

Art History – of value beyond compare

Matt Lodder, who worked in the AAH office for five years, has left to take up a new career as lecturer at the University of Essex. I will miss his good work, but, even more than that, I will miss his relentless 'glass-half-full' optimistic outlook. In stressful situations, it helps to stay positive.

Humanities subjects, including art history, face many difficulties, as we know. We are being squeezed as culture and cultural education are perceived of by punters and politicians as non-essential in a slow-growing economy. It is important that, in spite of this, we continue to make our case enthusiastically and with optimism. Culture remains essential and culture will most certainly play an integral part in the economic recovery, when it comes. Even an optimist, like Matt or me, might find it hard to argue that it will ever be easy for art historians to get jobs and careers, but it certainly is not as bad as some would suggest.

Art history students graduate with valuable skills. Our book *Careers in Art History*, produced by the Student Members Interest Group, lists around 40 different career options open to art history graduates. In a world where an increasing amount of information is transmitted visually – in art, advertising, entertainment, video clips and digital interfaces – the ability to analyse the visual culture around us is of increasing

importance. A recent report, *The Contribution of the Arts and Culture to the National Economy*, commissioned by Arts Council England and the National Museums Directors' Council (available at www.artscouncil.org.uk) describes in some detail the benefits the arts bring to UK society educationally, financially and in terms of health. Children with access to the arts stay longer in school; workers are more productive; house prices rise; even hospital stays shorten. All societies need art and culture, and art historical research and thinking are integral to artistic production, presentation and interpretation.

In his capacity as newly appointed university art history lecturer, my now former colleague Matt wrote an article in *The Independent* entitled *At a loss for what to do? Why not History of Art?* (www.independent.co.uk 15 August 2013) in which he encouraged sixth-form students to consider studying art history at university. In his characteristically enthusiastic way, he pointed out that the arts industry, as a healthy and significant part of our economy, actually offers opportunity. He summarised it as follows:

If you're not yet focused on a specific vocation, and if you're interested in art, culture and the histories and theories of human endeavour, then a degree in a broad-brush humanities subject like art history is an extraordinarily sensible option, as well as being an intellectually fulfilling and inordinately enjoyable one.



Matt Lodder

And that is, of course, true.

So thanks, Matt, for having been an optimistic and enthusiastic colleague. As we fight for jobs, funding and recognition for our sector, we gain from remembering that we argue from a position of relative strength. Culture is a growth industry. People like and need culture in their lives. There will always be a place for those who study, analyse and understand culture.

Pontus Rosén
Chief Executive

AAH2014 at the Royal College of Art

Call for Papers

See insert enclosed with *Bulletin*, or view at

www.aah.org.uk/annual-conference/2014-conference

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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 edbulletin@aah.org.uk

Next deadline: 6 January 2014

Chair's report – looking to the future



We are now at the beginning of a new academic year, with REF documentation pretty much in place and already looking forward, if this is the right term, to the next exercise in 2020. How open access will function in the future process is a key issue for us, and the Association will therefore be focussing on this crucial issue on behalf of the membership, establishing a new group to gather information and develop policy.

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

To discuss mailed inserts, contact admin@aah.org.uk

In the meantime, our CEO is bringing together your feedback in order that we provide a full response to the HEFCE consultation, which closes at the end of October. We will also need to evaluate how Art History has been placed in the current exercise, whether within the unit of assessment 34: 'Art and Design: History, Practice and Theory' or as part of other units, such as history or literatures. The ways in which Art History is being configured within higher education, as part of increasingly multi- and trans- disciplinary groupings is of significance for its continuing recognition and standing. We shall therefore be monitoring the profile of Art History in higher and further education through our HE and FE Committee. Currently, we are trying to find a replacement for Sabine Wieber who, as subcommittee chair, has done so much to establish this key group. I have therefore written to Heads of Departments and Subject Leads to ask for nominations for this position.

As art historians we do not need to have the relevance or significance of our subject pointed out to us, but we do need to recognise that this is not a given for those who have little understanding of what we do or what the subject contributes to the well-being of the UK economically and socially. This needs to be constantly reaffirmed and argued for by us all in increasingly challenging times, when a reductive view of what a curriculum is or should be within the state education system increasingly takes hold. Art History is a wonderfully diverse subject that makes its mark in many ways across so many sectors and we need to get this message across clearly and emphatically.

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 throughout *Bulletin*.
See also www.aah.org.uk/funding

The AAH's 40th anniversary year provides us with the perfect opportunity to take stock and to promote the richness and intrinsic value of our subject. At CAA this coming February we will be holding a session 'AAH 40th anniversary: looking back and to the future of art history' in which we are inviting art historians from some key institutions to consider where the subject currently stands and, looking forward to the next 40 years, what directions of travel it is and may be taking.

The vivacity of the subject and its healthy future is apparent in the report of the Student Symposium (see pages 18–19) and in the unprecedented number of proposed sessions that were received for the annual conference at the RCA next April. There are more events planned that will take this forward and I hope that we can make 2014 the year in which art history takes the initiative to the wider public, in the same way that Classics and modern Languages have been able to do so effectively.

Congratulations and farewell

We have to say both a sad farewell and give heartfelt congratulations to Matt Lodder our Finance and Policy Officer, who is leaving us to take up an appointment to a Lectureship in Art History at the University of Essex. All of us know how he has been indefatigable in

promoting the Association, through his absolute dedication and many innovations to our programme of events, notably launching the hugely popular 'Art History in the Pub' series, which continues to prosper.

Matt joined the Office in 2008 when he was appointed Senior Administrator to cover Claire Davies's first maternity leave. Prior to this he had been Chair of the Student Members Committee and so had much insight and experience of the organisation before taking on this central role in the office.

As the Association has grown and developed, the capacity and function of the office has also changed: 2010 saw the appointment of the first AAH CEO, and in 2011 staff job titles changed when Matt became Finance and Policy Manager. In addition to these responsibilities he has helped oversee various changes and improvements within the organisation over the last five years. We will all miss Matt's enthusiasm and creative thinking at the hub of the Association but know that he will continue to contribute in many ways in his new role. We all wish him every success in his new job.

Alison Yarrington
Chair

AAH DATES FOR YOUR DIARY

In the last two years, the number of AAH events taking place has risen by 25%. We now have more events taking place in more places throughout the UK. So, the chances are there will be something art-history-related happening near you soon! Visit the website for details: www.aah.org.uk/events

October

- 1 Art of Writing, London
- 8 Workshop – Freelance Lecturing, London
- 18 Careers Day (for Undergraduates) (University of Edinburgh)
- 28 Art History in the Pub, London

November

- 1 Museum Bursary Schemes deadline
- 8 Workshop – Using Social Media Usefully, London
- 11 AAH2014 paper submission deadline
- 15 Art History in the Pub, Leeds
- 16 New Voices: Henry Moore Institute, Leeds
- 23 Schools 'Ways of Seeing' Conference, The British Museum
- 25 Art History in the Pub, London

December

- 1 AAH Initiatives Fund deadline
- 1 John Fleming Travel Award deadline
- 1 Postgraduate Dissertation prize deadline

2014

March

- 1 AAH2014 Conference booking deadline
- 1 Copyright & Reprographic Expenses Grant application deadline
- 1 Conference Attendance Grant

April

- 1 AAH Internship Award application deadline
- 10–12 AAH2014, 40th Anniversary Annual Conference, Royal College of Art, London
- 21 AAH2015 Conference, Call for Sessions deadline

May

- 1 Museums & Exhibitions Bursary, application deadline
- 1 AAH Initiatives Fund (small grants for projects) application deadline

AAH Using Social Media Usefully

AAH Professional Development Workshops

Friday 8 November, 2.30pm – 4.30pm

Gallery, 70 Cowcross Street, London

If all around you seem to be effortlessly plugged-in and benefiting from using social media, and you're not quite sure what it is all about – but are a bit embarrassed to ask – do not despair!

Come along and find out exactly how it works and what you need to do to start making things like Twitter work for you and your career.

This informal workshop will provide knowledge and know-how that you can start to apply straight away.

It will be led by Ben Street, freelance art historian, museum educator, writer and curator <http://benstreet.co.uk>

For information about tickets and booking go to www.aah.org.uk/events/professional-development

Post-war and post-Olympics

East London, Architecture and Regeneration, Across the Generations

What is regeneration? What builds community? And who defines and steers these processes? Architects, planners, politicians, the public? The post-Olympic winter, with the built and planned legacy of those games forming around us, seemed a good time to bring local people together to discuss these questions.

The one-day workshop, held at the historic House Mill in Bromley-by-Bow, was a collaboration between Fundamental Architectural Inclusion, an architecture centre based in Newham, and Birkbeck's Department of History of Art and Screen Media. Funding was generously provided by the Association of Art Historians Initiatives Fund.

The 10 participants were drawn from the first and second years of Birkbeck's innovative Certificate in HE in Understanding Visual Arts, which is run out of the Rosetta Art Centre in Newham, and the group of young people Fundamental works with in initiatives like the Architecture Crew and the Legacy Youth Panel, which are regularly consulted on regeneration plans around the Olympics and its legacy. All local to East London (Newham, Hackney, Tower Hamlets, Waltham Forest), the workshop participants had experienced the current wave of regeneration first-hand, and knew too the experience of living in the neighbourhoods and estates built in the post-war years. They were also (the Birkbeck students) well versed in cultural history, and (the Fundamental participants) in architecture and planning, and the combination of life experience, knowledge and confidence in discussion made for a stimulating and compelling day.

'the day gave a really interesting historical perspective on contemporary issues around the regeneration of East London. I came away thinking about how history repeats itself – we haven't learned the lessons of the past'

We watched two films, both dealing with ambitious utopian plans for the rebuilding of large sections of Newham. One was made in 2008 by the Architecture Crew, a group of young people 13–19 years old, whom Fundamental was working with. The other was made in 1948, by the then West Ham Borough's Architecture and Planning Office, about the plans for rebuilding West Ham after the extensive destruction caused by the 1940–41 air raids. One of the most striking differences between them, which emerged strongly through the subsequent discussions, was that while the first offered a 'bottom up' perspective, and was a critical enquiry by some of the people who had been most strongly affected by the regeneration, the second was a piece of 'top down' propaganda, representing an 'experts know best' position.

A lively debate broke out about the extent to which things had or had not changed in this respect since the post-war era. Some argued that while lip service is paid to community consultation, the 'community' has very little actual impact on the plans that are carried out. Nick Edwards, the director of Fundamental, and the young people who came along to the workshop, gave a nuanced sense of the particular ways in which people could have an impact on plans (though it was clear that to do this involved a considerable sustained effort over a long period of time.)

Going or coming?

Another topic that kept cropping up was mobility. One the one hand, as one participant pointed out, East London has always been a place people move on from when they had the means to do so. Others wondered, though, whether that may change. With the regeneration around the Olympics, East London had the potential now to be a place where people would want to stay, or come back to. But the new transport infrastructure, and the increased opportunities to move around (including Birkbeck's own courses, such as the Cert HE Understanding Visual Arts, that bring students out to East London and into Bloomsbury) mean that East London is now more connected than ever to the world beyond it.

**'great experience'
'eye-opening'
'brought back memories'
'gave food for thought'
'great opportunity to
share views'**

The parts of East London that had been very separate from each other, with some people never venturing much beyond their immediate neighbourhoods, had become more interconnected as well. The homogeneity and static, inward-looking quality of the post-war estates (seen as the height of modernity in the 1948 film) were being directly challenged by the latest wave of regeneration.

An extra unexpected treat at lunchtime – enthusiastically taken up by all the workshop participants, despite the cold – was a tour around the Grade One listed 18th-century House Mill.

Leslie Topp
Birkbeck

Nick Edwards
Fundamental Architectural
Inclusion



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

For further information and to download an application form:
www.aah.org.uk/funding/initiatives-fund

**Application deadlines:
1 December 2013, 1 July 2014**

Art History on the taster menu

In June, Liverpool Hope University and the Walker Art Gallery welcomed 26 Fine Art A-level pupils and six teachers from schools in the North West (two in Liverpool and one in Lancashire) to a day of activities designed to provide an opportunity for a broad range of students to encounter art history at undergraduate level.

The event was co-funded by the Association of Art Historians (Initiatives Fund) and Liverpool Hope University's Faculty of Arts & Humanities.

At the start of the day, students were welcomed on behalf of Liverpool Hope University. The first session focused on 'Studying Art History at Degree Level'. Dr Amelia Yeates and Dr Kathrin Wagner talked about what art and design history involves and what objects are studied within the discipline.

We covered the importance of field trips and study visits, and how museums and galleries work. It was also explained what assignments students can expect, and what employment opportunities students with an art history degree can look forward to.

Following the introductory talk were two 'taster' lectures, which aimed to familiarise students with two distinct periods within the history of art. In the lecture Renaissance – the beginnings of early modern art, Dr Wagner focused on some of the foundations for early modern and modern art that were laid during the 15th and 16th centuries. Dr Yeates concentrated in her lecture on Early Twentieth-Century Art: European Avant-Gardes.

The next part of the day was given over to a gallery activity in the Cornerstone Gallery at the Creative Campus, designed to elicit student responses to contemporary art. After Gallery Manager Jason Jones introduced the current exhibition, 'Processing: Kevin Casey, Stephen King and McCoy Wynne', students were split into four groups. Three groups were asked to focus on one artist each and to come up with five key words to describe the work to visitors. The fourth group was encouraged

'Processing': Kevin Casey, Stephen King and McCoy Wynne at the Cornerstone Art Gallery, Liverpool Hope University



to think about activities for 10–14 year-old local school pupils and how to engage them with the exhibition. The students responded very well to this activity and came up with some unique ideas and suggestions.

Walker Art Gallery

After everyone enjoyed a free hot lunch, the group headed to the Walker Art Gallery, situated in Liverpool's city centre, only a 10-minute walk away from the Creative Campus.

Around half of the students at the taster day said they would now consider studying Art History at university

At the Walker, on a rotating scheme, one group enjoyed an introduction to the museum by a member of staff from the Education team while the other students attended interactive gallery talks focusing on a specific aspect of the collection. These included the Pre-Raphaelite Collection (Dr Yeates), the Sculpture Collection (Dr Wagner) and the Craft and Design Collection (Dr Fiona Ward). The response to these talks was very positive and students were also eager to explore the gallery independently after the talks.

Evaluation by students

The event was evaluated via separate evaluation forms for students and teachers. The forms reported that around a fifth of attending students were not aware that art

history could be taken as a subject at university, which suggests that our initial aim of wishing to promote awareness of art history was justified. Of the different activities throughout the day, the Walker Art Gallery visit was the most popular with students, suggesting that contact with original artefacts is an important way of enthusing students and introducing them to the subject. Around half of the students attending reported that they would consider studying Art History at university level as a result of the Taster Day. This suggests the importance of such events to the recruitment of students for undergraduate study.

What the teachers thought

Teachers' response to the day was unanimously positive; they found the Walker Art Gallery visit very valuable and appreciated the fact that students were set activities and encouraged to discuss art works throughout the day.

Anecdotal evidence from conversations with the teachers suggests that their primary purpose in attending was to help students with their current studies, which was different to our primary goal of increasing participation in art history at undergraduate level. However, both of these aims were achieved and all teachers commented that they would bring students to such an event should it be repeated in future years.

Dr Kathrin Wagner and Dr Amelia Yeates
Lecturers in Art History,
Liverpool Hope University



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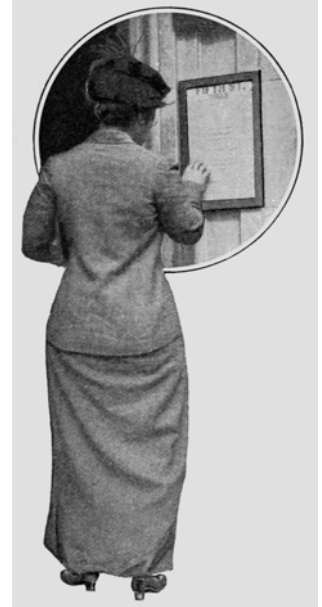
I WISH
ART MONTHLY
COULD BE
ART WEEKLY

JOHN BALDESSARI

AAH Online Directory

... coming soon to a computer near you

- ◆ The new **Art Historians & Arts Professionals Directory** (formerly the Directory of Freelance & Independent Art Historians) will soon appear online. It will be a fully searchable database of members' research specialisms, areas of expertise and skills.
- ◆ The directory will allow members to make their contact details, web address and bio available online. The directory is free of charge and entirely opt-in, so members can select which, if any, of their data to make publicly searchable.
- ◆ The Art Historians & Arts Professionals directory is primarily intended to allow members to be easily found by those offering work or seeking 'talking heads' for the media (enquiries we often receive through the office), but it will evolve into a useful resource, allowing art historians around the UK and beyond to interact with each other, collaborate, and share ideas.
- ◆ If you would like to include your details in the directory please login to the Members Area and click 'Edit Your Personal Details' to create or update your profile. For more details go to www.aah.org.uk/directory



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22 Oct 2013–9 Feb 2014

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Vitra Design Museum

An exhibition of Vitra Design Museum, Weil am Rhein, in cooperation with London Museum of Modern Art, Hamburg and Moderna Museet, Stockholm.

Artworks: Evelyne Axell, Ice Cream, 1964 © ADAGP, Paris and DACS, London 2013. George Nelson Associates, Inc. (Irving Harper), Marshmallow sofa, 1956. Collection Vitra Design Museum, Drocco & Mello, Cactus, 1972, Gullram



The City of London Corporation is the founder and principal funder of the Barbican Centre

The future of Art History in schools

The 2013–14 academic year is likely to be a crucial one for the Maintained Sector History of Art Project in the run-up to the launch events planned to coincide with the publication of our textbook by Wiley Blackwell.

Maintained Sector History of Art Project (MSHAP)

Matthew Wilson from Harrodian School, Penny Huntsman from Farlington School, Liz Keevil from Lady Margaret School and myself have carried out three days of interviews with recent graduates and experienced teachers. We now have an enthusiastic team of peripatetic art historians/teachers, some of whom will be able to teach AS Level Art History outreach twilight classes across London from January, while others will go into schools to give one-off presentations on Art History A level, and/or present sessions for General Studies. The AQA examination board offer online training for new graduates as well as continuing professional development (CPD) events at the British Museum on sculpture, but it is clear that the Schools Group needs to offer more CPD sessions this year (details in the next *Bulletin*). We are looking for experienced teachers to help with teacher training.

Promoting Art History A level

We have two events planned for Heads of Sixth Form, and Heads of Art Department to spread the word and dispel any misinformation about exactly what Art History involves at A level. This is crucial, given our absence from the Informed Choices website, the impact this has had on Art History in schools and the knock-on effect on university departments. Both meetings will take place in November, the first at the Whitechapel Gallery from 4.00pm to 6.30pm on 7 November and the second at Sotheby's Institute from 9.30 to 12.00 on 21 November 2013.

We are very grateful to the [Esmée Fairbairn Foundation](#) for funding this project.

The government published its long-awaited reply to the Henley Review of Cultural Education in July, entitled Cultural Education: A Summary of Programmes and Opportunities. Unfortunately, it does not

take on board any of the comments and suggestions we contributed to the online feedback. It seems to suggest that cultural education should no longer be embedded in every school but that arts organisations should provide professional support and events for schools. The debate continues and we will be attending the Westminster Forum on The Future of Cultural Education on 16 October, as well as 'Next Steps: AS and A level' on 15 October.

History of Art International Baccalaureate

Our plan to hold an IB Art History event to coincide with the RCA 2014 Conference is underway, so please check the website for updates.

Ways of Seeing

The programme for our annual Ways of Seeing Conference has been finalised except for the names of student speakers, and the office has sent flyers to every school and college studying History of Art in the Sixth Form to advertise the event. We are particularly grateful to the [Company of Art Scholars](#), which has offered to fund this year's conference and our next two conferences, to ensure that every maintained-sector student who wishes to attend may receive a complimentary ticket. This offers a welcome boost to our Maintained Sector History of Art Project.

Schools Group

Caroline Osborne – Chair

Matt Wilson – Secretary

Imogen Cornforth-Jones – Ways of Seeing 2013 organiser

Laura Worsley – Annual Conference Session Co-ordinator

Kate Evans

Laurence Wolff

Andreas Petzold

Maintained Schools History of Art Project committee

Caroline Osborne, Matt Wilson,

Penny Huntsman, Katy Blatt,

Liz Chubb, Sarah Phillips, Liz Keevil

ARTiculation Prize

This national competition goes from strength to strength and has extended its range of regional heats. This year it will be negotiating with venues in Scotland and Northern Ireland too. The AAH continues to support school students who take part, and looks forward to their participation in our conferences.

We look forward to collaborating with an expanded Schools Group committee, and to working with a number of initiatives across the UK.

Caroline Osborne, Schools Group Chair



WAYS OF SEEING

The Body on Show

Saturday 23 November 2013; 9.30am – 4.00pm

The British Museum

AAH Schools Group Conference

Speakers

Prof Griselda Pollock, Leeds University: *Art's Bodies: Difference and Catastrophe*

Dr Nigel Spivey, Cambridge University: *The Classical Body*

Professor Neil Cox, Edinburgh College of Art: *The Abstract Body: A Fantasy of Modern Art*

Elizabeth Galvin, BM Curator: *Understanding the Body in African Art*

Dr Abigail Harrison-Moore 'Art History at University' with questions

For full details, and booking see: www.aah.org.uk/events/ways-of-seeing

ARTiculation Prize 2014

For Sixth Form Students

1st Prize £300, 2nd Prize £200, 3rd Prize £100

ARTiculation Prize Regional Heats – January and February 2014
Birmingham, Cambridge, Folkestone, London, Oxford, Salisbury, Wakefield

ARTiculation Prize Final – Saturday 1 March 2014, Clare College, University of Cambridge

To be adjudicated by Edmund de Waal

The ARTiculation Prize is an annual event designed to promote the appreciation and discussion of art. The competition seeks to engage sixth-form students, regardless of background or experience, with art and to develop their confidence and ability to express their opinions, thoughts and conclusions. Each student is invited to deliver a 10-minute presentation to an interested audience about a work of art, artefact or architecture of their choice. Adjudicators are asked to assess each presentation as a whole, looking at content, structure and delivery.

In 2014 the competition is being held at eight regional venues. A student will be selected from each heat to speak at the finals, which is part of the ARTiculation Conference at the University of Cambridge. This conference is open to all sixth-form students and is designed to encourage debate and engagement with the arts. Limited student travel bursaries are available and must be applied for at the time of booking.

Contact Tel: 01980 862244 Email: lucy@sculpture.uk.com

www.rochecourteducationaltrust.co.uk

2013 Finalists at Clare College with adjudicator Tim Llewellyn OBE



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Museums & Exhibitions Group – plans for the future



After a busy springtime bursting with activities – our seminar day ‘Are Curators Academics?’ and our various contributions to AAH Conference Reading 2013 – the Museums & Exhibitions Group has taken a bit of a summer break. But we have returned, renewed and full

of energy for the new academic year, and all of our forthcoming projects!

First up is the deadline for the [Museums & Exhibitions Bursary Awards](#) on 1 November 2013. If you work in a museum or gallery, or you’re an academic who wants to collaborate with a museum – this bursary is for you! We want to support museum and gallery professionals to do their own research, or academics who are bringing their research skills into museum settings.

You can apply for any amount from £200 to a maximum of £5000. The bursary is open to international AAH members as well. (See [right for further details.](#))

Earlier this year, we awarded a bursary to [Dr Patricia Allmer](#) and [Dr John Sears](#), who collaborated with the [Photographers’ Gallery](#), London and [Manchester Metropolitan Museum](#) to conduct research for a photography exhibition of works by American writer and artist William S. Burroughs (1914–1997), marking the centenary of his birth. Their forthcoming exhibition will be ‘Taking Shots: the Photography of William S Burroughs’ (28 January – 6 April 2014).

We also supported [Ann Harezlak](#), Associate Lecturer MA Curating & MA Art Theory (Chelsea College of Art and Design) to collaborate with [Jennifer Mundy](#), Head of Collection Research at [Tate](#) on their project, ‘With Henry Moore: The Gemma Levine Archive’. Harezlak will conduct new research into the Gemma Levine archive at Tate, and will also explore Moore’s relationship with other photographers more generally, with a view to broadening understanding of Moore’s public identity.

Spring Seminar

Continuing in the collaborative spirit, we are looking towards our spring Seminar Day – which we are running in tandem with the Students’ Group. This event, to be held at the University of Kent, Canterbury, will explore museum and gallery student internships, their benefits and difficulties for all involved.

M&E Group at Annual Conference

We’re also gearing up again for [AAH2014](#) at the Royal College of Art, London. We have an exciting fifth annual Academic Session planned, ‘Challenging conventions: Exploring hierarchies within the historiography of the fine and decorative arts’, looking at historic relationships between craft and fine art.

We’re also hard at work fine-tuning our Special Interest Session, which will explore how specialist curator knowledge is being lost, especially in regional museums and galleries.

We warmly welcome a new member to our Group committee,

M&E Group Subcommittee

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

[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)

[Catriona Pearson](#) (Exhibitions Assistant, Ashmolean Museum)

[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)



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

Queries to admin@aaah.org.uk

Deadlines: 1 May & 1 November

[Catriona Pearson](#) (Exhibitions Assistant, Ashmolean Museum). We’re still seeking a further member to join us, so if you have time to offer – and enthusiasm for museums, galleries and exhibitions – please contact me directly to express your interest.

[Layla Bloom](#)

Chair, Museums & Exhibitions Group



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

Available at:

www.aah.org.uk/publications/museums

printed copy: £5.00 plus p&p

ebook: £3.00

Exhibitions pick

The following exhibitions have been selected as of especial interest by members of the Museums and Exhibitions group:

Witches and Wicked Bodies

27 July – 3 November 2013

Scottish National Gallery of Modern Art, Edinburgh

Camp Coo: Caroline Achaintre

30 August – 12 October

Smiths Row, Bury St Edmunds

Victoriana: The Art of Revival

7 September – 8 December

Guildhall Art Gallery, London

Inspired: Teepee Glass Collective

11 September – 9 November 2013

The De Morgan Centre, London

Richard Serra: Drawings for The Courtauld

19 September – 12 January 2014

The Courtauld Gallery, London

Emilio Greco: Sacred and Profane

25 September – 22 December 2013

Estorick Collection of Modern Italian Art, London



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



Freelance & Independents: News and Views



I hope you all had a peaceful, sunny and productive summer. It is this time of the year I value the most as I manage to steal bits of time to think about matters I don't usually have time to focus on during the academic year. One of those issues was how the Freelance and Independents Subcommittee is communicating with you. I thought of a new format of an 'in conversation' piece, which will allow me to introduce to you members of the Subcommittee. It will also offer a more dynamic conversation, in which we will be discussing matters concerning the Freelance and Independents Group. If you don't like it, please get in touch and I will go back to the standard format of a letter.

Basia Sliwinska Hi Frances, I hope you had a good summer. I didn't do as much research as I planned, but I feel energised now and am ready to face the autumn.

France Follin Yes, I enjoyed the summer too, though I have been very busy with both Genesys, my company, through which I do editorial and pre-press work, and *Cassone*, the online art magazine that Sue Ward and I launched with the backing of a group of art historians (mostly AAH members) and a few other enthusiasts in 2011.

BS With autumn approaching, the F&I Group is finalizing our programme of workshops. The first is on [8 October](#), and is focused on lecturing for NADFAS (see *opposite*). We are also working hard on three upcoming events. In February 2014 we will address the social and cultural benefits of research. In June 2014 we will invite speakers to talk to our members about publishing for a fee, and in October 2014 we hope to cover the topic of presentation skills. Including the Special Interest Session at the AAH annual conference in the Royal College of Art, which we are once again

running in collaboration with the Students Group. We are quite busy!

FF I am also looking forward to the workshops. I contributed to one at the beginning of July and was really pleased that it was so well attended, that there were lots of questions and everyone there was very engaged (see *full report on page 14*). As art historians, we have to look well beyond the conventional academic world to make a living. NADFAS lecturing pays well and probably guarantees an attentive audience – from what I hear, something you don't always get in a university lecture theatre, despite the high fees students are paying these days! I am also interested in the workshop on writing for money. Dr Johnson famously said that only a fool would write for any other reason than money. I can't say I go along with that, but money is awfully nice to have, all the same!

BS Good point! Frances, what do you think about the development of the new Directory (see *page 7*). Do you think it is more useful now? Why should all our members join it?

FF The old directory was quite state of the art when we launched it nearly 10 years ago, but developments since then have been very fast, and we all expect a lot more from online resources. So it is good that the directory has been completely revamped to a modern standard.

I am often surprised at what 'shrinking violets' art historians can be, quite wary of getting any information about themselves 'out there'. If I could afford it, I would have a large billboard over Piccadilly Circus with a brief message advertising my services and my contact details! Short of getting sponsorship from Coca-Cola, this is never going to happen, so online is the way to go. I see that many art historians who have joined the AAH group on LinkedIn only identify themselves as 'Sarah P.' or similar – how are potential clients ever going to find them? You need to get your name and contact details, and details of what you can offer, out there. Commercial directories often charge hundreds of pounds for what the AAH Directory is offering members free of charge. I would urge every freelance member, or anyone looking for any sort of work, to get themselves into this Directory.

BS This sounds absolutely fantastic! I can only second you on that. I hope our members will also get more involved with our social media platforms. Lara and Ben have been tweeting for quite a while now. And people seem to relate to the conversations.

FF Twitter is extremely popular right now, and of course Facebook and LinkedIn all have their fans. I like the way LinkedIn has a professional cast, so that is my preferred social network site, though I also tweet *Cassone's* news several times a day most days. Through Twitter I have made contact with galleries in America and Europe – it's all useful. Members need to use one or more of these platforms to let the AAH know what they want from the Association – and what they can contribute.

BS We also need to encourage our Members to apply for the Reprographic and Copyright Expenses and Conference Attendance Grant (*advertises and qualifying conditions for both on page 14*) as there is still money left in the pot! Is there anything else we should bring up?

FF These grant schemes are great. I am staggered that we still have unclaimed funds. Any freelance member who joined more than a year ago and has not received a grant from us in the past 12 months is eligible and really should consider applying, if they are giving a paper at a conference anywhere in the world, or need to finance illustrations for a book or journal article. These aren't hardship grants; they are available to every member of at least a year's standing.

I would also urge members to remember the old adage that you get out of life what you put into it. If you can contribute to the AAH in some way, you really should – contacts are the lifeblood of freelancing, and you don't make contacts by keeping yourself to yourself.

BS Thanks, Frances! I enjoyed talking to you and I hope we will continue with this format for the Chair's letter. Let's now get ready for the start of the new term and an exciting programme of events that we have been working on!

Basia Sliwinska
Freelance and Independents Group Chair
Frances Follin

Freelance & Independents Group Subcommittee

Everyone can be contacted on 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](#)

[Catherine Hunt](#)

[Maria Photiou](#)

[Anne-Noëlle Pinnegar](#)

[Ben Street](#)

[Janet Tyson](#)

Introducing the members

[Anne-Noëlle Pinnegar](#)

A graduate of the Courtauld Institute of Art, Anne-Noëlle was formerly Editorial Assistant at *Apollo* magazine before becoming a freelance writer and editor specialising in art, architectural heritage and antiques. She is currently Curator at Hammerwood Park, a Grade I-listed Greek Revival country house in Sussex, and has recently returned to academia as a postgraduate student at the University of Oxford (Mst. Literature & Arts).



[Maria Photiou](#)

Dr Maria Photiou is an art historian and critic writing on women's art practices with a particular interest in concepts of gender, history, nationalism, patriarchy, homeland, citizenship, belonging and identity in contemporary art.

Maria was awarded an AHRC Cultural Engagement Fund for her project 'Narratives of Contested Lands:

Homeland, Citizenship and Identity in Cyprus', a collaborative project with the International Network Project 'Home/Land: Women, Citizenship, Photographies', School of the Arts, Loughborough University.



AAH Freelance & Independents Workshop Series

Professional and Career Development for Art Historians

Freelance Lecturing

Tuesday 8 October 2013, 10.00am – 3.30pm

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

Thinking of becoming a freelance lecturer? This workshop could introduce you to one of the ways in which to get started.

The National Association of Decorative and Fine Art Societies (NADFAS) is a leading arts charity, providing comprehensive art lectures through a broad network of local societies and national events. This one-day workshop sets out to introduce the assessment procedures for joining the NADFAS Directory of decorative and fine arts lecturers, and give an insightful perspective on the skills and scope of an accredited NADFAS lecturer. It also offers a practical skills session on confident speaking, presentation skills and voice-work.

Speakers

[Jane Sawyer](#) is currently Chairman of the New Societies Committee for NADFAS, and has helped to establish new NADFAS Societies in the UK, mainland Europe and New Zealand.

[Edward Bradshaw](#) is Education Officer at NADFAS House, with responsibility for lecturer recruitment within the Education Department. Experienced in offering advice to new and established lecturers, he has a sound understanding of NADFAS societies' needs and expectations.

[The Right Reverend Christopher Herbert](#) has lectured at the National Gallery, the Courtauld Institute, King's College, London, Westminster Abbey, and the University of Rikkyo in Japan, and at churches and cathedrals throughout England and in Italy.

[James Dinsmore](#) worked as a litigation solicitor for 10 years before switching careers and becoming an actor. Since then, he has toured extensively in the UK and abroad. Off-stage, James delivers seminars and management training for corporate clients on confident speaking, presentation skills and voice-work.

Tickets

Member: £40, Non-Member £55, Concession £30

Tea/coffee & biscuits are included in the price (lunch is not provided).

www.aah.org.uk/events/professional-development#sthash.JlbbUEyc.dpuf

Freelance Art History: Developing a Portfolio Career

Part of AAH Freelance and Independents Workshop Series

This second event in the F&I workshop series, held in July, aimed to give insight into the challenges and rewards of building and managing a 'portfolio career'. The three speakers gave accounts of different aspects of freelance work and the skills involved. The ethos of the day was one of enthusiasm and enjoyment with an animated lunch break and an informal and informative question-and-answer session.

A journey

Matt Price gave a captivating account of the journey from his initial training in art history to his freelance career. This has involved editorial and writing work with well-established art journals and magazines and major publishing houses, as well as a number of curatorial projects in collaboration with well-known artists and curators. Referring to specific examples, Matt showed how he had both made and been given opportunities, and demonstrated how key it is to build a network around these opportunities. Importantly, Matt showed how rich and rewarding a portfolio career can be and how many enjoyable moments and achievements are involved – from being wined and dined to being involved with international projects and prestigious publications such as Phaidon's *Vitamin D2*, 2013. Most of all, he showed us the extent to which commitment, drive and love for the subject are essential mainstays in this sort of work, which is neither guaranteed nor constant unless you are prepared to work at it.

The nitty gritties

While Matt charmed us with the ins and outs of his projects, Frances Follin brought our feet gently back down to earth with her talk on the practicalities of freelance work. Frances is another art historian (Bridget Riley specialist) who has built a portfolio career, taking her into new territories of publishing and business

consultation (currently Genesys Consultants Ltd and Cassone, International Online Magazine of Art and Art Books).

Frances covered key aspects of self-management in freelance work, including valuable insights into organising financial matters, such as invoicing, tax returns and pensions. She also stressed the importance of diplomacy and of building personal relationships with clients. Added value came from Frances' clear, cogent and enthusiastic style of presentation, which not only provided us with models and methods, but also showed the sometimes daunting organisational tasks of freelance work to be manageable and even enjoyable.

Some poetics

Writer and critic Richard Dyer concentrated on ways of writing on or about art. Practised in writing for a number of contexts, from the academic to the journalistic (a recent example being *Magne Furuholmen: Alpha Beta*, 2013), Richard spoke about the possibilities and potentials of letting go of academic convention in favour of writing styles that are more sensitised to the art objects being interpreted or reviewed – writing from the heart as much as the head. Richard read (mellifluously) from writings on art that were evocative in their narratives and which were a mixture of poetics and hermeneutics rather than scholarly demonstrations of knowledge.

The contrasts Richard drew between academic writing and more subjective (although not necessarily less informed or less critical) ways of writing were liberating examples of how not to become entrapped by convention while producing close readings and commentaries. Alongside more conventional approaches to art writing and criticism, there is not only room but also a need for more personal and esoteric practices – for the writers to develop their own voices and sensibilities.

Joan Gibbons

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.

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>

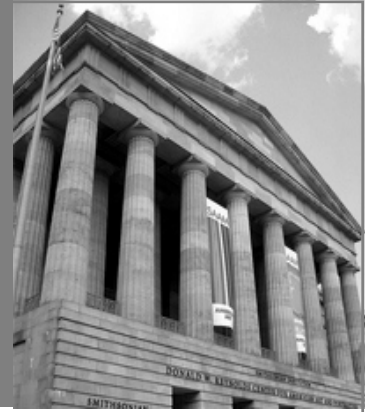
Conference Attendance

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.

Deadlines for both grants: 1 March & 1 September

TERRA FOUNDATION FELLOWSHIPS IN AMERICAN ART

Smithsonian American Art Museum Washington, D.C.



THE TERRA FOUNDATION FELLOWSHIPS IN AMERICAN ART at the Smithsonian American Art Museum seek to foster a cross-cultural dialogue about the history of art of the United States up to 1980. They support work by scholars from abroad who are researching American art or by U.S. scholars who are investigating international contexts for American art. The Museum also hosts fellows supported by the Smithsonian's general fellowship fund and offers a number of other named fellowships. Fellowships are residential and support full-time independent and dissertation research.

The collection of the Smithsonian American Art Museum spans the nation's artistic heritage, representing outstanding visual accomplishments from the seventeenth century to the present day. This unparalleled collection includes special strengths in nineteenth- and twentieth-century marble and bronze sculpture, nineteenth-century landscape painting, Gilded Age and American impressionist paintings, twentieth-century realism, photography and graphic art, folk art, Latino art, African American art, and film and media arts.

Resources

Each scholar is provided a carrel in the Fellowship Office, located across the street from the Museum. Available research resources there include a 180,000-volume library that specializes in American art, history, and biography; the Archives of American Art; the graphics collections of American Art and the National Portrait Gallery; the Joseph Cornell Study Center and the Nam June Paik Archive; as well as a variety of image collections and research databases.

Conveniently located in downtown Washington, D.C., the Museum and Fellowship Office are a short walk from other Smithsonian museums and libraries, the Library of Congress, the National Archives, and the National Gallery of Art. During their stay at the Smithsonian American Art Museum, scholars will be part of one of the nation's oldest and most distinguished fellowship programs in American art, and will have the opportunity to attend a wide variety of lectures, symposiums, and professional workshops. Short research trips are also possible.

Support

The stipend for a one-year fellowship is \$30,000 for predoctoral fellows or \$45,000 for postdoctoral or senior scholars, plus generous research and travel allowances. The standard term of residency is twelve months, but shorter terms will be considered; stipends are prorated for periods of less than twelve months.

Deadline

Applications must be submitted online by January 15, 2014. For applications, research consultation, and general information visit AmericanArt.si.edu/fellowships or email AmericanArtFellowships@si.edu.



Smithsonian American Art Museum

TERRA
FOUNDATION FOR AMERICAN ART

Student members' news, events and opportunities

Student Members Committee

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Let me introduce myself as the new Chair of the Student Members Committee (SMC). I am a third-year PhD student at Birkbeck, University

of London, and also a practising artist.

I'm thrilled to take on this role in support of the AAH and hope to use my various skill-sets to lead the SMC in delivering you an exceptional array of events, awards and symposia over the new academic year and beyond. It is my ambition to strengthen our social-media presence, and to engage a wider community of students researching all periods and manner of arts to represent the cross-disciplinary nature of our studies.

Some of you will have had the privilege of working with my predecessor, [Mary Jane Boland](#), who stepped down in order to concentrate on her studies. We were sad to say goodbye, but I would like to take this opportunity to thank Mary Jane for her support, dedication, and exemplary tenure as Chair. We wish her every success in completing her doctorate. On the plus side, we are excited to welcome new members [Sophie Frost](#) (University of Aberdeen), [Sian White](#) (University of York) and [Fiona Johnstone](#) (Birkbeck, University of London).

In June, we held our annual Summer Symposium, at the University of Oxford. With a record-breaking response to our call for papers, we welcomed superb student speakers from as far away as New York, along with keynote speakers Professors Marcia Pointon and Craig Clunas, and artist Bob and Roberta Smith. Delegates were also treated to a tour of the Ashmolean Museum by its Director, Professor Christopher Brown, CBE. The diversity of papers and the inspiring surroundings made this one of the most illuminating Symposia yet. For a full report please see p18. We are already looking forward to next year's Summer Symposium, to be held in Bristol on the theme of Art and Ephemeria.

As another academic year begins, we have lots of things in store for your new diaries. Our [Undergraduate Careers Day](#) on

18 October 2013 takes place at the University of Edinburgh, and the speakers will provide you with an insight into the various opportunities afforded to art historians and how best to place yourself should you wish to pursue a career in the field. During this tough period for the arts, I could not recommend this event enough. For more details see opposite.

On 16 November we hold our annual [New Voices Conference](#). We are fortunate to be hosting the event at the Henry Moore Institute, Leeds, with a keynote address from Dr Jeremy Howard (University of St Andrews). The event is always popular and is already generating a lot of interest so early booking is advised. See p21.

Our SMC also organises numerous awards to help support your studies. If you need to do some research abroad, be sure to apply for the [John Fleming Travel Award](#) by 1 December. Our Undergraduate Dissertation Prize entries are now under assessment but we are still accepting submissions to the competitive [Postgraduate Dissertation Prize](#), the deadline for which is also 1 December. Though our deadline of 1 April for the next [Internship Awards](#) seems far away, we encourage students to think in advance about how the AAH might support you during any fruitful work experience.

There is a lot of excitement surrounding the 40th Anniversary, Annual AAH Conference at the Royal College of Art in London in April 2014. This year's Student Session is on the theme of Nostalgia: Representations and Reconstructions of the Past. We hope you will consider submitting an abstract by 11 November and look forward to seeing you there.

The SMC is always busy. Other tasters for 2014 include a Careers Day in Birmingham, and we have just secured The Wellcome Collection in London as a venue for New Voices 2014 on the theme of A Picture of Health. In the meantime, keep in touch via our social networking sites: [@AAHstudents](#) and new Facebook group: [AAH Students](#). Updates are posted on aah.org.uk/students. I very much hope to meet and hear from many of you soon.

[Nicola McCartney](#)
Student Members Committee Chair



THE UNIVERSITY of EDINBURGH

Undergraduate Careers Day

Careers in Art History

University of Edinburgh
Edinburgh College of Art
Minto House, 20 Chambers Street

Friday 18 October 2013

Tailored for undergraduates and recent graduates interested in pursuing a career path in the arts sector, the annual Undergraduate Careers Day brings together a wide range of speakers from leading cultural institutions and creative industries who will share their professional experience and expertise.

Taking place on October 18 at the University of Edinburgh, this year's event welcomes speakers from the National Galleries of Scotland, National Museums Scotland, Stills Gallery, Bonhams, the University of Edinburgh and more.

Through a series of informative talks followed by Q&A sessions, you will have the opportunity to explore different professional possibilities including museums, auction houses, curating, art education, and academia. Refreshments will be provided during intermissions throughout the day, when you will have the chance to engage in informal discussions with the speakers.

Speakers

Sally-Ann Coxon (Collections Registrar at National Galleries of Scotland)
Richie Cumming (Outreach Officer at National Galleries of Scotland)
Kirsten Lloyd (Associate Curator at Stills Gallery)
Dr Carol Richardson (Lecturer History of Art at the University of Edinburgh)
Iain Byatt-Smith (Specialist at Bonhams), and more to be confirmed.

A full programme and speaker biographies will be available online.



Tickets

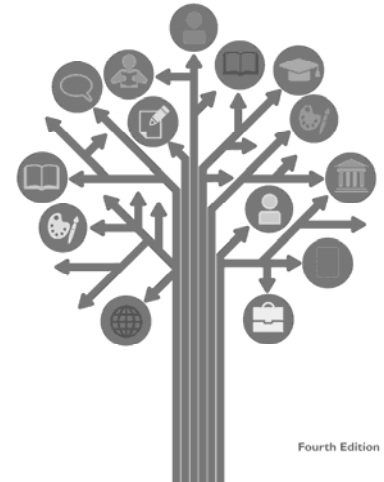
Members £6; Non-Members £10
Places are limited and must be reserved online in advance at:
www.aah.org.uk/events/careers-in-art-history

Contact

For further information please contact co-organisers Panos Kompatsiaris and Sophia Zhou,
aah.ugcd2013@gmail.com



Careers in
Art History



Careers in Art History

includes more than 40 entries by art-world professionals from a wide range of different spheres. They describe what enthuses them about their work, and give practical advice on where jobs are advertised, and what training you might undertake.

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

Available from:

www.aah.org.uk/ciah

Pay-for-download pdf: £5.99

Print-on-demand copy: £9.50 + p&p

How about joining us?

The Student Members Committee (SMC) comprises up to 15 people at any one time. To best represent the needs of the AAH's 400 or so student members we maintain a diverse group; between us we study a range of visual culture and historical periods, from undergraduate to doctoral level.

If you are interested in joining the SMC, please go to aah.org.uk/students for more information and an application form. Applications will be considered on a quarterly basis by the current committee. Forms should be submitted by:

1 September 1 December
1 March 1 June

Student Summer Symposium

IDENTITY: Construction and Meaning

This year's Student Summer Symposium, convened by Allison Goudie (University of Oxford), Nicola McCartney (Birkbeck, University of London), Charlotte Stokes (University of East Anglia) and Imogen Wiltshire (University of Birmingham), set out to explore how concepts of 'identity' have pervaded the visual arts across diverse historical periods and cultural contexts, and in doing so, shaped the discipline of art history.

The speakers were emerging scholars, artists and acclaimed academics who joined us, some from as far away as New York, at Trinity College, Oxford, for two days in June.

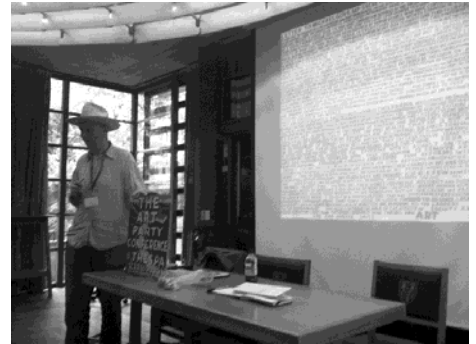
The Symposium opened with a session that considered constructions of female identity in portraiture. Sally Beazley-Long (Birkbeck, University of London) started proceedings with her paper, *Fashioning Ambivalence and the Fiction of Femininity: Berthe Morisot's representation of gender identity*, which, through a nuanced reading of Morisot's paintings alongside contemporary fashion plates, exposed structures of symbolic and scopical power at work in nineteenth-century France. Next, in her paper, *An unknown woman by an unknown artist: jewellery and identity in an Elizabethan portrait*, Louise Carson (University of Nottingham) posed the question of whether a jewel could be a more authentic 'portrait' than a facial likeness. In an eloquent analysis of a portrait of an unknown woman, she demonstrated how the intricately rendered sartorial details of Elizabethan portraits provide a key to understanding notions of subjectivity during this period. Anna Ficek (New York University) took us to eighteenth-century Peru with her paper, *The Princess, The Virgin, The Harlot: Examining the Construction of the Feminine Identities in Colonial Peruvian Culture*, and explored the spectrum of identities made visible by colonial portraits.

Professor Marcia Pointon delivered the first keynote address of the symposium, titled *Casts, Masks and Questions of Identity*. By focusing attention on often-neglected

elements of the materiality of death masks, in particular their reverse, Pointon offered a highly original approach to reading death masks as artefacts of identity, one that accounts for their abjectness, and their status as objects 'at the edge'.

After lunch our second keynote speaker, artist Bob and Roberta Smith (right) discussed the pertinence of his pseudonym and gave an entertaining and engaging performance of his *Letter to Michael Gove*, advocating the significance of art and creativity in education. His performance was followed by a discussion of the powers of artistic identity, during which he distributed badges he had created.

The second session brought together various different approaches to masculine identity, starting with Ann Haughton's (University of Warwick) paper *The Body Flayed Bare: Skin and the Inscription of Identity in Renaissance Art*. Breaking down both the barriers of skin and of the human psyche, Haughton discussed early modern preoccupations with depicting mythological and religious accounts of flaying, with particular reference to Michelangelo's image of St Bartholomew, hypothesised as a self-portrait. Lucy S. Gellman's (Courtauld Institute of Art) fascinating paper, *Bodies Bound and Unbound: Revising the Fragment in Antoine-Jean Gros' Napoléon sur le champ de bataille d'Eylau*, employed a close reading of Gros' image and its reception at the Salon of 1808 to unpick social constructions of masculinity and disability as they functioned within the Napoleonic propaganda machine. Next, Natasha Adamou (University of Essex) probed contemporary curatorial manifestations of identity using the case study of Urs Fischer's exhibition 'Who's Afraid of Jasper Johns?' (2008). Her paper, *The Delirium of Interpretation: Salvador Dalí's paranoia-criticism and the construction of artistic identity in Urs Fischer*, considered how Fischer's techniques of appropriation and flattening of images and materials illuminated various facets of an artist's fragile ego. Our first day closed with the paper, *The Artist-Musician After-lives of Jacopo Bassano, Tintoretto, Titian, and Veronese*, presented by Catherine Lofthouse (University College London). Combining a biographical



approach with a discussion of painterly technique, Lofthouse explored the implications of reading the ensemble of musicians in Veronese's *Wedding at Cana* (1562–63) as a portrait of Renaissance Venice's most influential artists.

Our second day began with a session of papers that addressed the geographical and spatial implications of identity. Hilary Floe (University of Oxford) (below) opened with her paper, *Performing Liberation: Culture, Counterculture and Identity in Oxford's Space Place (1966)*, which addressed the first exhibition at what is now Modern Art Oxford, curated by founding director Trevor Green and titled *Space Place*. She examined whether the museum's founding principle as an 'alternative space', and anti-museum for 'real people in real places' was achieved. Next, Sarah Moulden (University of East Anglia and Norwich Castle Museum & Art Gallery) presented her paper "turning myself about": *John Sell Cotman returns to Norwich (1806–12)*. Sarah addressed Cotman's decision to move from London to Norwich, how the decision impacted on his work, and how he confronted the complexities of being an artist there. Danielle Dufort (University College London) completed the session with her paper, *Framing 'Vrel': A case study in the construction of artistic identity*, which explored the artistic identity of Jacobus Vrel, whose



AAH Postgraduate Dissertation Prize 2013–14

paintings were commonly attributed to other artists, notably Vermeer and Pieter de Hooch. She addressed the recategorisation of Vrel's paintings and our understanding of his identity, including the geographical identity of the street scenes he depicted.

Delegates then set off to the Ashmolean Museum, where we were privileged to receive a tour of some of the museum's highlights by the Director, **Professor Christopher Brown, CBE**. After the tour we were treated to a wonderful talk by **Jon Whiteley**, Senior Assistant Keeper at the Ashmolean, about the two temporary exhibitions, *Master Drawings* and *Stradivarius*, which delegates were then given the opportunity to visit.

The final student session after lunch on Friday explored constructions of cultural and national identities in a range of socio-political contexts. **Dina Akhmadeeva** (University of Oxford) opened with her paper, *Leave our ordinary methods of memorising far behind: the idea of Russia in the tripartite colour photography of Sergei Prokudin-Gorskii (1906–1916)*, which argued that viewers of Prokudin-Gorskii's photography became active participants in the making and unmaking of Russian identity.

In *The Fragmentation of Sati: Constructing Hindu Identity through Nationalistic Pilgrimage Souvenirs*, **Imma Ramos** (University of Cambridge) examined how the image of the martyr-goddess Sati being carried by her grieving husband Shiva proliferated in Kolkata from the late nineteenth century, demonstrating that the myth of Sati's body was resurrected for Nationalist discourse and as an icon of cultural crisis.

Daniel Zamani (University of Cambridge) followed with *Hermetic Symbolism and the Politics of Jewish Identity in Victor Brauner's Le Surréaliste (1947)*. Locating Brauner's self-portrait, *Le Surréaliste*, within the context of the French post-war engagement with trauma, terror and the horrors of World War II, Zamani argued that the artist drew on Kabbalistic and alchemical themes in an attempt to create a new and empowering Jewish identity. Finally, in *Seeing Red: Anish Kapoor, Selfhood and The Sublime*, **Zehra Jumabhoy** (Courtauld Institute of Art) traced issues of identity through an analysis of Kapoor's major installations, exploring how these artworks might fragment the Self and questioning the validity of linking Kapoor's oeuvre with concepts of the sublime.

Professor Craig Clunas, head of the History of Art Department at the University of Oxford brought the symposium to a close with his keynote address *Identity On and Identity In the Modern Chinese Painting*. Through an insightful analysis of the multi-layered relationships between text and image in the visual culture of 20th-century China, he demonstrated how the identity of 'modern Chinese art' is fraught with both a complex history and historiography.

We would like to thank Professor Marcia Pointon, Bob and Roberta Smith, Professor Craig Clunas and the University of Oxford History of Art Department, Professor Christopher Brown CBE, Jon Whiteley and the Ashmolean Museum, as well as Trinity College, Oxford, for their generous support. Last but not least, thanks go to all our student speakers for contributing to such an enriching and enjoyable symposium.

Allison Goudie, Nicola McCartney, Charlotte Stokes and Imogen Wiltshire

Entries are invited from UK Masters 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-winner for the most outstanding Masters dissertation 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*
- ◆ Free admission to the AAH Annual Conference, where the award will be made.

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

Deadline: **1 December 2013**

 **Thames & Hudson**



AAH Internship Awards 2014

Thinking of doing a work placement this summer? Would you like to: Curate Exhibitions? Conserve Paintings? Run auctions? Track lost or stolen art?

The AAH is offering two awards of up to **£2000** to finance promising students who wish to complete a work placement within the arts industries. As well as the financial support, the successful applicants will also be given the prize in a special ceremony at the AAH Annual Conference 2014 and will write a short report for the AAH Bulletin.

For more details see
www.aah.org.uk/funding/AAH-Internship-Award



**Deadline:
1 April 2014**

Two previous recipients of AAH funding to help with voluntary work placements.

John Fleming Travel Award

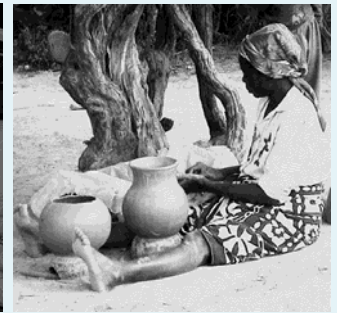
The aim of the award is to encourage a better understanding and exploration of the arts from around the world by enabling students to travel as a means of assisting or furthering their research.

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*.

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

DEADLINE: 1 December 2013



Photos taken by previous winners of the award:
 Room of Flowers, Shunkōin Temple, Kyoto, Japan (Olivia Meehan)
 A potter in the Kwanyama tradition, Angola (Helga Gamboa)

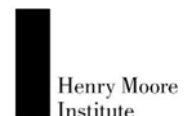
A WORLD HISTORY OF ART
 published by Laurence King Publishing Ltd

Henry Moore Institute Research Fellowships (2014–15)

Call for applications

The Henry Moore Institute is a world-recognised centre for the study of sculpture in the heart of Leeds. An award-winning exhibitions venue, research centre, library and sculpture archive, the Institute hosts a year-round programme of exhibitions, conferences and lectures, as well as developing research and publications, to expand the understanding and scholarship of historical and contemporary sculpture.

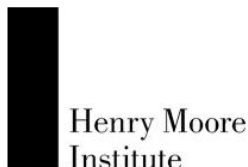
Each year we offer a number of Fellowships to enable researchers of different backgrounds and disciplines to develop their work at the Institute. Research Fellowships are intended for artists, scholars and curators working on historic and contemporary sculpture who can make particular use of the Institute's resources: our Research Library, Archive of sculptors' papers and the Leeds sculpture collections, which we manage in partnership with Leeds Museums and Galleries.



In 2014–15 up to four Research Fellows will be given the opportunity to spend a month in Leeds to develop their own research. In addition we will support up to two six-week Senior Fellowships, which are intended to give established scholars time and space to develop a research project free from usual work commitments. Up to two Senior Fellowships, for periods of between four to six weeks will be offered. Both Fellowships provide accommodation, travel expenses and a per diem.

For more information on the Henry Moore Institute Research Fellowships visit our website www.henry-moore.org/hmi or contact Kirstie Gregory (see below for email address).

To apply for either Fellowship send a letter of application, a 750-word research proposal, which also indicates how you will use our resources, and a CV by Monday **13 January 2014** to kirstie@henry-moore.org



New Voices

Art and Decolonisation

16 November 2013

Henry Moore Institute, Leeds

Keynote Speaker: Dr Jeremy Howard (University of St Andrews)

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 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.



Voldemārs Matvejs (Vladimir Markov). Uncut version of image and cover for Markov's book *Negro Art*, taken 1913. Represents figures of a standing man and woman, late nineteenth century, Bamana culture group, Mali, photographed in Musée du quai Branly (formerly Trocadero collection). Courtesy Information Center, Art Academy of Latvia

To book a place please visit:
www.aah.org.uk/events/new-voices-conferences

Tickets

Student AAH Members: £10
Student Non-Members: £15

AAH Members: £15
Non-Members: £20

Convenors: Charlotte Stokes, Imogen Wiltshire, Sibyl Fisher, Anna Beketov

Imaginary Exhibitions

Wednesday 6 November 2013

The Henry Moore Institute

This two-day conference will explore imaginary exhibition projects, ranging from the utopian to the tentative, the immaterial to the highly materialised, through to those hampered by logistics or inscribed with impossibility from their inception.

The conference has arisen out of the Institute's ongoing research into '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.

Speakers will look beyond formal records and more familiar images of sculpture and exhibitions to consider the place of the 'imaginary exhibition' within this narrative. The motives and scales of such projects vary, and instances of these 'imaginary exhibitions' are to be found internationally, across the modern and contemporary period. This turn to the ephemeral, invisible and ill-fated will draw out the eccentric and idiosyncratic in the shadows of art history, as opposed to the more usual highly polished exhibition surface.

Chairs include Penelope Curtis (Tate Britain), Lisa Le Feuvre (Henry Moore Institute) and Jon Wood (Henry Moore Institute).

Tickets £10/£5 concessions. For more information and full list of speakers/papers please visit our website:

www.henry-moore.org/hmi/events



VIEW: A Festival of Art History

Friday 7 – Sunday 9 February 2014

Institut français, London

**INSTITUT
FRANÇAIS**
ROYAUME-UNI

The Institut français du Royaume-Uni in London is proud to announce the launch of its annual art history festival, with the support of the Italian Cultural Institute in London.

A celebration of the art of examining, analysing and illuminating masterworks, VIEW will explore the multiple facets of art history through debates, conferences, film screenings, an 'art lab' (see below) and an art book fair. 'Bespoke' conferences and tours echoing the topics broached during the festival at the Institut will also be organized in and by London's great museums during the weekend.

An unmissable event for all art history lovers, the festival will be built around six main themes:

- ◆ Fakes & the Issue of Authenticity
Debate: How do copies and forgeries affect art history?
- ◆ The Role of Museums
Debate: Exchanges and loans – has globalisation truly reached museums?
- ◆ The Future of Art History
Debate: Is the way we look at images today changing art history?
- ◆ The Influence of Collections & Collectors
Debate: Is the legacy of great collections a blessing or a curse?
- ◆ Publishing & Broadcasting Art History
Debate: How can one democratize art history without caricature?
- ◆ Art & National Identities
Debate: Has art history moved beyond the question of nationalism?

From academics, curators, collectors, museum directors and art dealers to writers, film directors, artists and journalists, the greatest European personalities in the field of art history will be present to share their knowledge, debate and shed light on those issues.

The festival is free, and open to all. Proceedings in English.

Contact: Marie-Doha Besancenot,
Visual Arts Officer
marie-doha.besancenot
@diplomatie.gouv.fr

ART LAB – CALL FOR PAPERS

The Art Lab is a dedicated space in which the work of some of the best young researchers in art history from all over Europe will be showcased.

Twenty short talks (c. 15 min each) will be selected by a jury through a special call for papers and presented at the Institut over the weekend.

Complete details of the call for papers (members of the jury, prizes, official application form, etc.) can be found on the website of the Institut français and the festival's Facebook page.

For this inaugural edition students are invited to choose one of the three following themes: **Rooms, Deceiving, or Change.**

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

Entries should be no longer than 2,500 words and be submitted (along with an application form) before **1 December 2013**, in English or in French, by emailing arthistoryfestival@gmail.com



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

or see insert in this issue of *Bulletin*.

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

CONFERENCE TICKETS

	Early £	Standard £
Full Conference	300	365
Full Conference Member	210	275
Full Conference Member Concession	100	165
Day Delegate	200	265
Day Delegate Member	150	215
Lunch (per day)	£8	

We have slightly modified our ticket-pricing structure for 2014 to reflect the fact that this anniversary conference will span a full three days and will host 43 sessions – each running for a maximum of one day only. We have therefore introduced a more one-day-friendly approach to ticketing. Speakers and Convenors are still required to pay (as per usual academic conference policy), but they can opt for a ticket that suits them best. In response to feedback about lunches, we have made packed lunch opt-in or opt-out.

Further details and online booking options will be available online at www.aah.org.uk/annual-conference



Colloquium: Civilization(s): The Mediterranean and beyond

26–28 June 2014

Marseille: MUCEM

Organized by the Comité français d'histoire de l'art (CFHA), the Musée des Civilisations de l'Europe et de la Méditerranée (MUCEM) and the Institut national d'histoire de l'art (INHA), under the aegis of the Comité International de l'Histoire de l'Art (CIHA)

Call for Papers

The conference takes as its starting point a questioning shared by art historians and anthropologists about what defines and constitutes civilizations: the relationships they keep with each other, and the role of works of art and objects of civilization(s) within this framework and in these exchanges.

How do art history and anthropology, each in their own disciplinary field and/or by exchanging theoretical tools and methods, deal with these particularly crucial questions at a time in history when, whilst globalization is showcasing a discourse about a universal civilization, identity-related idiosyncracies tend to become increasingly rigid?

The Museum of the Civilizations of Europe and the Mediterranean was born out of a conversion of the Musée des arts et traditions populaires (Museum of Popular Arts and Traditions), founded in 1937 by Georges-Henri Rivière, and the Musée de l'Homme (Museum of Mankind). By holding the conference at the MUCEM we are therefore encouraging a questioning of the plurality of civilizations, the way they were studied by historians and anthropologists, their presentation in museums, starting with the case of the Mediterranean – especially since our fellow art historians from the Southern bank of the Mediterranean and Africa will institutionally join the CIHA on the occasion of the Marseilles conference.

However, the questions addressed in the conference will take us well beyond the limits of the Mediterranean basin. We will give priority to proposals for presentations that keep analogical relationships with the case of the Mediterranean (interior sea, insular world, ports as global cities, spaces of civilization as meeting places for cultures, etc.), or which address more general issues about terminology or methodology.

Four main series of questions and objectives may be identified.

The first objective of the conference will be to think about the historiographical uses of the word 'civilization' (especially relating to that of 'culture'), as much in art history (Jacob Burckhardt) as in anthropology (Edward Taylor), whilst taking into account deconstructions of the notion (Edward Saïd). Its political exploitation over the course of history has made more than debatable the use of the word in its singular form and as an absolute value. Any 'space of civilizations' indeed becomes an arena for desires to conquer and manifestations of power, which are incarnated through as many images, symbols and emblems, where

cultures put themselves forward as the civilization. If a historical and comparatist approach using the term civilizations (plural), or even better places of civilizations (like the Mediterranean) is evidently more pertinent, what are the theories and methods that scientific approaches to these notions are founded upon?

The second series of questions will concern identity-related references to civilizations in history and in the contemporary world. Often twisted as identity tensions, in the Mediterranean as with elsewhere, these references are no less revealing of differing perspectives or, at the very least, of stimulating co-existences. A particular emphasis will be placed on the phenomena of education and the transmission and constitution of national narratives on art history.

In the third instance, we will consider the Mediterranean area as a shared forum for civilizations. Can the dialectics that animate such an area be envisaged as a 'community of translators'? We will consider papers dealing with translations, interpretations, adaptations and other appropriations of prototypes, themes and motifs, as much in the field of works of art as in that of 'objects of civilization'. We will question ways and places of exchange, the great conveyors, and zones of contact. How do natural and humanized landscapes, architecture, urban design, objects and decor pertain to collective imaginations and myths intertwined over the 'longue durée'. But we will also think about the limits of a sort of universalism, of proclaimed identity markers and differences between civilizations.

Finally, holding the conference in a museum, at the MUCEM, which is dedicated to the study and exhibition of the 'civilizations' of Europe and the Mediterranean, means that we are committed to an in-depth consideration of the distinctions and cross-referencing that can be established between 'works of art' on the one hand and 'objects of civilization', which have no aesthetic intentionality, on the other. Dealing jointly with both types, within the same museographic space and as substantial proof of exchanges between civilizations, should reciprocally enrich the disciplines that confront each other there.

Proposals for presentations should be sent to the selection committee in one of the five official languages of the CIHA (German, English, French, Italian, Spanish), with a short summary in English and a short curriculum vitae before 15 October 2013.

Contact for information and proposals:

thierry.dufrene@inha.fr



AAH2015

41st AAH Annual Conference and Bookfair

Thursday 9 April – Saturday 11 April 2015

University of East Anglia, Norwich

Call for Sessions

AAH2015 Conference
Convenors:

Sarah Monks
s.monks@uea.ac.uk

(Please include AAH2015 in
your subject line.)

with

Simon Dell
s.dell@uea.ac.uk

Christina Riggs
c.riggs@uea.ac.uk

Bronwen Wilson
bronwen.wilson@uea.ac.uk

Department of Art History
and World Art Studies
Sainsbury Institute for Art
University of East Anglia
Norwich NR4 7TJ

www.uea.ac.uk/art-history

Session abstracts and a Call
for Papers will be published
in the June and October
Bulletin in 2014.

www.aah.org.uk

AAH2015 will highlight the breadth, diversity and vitality of art-historical scholarship today.

Founded in 1965, the Department of Art History and World Art Studies is a member of the Sainsbury Institute for Art at the University of East Anglia. The Department has become known for its commitment to geographical and historical inclusivity, and to collaborative and cross-disciplinary scholarship.

This international conference aims to showcase new research in histories and theories of visual art forms and media, of any period and type (including architecture and design).

We therefore invite proposals for academic sessions that engage with current scholarship, and foster discussion and debate on any aspect of the visual arts, from prehistory, Antiquity, the Middle Ages, the Renaissance, the early modern and modern periods, through to the present day.

We particularly welcome proposals for sessions which are:

- ◆ focused on a specific period and/or culture, and concerned with interrogating an issue or theme significant to current or emergent scholarship in that field *or*
- ◆ concerned to explore an artistic or art-historical issue or theme across several or all periods and/or cultures, in an inclusive manner
- ◆ characterised by cross-disciplinarity or engage with the possibilities and/or limits of cross-disciplinarity for art history *or*
- ◆ explicitly engaged with theoretical, historiographical, methodological and political issues (especially in their relevance to the study of art across periods and/or cultures)
- ◆ intended to be intellectually exploratory, provisional, open-ended or noncompliant.

To download a session proposal form go to:

www.aah.org.uk/annual-conference/2015-conference

Flexible format

Sessions typically consist of up to eight 30-minute academic papers, given in 40-minute slots over the course of one day.

However, the conference timetable is flexible enough to accommodate variations in this format. Shorter sessions (addressing a focused topic over half a day) or longer ones (engaging with an issue or theme of broad relevance across the discipline, over two days) may be proposed. We also welcome proposals for sessions consisting of, or involving, round tables, open discussions or other alternative formats to the 30-minute paper. Please give an indication of your preferred session format on the form.

Submission of session proposals

Session proposals should include a title and abstract (no longer than 250 words), and the name(s) and contact details of the session convenor(s).

Deadline for session proposals (to be submitted to the convenors): **21 April 2014**



Accessions to Repositories Relating to Art 2012

The National Archives, in its annual Accessions exercise, collects information from over 200 record repositories throughout the British Isles about manuscript accessions received in the previous calendar year. The information is then edited and used to produce 32 thematic digests, which are distributed for publication in learned journals and newsletters. They can also be accessed through The National Archives website (www.nationalarchives.gov.uk).

This information has already been added to the indexes of the National Register of Archives (NRA), the central point for collecting and disseminating information about the location of manuscript sources relating to British history, outside the public records. The NRA, which currently contains over 44,000 lists and catalogues of

archives, can be consulted at the National Archives, Kew, Richmond, TW9 4DU. Alternatively, searchers may access the indexes to the NRA and certain linked on-line catalogues via the website. Limited and specific enquiries can be dealt with by post, or email (asd@nationalarchives.gsi.gov.uk).

Readers should note that dates for records in this digest are given when known, but that these are covering dates, which do not necessarily indicate the presence of records for all intervening years. Records have been included in the digest regardless of whether the deposit has yet been fully catalogued, and readers are advised to check with the relevant repository as to whether this or any other factors, such as closure periods, may affect access to the documents.

BUSINESS

History of Advertising Trust Archive, 12 Ravensingham Centre, Ravensingham, Norwich, NR14 6NU

David Harrison, art director: artwork, adverts and TV commercial show-reels c1950–90 (HAT2012/1)

Egon Rosenberg, point-of-sale designer and consultant: artwork, designs and artefacts c1950–89 (HAT21/550)

Alan Granville Waldie, art director: papers rel to his work for several London advertising agencies, but mainly Collette Dickenson Pearce c1980–99 (HAT2012/52)

LOCAL

Cambridgeshire Archives, Shire Hall, Cambridge, CB3 0AP

Commissions East, visual arts development agency, Ely: records, incl board minutes, business plans, reports, project briefs, images, publications, publicity albums and Eastern Arts Public Art Consultancy minutes 1991–2012 (R112/071)

Carmarthenshire Archive Service, Parc Myrddin, Richmond Terrace, Carmarthen, Carmarthenshire, SA31 1DS

John Burningham, author and illustrator: preparatory and finished artwork for his 'Little Books' picture books c1970–79 (JBu)

Derbyshire Record Office, New Street, Matlock, Derbyshire, DE4 3FE

Peter Good, artist: original artwork and corresp 1958–2009 (D7215)

National Association of Decorative and Fine Arts Societies, Cavendish Society: furnishing reports on Derbyshire churches incl Bakewell, Baslow, Burbage, Darley Dale, Eyam, Hope and Youghreave 1988–2012 (D3440)

Dorset History Centre, Bridport Road, Dorchester, Dorset, DT1 1RP

Mary Spencer Watson, sculptor: additional photographs and papers 1930–99 (D/MSW)

East Sussex Record Office, The Maltings, Castle Precincts, Lewes, East Sussex, BN7 1YT

Raymond Watkinson, art teacher, historian, socialist and secretary of the William Morris Society: papers c1930–2003 (ACC 11432)

Essex Record Office, Wharf Road, Chelmsford, Essex, CM2 6YT

Hutton Floral Art Club: minutes, scrapbooks and papers 1973–2011 (A13387, A13392, A13496)

Gloucestershire Archives, Clarence Row, Alvin Street, Gloucester, GL1 3DW

Alfred Thornton, landscape painter: notebook 1887–1921 (D12727)

Henry Moore Institute Archive, 74 The Headrow, Leeds, LS1 3AH

Sir Alfred Gilbert, sculptor: archival items incl papers of Alfred George Stevens 1817–1935 (GB 1468 2012.150)

Keir Smith, sculptor: sketchbooks, presentation folders, photographs, corresp and research materials 1968–2008 (GB 1468 2012.027)

Darrell Viner, computer artist: portfolio of computer drawings c1975 (GB 1468 2012.114)

Lambeth Archives Department, Minet Library, 52 Knatchbull Road, London, SE5 9QY

Brixton Art Gallery: papers, posters and ephemera 1980–2012 (2012/21)

Norfolk Record Office, The Archive Centre, Martineau Lane, Norwich, NR1 2DQ

Victor Charles Ames, artist and designer: natural history notes and related letters, recording observations on shooting, ornithology and meteorology 1888–1922 (MC 2828)

John Sell Cotman, landscape painter: letters to Dawson Turner 1806–51 (ACC 2012/73)

Samuel Gurney Cresswell, captain RN: 'Sketches in the Arctic Regions (an album of drawings, mainly of naval expeditions and campaigns, and of arctic exploration expeditions in which he was involved) and corresp with his parents 1842–67 (ACC 2012/248)

Lydia Martin, artist: images and sound recordings collected as part of exhibition 'Another Voice that Speaks' 2012 (AUD 75)

Dawson Turner, banker, botanist, art collector and antiquary: corresp and papers 1709–1852 (ACC 2012/73)

Northumberland Archives, Woodhorn, Queen Elizabeth II Country Park, Ashington, Northumberland, NE63 9YF

Percy Forster, artist, Northumberland: records 1822–52 (NRO 09663)

Ashington Art Group: reports, photographs and other papers c1940–2006 (NRO 09566)

Surrey History Centre, 130 Goldsworth Road, Woking, Surrey, GU21 6ND

Albums of watercolours of all Church of England churches and chapels within the ancient county of Surrey c1830–59 (9043)

Teesside Archives, Exchange House, 6 Marton Road, Exchange Square, Middlesbrough, TS1 1DB

Village Arts, East Cleveland: papers, photographs and art works 1981–2012 (Acc 7143)

West Sussex Record Office, 3 Orchard Street, Chichester, West Sussex, PO19 1DD

Claude Grahame Muncaster, artist, writer and broadcaster: papers 20th cent (Acc 16806)

NATIONAL

British Film Institute, Special Collections, 21 Stephen Street, London, Greater London, W1T 1LN

Reginald Daniel Herbert Reeve, illustrator and designer: records incl artwork, corresp and cuttings c1950–59

National Library of Scotland, Manuscript Collections, George IV Bridge, Edinburgh, Midlothian, EH1 1EW

Kenna Crawford, artist: letters from George Mackay Brown and literary papers 1986–94 (Acc.13344)

William Crosbie, artist: papers 1933–72 (Acc.13367)

National Library of Wales: Department of Collection Services, Penglais, Aberystwyth, Cardiganshire, SY23 3BU

Peggy Eileen Arabella Whistler, novelist, poet and artist: corresp, notebooks and other papers rel to her and her family (ex 2790 i & ii)

Tate Gallery Archive, Hyman Kreitman Reading Rooms, Tate Britain, Millbank, London, SW1P 4RG

Prunella Clough, artist: diary and photographs c1920–47 (TGA 201215)

Edna Ginesi, artist: personal papers of Edna Ginesi and Raymond Coxon c1920–99 (TGA 20122)

Josef Herman, painter: personal papers 1948–2000

Milena Kalinovska, curator, contemporary art: personal papers rel to art gallery at Riverside Studios 1982–86 (TGA 201216)

Marie-Louise von Motesciszky, artist: personal papers c1920–99 (TGA 20129)

Peter Nahum, art dealer, London: business records of Peter Nahum and The Leicester Galleries Ltd c1980–2012 (TGA 201210)

Robert Sielle, framemaker, fine art: personal papers C1930–79 (TGA 20124)

Peter Snow, artist and theatre designer: personal papers c1950–1999 (TGA 20123)

Bryan Wynter, artist: letters to his family 1945–1975 (TGA 201214)

Bigos, Anglo-Polish artists' group: administrative papers 1986–1998 (TGA 201212)

Brixton Artists Collective: records of the Brixton Artists Collective and the Brixton Calling! Project 1983–2011 (TGA 201211)

V&A Department of Theatre and Performance (formerly) Theatre Museum Archive, 23 Blythe Road, London, W14 0QX

Ali Pretty, carnival artist, walking artist: designs and contextual papers from Kinetika carnival design company 2007–2012 (THM/426)

SPECIAL

Bishopsgate Institute, 230 Bishopsgate, London, EC2M 4QH

Tony Hall, graphic designer, political cartoonist and illustrator: papers, artwork and photographs c1980–2000 (HALL)

Mills Archive, Watlington House, 44 Watlington Street, Reading, RG1 4RJ

Karl Salisbury Wood, artist: pen and ink sketches of windmills c 1930–50 (WOOD)

Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London, WC1B 3JA

Malcolm Baker, Professor of the History of Art and museum curator: research notes, corresp and images rel to publications c1970–2004 (MB)

John Anderson Stuart Ingamells, art historian and museum

director: research papers and annotated catalogues rel to artists Philip Mercier (c.1689–1760) and Andrea Soldi (1703–1771) with a brief oral history c1960–2010 (JSI)

Hunting plc, London: records incl corresp, minutes, images rel to Hunting Art Prize c1980–2005 (HAP)

Seven Stories, the Centre for Children's Books, 30 Lime Street, Ouseburn Valley, Newcastle Upon Tyne, NE1 2PQ

Helen Craig, illustrator: original artwork for various "Angelina Ballerina" titles 1982–93 (HCr)

George Him, illustrator: original artwork rel to 'The Giant Alexander' picture book series by Frank Herrmann c1964–71 (FH/04)

Faith Heather Jaques, children's book illustrator and artist: original pen and ink line drawings for Leon Garfield's 'Apprentices' series c1977 (FJ/02/03/01)

Wellcome Library, Archives and Manuscripts Section, 183 Euston Road, London, NW1 2BE

Michele Angelo Petrone, artist: papers incl early artwork and school reports, sketchbooks and notebooks, papers rel to several exhibitions and workshops, photographs of artwork, exhibitions, and workshops and personal corresp with other cancer patients sharing their experiences 1971–2010 (PP/MAP)

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Cambridge University Library: Department of Manuscripts and University Archives, West Road, Cambridge, Cambridgeshire, CB3 9DR

Violet Rutter, artist and dramatist: literary MS, personal papers and photographs c1900–83 (MS Add. 9982)

Dundee University Archive, Records Management and Museum Services, Tower Building, Dundee, Angus, DDI 4HN

Peter Haining, mixed media artist: additional corresp and papers 2006–12 (2012/481, 495)

Dundee Art Society: records 1890–2005 (2012/486, 523)

Edinburgh University Library, Special Collections, Centre for Research Collections, Main Library, George Square, Edinburgh, EH8 9LJ

William Stewart Watson, painter: volume of pen and ink sketches whilst on tour in Rome 1840 (Coll-1432)

Glasgow University Library, Special Collections Department, Hillhead Street, Glasgow, Lanarkshire, G12 8QE

Louise Annand, artist, educator and filmmaker: corresp, subject files and photographs 1930–2000 (MS Gen)

Manchester University: University of Manchester Library, The John Rylands Library, 150 Deansgate, Manchester, M3 3EH

Whitworth Art Gallery: minutes, corresp, reports and financial records (WAG)

Oxford University: Bodleian Library, Western Manuscripts, Broad Street, Oxford, OX1 3BG

James Cawthorn, artist and illustrator: corresp and papers incl letters from Michael Moorcock c1950–2008 (6767)

University of Birmingham: Cadbury Research Library: Special Collections, Cadbury Research Library, Muirhead Tower (Lower Ground Floor), University of Birmingham, Edgbaston, Birmingham, B15 2TT

Henry Radcliffe Crocker, dermatologist: medical drawings in watercolour c1880 (MS858)

University of Bristol: Theatre Collection, Department of Drama, Cantocks Close, Bristol, BS8 1UP

Yolanda Sonnabend, theatre designer, artist: design papers (2012/0063)

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