (Vladimir Markov)  
Figures of a standing man and woman, late  
nineteenth century, Bamana culture group,  
Mali, photographed in Musée du quai  
Branly, 1913.  
Courtesy Information Center, Art  
Academy of Latvia

Submit abstracts of 350 words, with a 150-word biography, to the organisers, Charlotte Stokes, Imogen Wiltshire, Sibyl Fisher and Anna Beketov, by **1 October 2013**  
[artanddecolonisation@gmail.com](mailto:artanddecolonisation@gmail.com)

# Who knew there were so many careers open to art historians?

It is little wonder that art history careers options is a favoured topic of the AAH Student Members Committee, but taking a glance at the contents page of the new fourth edition of *Careers in Art History*, it may come as a surprise to see just how many options there are.

*Careers in Art History's* combination of advice from art world professionals on their vocation, and practical resources about qualifications, professional bodies, and where jobs are advertised has always been popular, but with the range of careers available to art history graduates constantly developing, and the market becoming increasingly competitive, a new edition was sorely needed to bring it up to date.

## Improved coverage

With the fourth edition we had the opportunity to develop the book's scope and structure, to make it as helpful as possible. We wanted not only to update the existing entries to reflect changes in the nature of careers and how to pursue them, but to expand the book to reflect the full breadth of the careers available related to art history. We spoke to many art history professionals and art history graduates who have followed different paths about what was missing from the book, and looked to fill those gaps.

One important aim was to give a fuller picture of the range of options within the most popular jobs, such as curating, teaching and conservation, which can vary considerably in their duties, depending on the type of institution and specialism. We also encouraged contributors to think about what is required for those all-important entry-level positions and the section on freelancing to reflect the increase in this kind of work.

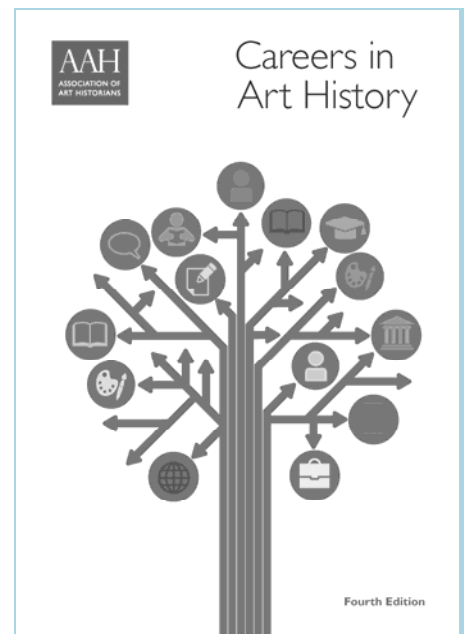
We have also included fields of work, such as advertising, which might not be so obvious, but which do use the transferable skills gained through the study of art history. This is important not only for new graduates who wish to work outside the arts, but for those choosing a degree, for whom reassurance that art history can lead to a

wealth of careers in a number of sectors is important. We have also added sections that offer more general practical advice about job-hunting – on CVs, cover letters, interviews, and about volunteering and internships, which, as the entries testify, have become an integral part of making the leap from university to employment, particularly in museums and galleries. A new section also addresses postdoctoral funding and fellowships for those pursuing an academic career after completing a PhD.

The fourth edition also has a new structure, with roles grouped by sector. This allows you easily to explore related professions, and to build a fuller picture of the options within a certain sector.

The book also includes information on how the AAH can help those seeking employment, including the biannual careers days and the Internship Awards.

I would like to thank all those involved in the project, above all the contributors who generously gave their time and expertise to write and update the entries. This edition, like the previous three, has relied on the tenacity and enthusiasm of the Student Members Committee past and present, the hard work of the AAH office team and the diligence and patience of Jannet King, who copyedited and designed the book.



Available from:  
[www.aah.org.uk/ciah](http://www.aah.org.uk/ciah)

Pay-for-download pdf: £5.99  
Print-on-demand copy: £9.50 + p&p

**Discounted price  
UNTIL 1 JULY 2013 ONLY:  
£7.60 + p&p**

I sincerely hope the publication proves both helpful and inspirational to you, your students, colleagues and friends, and I wish the best of luck to all those studying or working in art history.

Rosalind McKeever  
Editor, *Careers in Art History*



**Undergraduate Art History Careers Day 2013**  
**University of Edinburgh 18 October 2013**

The event brings together a wide range of speakers from leading cultural institutions and creative industries who will share their professional experience and expertise in fields such as curating, arts management, research and publishing. Participants will have the opportunity to gain insight into the art job market as well as to explore different professional possibilities related to their specific fields of interest.

Throughout the day refreshments will be provided during intermissions when participants will have the chance to engage in personal discussions with the speakers.

The event is aimed at undergraduates and recent graduates interested in pursuing a career path in the arts sector. Places for the event are limited and must be reserved in advance. Booking will open soon at [aah.org.uk](http://aah.org.uk).

Tickets cost £6.00 for AAH members and £10.00 for non-members. For further information please contact: co-organisers, Sophia Zhou and Panos Kompatsiaris [aah.ugcd2013@gmail.com](mailto:aah.ugcd2013@gmail.com)

## AAH Internship Award Winner

Samantha Lippett (University of Brighton) has been granted an award worth £2,000, for an internship at the Birth Rites Collection (Midwifery Department, Salford University), to research and curate 'Private View, Public Birth: The Global Perspective'.

This will include travel to Santa Fe, New Mexico for research purposes.

## AAH Initiatives Fund Teaching, Learning, and Widening Participation

**This fund provides financial support for projects and events that promote, broaden and develop art history education.**

Previous winners include:

- ◆ Courtauld Institute of Art Research Forum, Performing Art History: Online Video Collection
- ◆ University of St Andrews Art History Department, Stereoscope Magazine
- ◆ The Roche Court Educational Trust, Transport costs for seven students from deprived schools in Leeds to attend ARTiculation Conference at Clare College, Cambridge.

For further information and to download application form: [www.aah.org.uk/funding/initiatives-fund](http://www.aah.org.uk/funding/initiatives-fund)

**Deadlines: 1 July & 1 December 2013**

## AAH Museums & Exhibitions Bursary Awards

*For academics and museum professionals*

**Collaboration Awards** – primarily intended to foster collaboration especially between museum professionals and academics (FE or HE affiliated or independent) towards an event, publication, exhibition or display.

**Individual Awards** – to provide financial assistance for museum professionals to undertake original research towards a publication, exhibition or display.

Applicants can apply for between **£200 and £5000**. The award is tenable for a maximum of 12 months and can only be used for one project.

Further information [www.aah.org.uk/funding/museum\\_bursary](http://www.aah.org.uk/funding/museum_bursary)  
Queries to [admin@aaah.org.uk](mailto:admin@aaah.org.uk)

**Deadlines: 1 May & 1 November**

## AAH GRANTS

### Reprographic & Copyright Expenses

To help any AAH member with non-for-profit publication of their research by contributing up to **£500** towards the cost of reproduction and clearing permission to use visual material under copyright.

*The application must be submitted prior to publication and before any payment for obtaining images is made, as the grant cannot be given in arrears.*

### Conference Attendance

Any non-student AAH member who is a session convenor, or who has had a paper or a poster accepted for an art-history-related conference anywhere in the world, can apply for a grant of up to **£300** to cover some of the expenses of attending the conference.

Applicants for both grants must have been an AAH member for at least one full year.

For details of terms and conditions, and to download an application form:

<http://www.aah.org.uk/funding/imageandconf>

**Deadlines for both grants: 1 March & 1 September**

## John Fleming Travel Award

**The aim of the award is to encourage a better understanding and exploration of the arts from around the world by enabling students to travel as a means of assisting or furthering their research.**

The John Fleming Travel Award is sponsored by Laurence King Publishing, who offer this award of **£2000** annually in memory of the art historian John Fleming, co-author with Hugh Honour, of the book *A World History of Art*.

The winner of the 2013 John Fleming Travel Award was **Carlo Avilio**, from the University of Warwick.

He will use the award to travel to Florence, Rome and Naples to study the work of Jusepe di Ribera.

This award is open to undergraduate and postgraduate students enrolled in UK universities and who will still be enrolled at the time of travel.

For more details see:

[www.aah.org.uk/funding](http://www.aah.org.uk/funding)  
**DEADLINE: 1 December 2013**

A WORLD HISTORY OF ART  
published by Laurence King Publishing Ltd

## AAH Dissertation Prizes 2013–14

Entries are invited from UK undergraduate and postgraduate students of Art History and Visual Culture, enrolled on either practice-based or theoretical courses, whose work is on some aspect of Art History in its broadest sense.

The prize-winners for the most outstanding undergraduate and postgraduate dissertations will receive:

- ◆ A £200 cash prize
- ◆ Books to the value of £150 from Thames & Hudson
- ◆ Free AAH student membership for one year
- ◆ Publication of a 300-word abstract of their winning entry in *Bulletin*
- ◆ A presentation at the AAH Annual Conference, including free admission to the conference

Dissertations will be assessed on the following qualities:

**Originality:** The dissertation should demonstrate a mature and original approach to issues and themes of current concern to the discipline in its broadest interpretation.

**Research:** This should be thorough, broad, and combine primary and secondary sources as appropriate.

**Method:** This should show a clear awareness of appropriate methodological approaches.

**Content:** The dissertation should be clearly structured, all source material should be soundly evaluated, the argument of line of enquiry should be balanced and the conclusion well grounded.

For full regulations and entry details:

[www.aah.org.uk/funding](http://www.aah.org.uk/funding)

Deadlines:

Undergraduate: **1 August 2013**

Postgraduate: **1 December 2013**



**Thames & Hudson**

## AAH Dissertation Prize Winners 2012–13

### Undergraduate Winner: Jack Shepherdson, UEA.

*Dichotomies: The early works of Andy Goldsworthy and Richard Long*

This dissertation sets out to investigate the dichotomy between the 'original' three-dimensional work and the two-dimensional, secondary, recorded work in the early work of the artists Richard Long and Andy Goldsworthy. Key early works were separated from previous Romantic interpretations and instead interpreted from a spatial perspective based on the spatial theory of David Summers. An apparent, but not recognised, tension between different categories of space in earlier analyses of the works prompted the consideration of spatial theory. This led to the discovery that the dichotomy between 'original' and secondary work is an integral feature of the works which raises their level of philosophical investigation. It is concluded that the philosophical investigations which the artists undertake in these works are to do with the limitations of 'abstract' human constructs of space and time.

### Runner Up

**Genna Barnett, Leeds.** *Yocheved Weinfeld: Stitched up with Trauma*

### Shortlisted

**Katherine Clough, UEA.** *The Corporeal Forest: Liminality and the Construction of Meaning In Robert Gardner's Forest of Bliss*

**Jennifer Pitt-Perricone, Aberdeen.** *R.A.M. Stevenson and the New Art Criticism*

### Postgraduate Winner: Dennis Prior, Oxford.

*Architecture/Not Architecture: Towards a Reconsideration of Architectural Aesthetics and the Function-Reflex: Rethinking the work of Richard Serra and Peter Zumthor*

The central concern of this dissertation is a critical rethinking of the relationship between architectural and artistic practice. Departing from the implicit negation that underlies the framing of these respective terms, where what is art is not architecture and vice versa, the logic by which they have come to be understood in opposition to one another is investigated. Finding the basis of this negation in the assumption of function, the notion that artistic practice is inherently speculative, architecture necessarily consequential, the term 'function-reflex' is proposed as the condition that determines the paradigmatic exile of architecture from the arts.

An examination of the historical and theoretical conditions that trigger and facilitate the function-reflex forms the primary task of the first chapter, the work of Swiss artist Not Vital posed as an introduction to, and symptom of, the key problems. The operation of the function-reflex is traced from the very origins of architectural thought in Vitruvius's *De Architectura* and the concept of the primitive hut, through to the question of form and function that has so defined architectural practice and debate in modernity. By way of an interim conclusion, a critical rethinking of the function-reflex is then proposed, such that architecture might claim the speculative agency of artistic practice.

Leveraging this insight, a more specific focus on the problematic relationship between architecture and sculpture in the contemporary condition is conducted in Chapter Two. Dealing firstly with the question of disciplinary specificity as posed by Rosalind Krauss, Anthony Vidler and others, the practices of Richard Serra and Peter Zumthor, and their search for an essential language of sculpture and architecture respectively, are considered. The shared concerns of these practices, in the matter of things and the metaphysics of space, taken as evidence of a fundamental similitude.

Ultimately this dissertation prosecutes a case for the repositioning of architecture, beyond the function-reflex, as an artistic practice.

### Shortlisted

**Lucy Kent, Courtauld.** *Spirituality and British Modernism: Christian Science Influence in the Work of Ben Nicholson, Winifred Nicholson, and Barbara Hepworth*

**Lily Foster, Courtauld.** *'His Own Little Kingdom: Private Space and the Self in Harold Gilman's Late Interiors*

# Imaginary Exhibitions



**Wednesday 6 November 2013**

The Henry Moore Institute

## Call for Papers – deadline 1 July 2013

This symposium is part of our present research project looking at 'Sculpture and its Exhibition Histories'. Through this project we address how developments in sculpture have impacted upon the spaces of exhibition, how the material conditions of the display of sculpture have played increasingly important roles in the meaning and making of sculpture as an art form, how the modes of presenting sculpture have shifted and how curatorial practice has impacted on the understanding of sculpture, and vice versa.

The formal exhibition, staged indoors in the spaces of the art gallery or museum or outdoors in the sculpture park or urban setting, is key to these histories. This one-day symposium seeks to further complicate this larger history of sculpture and exhibitions by looking at the place of the 'imaginary exhibition' within this narrative. The ambitions and registers of such projects vary: they range from the utopian to the tentative, the immaterial to the highly materialised, through to exhibitions that were hampered by logistics or that were inscribed with impossibility from their inception. Instances of these 'imaginary exhibitions' are to be found internationally, across ancient, modern and contemporary epochs, in the work of many 20th-century artists, including Constantin Brancusi, Marcel Duchamp, Henry Moore and David Smith, and embedded within curatorial, artistic and textual practices.

We invite proposals for papers that examine:

- ◆ The sculpture exhibition that only exists on paper, for example as a text, painting, drawing or photograph
- ◆ The sculpture exhibition as a fabricated or fictionalised phenomenon
- ◆ The sculpture exhibition that only exists in the digital realm
- ◆ The 'imaginary exhibition' in relation to André Malraux's 'Musée Imaginaire'
- ◆ The unrealised or cancelled sculpture exhibition
- ◆ The role of the studio in imaginary exhibitions
- ◆ Proposals for imaginary settings for sculpture and invented indoor and outdoor environments for sculpture
- ◆ The exhibition that exists as (or as part of) the presented art work
- ◆ The miniature sculpture exhibition
- ◆ Sculptures of exhibitions

The deadline for submissions is **Monday 1 July**. Please send 250 word abstracts with a short CV to Kirstie Gregory, Research Programme Assistant: [kirstie@henry-moore.org](mailto:kirstie@henry-moore.org)

## Advance your Career in Galleries, Museums and Heritage

The Faculty of Arts and Humanities at Liverpool Hope University offers two distinctive postgraduate programmes intended to equip our students with the knowledge and skills to work at the leading edge of the field:



### Museum and Heritage Studies (MA/PG Cert, full and part-time options)

This newly developed programme has been designed in close partnership with one of the world's great museum organisations. National Museums Liverpool attracts 3.3 million visitors a year. Its collections are among the most varied in Europe and contain everything from Impressionist paintings and rare beetles to a lifejacket from Titanic. Drawing on its professional expertise, world class collections and outstanding venues, the programme focuses on developing a critical understanding of the historical and contemporary issues in museum and heritage studies, while also providing training and hands-on experience of current professional practice.

Please visit: [www.hope.ac.uk/postgraduatetaught/postgraduatecourses/museumandheritagestudiesma](http://www.hope.ac.uk/postgraduatetaught/postgraduatecourses/museumandheritagestudiesma)

Or contact: **Dr Antoinette McKane**  
 T: +44 (0)151 291 3127  
 E: [mckanea@hope.ac.uk](mailto:mckanea@hope.ac.uk)



Arts & Humanities  
Research Council

### Art History and Curating (MA/PG Cert, full and part-time options)

This programme offers a theoretical and critical approach to the study of art history and curatorial practice. Focusing mainly on the 19th and 20th centuries, the programme addresses key developments in art and art history up to the present day, as well as offering practical training in museum studies and curating. Students have unparalleled access to Tate Liverpool, the Walker, Open Eye, the Bluecoat galleries, FACT and Liverpool Biennial. Successful applicants to this programme for 2013-14 may apply for an AHRC Studentship.

Please visit: [www.hope.ac.uk/postgraduatetaught/postgraduatecourses/arhistoryandcuratingma](http://www.hope.ac.uk/postgraduatetaught/postgraduatecourses/arhistoryandcuratingma)

Or contact: **Dr Amelia Yeates**  
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Royal College of Art  
Postgraduate Art and Design

# AAH2014

AAH 40th Anniversary Annual Conference & Bookfair

**10 – 12 April 2014**

Royal College of Art, London

## Call for Papers

AAH2014 will represent the richness and diversity of art historical debate across the broadest sweep of time and space. Founded 175 years ago, the RCA is the UK's only solely postgraduate university for the arts.

The conference will unite the interests of art history with those of contemporary practice, as well as a wide diversity of visual and material culture, including art, architecture and design. As it is in close collaboration with museums and galleries, most notably the Victoria and Albert Museum, the RCA

aims to offer a conference exploring 'history in the making' through engagement with practice, collections and exhibitions.

We invite paper proposals for academic sessions taking place at this international event. For session listings and further information go to:

[www.aah.org.uk/annual-conference](http://www.aah.org.uk/annual-conference)

or see insert in this issue of *Bulletin*.

Deadline for submission: **11 November 2013**.



# AAH Executive Committee/Trustees and Representatives

## AAH Executive Committee/Trustees (voting)

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#### 2014 Conference

##### Convenors

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Royal College of Art

#### 2015 Conference Convenor

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**AAH**  
ASSOCIATION OF  
ART HISTORIANS

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#### Next deadline: 2 September 2013

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