

The public understanding of art history

The year of 2014 is an important one for the AAH. It is our 40th anniversary year, but it is going to be special for other reasons, as well.

The AAH's mission is to promote the professional practice and public understanding of art history. For our first 40 years, it is fair to say that we have focused predominantly on the first part, the professional practice. We have accomplished great things in this regard: our academic journal, *Art History*, is a leading journal in its field, providing support to academics, researchers and art history enthusiasts all over the world; our grants programme helps our members publish, research, present and exhibit their work and their ideas; our annual conference brings art historians (and researchers of related fields) together to discuss and learn from each other year after year.

We have done fewer visible things in promoting the public understanding of art history. This is understandable, as it is easier to design programmes aimed at people in the same situation as ourselves than for those outside that circle. To reach new audiences, we have to make the effort of meeting them on their ground and on their terms. That is not always easy to do and requires planning and coordination.

The AAH has always been interested in telling others about art history and in reaching out to the public. We have programmes such as our 'Art History in the Pub' lecture series, the publication of the

book *Careers in Art History*, and we organise workshops such as this month's 'Public Engagement for Art Historians'. Recently, however, an even stronger interest has arisen among members in promoting art history as a discipline to the public. I have heard from several members and colleagues who would like to see a coordinated effort to get more students to consider art history as a subject at A level or as their chosen subject in university. In order to ensure the wellbeing of their departments, our members need to attract enough students, and sometimes this is difficult.

At the last meeting of the trustees, it was felt that more should be done in promoting the subject to those who are yet to study it. Ideas range from sending academics into schools, to emphasising how interdisciplinary art history can be. Thanks to the hard work and amazing fundraising efforts of Caroline Osborne and the member group concerned with schools, we have a funded programme of trained teachers bringing art history as an extra A-level option to state-school students whose institutions do not offer it.

The AAH secondary school textbook, written by Penny Huntsman, is now at the editing/production stage. When it is published, it will make it easier for schools to feel confident that if they offer art history as a subject, they will be able to produce good grades. This will be a very important promotional tool. We need to step up efforts to promote the subject as a choice for university, as well.



Sixth-form students at the Ways of Seeing conference, organised by the Schools Group at the Clore Auditorium, British Museum, in November.

I very much believe that by making art history known and attractive as a discipline to potential students, we deliver on our promise to work for public benefit. Art history is a valuable life skill, for those who study it at postgraduate level, but also for those who have ever studied it at undergraduate level and at secondary-school level. Any student who seriously studies art history at any level will have gained a visual literacy that will help them make sense of the world around us and our own place in it.

If you have ideas for how we can promote the public understanding of art history, or if you would like to help us in those efforts, please get in touch with me.

Pontus Rosén, CEO

AAH2014 at the Royal College of Art – early booking deadline 1 March

For full list of papers see insert enclosed with *Bulletin*, or view at www.aah.org.uk/annual-conference/2014-conference

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Chair's report – celebrating the

Happy new year to all our members. At midnight on New Year's Eve the AAH became an incorporated society. This is a significant change for us all and is the result of much effort on behalf of the Trustees and membership by Dennis Wardleworth and Grischka Petri who, with the Finance Committee, helped to secure the AAH's long-term stability.

2014 is an auspicious year, as we celebrate the 40th anniversary of the AAH's foundation, at a moment of great strength in the discipline, but also at a time when the public institutions in which the Association is embedded and represented face considerable challenges. This provides an opportunity to look at what has been achieved by the Association since it was set up by a group of far-sighted art historians that included John White, Michael Levey and Alan Bowness.

The birth of the AAH

The AAH grew out of a 'casual kind of organisation' developed at a time of growth in the subject in the UK. It was formed through meetings of university heads of art history departments, initiated by Michael Jaffé, who then invited representatives from museums, art galleries, schools and colleges of art and design, and secondary education to join 'their deliberations'.

Over a period of two years grew the conviction that there should be a more formal structure to the group and so the AAH was born. A press release issued late in 1974 sets out the process of formation and the thinking in these early years, then driven by what was described as 'problems such as the co-operation between museums and art galleries and university teaching', the art historical component of the then Diploma in Art and Design in art schools, and the teaching of art history in secondary schools – much of which remains true today.

The first official chair of the AAH was Andrew McLaren Young, and I am the fourteenth to have taken on this role. Our 2014 London conference is a major means of demonstrating the strength of the subject both in the UK and internationally, today, as well as in the future. We will be taking every



opportunity to debate this theme as part of our anniversary events."

The first annual conference was held in London in March 1975, and the first issue of the AAH journal *Art History* appeared in 1978. Subscribers can now view the complete run of *Art History* online, although they will miss the colour coding of the cover for the first issue, green and yellow, which many of us then believed (incorrectly it seems) either referred to Norwich City FC 'the Canaries' (the hub of the enterprise was then at UEA under its first editor, John Onians) or to the packaging of a popular shampoo brand, vide Michael Hirst's review of *Art History* in the *TLS*, the latter gem recently unearthed by our Associate Editor Sam Bibby. Sam's article on the fully digitised back-run of the journal is in this *Bulletin* (see page 15) and reflects upon the current role of the journal as a forum for the widest range of art historical research and enquiry.

The growth of the AAH

According to the first *Bulletin*, the Association had around 150 founding members. At the end of 2013, it has a membership of 1,248, with a notable recent growth in members from continental Europe. The growth of our Association has demanded a supporting structure that promotes and disseminates art history across the widest possible arena. It is clear that much has changed since the early days, when the record of the Association's business was contained in a filing cabinet that was passed from the outgoing chair to

first 40 years of the Association

their successor. In 2014 our office, led by the CEO Pontus Rosén, supports the membership, the conference, *Art History* and a wide range of activities across the UK, which we report on regularly to you through the *Bulletin*. I would like to welcome a new recruit to our team, Carina Persson, who joined us this January as Membership and Administration Officer.

Voices in art history

The oral history of the AAH, conducted by Liz Bruchet, funded by the Association and completed in 2011, provides a rich record of this remarkable achievement, and is available on the AAH website. The areas in which art history was practised and disseminated, identified four decades ago, continue to have resonance. Co-operation between universities, museums and art galleries is apparent at many levels, not least through collaborative doctoral awards and partnerships funded by the AHRC. The recently submitted REF, as was the case with RAE2008, will continue to demonstrate the complementarity and benefit of research produced by the two areas.

The role of art history within art colleges and schools is a continuing lively and pertinent thread of discussion and debate in the HE and FE group. Perhaps one of the most challenging areas is that of supporting art history teaching in secondary schools, with the AAH represented at the most

recent meeting of the subject associations and learned societies in the humanities and social sciences at the British Academy, where this was one of the foci for debate.

We continue to contribute to the ongoing debate on Open Access policy and its challenges for publishing research in the arts and humanities, specifically in relation to image copyright issues, which are being examined currently by the HEFCE/AHRC/ESRC Expert Reference group on Monographs and Open Access chaired by Geoffrey Crossick, of which I am a member. In this context 'monograph' has a wide definition which includes exhibition catalogues and edited volumes as well as single-authored texts. Whilst we all agree with the principle of open access, it also raises significant issues in art history, not least in relation to use of images and copyright and the next REF.

The Association will continue to engage in these ongoing debates, seeking your views and advice. I look forward to meeting many of you at the Annual Conference in April when I step down as your Chair, and would like to take this opportunity to thank you for your support and enthusiasm in taking the AAH forward in the spirit of 1974, in a broad range of new and exciting directions.

Alison Yarrington
Chair, 2011–14

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

February

- 13 Professional Development Workshop, Public Engagement, London
- 24 Art History in the Pub, 'Raising the Dead: Spiritualism and the poetry and art of Dante Gabriel Rossetti', London

March

- 1 AAH Anniversary Conference early booking deadline
- 1 Conference and Reprographic & Copyright grants application deadline
- 31 Art History in the Pub, London

April

- 1 Internship Award application deadline
- 10–12 Anniversary Conference and BookFair, RCA, London
- 10 Visits, Special Interest Sessions, Academic Sessions & Keynote & Reception
- 11 Academic Sessions, Annual Meetings, Keynote & Reception
- 12 Academic Sessions, Special Interest Sessions
- 21 AAH2015 Session Proposal deadline for Conference, UEA
- 28 Art History in the Pub

May

- 1 Museums & Exhibitions Bursary Awards application deadline
- 1 Initiatives Fund (small grants for projects) application deadline
- 23 Internship seminar, University of Kent
- 26 Art History in the Pub, London

June

- 26–27 Student Summer Symposium, University of Bristol
- 30 Art History in the Pub

Bulletin advertising rates 2014

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

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

Art History in the Pub

7.30pm, Monday 24 February

Barrie Bullen

**Raising the Dead:
Spiritualism and the poetry and
art of Dante Gabriel Rossetti**

The Monarch
40–42 Chalk Farm Road,
London
NW1 8BG

Free to attend

See details of this and future events at:
www.aah.org.uk/events

Communications and Membership

Last year our total membership figures rose slightly, from 1,199 (in 2012) to 1,248 at the end 2013. This is encouraging, given the general economic squeeze being endured by most people and the on-going pressures to cut staff and funding in most UK educational and cultural institutions.

There are also increases in European membership, something which is likely to be linked to more European delegates attending the AAH Annual Conference, which is also encouraging. There are noticeable increases in certain member groups, namely Museums & Exhibitions and Further & Higher Education. Slight decreases in Student and Freelance numbers could indicate the effects of the UK university fee increases, changes in art history departments or just reductions in individuals' personal funds.

For the first time in several years we have a consistent reporting policy for membership figures; one that reflects 'real' current members, and excludes the 'pending renewal' people who had previously been included. This means that figures for 2012 and 2013 derive from the same method of analysis, which makes the increase in membership even more pleasing.

Join, Renew or Re-Join

This is our new, simplified approach to online membership. In response to member feedback we've made online renewal easier to follow. This is how it works:

If you're new and want to join, click on **join**. If your membership has expired within the last 30 days, click on **renew**. If your membership expired more than 30 days ago, click on **re-join**.

The reason for doing this is that, as with other online membership or subscription schemes, our database needs to keep data active in order to allow members to renew or edit their records online, by themselves. This is why we have a 30-day renewal period; your record will be active and 'pending renewal' during this time. After 30 days your record will still exist, but the data won't be active and so you will click the re-join option instead. It's also important that you keep us, or your record, up to date, particularly your email address as this is crucial for accessing

the online 'Members Area', editing your profile for the new Art Historians & Arts Professionals online directory, and for receiving our e-news updates.

Looking forward to 2014

There were quite a few comings and goings in the AAH Office last year. I returned from maternity leave in March and resumed responsibility for overseeing the AAH's Comms & Events programme that my cover, [Amy Charlesworth](#), had dealt with so brilliantly. Amy completed her post in May and started a new position as Arts Curator at the University of Bradford soon after. In September 2013 [Matt Lodder](#), who formerly oversaw AAH membership, accepted an academic post at the University of Essex.

I am delighted to announce that [Carina Persson](#) took up the new post of Membership & Admin Officer in January 2014. Carina will be a full-time member of staff dedicated to the existing and developing needs of members and membership initiatives. She will introduce herself to you all (see page 11), and I wish her all the best and look forward to working with her throughout the coming, 40th anniversary, year.

[Catherine Daunt](#), Membership Assistant since 2012, will become Assistant Admin Officer. She has managed the bulk of membership since September and has been invaluable during the last few months when the Office has been so short-staffed. Catherine will continue to work one day a week, assisting with membership development, events, funding and other initiatives.

2014 is likely to see the introduction of new, longer-term membership options. These will enable members to sign-up for longer membership terms, such as, 3, 5 or 10 years. Combined with Direct Debit payment schemes, you could have a more convenient and money-saving way of being a member for longer, or, perhaps, a way of showing a commitment to art history as a much-needed member of a community dedicated to the professional practice and public understanding of art history.

Claire Davies

Deputy CEO & Communications Officer

Membership Figures 2013

Membership type	2013	2012
Individual		
UK	359	357
Europe	74	57
Rest of World	86	69
Concessionary		
UK	484	484
Europe	97	92
Rest of World	49	41
Institutional		
UK	14	16
Europe	1	1
Rest of World	2	3
Libraries		
UK	9	10
Europe	4	3
Rest of World	5	8
Complimentary & Life	57	58

Members' Affiliations & Interests

Group	Year	
	2013	2012
Freelance & Independents	248	299
Further & Higher Education	405	375
Museums & Exhibitions	203	162
Schools	58	53
Students	371	382

Note: Group figures show the number of members who, when joining/renewing, identified themselves with a particular affiliation or interest. *Members may belong to more than one group.*

These groups represent the networks and communities within the AAH from which the smaller member group subcommittees are formed.

Honorary Secretary's Report

On behalf of all the trustees and our membership, I would like to warmly thank Alison Yarrington for all her hard work as Chair and for her unstinting dedication to the promotion of art history. She will be stepping down, after three years in Office, in April 2014.

Under her leadership, the AAH's total membership has increased; no mean feat given the on-going pressures of the economic climate. Her global outlook has led to the growing international stature of the association: the number of full-paying members from Europe and the Rest of the World has risen by 30 and 25 per cent respectively in the last year, we have more annual conference attendees from overseas than ever before, an international presence at conferences such as CAA and a more diverse Executive Committee that includes members based in Ulster, Malta and Bonn.

During her term she has advocated on behalf of the discipline regarding the calculation of Impact for the REF and more recently has led on consultations with HEFCE on the opportunities and issues posed by Open Access publications. She has also effectively overseen the organisational changes that have come about over the last three years following the appointment of a Chief Executive, such as the establishment of the Risk and Finance Committee. Alison cares deeply about the mission of the AAH and we trust that she will continue to offer her valued support.

We are, of course greatly looking forward to Christine Riding's enthusiastic leadership as Chair, having had the opportunity to gain some insight into her ideas for the future direction of the organisation at our Trustee Away Day, held at the V&A in September. Christine is Senior Curator and Head of Art at the Royal Museums Greenwich. She was previously curator of 18th- and 19th-century British art at Tate Britain and has held curatorial positions at the Palace of Westminster, the Museum of London, and the Wallace Collection, as well as being the former deputy editor of the association's journal, *Art History*.

We are also delighted that Pat Hardy will be co-opted onto the board of trustees in



New Trustee,
Pat Hardy

February and will be joining the Risk and Finance Committee. Pat trained as a lawyer and worked for many years as a litigator in Dispute Resolution at a City law firm, Herbert Smith. She completed a PhD at the Courtauld Institute with Caroline Arscott in 2008 and has subsequently worked in museums and art galleries. After working as an Assistant Curator at the National Portrait Gallery from 2008 to 2010 she took up a position as Curator of Works on Paper at National Museums Liverpool in 2010 before starting at the Museum of London as Curator of Paintings, Prints and Drawings, where she is currently employed.

We are also very grateful to Pontus and all our staff in the office at Cowcross Street for their support since Matt Lodder left us in August to join the faculty at Essex University. Having been involved with the appointment of Carina Persson, our new Membership and Administration Officer, I can say how impressed we were by Carina's energy and charisma, enthusiasm for the organisation and her impressive administration capabilities. Carina joins us from the Musicians Benevolent Fund, where she was Donor and Development Assistant, and I know that she is looking forward to meeting and working with our membership.

We now have several vacancies for new trustees for election ahead of the 2014 Annual Meeting. This is an exciting opportunity to get involved with the governance of the organisation as we revisit our strategic aims under Christine Riding's leadership, and undertake vital work for the promotion of art history. This is a chance to make an impact on important issues such as the take-up of the subject in universities and in schools. Following incorporation, trustees now have the protection of limited liability.

Christina Bradstreet

Nominations Sought

Nominations are now open to stand for election to the AAH Executive Committee and Board of Trustees.

As well as fulfilling a governance and oversight role, AAH trustees agree the strategy and priorities of the association. The board meets four times per year, plus a strategic planning day. Board members act as ambassadors for the association and may lead or participate in committees dealing with specific aspects of AAH's activities.

We welcome applications from members who are passionate and energetic about promoting the professional practice and public understanding of art history.

Nominations from trustees with skills/experience in any of the following areas are particularly desirable:

- ◆ governance
- ◆ open access publishing
- ◆ advocacy, responding to consultations and influencing policy on a national level
- ◆ fundraising, sponsorship and grant-making
- ◆ media, PR and communications
- ◆ statistics and policy research
- ◆ e-learning

Nomination forms should be obtained from the AAH Office, at admin@aah.org.uk

Please send completed nomination forms, including the names of two proposers (who should both be members of the AAH), to:

Honorary Secretary, c/o AAH,
70 Cowcross Street, London EC1M 6EJ.

If you would like to discuss nominations or the election process further please contact the Honorary Secretary, Christina Bradstreet on c.bradstreet@sothebysinstitute.com

The closing date for receipt of nominations is **Monday 17 March 2013**.

Museums & Exhibitions Group

The group committee met four times in 2013 (January, April, June, September).

We welcomed to the committee

Catriona Pearson (Ashmolean Museum), and said goodbye to Sophie Bostock.

Annual Conference

At AAH 2013 in Reading, we held our fourth annual academic session, 'Curating the Book: Exhibiting books, archives and manuscripts,' co-convened by Ben Thomas and Layla Bloom. Speakers included Adrian Glew (Tate), Alan Crookham (National Gallery), Christa-Maria Lerm Hayes (University of Ulster), Donal Maguire (National Gallery of Ireland), Lynda Morris (Norwich University College of the Arts), Elizabeth Stainforth (University of Leeds) and Chris Taylor (University of Leeds), who

explored a variety of issues and case studies relating to the exhibition of books and related material. Between 12 and 34 people were in attendance throughout the session.

Also at AAH 2013, our Special Interest Session was 'Putting it in Print: Exhibition Catalogues and the REF Impact agenda'. 35 people attended.

Seminar Days

The Group held a special seminar Study Day entitled 'Are Curators Academics?' at the Ashmolean Museum, Oxford, on 21 March 2013, organised by Marika Leino and Laura Macculloch, in collaboration with the Subject Specialist Network: European Paintings pre-1900 (National Gallery - Mary Hersov) and with the Ashmolean Museum (Catherine Whistler). It included three speakers: Catherine Whistler (Ashmolean Museum), Jim Harris (Ashmolean Museum) and Caroline Campbell (National Gallery),

followed by a roundtable. The event attracted a lively crowd of 55 attendees.

Bursary Scheme

In 2013, we awarded Museum & Exhibition Bursary awards to the following recipients:

- ◆ Photographers' Gallery, London and Manchester Metropolitan Museum, with Dr Patricia Allmer and Dr John Sears. Project: *Taking Shots: the Photography of William S Burroughs*.
- ◆ Tate and Chelsea College of Art and Design, with Ann Harezlak in collaboration with Jennifer Mundy. Project: With Henry Moore: The Gemma Levine Archive.

Reports on these and other past awards can be found in *Bulletin* and online:

www.aah.org.uk/funding/museum-bursary

[Layla Bloom](#)

Freelance & Independents Group

Yet again, it has been another successful year for the Freelance & Independents Group. Our community keeps expanding and it has become more vibrant and versatile than ever.

We now have fixed-term teaching fellows among our ranks, postdoctoral researchers, part-time and sessional teachers and lecturers both in higher and in continuing education, freelance researchers, fixed-term research fellows, writers, curators, and self-employed and retired art historians.

Sadly, we said goodbye to longstanding members Anna Bentkowska-Kafel and Aimee Blackledge. They were committed to the AAH for many years and once again we would like to thank them for their invaluable support and engagement. Anna, in particular, is irreplaceable and her involvement was crucial in co-establishing the Reprographic and Copyright Expenses Grant. We also welcomed new members of the Group, Veronica Davies and Catherine Hunt, and we have initiated a new recruitment campaign that so far has proven very successful.

Membership

Our membership is steady and the award we offer spark interest among our constituency. Three members were awarded a Conference Attendance grant, and six members a Reprographic and Copyright Expenses grant. Thanks to Ben Street we have been more active than ever through our social media, and we continue to use our Facebook page and Twitter to inform our members of new activities, calls for papers, job offers, upcoming conferences and available grant awards.

Activities

2013 has been fruitful when it comes to events organisation. We accommodated requests from our members and again managed to organise four highly successful and well-attended events. In February we organised a 'Postdoctoral Funding Opportunities' workshop, which focused on the issue of procedures involved in applying for larger international grants and projects aimed at postdoctoral and independent art historians. We co-ran the Special Interest Session at the 2013 Annual Conference in Reading, again in collaboration with the Student Members Group. We invited

Jackie Klein from Thames & Hudson, who talked about book proposals, starting from structuring them, through thinking about target audiences to approaching the right publisher. In July we organised a hands-on workshop entitled 'Freelance Art History: Developing a Portfolio Career' that addressed issues involved in developing a varied portfolio of versatile work projects. Finally, in October we ran an event on lecturing for The National Association of Decorative and Fine Art Societies (NADFAS) that included a practical session on presentation skills and confident public speaking.

Online Directory

We took a step further and decided to make the new directory, called the Art Historians & Arts Professionals (formerly the Directory of Freelance & Independent Art Historians), even more exciting. We hope the final changes finessing it and expanding the opportunities it offers will take place this year and our members will finally be able to take advantage of its many benefits.

[Basia Sliwinska](#)

Students Group

The Student Members Committee (SMC) has enjoyed an excellent year, with a diverse range of events and conferences, and an ever-changing programme of prizes and funding opportunities.

In 2013 we received a record-breaking response to our Summer Symposium's Call For Papers and our Careers Day was over-subscribed. We also faced some challenges this year— particularly, the departure of many valued members from our committee. Thankfully, the SMC has been successful in another recruitment drive; throughout the year we have welcomed a range of dedicated students onto the SMC, all of whom are now involved in the planning and organization of key events in 2014.

Since my new role as Chair in September, I have re-evaluated many of the terms and conditions pertaining to being on the SMC, and the eligibility and procedures of our awards, ensuring that everything the SMC does is advertised consistently and in accordance with the key aims of the AAH.

Social Media is proving increasingly useful in the publicity of our events and opportunities, in communicating ideas and attracting new members. We have worked tirelessly over the past year to ensure that our conferences, events and opportunities maintain the high standard set in previous years, and we hope that they continue to aid the development of a new generation of art historians.

Events at AAH 2013

In the Special Interest Group session 'How to Publish a Book', Jackie Klein (Commissioning Editor for Art Books at Thames & Hudson) spoke on how best to approach publishing bodies, and how to adapt your research for a mainstream audience. Her advice was both practical and illuminating. For the second time, we ran this year's Special Interest Session in collaboration with the Freelance and Independents Group, which we will do again in 2014. This event was organised by Mary-Jane Boland, my predecessor, and Basia Sliwinska, Chair of the F&I Group.

Eight students from around the world gave insightful and diverse presentations in the

Academic Session 'Collaboration'. All had enjoyed a meal together the night before so there was a great sense of community throughout the day. We were also delighted that a number of students made contact with us on Twitter and were able to join in with the conversation during the session.

Student Summer Symposium

With a record-breaking response to our call for papers (51), we welcomed superb student speakers from as far as New York, along with keynote speakers Professor Marcia Pointon, artist Bob and Roberta Smith and Professor Craig Clunas, to Trinity College, Oxford for a Symposium on 'Identity: Construction and Meaning'. Delegates were also treated to a tour of the Ashmolean Museum by the Director, Professor Christopher Brown CBE. The diversity of papers and the inspiring surroundings made this one of the most illuminating Summer Symposia yet.

Undergraduate Careers Day

After a final publicity boost via our Facebook and Twitter profiles, announcing a countdown of our speakers, this event, held at the University of Edinburgh in October, became over-subscribed and the office had to stop the further sale of tickets. Invaluable careers advice, tailored towards those with an undergraduate degree in art history, was given across several pragmatic talks from ten cultural professionals – from academics, curators and auctioneers to archivists, registrars and outreach coordinators – to a mix of students from Aberdeen, St Andrews, York and beyond. Panel discussions and Q&A topics included salary expectations, different sector benefits, networking, the pros and cons of internships and international opportunities. Delegates' feedback confirms this was an extremely successful event.

New Voices Conference

At the Henry Moore Institute, Leeds, Dr Jeremy Howard (University of St Andrews), gave his keynote address, 'By and Bye and Buy: Myths of Decolonisation through a Few Examples', which reflected on all six of the compelling student papers and challenged us to (re)consider to what extent we consider ourselves 'colonised' and/or 'colonisers'. Hosting this event outside the usual academic institutions proved a valuable collaborative experience. It offered another

perspective and context from which to consider the theme, and helped the event gain extra publicity.

AAH Internship Award

For the first year, this award was open to two students to receive up to £2,000 towards expenses incurred during an internship programme (or other voluntary work scheme). Samantha Lippett undertook a placement at the Birth Rites Collection, Midwifery Department, University of Salford. She participated in the research and curation of their latest project, 'Private View, Public Birth: The Global Perspective', the primary research for which took place in Santa Fe, New Mexico in June 2013 and received funding from the AAH. The Internship Award also includes a complimentary pass to the AAH Annual Conference following the applicant's summer placement. As part of this they will be given the award in a formal ceremony.

Dissertation Prizes

We received a significant amount of excellent entries for both these prizes and we are still in the process of making shortlists in order for the winners to be selected by the prize's sponsor. The winners will be announced and the prizes awarded as part of AAH2014. After some submissions had to be rejected due to anonymity issues, and extensive rounds of marking were embarked upon, the SMC has refined the Dissertation Prize regulations, advertisement and marking criterion, which will commence in 2014.

John Fleming Travel Award

We received a modest number of submissions, which are currently in consideration by the SMC and will be announced at the following Annual Conference. It is our intention to boost the profile of this award during 2014.

As Chair of the SMC, I would like to thank the rest of the 2013 serving committee members for their hard work and dedication to making our events and opportunities so successful. Special thanks are due to my predecessor, Mary-Jane Boland, and to Matt Lodder for his support during most of the year. Thanks also to the current AAH office staff and Trustees for making our programme of activities come to fruition.

Nicola McCartney

Schools Group

2013 proved to be a very exciting year in terms of expanding our Maintained Sector History of Art Project (MSHAP).

As a result of the successful West London outreach sessions, based at and supported by Godolphin and Latymer School, MSHAP received £15,000 in funding from the Esmée Fairbairn Foundation. A freelance team of eight educators was brought together to go into state schools to deliver assemblies and introductory sessions, and to teach AS level AQA Art History twilight classes. We would like to thank the Harrodian School and Lady Margaret's School for volunteering their sixth-form students as participants in the interviewing process.

An event at Sotheby's Institute in November launched the full London programme with a lecture by Penny Huntsman and presentations by students who participated in the pilot outreach course of 2008–09. Our thanks go to Sotheby's for their support.

Our annual Ways of Seeing conference 'The Body on Show' took place at the British Museum for the first time thanks to Imogen Cornwall-Jones. All 320 seats sold out, and included a larger representation from state schools than usual, thanks to Toby Parker obtaining £2,000 from the Company of Arts Scholars to sponsor a free place for every state-school student.

CIHA British National Committee

Member Election

This year two new members, Louise Bourdua and Marsha Meskimmon, were elected to the Committee at the AAH AGM, which took place at the AAH2013 Conference at the University of Reading. Further elections will take place at the coming AAH Annual Meeting in London. Alison Yarrington has also been elected as titular member and Louise Bourdua and Cordelia Warr were elected as supplementary members. Patricia Allmer has resigned from the Committee.

CIHA Colloquia and Congresses

Comité International d'Histoire de l'Art (CIHA) had no colloquium for this reporting period. The next one is scheduled to take place on 26 to 28 June 2014 in Marseille and is on *Civilisation(s): The Mediterranean and Beyond* www.inha.fr/spip.php?article4439. The next CIHA Congress will take place in Beijing in 2016.

Working Group on CIHA Statutes Revision

The CIHA Bureau has set up a working group on the revisions of the CIHA statutes and I was asked to chair it. The statutes can be viewed on the CIHA website www.esteticas.unam.mx/CIHA by clicking on the tab 'Statutes'. Any suggestions for revision from AAH members would be gratefully received. Please send your views to tpwatanabe@gmail.com

Toshio Watanabe

For the first time in recent years we offered an academic paper at the Schools Group session of the AAH annual conference at Reading, where Katy Blatt spoke on neuroscience and art history.

We have set up our own Schools Group database, and now send out a termly newsletter to schools teaching Art History, and those hoping to teach Art History in the future, to keep everyone up to date with training events, conferences and major educational changes.

Caroline Osborne

AAH 40th Annual Meeting

2:45 – 14:00, Friday 11 April 2014

Darwin Building Lecture Theatre, Royal College of Art, London

The Annual Meeting is open to all AAH members, whether or not they are attending the Annual Conference. Please bring your membership card with you and show it at the door if requested.

The Minutes of the 39th Annual Meeting were printed in *Bulletin* 113, June 2013, p.12.

Agenda

- 1 Apologies
- 2 Minutes of the 39th AGM at Reading University
- 3 Chair's Report
- 4 Chief Executive's Report
 - 4.1 Membership Report
- 5 Honorary Secretary's Report
 - 5.1 Nominations and elections.
- 6 Honorary Treasurer's Report
- 7 Report from the British Chair of CIHA
- 8 Report from the Editor of *Bulletin*
- 9 Report from the Editors of *Art History*
- 10 Reports from the Special Interest Groups representing:
 - Museums & Galleries
 - Freelance & Independents
 - Schools
 - Further & Higher Education
 - Students
- 11 Report from 2015 Conference Organisers, Sainsbury Institute for Art, UEA, Norwich
- 12 AOB

Art History

Editorial reflections over the past twelve months are first and foremost those of thanks – to all the staff at AAH for their unstinting support of the journal, to the production and marketing team at Wiley Blackwell, to all our readers as well as our authors, and most of all to the editorial team, Natalie Adamson, Sam Bibby and Gavin Parkinson, for their commitment, expertise, and vision that informs our work every day.

The past year has brought ongoing and continuing change in the world of academic publishing, as we prepare to meet the new challenges of open access publication. We continue to benefit greatly from the expert guidance of our publishers, as well as from the broader academic community in this fast-changing landscape. My thanks to Alison Yarrington for her experienced contributions to these discussions, and to Sam Bibby and Pontus Rosén for working alongside me as we navigate across this new terrain. We are also delighted with the success of our own digitisation project of our past publishing history, and keenly anticipate the growing interest in the journal's rich intellectual legacy. Warm thanks to Pontus Rosen for his skilful negotiation of these rights, and to Sam Bibby for overseeing its delivery, about which he has written so ably in this *Bulletin* (see page 15).

2013 was, for all UK-based academics, marked by the rigours of another REF. As editors we were keenly aware of its demands on many of our authors. Our reviews editor, Gavin Parkinson, has written about the experience of overseeing the arrival of books for review during this process of assessment in an editorial of the February issue of the journal, as a form of reflection on the number of books that form part of the REF. I also thank Gavin for his invigorating rethink of our reviews section, and Sam Bibby for its implementation, and all our advisory board members for their valued input in suggesting books for review, which has and continues to inform our choices, and contributes to the journal's international stature.

Submissions to the journal were high throughout the REF process, and I would like to thank Natalie Adamson and Sam Bibby for their continually thoughtful dedication to the review process. At the same time I would like to invite all members of the AAH community to consider *Art History* as a leading place in which to seek to publish their work. We are particularly keen to see submissions of new work that interrogate and engage with *Art History*'s legacy now that it is fully downloadable through the successful completion of our digitisation project.

We have also, over the course of the past year, seen through our 2013 special issue, *The Clever Object*, as an expansion and redefinition of the range of objects that we as a discipline study. In 2014 we are delighted to bring forward a special issue *Andrea Mantegna: Making Art (History)*, which offers a broad but carefully studied consideration of visual language; and *Theorizing Imitation in a Global Context*, a fundamental tenet of our discipline, analysed within a World Art paradigm.

We are also delighted to announce a series of new appointments to our editorial board and our international advisory board: Lucy Bradnock (University of Nottingham), Peter Dent (University of Bristol), Patrizia Di Bello (Birkbeck, University of London), Tom Nickson (Courtauld Institute of Art), Dario Gamboni (University of Geneva), Etienne Jollet (Université Paris I Panthéon-Sorbonne), Sylvia Lavin (University of California, Los Angeles), Elizabeth Sears (University of Michigan), and Kavita Singh (Jawaharlal Nehru University). And we extend our sincere thanks to those outgoing members of both boards who have provided such invaluable service to the journal in manifold ways throughout their term of office: Joanna Cannon, Bridget Heal, Maggie Iversen, Carol Mavor, Mark Cheetham, Holly Clayson, Charlotte Klönk, Mark Ledbury and Bret Rothstein. By the same token we thank Alison Yarrington for her keen interest in the journal during her years as Chair of the AAH, and look forward to welcoming warmly Christine Riding as incoming Chair of the AAH, with whom we have all worked closely during her tenure as Deputy Editor of *Art History* from 2008 to 2012.

Finally, my special and unerring thanks to Sam Bibby for working so closely with me, Natalie and Gavin on every aspect of the journal's production, from the pleasure in shepherding articles through the various stages of editing, the keen interest generated by our book reviews, to the visual delight in bringing together the texts with their attendant images, and the excitement of choosing our front covers. His experience, energy, and unfailing attention to all things large and small are central to the editorial work that we do.

Genevieve Warwick

Bulletin

Three issues of *Bulletin* were produced as usual in 2013, which was, I now notice, was my 20th year as Editor.

During those years we have moved a long way in terms of the process by which your copy gets converted into the newsletter you see before you, and we've gone through several different designs.

For most of those years, however, *Bulletin* has been printed by The Print House in Brighton, which has continued to provide a high-quality publication at a reasonable price. Although I am aware that many people now receive much of their information in digital form, I trust that members still appreciate the delivery of a physical copy of *Bulletin*.

One innovation, suggested by Claire Davies, was to produce the Annual Conference listings as a separate insert. We hope members found this a convenient format. All the feedback I am aware of was positive.

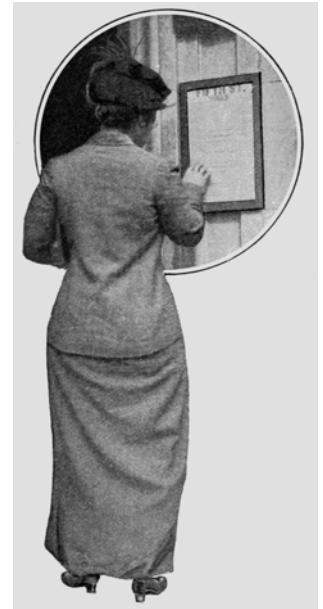
It would be good to include more articles of general interest to the members, so feel free to email me with ideas. The copy deadlines for the three issues are, as always: 6 January, 6 May, 6 September.

Jannet King

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.



AAH GRANTS

Reprographic & Copyright Expenses

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

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

Conference Attendance

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

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

For details of terms and conditions, and to download an application form:
<http://www.aah.org.uk/funding/imageandconf>



Photo by Bill Balaskas, who travelled to the 17th International Symposium on Electronic Art, held in Istanbul in 2011, with help from an AAH Conference Attendance grant.

Deadlines for both grants: 1 March & 1 September

AAH Member Benefits

It's always good to be reminded of the additional benefits being a member of the AAH brings:

- ◆ Reduced fees for the AAH Annual Conference and Book Fair
- ◆ Significant discounts (c. 75%) on subscriptions to the Association's journal *Art History*, based on the publisher's price, including online access
- ◆ Regular news and information updates via *Bulletin* and *e-Bulletin* newsletters
- ◆ Conferences and forums covering a variety of subjects and periods for students and professionals
- ◆ Discounts on subscriptions to relevant journals and on selected books, magazines and catalogues
- ◆ The AAH Initiatives Fund, which provides small grants for projects and events that promote and develop wider participating within art history education
- ◆ Funding opportunities for students on internships in the UK
- ◆ Listings for internship opportunities
- ◆ Awards, prizes and support schemes for various activities and events
- ◆ Art Historians & Arts Professionals online directory
- ◆ Access to online members-only area
- ◆ The activities, events and networking opportunities offered by the AAH Member groups

AAH Initiatives Fund

Teaching, Learning, and Widening Participation

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

Previous winners include:

- ◆ The 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 July 1 December

Carina Persson



In the words of Mikhail Bulgakov; 'Please allow me to introduce myself'... I am the new Membership and Administration Officer at the AAH – so if you have any questions, ideas or just fancy a quick chat about the AAH and its membership programme please just give me a call.

I come to the AAH from the Musicians Benevolent Fund, a medium-size charity that supports musicians. I was the Donor and Development Assistant, within the organisation's Fundraising department for two and half years, and my main responsibility was to manage the Fund's membership scheme. I therefore have plenty of experience in membership management and administration, all of which I will bring to my new role at the AAH, ensuring that the membership programme is a model of best practise.

Whilst I may be an art lover, I am an Art History novice – something I look forward to rectifying during my time at the AAH. I have a strong wish to learn as much as possible and to expand my knowledge of the practice of Art History.

My academic background is in literature, and I received my Master of Letters in Northern Renaissance Literature from the University of Strathclyde in 2010. My Masters dissertation analysed the relationship between ghosts and Early Modern attitudes towards mourning in English Drama.

My taste in art tends to correlate with my interest in certain literary epochs, in particular Northern Renaissance (with a particular leaning towards portraiture) and 19th-century art, particularly the Pre-Raphaelites, as it echoes my interest in the Romantics and the Gothic.

I am excited about this new opportunity I have been given to work for the AAH. I am thrilled at the prospect of working with such a diverse and interesting group of individuals and look forward to getting to know as many of the AAH members as possible.

It is my hope that during my time here I can grow our membership numbers and help to engage with and gain new art history enthusiasts from all backgrounds. I hope to contribute not only to the growth of the organisation but to the practice itself, helping to promote art history to a wider audience and make it more accessible.

Carina Persson

Membership & Admin Officer

Museums & Exhibitions Group – plans for the future



The new year is always a time of renewal, and we hope that those of you who have newly joined the AAH, or who have renewed your membership, will also join the Museums & Exhibitions Members' Group – to be better informed about the AAH's activities in this area.

Members may join as many special interest groups within the AAH as they like, so there is no need to choose between them! If you're a museum or gallery professional, or simply interested in art history as it relates to museums and galleries, email the office today and ask to be added to our Group.

We look forward to meeting new and returning members at AAH 2014, where our Academic Session, [Challenging conventions: Exploring hierarchies within the historiography of the fine and decorative arts](#), looks at the historic relationships between craft and fine art.

Our Museums & Exhibitions group [Special Interest Session](#) will explore concerns about the erosion of specialist knowledge in museums and galleries – and we'll discuss ideas for how we can reverse this.

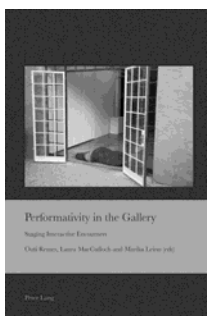
Museums & Exhibitions Bursary Awards

In response to concerns that art historical research is not adequately supported in museums, the M&E group supports the Museums & Exhibitions Bursary Awards to encourage new, original research in museums (see *box on right*).

The bursary supports both museum and gallery professionals, or academics wishing to collaborate with museums and galleries on a research project related to a collection, exhibition, or catalogue essay, etc. The next deadline is **1 May 2014**, so if you think you have an idea for a worthwhile project, please check the website for the application requirements.

Book publication

We're pleased to announce that a book resulting from our Museums & Exhibitions Group session at AAH 2012 in Milton Keynes will soon be published by Peter Lang. The session conveners, Dr Outi Remes and Dr Marika Leino (ably assisted in their editorial task by Dr Laura MacCulloch), were invited to publish *Performativity in the Gallery: Staging Interactive Encounters*, which will appear in early 2014. The publication of this book coincides with a surge in live elements being programmed in many galleries and museums. Like the Museums & Exhibitions Group, the book brings together people with a wide range of backgrounds, ranging from curators and art producers to academics and practising artists. They ask what it means to curate and create interdisciplinary performative work for gallery spaces, and present cutting-edge research that explores the



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@aah.org.uk

Deadlines: 1 May & 1 November

See report overleaf on most recently completed project: research for exhibition on William S. Burroughs.

intricate relationship between art history, live and performing arts, and museum and gallery space. We look forward to hearing what our members think about the book.

Layla Bloom



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



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.

To talk about including the AAH in your will, 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



Exhibitions pick

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

Frank Holl:

Emerging from the Shadows

Mercer Art Gallery, Harrogate

Until 30 March 2014

Patrick Caulfield

Abbot Hall Art Gallery, Kendal

17 January – 29 March 2014

Sense and Sensuality:

Art Nouveau 1890–1914

Sainsbury Centre for Visual Arts, Norwich

20 February – 18 May 2014

Making Painting:

Helen Frankenthaler

and JMW Turner

Turner Contemporary, Margate

25 January – 11 May 2014

Masterpiece Tour: Manet's

'The Execution of Maximilian'

The Beany House of Art & Knowledge, Canterbury

17 January – 16 March 2014

Marcus Rees Roberts –

Winter Journey

Studio 3 Gallery, Canterbury

20 January – 11 April 2014

A Dialogue with Nature:

Romantic Landscapes from

Britain and Germany

Courtauld Gallery

30 January – 27 April 2014

Veronese: Magnificence in

Renaissance Venice

National Gallery

19 March – 15 June 2014

Kenneth Clark

Tate Britain

20 May – 10 August 2014

Jeremy Deller: English Magic

The William Morris Gallery

18 January – 30 March 2014

Taking Shots: The Photography of William S. Burroughs

We're very grateful to the Museums and Exhibitions Group for awarding us a Bursary to facilitate research for our major curatorial and publication project, the Photographers' Gallery exhibition *Taking Shots: The Photography of William S. Burroughs* (on show from January to April 2014) and its accompanying catalogue, published by Prestel.

The Bursary enabled us to spend several days in London in February 2013, researching private collections of Burroughs material relating specifically to his photography. The archives we were able to research contain a substantial number of vintage prints, negatives, contact sheets, and collage fragments dating largely from the 1960s and 1970s; extensive written and published material relating to these images; and first editions and other hard-to-find publications in Burroughs' notoriously complicated and inaccessible oeuvre. An extended period of access to all this material enabled us to make substantial advances in selecting and preparing material and information for the exhibition and publication.

As is well known, William S. Burroughs was a major 20th-century writer and artist. He was also a photographer, and his photographs have been reproduced in a variety of illustrative contexts – in biographies and critical texts, and in literary histories of the Beats or of American writers in Tangiers or Paris, as images accompanying exhibition catalogues of Burroughs' shotgun paintings and other artworks, and as adjunct material to exhibitions and publications relating to the many major writers and artists with whom Burroughs associated throughout his life.

Taking Shots, its title playing on the symbolic and overt connections between Burroughs the heroin user, Burroughs the firearms obsessive, and Burroughs the photographer, is the first major exhibition/publication to explore his photography on its own terms and to examine the ways Burroughs used the camera as an aesthetic and recording device. The photograph, and the practice of photography, occupy an important and complex place in Burroughs' works, and are particularly pertinent to his extensive and sustained critique of the relationship between word and image in late

William S. Burroughs, *Untitled (Assemblage)*, London, c. 1972–73, Silver gelatin print, Barry Miles Archive © Estate of William S. Burroughs.



William S. Burroughs, *Self-Portrait*, Tangier, 1964, Silver gelatin print, Estate of William S. Burroughs © Estate of William S. Burroughs.



capitalism. Photography is both the production of images and a technology facilitating that production. While Burroughs seems to have had little overt interest in the mechanics of that productivity, several of his works – notably the scrapbook collage, in collaboration with his friend, the Swiss painter and former member of the Surrealist group Brion Gysin, *All God's Children Got Time* (c. 1971–73), with its incorporation of key images from photography's history – and the insistence of the photograph as a symbol in much of his writing, indicate a recurrent preoccupation with photography as a technique and with the history of this technique.

Burroughs also seems to have been little concerned with photographs as artefacts; he seems not to have retained or accumulated his own photographs, and prints that have survived are frequently damaged, creased, scratched, torn, or otherwise bear traces of neglect rather than care. Fragmented and thus located in a variety of archives and collections, the Burroughs photographic oeuvre bears overt traces of a diasporic displacement that resembles the movements and exiles of his life, and of the passing of time. The archive material we were able to study presented a unique opportunity to explore substantial collections of Burroughs' photographs, alongside material directly relevant to their interpretation and historicisation. We were able, for example, to work on dating and sequencing sets of photographs Burroughs made of Soho building works in the early 1970s, and of artefacts in the British Museum during the same period. While in London, we were also able to visit the Museum and consult with them over the identity of some of the objects in his photographs.

We would like to thank for the Association of Art Historians for supporting us in this project.

Dr Patricia Allmer
University of Edinburgh

Dr John Sears
Independent Scholar

Taking Shots

The Photography of William S. Burroughs

The Photographers' Gallery
16 – 18 Ramillies St, London W1F 7LW

until 30 March 2014

Patterns of Attention

Looking at the fully digitised back-run of *Art History*

In a series of eloquent editorials published in 1978, *Art History*'s founding editor, John Onians, set out his vision not only for the AAH's new journal but also to some extent for the discipline in this country as a whole. 'There is clearly little challenge', he wrote in one of them, 'in defining one's task in terms of something which is already being done and one should beware of doing so.' 'It is more rewarding', he went on, 'to consider not just what it is but what it might be'.

Hardly can he have anticipated at the time, however, precisely just how seismic a shift would occur in the field of journal publishing (and more besides) with the advent of the internet and its application to the various frameworks of our field. Where once libraries' copies of titles such as *Art History* might quickly have turned from well-thumbed to dog-eared, it is a fact that today it is predominantly the mouse button or tablet touch-screen which bears the burden of repeated reading and re-reading. We still, of course, expend considerable effort in producing the print version of our flagship publication (and long may we continue to), but – like it or not – today it is increasingly one of the tasks of journal editors to turn their eyes and thoughts from the material to the virtual.

And it is precisely in this vein that we are delighted to report to members news of the completion of the long-awaited digitisation of the full back-run of *Art History*. Regular visitors to the journal's online platform, Wiley Online Library, will no doubt know that only material from 1997 onwards has heretofore been available electronically. During the process of renegotiating the contract with our publishing partners, Wiley-Blackwell, former AAH chair Evelyn Welch and former AAH treasurer Richard Simpson, together with then publisher Philippa Joseph, paved the way for this archive to be digitised and thus made more readily available. Our thanks must be extended to all three as well as to Pontus Rosén at the AAH, and Jacquelyn Fernholz and Andrea Pass at Wiley-Blackwell, all of whom have since helped in various ways to see this project through to fruition.

But the biggest acknowledgement needs to go someone who could have had no idea of the help that they would end up providing. In order for the material to be successfully scanned, the AAH needed to provide Wiley-Blackwell with a complete and – most crucially – clean set of the relevant hard copies of the journal. We of course have an entire back-run here at Cowcross Street but clean they are not – not only can they generously be described as lived-in (they are objects to which we make constant recourse), but many of them contain the odd bit of marginalia by AAH staff and editors past. Whilst trying to find a solution to this apparent obstacle, AAH trustee Alastair Wright came forward. Amongst a bequest to the library of his college, St John's, Oxford, was a full set of *Art History*, and, not having space for a duplicate run, they were keen to find a new home for it. Of added art-historical bonus (and intrigue) was the fact that the copies had originally belonged to none other than Michael Baxandall, whose son-in-law had been a fellow of St John's.

With open arms we welcomed them, and upon their arrival at Cowcross Street I found them to be in pristine condition. Here must be confessed the tiniest disappointment on my part – I had secretly yearned for a set with Baxandall's scribbled thoughts on each page. But alas, not a jot... Perhaps though I should have expected as much. As John Onians recounts in his interview for the AAH oral history project, *Voices in Art History*, he asked Baxandall to be a member of the journal's first editorial board. Baxandall's reply, to be found in Onians' papers, soon to be added to the AAH's archive, held by the Archive of Art and Design at the V&A, suggests that he was not one to voice opinion on such matters. 'My one general reflection would be that you make sure you keep editorial initiative and not expose yourself to interference from a board, except when you ask for it. It would be a pity if they did much more than read the manuscripts you elected to refer to them.' Reflecting on Baxandall's role from beyond the grave in helping to bring this electronic resource to life, I was reminded of how Adrian Rifkin opened his special issue of *Art History*, 'About Michael Baxandall', published in 1998. '*When the dust settles, we are left with text.* I fancy this as an epitaph for the *new art history* or the *social history of art*, or however it is that we wish to name the last three decades of art-historical achievement.' Eerily prescient, I thought.

Though, as so often for subsequent editors of *Art History*, the last word (or perhaps voice) really ought to be the first – John Onians' editorials with which I began. Having contemplated the title of the journal and its relationship to *kunstgeschichte*, he turned to the concept of *historia*. 'I can't help thinking', he opined, 'that if we too thought of what we were doing as 'enquiry', as well as 'record', we would expect more of our intellects and imaginations and as a result our activity would generate more interest on the part of others.' In making this back-run of *Art History* available online we have done so not as mere record of the journal's past, but with the hope of enquiry into it. As the journal's mission statement makes clear, we are 'a forum for a wide range of historical, critical, historiographical, and theoretical forms of writing.'

There is no harm, it seems to me, in briefly re-emphasising here the journal's commitment to the practice of historiography given the opportunity that the complete digitisation of *Art History* now affords our community. Key to the health of our subject, amongst other things, is surely a self-reflexivity regarding our origins and subsequent developments, as Onians himself made evident at the moment of *Art History*'s beginning. Charting both the 'what' and the 'how' of our disciplinary past, with an eye to the present and the future, must remain best practice, not least in this the AAH's fortieth anniversary year. The entire back-run of *Art History*, a resource freely available online to individual members who take advantage of subscribing to the journal at a highly preferential rate, is something we believe past readers like Michael Baxandall would not only have approved of, but might readily have enquired into, as we hope current and future readers will too.

Samuel Bibby

Associate Editor, *Art History*

Schools Group – Branching out

Conferences

Our annual *Ways of Seeing* conference in November was an even greater success than usual thanks largely to the theme of 'The Body on Show' and to Imogen Cornwall-Jones and Toby Parker who joined the committee this year. Imogen secured the Clore Auditorium at the British Museum, which seats 323, our largest venue so far, and it had sold out by the beginning of October. Toby organised £2,000 from the Company of Arts Scholars to sponsor a free place for every state-school student, part of our MSHAP programme, which meant twice as many schools were represented than previously. Art History teachers and students were treated to a range of thrilling and insightful art history talks by famous classicist Nigel Spivey, modernist Neil Cox, anthropologist Elizabeth Galvin and feminist Griselda Pollock. One student response noted that the speakers had answered questions she hadn't even known she needed to ask! While for teachers the sixth-form students' presentations on their EPQ research or ARTiculation talks were, as always, the most humbling.

In April this year, at AAH2014 at the RCA we will have a full academic session organised by Laura Worsley entitled '*Art History: Not just for Uni*' with a range of international speakers. We hope more school teachers will attend to celebrate 40 years of the AAH. For those already teaching International Baccalaureate Art History or interested in finding out more about the course, there will be a two day follow-up event on 14 and 15 April in central London.

Ways of Seeing plenary session, with Elizabeth Galvin, Neil Cox and Nigel Spivey



A still from a video of Penny Huntsman giving an inspirational lecture at the launch of the MSHAP project to widen the opportunity for students to study art history at sixth-form level.

Maintained Sector History of Art (MSHAP)

The £15,000 funding from the Esmée Fairbairn Foundation for our Maintained Sector History of Art Project (MSHAP) has allowed us to interview and employ a freelance team of educators – Emily Crane, Isobel Elstob, Andrew Gillespie, Lavinia Harrington, Liz Keevil Eyres, Nicole Stanbridge and Alice Wroe – to teach AS level AQA Art History outreach classes, and to go into schools to deliver assemblies and introductory sessions. Those teachers new to school teaching have received online training with AQA, and have also attended a session at the Whitechapel Gallery organised by the Schools Group to introduce the project to East London schools. The latter morphed into an opportunity for the group to get to know one another and to use a session by Katy Blatt on Leonardo as a basis for some professional development which was filmed for use by the group.

The full London programme was launched at Sotheby's Institute on 21 November with a typically dynamic lecture by Penny Huntsman, 'Twenty-first Century Art History: Decoding the Image', which not only cleared up some myths concerning the teaching and content of Art History in schools today but was so enthralling the audience shouted 'don't stop' as she concluded. She was joined by student speakers eager to share their experiences of Art History in school: Aydin Dikerdem, a state-school student from the pilot outreach course 2008–09, and Lucy Brownridge, his contemporary who went on to study Art History at Bristol. The whole event was professionally filmed, including some vox pop interviews, and will be used to promote the subject in schools, online and through AQA.

We took charge of our own administrative and design work while the AAH office was short-staffed, and have now set up a comprehensive database which we can use to send out termly newsletters. We are working on expanding this to market the outreach programme. Our thanks to Isobel Elstob for help with setting this up.

Changes to Sixth Form Education

The information gleaned from my attendance at two Westminster Forums in October, 'Next Steps for AS and A levels', and 'The Future for Cultural Education in England', indicated complete

Schools Group

Caroline Osborne – Chair
 Matt Wilson – Secretary
 Laura Worsley – Annual Conference
 Session Co-ordinator
 Rose Aidan
 Katy Blatt
 Imogen Cornwall-Jones
 Kate Evans
 Andreas Petzold

Maintained Schools History of Art Project committee

Caroline Osborne
 Matt Wilson
 Penny Huntsman
 Liz Chubb
 Sarah Phillips
 Liz Keevil

confusion amongst the so-called experts, with a lot of contradictory information! However, the latest update from Ofqual suggests the new AS level course will now be designed to be co-taught with the first year of the full two-year A level course, which is good news for Art History. The Art History syllabus will continue in its present form and will not be rewritten as part of the first round of changes.

The implications of this are many and varied, depending on one's institution, so we sincerely hope all Art History teachers and educators have responded forcefully to Ofqual's online feedback opportunities.

More broadly, the government has decided that cultural education will no longer be part of the core curriculum but provided in schools at the discretion of individual head teachers through specialist 'cultural providers'. This has enormous implications for a range of subjects in schools, their continuation at university, and the so-called cultural industries. The Schools Group will need to discuss these changes over the coming year and amend our priorities accordingly, so watch this space.

Caroline Osborne

International Baccalaureate Art History Conference & Training

Monday 14 & Tuesday 15 April

2014 Central London

Open to all IB teachers worldwide and those considering IB in addition to or alongside A level in the UK

Speakers include Liz Roberts, Subject Manager, school-based syllabuses, and Helen Wilford from St George's School, Rome. There will also be workshop sessions and a chance to visit Unit 1 images in London galleries.

Attend the AAH 40th Anniversary Annual Conference, including Thursday 10 April Schools Session on 'Art History: Not just for Uni' and stay on for this exciting initiative, the first CPD for IB Art History.

Further details from
cosborne@godolphinandlatymer.com



UNIQ Art History Residential Summer School

5 – 11 July 2014

Oxford University

Free of charge for all state-school students

Year 12 students will attend lectures and tutorials, visit museums and galleries, be mentored by undergraduates, carry out research and get a taste of university life

www.ox.ac.uk/uniq

Deadline for applications
24 February 2014



Art History Higher Education Fair & Forum: Uni and Beyond

Friday 27 June 2014

10.00am – 4.00pm

Godolphin and Latymer School,
 Hammersmith, West London

For teachers and Year 12 students

Discover and explore the full range of Art History courses available at university *on one day in one place*, with no expensive or time-consuming journeys. There will be Art History taster sessions and undergraduate student speakers alongside formal presentations, information and workshops on HE and career paths.

Further details from
cosborne@godolphinandlatymer.com

Godolphin & Latymer

Non-residential Summer University 2014

1 – 4 July 2014

10.00am – 5.30pm each day

Courtauld Institute

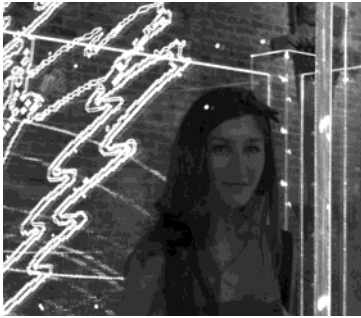
This is a free, non-residential course designed for non-selective state-school students whose parents or carers have not previously gone to university or who currently receive Income Support or Tax Credits

Year 12 students will meet tutors, museum professionals and current students, attend lectures, seminars and social events, and go on gallery visits.

www.courtauld.ac.uk/degreeprogrammes/admissions/open/summer-uni



Freelance & Independents: News and Views



Without any doubt I can say that 2013 was a very successful year (see my annual report on page 6). Yet, 2014 seems set to be at least as exciting.

We are planning a number of events, the first of which is

the February workshop focusing on 'Public Engagement for Art Historians' (see right).

For the AAH Annual Conference in April, we have once again joined forces with the Students Group to organise a Special Interest Session. This time it is on the impact of Open Access on the use of images.

The online directory is still in the process of being enhanced, and we expect it to go 'live' once again during the coming year. We are working on getting the directory optimised for both users and those who will be searching for specialists in the field. Once it is ready, we will ask you to update your details.

We invite you all to join us for the events and follow our activities on our Facebook page and on Twitter @AAHFreelance, and of course, through the AAH e-newsletter.

As always, I look forward to meeting the Freelance and Independent members in this coming year, and I hope to see you at the 2014 annual conference.

Basia Sliwinska

Freelance and Independents Group Chair

Freelance & Independents Group Committee

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

Basia Sliwinska – Group Chair

Joan Gibbons – Treasurer

Lara Eggleton – Secretary

Veronica Davies

Frances Follin

Maria Photiou

Catherine Hunt

Maria Photiou

Anne-Noëlle Pinnegar

Ben Street

Janet Tyson

AAH Public Engagement for Art Historians

Thursday 13 February 2014

11.00am – 4.00pm

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

Art historians in all sectors are increasingly required to communicate their research to the public, whether in the context of museums or art galleries, schools, or other public arenas. How can we fund projects in an environment of severely limited resources? How can they best be delivered? And how can we evaluate projects so that we can inform future planning? This workshop will explore these issues with experts working in the field.

Mary Godwin is the Arts Council's Relationship Manager for Museums in the South West. In this role she supports the development of the sector and administers the Arts Council's funding for museums in the region. Before joining the Arts Council in 2011 she worked for 20 years in curatorial and leadership roles in independent museums in London and the South West, and as a Museum Development Officer and museums consultant.

Gill Hart started her career at the National Gallery London, contributing to the gallery's Adult Learning Programme and managing the Access programmes. She then worked for Glasgow Museums, managed the Art and Wellbeing programme at the Fitzwilliam Museum and was the Museums Fellow on the Clore Leadership Programme, returning to the NG in 2011 as Head of Adult Learning. Gill is an experienced teacher and creative programmer. Her research interests lie in exploring new approaches to interpretation and in developing models where different forms of expertise come together to deliver public engagement experiences.

Emily Pringle trained as a painter and worked for many years as an artist, educator, consultant and researcher in a range of cultural settings in the UK and internationally. She has a particular interest in the role of the artist in education contexts and in developing creative research and evaluation models. She is currently Head of Learning Practice and Research at Tate Gallery, London, where she is responsible for strategic programme development and overseeing research and evaluation. She is the editor of the recent publication 'Transforming Tate Learning'.

Members £40 Concessions £30 Non-Members £55 (sandwich lunch provided). Participants from all sectors welcome. Places are limited to 30. Please register via:

www.aah.org.uk/events/professional-development

Freelance Lecturing for NADFAS

The third event in the F&I workshop series, held at AAH headquarters in October, aimed to introduce and give insight into becoming a freelance lecturer for The National Association of Decorative and Fine Art Societies (NADFAS). NADFAS is a leading arts charity, providing comprehensive art lecturers through a broad network of local societies and national vents. We invited four speakers:

Jane Sawyer, Chair of the New Societies Committee for NADFAS; Edward Bradshaw, Education Officer at NADFAS House; The Right Reverend Christopher Herbert, lecturer at NADFAS and James Dinsmore, an actor who delivers seminars on confident speaking, presentation skills and voice-work.

Our first speaker, Jane Sawyer, gave us an elucidating introduction to NADFAS, its history and the structure of the Association, which supports a network of over 360 local societies across the UK. Jane spoke about the ways in which NADFAS societies bring together its members (through meetings; study days; visits; tours) and the rewards of volunteering (using members' skills; benefiting the public and future generations).

Edward Bradshaw covered key aspects of the assessment procedures of joining the NADFAS Directory. Edward explained that admission to the NADFAS Directory of Lecturers is subject to successful completion of the the selection procedure. Criteria are based on the lecturer's qualifications and experience, knowledge of the subject, lecturing style and skill with equipment.

Edward also described the procedure for the selection of lecturers, which consists of the following steps: 1 Attending a NADFAS Society meeting; 2 Completing and submitting an application form; 3 Supplying two professional references; 4 Lecturing, under observation, on decorative and/or fine arts subject; 5 Attending a selection session in NADFAS House involving delivering a

Jane Sawyer talking about the rewards of volunteering.



20-minute lecture and participating in a 10-minute panel of questions.

Upon successful completion of all criteria, the candidate is invited to join the Directory of Lecturers.

The Right Reverend Christopher Herbert spoke about his experience as a NADFAS accredited lecturer. His enthusiastic style of presentation provided us with not only a good example of lecturing style and skills but also the benefits of being a NADFAS accredited lecturer.

Our practical session on Speakers' Techniques, led by James Dinsmore, offered our group a workshop on confident speaking, presentation skills and voice-work. We had the opportunity to practise our presentation skills and to gain some valuable advice on fascinating speaking techniques and methods.

Our feedback forms revealed that participants found this one-day workshop to be very useful and informative. Please check www.aah.org.uk/independents for future workshops.

Anne-Noelle Pinnegar
Maria Photiou

Introducing the Committee Members

Ben Street is an art historian, museum educator and writer based in London.

He has been an educator and lecturer at the National Gallery since 2006, working as a storyteller for family groups, educator for students, mentor for trainee teachers, and lecturer for adults. He also lectures at Tate and Dulwich Picture Gallery and for NADFAS, and teaches on the MA programme for Christie's Education.

Ben is the author of a number of catalogue essays for museums and galleries in Europe and the USA; his most recent publications include the catalogues for the exhibitions 'New Order', 'Paper' and 'Body Language' at the Saatchi Gallery and 'Lucian Freud' at the Kunsthistorisches Museum, Vienna.

Ben runs his own courses in contemporary art for the Saatchi Gallery, called 'A Beginner's Guide to Contemporary Art', which recently has developed to include guided visits to Paris, Berlin, New York and the Venice Biennale.

Ben has an MA in History of Art and English Literature from the University of Edinburgh.



Student news, events and opportunities

Student Members Committee

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ruthwalker2010@hotmail.co.uk



Happy New Year to all our student members! I hope you enjoyed the festive season and are looking forward to the year ahead.

I am pleased to announce that we have a busy year scheduled, with lots of varied and topical conferences and symposia for you, along with several competitive opportunities to support your studies. To help support us we have an even stronger team; the Student Members Committee (SMC), are delighted to be joined by new members [Anna Bonewitz](#) (University of York), [Serena Dyer](#) (University of Warwick), [Tilo Reifenstein](#) (Manchester Metropolitan University) and [Ruth Walker](#) (The Courtauld).

The SMC have been working hard over the holidays, reading through your excellent dissertation submissions and leading our annual activities right up to the end of the first academic term. Those members who deserve particular recognition are [Sibyl Fisher](#) (University of Leeds) and [Alasdair Flint](#) (University of York), whom we are, unfortunately, losing to their studies as they enter the final stage of their PhD; we wish them every success.

We received particularly sad news back in October, learning that [Jenny Gypaki](#), a previous member of the SMC whom many of you will have met, passed away suddenly, due to an aneurysm of the brain. Please read our special collective tribute to her, and her legacy and contributions to the AHH on page 23.

On 18 October we held our Undergraduate Careers Day at the University of Edinburgh, which was so popular it became oversubscribed. Invaluable careers advice, tailored towards those with an undergraduate degree in art history, was given across several pragmatic talks, from a wide range of cultural professionals – from academics, curators and auctioneers to archivists, registrars and outreach coordinators. (See full report on page 22.) Our 2014 Undergraduate Careers Day will take place at the University of Birmingham in October.

Most recently, we held our annual [New Voices](#) Conference at the Henry Moore Institute in Leeds on the theme of Art and Decolonisation. We were delighted to welcome Dr Jeremy Howard (University of St Andrews), whose keynote address challenged us to (re)consider to what extent we see ourselves as 'colonised' and/or 'colonisers'. (See full report on page 24.) In 2014 the New Voices Conference will be hosted by the Wellcome Collection, on the theme of 'A Picture of Health'. We are proud to announce that Dr Suzannah Biernoff (Birkbeck, University of London) is confirmed as one of our keynote speakers.

Before that, we have the [AAH 40th Annual Conference](#) at the Royal College of Art from 10 to 12 April. Five speakers from around the world will present papers on the theme of 'Nostalgia: Representations and Reconstructions of the Past'. We are also holding a [Special Interest Session](#) in collaboration with the AAH Independents & Freelance group on the impact of 'Open Access' on the use of images in publications. For more information on the conference please see the insert accompanying this *Bulletin*. And remember to book before [1 March](#) to get that all-important early booking discount.

In June we are hosting our [Student Summer Symposium](#) at the University of Bristol on the theme of 'Art and Ephemerality'. This particularly inclusive topic should attract an exciting range of speakers and delegates researching a diverse range of areas, periods and objects. We are privileged to have Professor Simon Shaw-Miller (University of Bristol) joining us as a keynote speaker. (See *Call for Papers* opposite.)

We also offer a number of initiatives open to students throughout the year, including the [AAH Internship Awards](#). Details of terms and conditions and the award itself are on page 25.

We are currently reviewing your applications for the John Fleming Travel Award, and both the Undergraduate and Postgraduate Dissertation Prizes, the winners of which will be announced at the 40th Annual Conference, but we encourage you to begin considering our new [Dissertation Prize](#) criteria for 2014, which you will find on p25. ►



AAH Student Summer Symposium

Art and Ephemerality

26–27 June 2014 | University of Bristol

Keynote Speakers: Prof. Simon Shaw-Miller, History of Art Department, University of Bristol; more to be confirmed.

Call for Papers

Artworks and objects that are not intended to last or only remain briefly in existence invariably accentuate the passage of time. In collaboration with the University of Bristol, this year's AAH Student Summer Symposium will explore the implications of ephemerality for art and its histories through a wide range of historical and critical perspectives.

How do ephemeral practices – from medieval and early modern rituals to contemporary site-specific and performance-based events – intersect with the history of art and exhibitions? How should art history negotiate methodologies and strategies of documentation and preservation, when the delicate nature of materials sometimes results in the transformation, deterioration, or even disappearance of the work? When objects are irretrievably lost, is it possible to access them through documents that attempt to instigate a sense of permanence that was denied at the time? And how have museums and other exhibition spaces attempted to collect, display and preserve ephemeral objects? In the wake of recent technological developments, how do the dialectics of permanence and impermanence related to momentary flickers of celluloid or transitory pixels on a screen differ from those of bygone times? How do (media) technologies invoke notions of ephemerality and contemporaneity across different historical times?

► We are, as ever, keen to hear your feedback and ideas for future programmes. Please feel free to get in touch with us by email or in person at our various events. You can find a list of our current committee and contact details opposite. You can also contact us via our Facebook ([facebook.com/aahstudents](https://www.facebook.com/aahstudents)) and Twitter (@AAHStudents) pages. If you are interested in joining the SMC, please fill out an application form (see *right*).

I look forward to seeing and hearing from you soon and, on behalf of the SMC, wish everyone a very good 2014.

Nicola McCartney
Student Members Committee Chair



Fountain Geyser Pool, Yellowstone National Park. Ansel Adams, ca. 1933–1942. U.S. National Archives.

We welcome contributions from all periods and contexts that engage with the relation between art and ephemerality within aesthetic, cultural, social, and material frameworks. Topics may include, but are not limited to:

- ◆ Histories of and critical perspectives on ephemeral artworks and artefacts
- ◆ Ephemeral architectures: monuments, festivals, world fairs, expos and biennales
- ◆ Issues of documentation and conservation pertaining to ephemeral art
- ◆ Methodologies of studying ephemeral objects
- ◆ Relations between permanence and temporality in collections and exhibitions
- ◆ Ephemeral practices and their commodity status
- ◆ The afterlife of the artefact: recycling, transforming, rebuilding

Abstracts of no more than 250 words for 20-minute papers plus a 100-word biography should be submitted as a single Word document to Tilo Reifenstein, Ruth Walker and Sophia Zhou at artandephemerality@gmail.com by 1 April 2014.

The symposium is open to all, however speakers are required to be AAH members.

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 cultures 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 March | June | September | December

Undergraduate Careers Day • University of Edinburgh

We were delighted to welcome delegates to the University of Edinburgh in October for the annual Careers Day, tailored specifically for undergraduates and recent university graduates.

The speakers, ranging in profession, background, and institution, spoke inspiringly about their own career paths, and generously offered candid and perspicacious advice on the challenges faced by those entering the jobs market today.

The bright and airy Common Room in Minto House welcomed students from universities in Scotland and beyond. After a warm introduction by [Nicola McCartney](#), Chair of the Student Members Committee (SMC), our first speaker of the day was [Kirsten Lloyd](#), Associate Curator at Stills, Scotland's Centre for Photography. Taking us through the journey of her professional experiences, Kirsten stressed the importance of fundraising for those wishing to pursue a curatorial career, spoke candidly of the discipline's various salary expectations, and strongly urged students to take initiatives at a local level, including organising exhibitions featuring emerging artists, connecting with peers at university, and contributing to the local art community. For her, being entrepreneurial, utilising fundraising opportunities and working with local artists were some of the most effective ways to kick-start a career in curating.

Our second speaker, [Dr Carol Richardson](#), Head of the School of History of Art at the

University of Edinburgh, spoke about her career as an academic. She offered practical suggestions: be authentic to oneself, enjoy one's own achievements, work hard, and maintain a balanced schedule to think and work with a clear mind. Carol argued that taking an active part in the student community could provide an invaluable future careers network. For her, the AAH remained crucial in furthering her career. Carol also clarified the various benefits of both the public and private sectors.

[Sally-Ann Coxon](#), Collections Registrar at the National Galleries of Scotland, spoke next. As a career-changer, Sally encouraged students to reflect on and take full advantage of the different skills gleaned from jobs within and beyond the art world. She lucidly outlined how, for her, the organisational and administrative skills gained and polished through her various prior employments proved essential in her role as a registrar. Finally, Sally motivated students to remain optimistic in a competitive job market.

Our last speaker of the morning was [Siobhan Carroll](#), Programme Manager at the Collective Gallery. Siobhan reassured students that few emerged from a degree with a clear idea of a perfect career; the recommendation from Siobhan was to explore different opportunities, and to find meaning and purpose in one's career. She provocatively argued that visual art was about communicating ideas of what was important to each individual, and asked delegates to reflect on what they valued in work and life.

The afternoon session opened with an informative Careers Workshop delivered by [Maureen McIntyre](#), Adviser from Careers Services, University of Edinburgh. Maureen shared key online, career-planning resources, and introduced the process of writing a successful CV, before concluding with an emphasis on why CVs should be adapted to different positions accordingly.

Next up was [Richie Cumming](#), Outreach Officer at the National Galleries of Scotland. The nature of his role meant frequent travel and meeting fascinating individuals. Richie introduced the community outreach project 'Nation // Live | Work, Union, Civil War, Faith, Roots', the culmination of a two-year exploration of the impact of Scottish history on contemporary society. Richie

demonstrated how the experience has been rewarding for him, and how being a 'jack of all trades' has benefited him significantly.

[Janine Matheson](#), Director of Creative Edinburgh and Curator at Sierra Metro, suggested that interning could provide an invaluable opportunity to be entrepreneurial in organising and curating exhibitions, and could act as a jumping-off point for immersion in the art scene. For Janine, the internships she undertook while at university played a crucial part in giving her the confidence and direction to work within the art world. Finally, Janine introduced delegates to Creative Edinburgh's opportunities available to students.

Next, [Jane Roy](#), Visitor Assistant at City of Edinburgh Council Museums and Galleries, offered useful tips for those hoping to work in the field of public galleries and museums through an engaging account of her own professional development, which included important volunteering work and international experiences. [Nico Tyack](#), Documentation Officer at City of Edinburgh Council Museums and Galleries, explained that his day-to-day tasks, similar to those of a registrar, included co-ordinating and recording collections-based activities, such as acquisitions, loans, inventory and storage, and maintaining collection databases. While not from an arts background, Nico has found working with museum collections an extremely rewarding experience, and highlighted the importance of creativity and motivation in the workplace.

Our final speaker was [Iain Byatt-Smith](#), Junior Specialist in the Scottish Picture Department at Bonhams. Iain gave an overview of his unconventional background, working first as a porter at an auction house, where he built up diverse experiences co-operating with experts across departments. It was the knowledge and network gleaned from this position that turned out to be indispensable. Currently, Iain's role involves evaluating and cataloguing objects for sale. For Iain, a degree was not always necessary, nor sufficient, for graduates to succeed in the sector; Iain emphasised the importance of the ability to work with people.

Both the morning and afternoon sessions were followed by panel discussions with each session's speakers, which also ►

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

In Memory of Jenny Gypaki • 3 January 1981 – 2 October 2013

We are deeply saddened to have said goodbye to our loving friend and colleague, Evgenia (Jenny) Gypaki, who passed away unexpectedly in October 2013, aged 32, due to an aneurysm of the brain.

Current and former members of the Student Members Committee (SMC), on behalf of all members of the AAH, would like to take this opportunity to express our thanks for Jenny's contribution, and share some of the qualities that made her a uniquely generous representative. For those of us who were lucky enough to have spent a number of years working with her, we would like to recognise Jenny as a dear friend and colleague who will be terribly missed.

Jenny Gypaki joined the SMC in 2009 as a PhD student of the Department of History of Art at the University of Edinburgh, where she researched artists' film and video and surrealist aesthetics. Having met one of our committee members at a previous conference, Jenny was encouraged to apply, and was nominated because of her enthusiasm for debate and infectious intellectual energy. She had an extraordinary work ethic and excelled in

She was an optimist
and idealist, and working
with her was not only
pure joy but also an
adventure.

► provided an opportunity for questions. Lively conversations covered topics from pay and international career opportunities, to internships and networking. From the feedback we have received, we are confident that the day was insightful and beneficial to all those who attended.

We would like to thank the School of History of Art at the University of Edinburgh for hosting the event, and all of those who contributed to the success of the event. We are also grateful to [Lilly Pugh](#) and [Celine Setiadi](#) for their attentive assistance on the day. The event was dedicated to the memory of [Jenny Gypaki](#), a loving friend, past member of the SMC, and student of the University of Edinburgh who has recently passed away.

[Panos Kompatsiaris](#) and [Sophia Zhou](#)

everything she did. She was an optimist and idealist, dreamer, believer and a fighter. Working with Jenny was not only pure joy but also an adventure. Throughout her time on the Committee, she held down several jobs and other activities alongside her own PhD studies. A bright and perceptive observer, Jenny quickly developed an understanding of the Association's history, and the political, professional, educational landscape in which it operates. She was extremely reliable and willing to make sacrifices, and was dedicated to improving the committee from the inside out.

Never complacent, Jenny proved to be a strong organiser and collaborator who always worked hard to see projects through to fruition, while maintaining high standards and close attention to detail. She applied care and efficiency to each and every activity she was involved with. While on the SMC, Jenny helped organise several successful

events: the oversubscribed 2010 Careers Day at the University of Edinburgh, the 2011 Student Summer Symposium 'Subversive Beauty' at Loughborough University, and our 2011 New Voices conference on the theme of 'Madness and

Revolt' at the University of Edinburgh. Jenny also ran an independent session at the 2011 AAH Annual Conference at the University of Warwick titled 'Between Documentary and Fiction in Artists' Film and Video', a notable demonstration of her involvement with the AAH beyond the SMC.

Jenny also expertly managed the SMC's online archives and contact lists during her time as a member, and developed an events questionnaire that subcommittees continue to use today. Indeed, Jenny created much of today's SMC's methods of organisation. That, and her great work ethic, both of which new members have inherited, should be considered a symbol of her ongoing legacy.

While her role in these activities was greatly valued, it was the quality of her character that will be most fondly remembered. Through her consistent generosity and energy, Jenny fostered in her colleagues and peers a deep and lasting sense of commitment to the work of the AAH, and to the arts in general.



She was a strong pastoral presence for junior members, helping them grow and develop their skills and expertise with both patience and professionalism.

Jenny genuinely cared about the challenges and issues facing undergraduate and postgraduate students, and the wellbeing of her fellow art historians. The long-term friendships that she forged with committee members are a testament to her warm, kind and considerate nature, and the impression she left on those with whom she worked. Jenny liked to laugh, and brought a smile to each and every meeting, and to the pub sessions that often followed.

Jenny was a joy to be around, and she almost instantly became an important, valued member of our community. In October we lost a friend, colleague and comrade, and our hearts go out to all those who had the honour of knowing Jenny while she was with us.

[Friends and colleagues of Jenny Gypaki, both past and present members of the AAH Student Members' Committee](#)

Art and Decolonisation

New Voices, Henry Moore Institute, Leeds, November 2013

This year's New Voices conference set out to investigate the historical and geopolitical intersections of art and decolonisation, and to examine the specific implications of decolonisation for art and art history in terms of cultural and methodological recalibrations.

Hosted by the Henry Moore Institute and organised by Charlotte Stokes, Imogen Wiltshire, Sibyl Fisher and Anna Beketov, the day was a great success, with an exciting programme, strong attendance, and positive feedback commending the high standard of research and discussion. We were delighted to welcome student speakers from around the world, working across a range of cultural contexts and historical periods. For the majority, this was their first occasion speaking at a conference.

The conference opened with a compelling paper by [Sophia S. Zhou](#) (Courtauld Institute of Art), *Panoptical Time, Panoramic Spaces: Decolonising photography and historiography in the conflict zones of India, c. 1857–c. 1880*. Sophia examined photographic representations of the armed conflicts of 1857–58 known as the Indian Mutiny and the First Indian War of Independence, in light of recent historiographical debates in postcolonial studies and art history. Focusing on images

Ceren Özpınar delivering her paper, 'Puzzled by Theories and Models: Contemporary Art Historical Writing In Turkey'

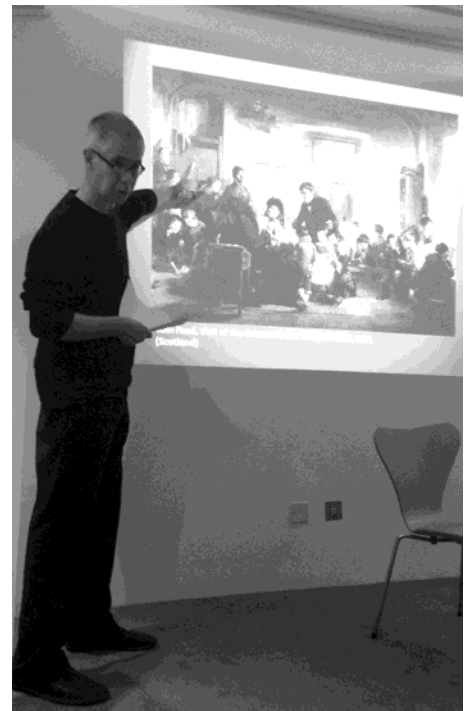


produced by professional war photographer Felice Beato (c. 1832–1909), Sophia investigated the possibility of a decolonised/ decolonising reading of the 'Mutiny'.

Next, we turned to modes of exhibiting, with [Sarah Wall](#) (University of Melbourne), who discussed the exhibition 'Aratjara: Art of the First Australians' in her paper, *Exhibition-Making as Activism: A case study*. Sarah examined how Aratjara was conceived between Australian Aboriginal activist Gary Foley and Swiss artist Bernhard Lüthi as a platform for Aboriginal artists to present a counter-narrative of cultural survival to official Bicentennial events celebrating Australia's 'discovery' by Englishman Captain James Cook. Her engaging paper discussed Aratjara's effective beginnings in the Black Power era of the 1960s and 1970s, before analysing the exhibition's development, presentation and reception at the Hayward Gallery.

After lunch, our second panel began with a fascinating paper by [Eoin Martin](#) (University of Warwick) titled, *Symbols of Ambiguous (De)colonisation: The erection, displacement and destruction of statues of British monarchs in Dublin, c. 1850–1950*. Eoin examined statues of Queen Victoria and Prince Albert, erected in Dublin between 1872 and 1908, and displaced between 1948 and 1949, analysing how their iconography and location reflected the ambiguities of Ireland's colonial status. Eoin addressed the statues' endurance in the context of the reconstruction of Dublin after the Easter Rising, Irish War of Independence and Civil War and concluded by investigating the statues' displacement and the culmination of Irish decolonisation with the declaration of the Republic of Ireland in April 1949.

Next, [Daniel Davies](#) (Middlesex University and the National Maritime Museum) presented his paper titled, *Dinner and Decolonisation: The meanings of menu design in the changing context of British Empire*. Daniel discussed the Peninsular and Oriental Steam Navigation Company (P&O) within the context of the rise and fall of the British Empire, focusing on a series of luncheon and dinner menus designed for P&O and associated lines between 1945 and 1969. Daniel argued that the menus negotiated



Dr Jeremy Howard (University of St Andrews) delivering his keynote talk, 'By and Bye and Buy: Myths of Decolonisation through a Few Examples'

different attitudes towards the ends of empire, and can be understood as the company's attempt to articulate an identity within complex and changing commercial, social and political contexts.

Our final panel began with [Ceren Özpınar](#) (University of Leeds and Istanbul Technical University) and her illuminating paper, *Puzzled by Theories and Models: Contemporary art historical writing in Turkey*. Ceren examined whether the impact of the 'theoretical turn' in Turkish art from the 1970s onwards has changed the practice of art historical writing. Analysing the contemporary art historiographical ground, where Turkish art historians often find themselves facing different theories from all around the world, Ceren discussed whether methodology, terminology or narration in Turkish art historiography had altered between 1970 and 2010.

Following on from this paper, our final student speaker [Klaira Angelou](#) (University of Bristol) discussed *Modern Greek Sculpture in Context: The case of Jeanne Spiteris-Veropoulou, a post-war female sculptor*. In her paper, Klaira introduced us to the concept of 'Greekness' (Ellinikotita) in the artwork of the sculptor Jeanne Spiteris-Veropoulou. ▶



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 Internship Award offers two awards of up to £2,000 each to UK-based students on placements or internships in the art world. We fund volunteering at museums, galleries, heritage sites or other visual arts environments.

Recent winners of the Internship Award include Samantha Lippett, who undertook a placement at the Birth Rites Collection, Midwifery Department, University of Salford. Samantha participated in the research and curation of their latest project, 'Private View, Public Birth: The Global Perspective', the primary research for which took place in Santa Fe, New Mexico in June 2013 and received funding from the AAH.

The award is available to assist AAH members with the costs of gaining valuable work experience. As well as the financial support, the successful applicants will also be given the prize in a special ceremony at the AAH Annual Conference in 2015.

The placement can last up to 6 weeks full-time or up to 30 days part-time and must start after 30 April 2014. Both self-initiated placements and pre-arranged internships are eligible. For more details and application guidelines, please visit:

www.aah.org.uk/funding/AAH-Internship-Award



Deadline:
1 April 2014

A previous recipient of AAH funding.

AAH Dissertation Prizes 2013–14

Entries are invited from students enrolled in courses in the history of art and visual culture or courses in fine arts at UK institutions.

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

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

- ◆ A £200 cash prize
- ◆ Books to the value of £150 from Thames & Hudson
- ◆ Free AAH student membership for one year
- ◆ Publication of a 300-word abstract of their winning entry in *Bulletin*
- ◆ Free admission to the AAH Annual Conference and Bookfair, where their prize will be formally awarded.

Dissertations will be assessed on the following qualities:

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

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

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

For full regulations and entry details:

www.aah.org.uk/funding

Deadlines:

Undergraduate: **1 August 2014**

Postgraduate: **1 December 2014**



Thames & Hudson

► Elucidating how the notion of Greekness has influenced artists and art critics through time, Klairi analysed its role in the creation and reception of Spiteris-Veropoulou's sculpture, which combined both national and international artistic vocabularies. In doing so, her paper explored the possibilities of a new narrative for modern Greek sculpture.

Dr Jeremy Howard (University of St Andrews) responded generously in his keynote talk, titled *By and Bye and Buy: Myths of decolonisation through a few examples*. Given the theme, speakers had sometimes confronted difficult histories and ideological configurations throughout the day. Dr Howard recognised the sensitivity and clarity with which speakers negotiated these complexities, and wove their points into a wider analysis of artworks which foreground

decolonisation, with a particular focus on education. Highlighting the multiplicity and contradictions of our differentiated positions in relation to history and globalisation, Dr Howard challenged us to (re)consider to what extent we consider ourselves 'colonised' and/or 'colonisers'.

We would like to thank the Henry Moore Institute for their generous contribution to the conference, in particular Kirstie Gregory for her help in facilitating the event, and Dr Jon Wood for his kind support. We would also like to thank all our speakers, including Dr Howard, for their rich and fascinating papers, which generated in-depth scholarly discussion, and the conference delegates, who together made the event academically rigorous, exciting, and thought-provoking.

Charlotte Stokes, Imogen Wiltshire, Sibyl Fisher and Anna Beketov



Royal College of Art
Postgraduate Art and Design

AAH2014

AAH 40th Anniversary Annual Conference & Bookfair

10 – 12 April 2014

Royal College of Art, London

Conference Convenors: Jane Pavitt and David Crowley

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.

For session and paper listings and further information see insert in this issue of *Bulletin*.

Plenary speakers:

10 April (V&A Museum Lecture Theatre): [Mieke Bal](#)

11 April (Royal Geographical Society): [Grayson Perry](#)

For queries about the conference or bookfair contact
Conference & Bookfair Administrator Cheryl Platt
aah2014@aah.org.uk

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)	£10	

The conference will span a full three days and will host 42 sessions – each running for a maximum of one day. We have therefore introduced a 'day ticket' option.

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 available online at www.aah.org.uk/annual-conference

**Early booking discount deadline:
1 March 2014**





AAH2015

41st AAH Annual Conference and Bookfair

Thursday 9 April – Saturday 11 April 2015



University of East Anglia, Norwich

Call for Sessions – deadline 21 April 2014

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 *Bulletin* in
June and October.

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 Conference Convenors: **21 April 2014**



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Royal College of Art

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University of East Anglia

Bulletin contributions

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.

Please email (as a Word file) to:

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edbuletin@aah.org.uk

48 Stafford Road, Brighton BN1 5PF. Tel: 01273 509653

Next deadline: 6 May 2014

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