

**AAH**ASSOCIATION OF  
ART HISTORIANS**40** years  
1974 – 2014

# Bulletin

Promoting the professional practice  
and public understanding of art history

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## History in the Making at AAH 2014

The 2014 Annual Conference and Bookfair was hosted by the Royal College of Art in London this April. As this was the 40th Anniversary of the AAH conference, it provided an opportunity to connect history with practice (in the context of an art school) and think about art history in terms of its 'futures': united by the broad theme of 'history in the making'.

The conference attracted 540 delegates from all over the world, including colleagues from across the UK and USA, and countries such as Australia, Brazil, China, Finland, Iceland, Israel, Poland, Portugal, Norway and South Africa. This year, academic sessions were organised across three days, from lunchtime on Thursday until the end of Saturday, in order to accommodate the broadest range of interests and papers possible.

The conference began with visits organised at the Victoria and Albert Museum and the RCA. Susan North, curator of 17th- and 18th-century fashion, led a tour of the newly opened Clothworkers Centre at the V&A's Blythe House Building. Tim Stanley, senior curator in the Asian Department, provided a tour of the current V&A exhibition of the Jameel Prize, awarded to contemporary artists and designers inspired by Islamic traditions. Nick Humphrey, curator of furniture, textiles and fashion, introduced the recently reopened furniture galleries. At RCA, Neil Parkinson, Archives and



Meike Bal addressing the conference on 'anachronism for the sake of history'.

Collections Manager, opened the archives to show our collections related to college history, including prints, catalogues, sketchbooks and special collections.

After the first half-day of academic sessions, the Thursday evening Keynote Lecture was delivered by [Professor Mieke Bal](#) (University of Amsterdam) on the theme of 'anachronism for the sake of history'. Professor Bal's thought-provoking discussion neatly addressed the history/practice theme of the conference, drawing upon her own practice as a theorist and filmmaker. Held in the V&A's 300-seater

Gorvy Lecture Theatre (with a drinks reception in the Silver Galleries afterwards), this opening event was standing-room only by the time the lecture began. We are very grateful to Laurence King Publishing for sponsoring the event, and to the V&A for providing the venue.

Thursday evening was also 'prizes and awards' evening. The John Fleming Travel Award was presented to Kathryn Santner by Kara Hattersley-Smith of Laurence King Publishing, and the Student Dissertation Prize was awarded to Tim Davies and Emily Doucet by Thames & Hudson (see page 10).

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The Second Keynote lecture, given by artist and 2013 Reith Lecturer [Grayson Perry](#) on Friday evening, took place at the Royal Geographical Institute, in its 700-seat lecture theatre. The audience included 100 Art and Art History A-level students, who had been allocated special AAH tickets for this year.

Grayson's entertaining and provocative talk entitled 'Chinese Whispers', addressed questions of 'translation' across art histories and practice, and showed how artists 'make history' out of 'art history', particularly in their use of museum collections. The keynote was sponsored by Wiley-Blackwell, and introduced by Dr Paul Thompson, RCA Rector. The Bookfair reception, held afterwards at the RCA, was sponsored by Thames & Hudson who also arranged for a book-signing by Grayson.

Above: Grayson Perry addressing the conference. Below: Grayson Perry signing books.

On Friday and Saturday, the academic sessions continued in earnest, with approximately 15 sessions running simultaneously throughout each day. Accommodating such a large conference was an interesting challenge for a small institution like the RCA. As well as our usual teaching rooms, we converted studios and galleries to seminar spaces. The main RCA galleries were used for the Bookfair, registration and lunch, and provided a lively central hub throughout.

The academic content of the sessions and ensuing debate was testament to the vitality of current art history. When planning for AAH2014 began in earnest last year, we received over 100 session proposals (an increase on previous years) and selected 41 sessions for the final conference. The range was very broad, both in terms of chronology





(from the neolithic to the contemporary) and geography (from Kolkata to the Scottish Highlands). Whilst space precludes a detailed assessment of all the emerging conference themes, a few can be given as examples: materiality (from ceramic shards to conceptual art); ecology; curatorial and archival strategies; migration and transnational exchange; gender and sexuality (feminist futures, queer politics). In fact, AAH2014 managed a full A to Z of current scholarly interests (from activist art to zombie theory) during its three days.

The conference was enhanced by the presence of the Bookfair and academic publishers, as usual, and we hope that we will see some of the sessions and papers appear in published form in the future. Throughout the conference, we also screened Mieke Bal's film, *Madame B* (a project with artist and filmmaker Michelle Williams Gamaker) in the RCA Galleries, inviting further discussion and comment.

It was a pleasure and a privilege to host the 40th anniversary conference. To celebrate

this, we commissioned a special conference poster celebrating these 40 years (design by RCA alumni Jack Llewellyn and Giulia Garbin, who were also responsible for the conference graphic identity). We hope delegates enjoyed the atmosphere of the conference as well as the stimulating sessions. Finally, it remains for me to thank Alison, Pontus and the AAH Committee for inviting us to host, and for providing such expert organisation, especially from Claire Davies and Cheryl Platt, whose commitment to the smooth running of the event was unstinting. Thanks to our own staff at RCA, especially the Humanities School Administrator, Ana Pereira, who worked beyond the call of duty, and to all the students who acted as conference assistants. Also, final thanks are due to the session convenors, for ensuring their own sessions ran well, and to the delegates, for sharing their research so generously. I wish the University of East Anglia very well for AAH2015!

**Jane Pavitt**  
School of Humanities, Royal College of Art



Above: Jane Pavitt welcoming delegates to the conference.

Left: Delegates joining in the debate engendered by Mieke Bal's address at the first plenary session.

## AAH DATES FOR YOUR DIARY

Here are the dates for the remainder of 2014. Updates and details on: [www.aah.org.uk/events](http://www.aah.org.uk/events)

### June

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

### July

- 28 Art History in the Pub  
*Art History*, issue 37.3

### August

- 1 Undergraduate Dissertation Prize application deadline

### September

- 1 Conference and Copyright grants application deadline
- 6 *Bulletin* copy deadline
- 29 Art History in the Pub  
*Art History*, issue 37.4

### October

- 25 Careers Day for Undergraduates, University of Birmingham
- 27 Art History in the Pub, London Internships One-day Seminar, University of Kent (date tbc)  
*Bulletin* 117

### November

- 1 Museums & Exhibitions Bursary (for collaborative projects) application deadline
- 7 New Voices one-day conference, Birkbeck & Wellcome Collection, London
- 10 Call for Papers deadline for AAH2015 Conference
- 22 Ways of Seeing Schools Conference, The British Museum, London
- 24 Art History in the Pub, London  
*Art History*, issue 37.5

### December

- 1 Postgraduate Dissertation Prize application deadline
- 1 John Fleming Travel Award application deadline
- 1 Initiatives Fund (small grants for projects) application deadline
- 31 10% discount when you renew your AAH membership by Direct Debit

## Open Access and Copyright Images

Special Interest Session organised by the Freelance & Independents and Students groups

For the third year running, the Freelance & Independents (F&I) and Students members groups hosted a joint Special Interest Session. Building on issues raised at the packed event held at the 2013 Annual Conference, this session addressed the concerns of emerging and established academics and freelance scholars hoping to publish their research in the short-term future.

The national funding bodies for research in the UK are implementing Open Access policies. Research funded by these organisations must be made freely available on the internet. This helps to promote art history. However, art historical essays and articles come with images illustrating the objects that are discussed in the texts. These images may not be free to use; more often than not they are copyright protected or in other ways subject to so-called third-party rights.

Chaired by [Veronica Davies](#) (Open University and incoming Chair of F&I) and [Nicola McCartney](#) (Birkbeck, University of London and Chair of the SMC), our lunch-time session sought to explain Open Access and Copyright Law for authors, who are still

largely responsible for clearing image rights for reproduction, while also discussing the legal, financial and ethical implications of using Open Access and Copyright Images.



Photo by Andy Martinez

We were delighted to have [Zoë Petersen](#) (Production Editor, *Third Text*) present a series of varied and interesting case studies from her work on that journal. These vividly highlighted the complexity of sourcing and negotiating the use of images in a way that balances the needs of the author with the requirements of the publisher. Depending on the nature of the image, the parties involved in rights clearance for publication can include the author of the article, the artist who is the subject of the piece, the photographer of the work, the rights holder and the source of the image file. Further complexity could arise from the need to clear rights for both print and online versions of a journal, cropping a cover image, the issue of fair use and discounts for images used in scholarly journals.

[Grischka Petri](#) (University of Bonn and a Trustee of the AAH) presented an extremely digestible overview of what



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Open Access is in theory and current practice, and its separate Green and Gold categories. Grischka used his expertise as a trained Lawyer and his current research on the Art History of Copyright to also explain how the discipline might be shaped in years to come once Open Access is more fully implemented. Helping authors work around the issue today, Grischka also explained varying creative commons licences and expiry dates of copyright.

The interest generated by this session was demonstrated by the number of questions and comments for our speakers from the audience following their presentations. Overall, the session was further testimony to the value of our member groups working together on issues of common interest, something we hope will continue at future AAH events.

[Veronica Davies](#)  
Freelance & Independents Group

[Nicola McCartney](#)  
Student Members Committee

## The Role of the Curator M&E Group Special Interest Session

The session explored concerns about the erosion of specialist knowledge in museums and galleries and the shift from a curator's role and specialist knowledge towards a more generic collection manager, producer and administrator role in the sector.

It was chaired by Layla Bloom (Stanley & Audrey Burton Gallery) and Outi Remes (New Ashgate Gallery) and focused on exploring available support structures for collection professionals.

[Sarah Philp](#) (Head of Programmes, Art Fund) discussed how the Art Fund helps museums to acquire works of art, to conduct research and to influence government policy. In particular, it offers the

Jonathan Ruffer Curatorial Grants Programme that helps curators to develop their specialist knowledge and expertise, totaling £50,000 annually through this grant programme.

[Christine Takengny](#) and [Robert Dingle](#) (Contemporary Art Society) discussed their work. The society purchases works by artists who are attracting national and international attention early in their careers, and brings together private collectors and philanthropists with museums. It offers a number of strategic initiatives such as the Annual Award of £40,000 to enable a regional museum to commission a major new artwork for their permanent collection.

To support curatorial development and networking, the Contemporary Art Society runs a National Network, the Subject

Specialist Network for contemporary art that provides directors, curators, educators and project managers with national and international perspectives, new ideas and knowledge sharing on public collection development. The members may apply for a travel bursary when travelling to events in the programme. The audience were also reminded about the AAH Bursary Awards scheme, which also provides financial support for specific projects (see page 21).

The session also discussed how the AAH, Museum Association, Contemporary Art Society and Arts Council have an important role to play in advocating for specialist knowledge, and the M&E Group will explore forums for further discussion.

[Dr Outi Remes](#)  
Director, New Ashgate Gallery; M&E Group

# Nostalgia; Representations and Reconstructions of the Past

## Student Group Session

This year's Student Session explored the ways in which concepts of time and nostalgia permeate artworks, their production and the writings of art history. Organised by student committee members, Anna Beketov, Nicola McCartney and Imogen Wiltshire, papers interrogated both how artworks subvert and enact historical narratives, and how art historical traditions and legacies are created and perpetuated over time.

The session opened with [Elizabeth Robles](#) (University of Bristol), who presented on 'The "Laura Ashley Look": Re-presenting Victoriana in the work of Yinka Shonibare'. Elizabeth analysed Shonibare's *Diary of a Victorian Dandy*, exploring how this 1998 series creates a notion of 'neo-Victoriana' that was generated and consumed in the 1980s and 1990s, during the times of Margaret Thatcher's politics and later 'Cool-Britannia.' She demonstrated that Shonibare's subversion of Hogarth's work, which was not Victorian, plays with the creation of national histories through the lens of nostalgia.

The next speaker was [Alice Procter](#) (University College London), with her paper, 'Another History: "Spiritual Repatriation" in contemporary Australian art'. Alice examined how contemporary Indigenous artists create artworks that challenge traditional narratives of Australia's colonial history. Through a series of case studies, Alice analysed how artists such as Vernon Ah Kee explore the possibilities of formulating new histories and identities by deconstructing the old.

Following Alice, [Frank Ferrie](#) (Birkbeck, University of London) delivered his paper, 'Nostalgia, Myth and Piero della Francesca's *Madonna del Parto*'. Frank discussed 'The Virgin of Childbirth,' c. 1450–60, arguing that there is a local sentimentality attached to the painting, whereby the fresco has become a contemporary site of devotion for women hoping to conceive. Instead, Frank suggested that *Madonna del Parto* originally served a slightly different function. His



KLH Wells delivering her paper on 'The Logic of Revival and the Limits of Nostalgia'.

research into the church in which the image was formerly located suggests that the Madonna should be perceived as a tabernacle and that Christ, unborn, was Piero della Francesca's predominant focus. This raised issues over the significance of intent, and the transient nature of collective and cultural nostalgia.

After a coffee break, [KLH Wells](#) (University of Southern California) delivered her paper, 'The Logic of Revival and the Limits of Nostalgia'. Wells focused on the mid-20th-century post-war French tapestry revival and argued that its repatriation created a narrative of rise, fall, and renaissance. Wells identified that the notion of revival itself ought to be critiqued and considered in light of wider political agendas. Comparing traditional French images of tapestry labour with new weaving methods by foreign 'Fibre Artists', she further examined the inherent notions of nostalgia associated with individual creativity.

The session closed with the paper 'The Anachronistic Construction of a Feminist Narrative: The case study of Julia Margaret Cameron' by [Ayelet Carmi](#) (University of the Negev, Beer-Sheva, Israel). Ayelet examined how feminist curators and art



Ayelet Carmi talking about 1990s presentations of the work of Julia Margaret Cameron.

historians during the 1990s presented the Victorian photographer Julia Margaret Cameron as a pioneering feminist artist, which established her status in the photographic canon and raised the value of her artwork. However, through a critical reading of contemporary commentary, Ayelet argued that positioning Cameron as a subversive feminist retrospectively is flawed because it contradicts the reception of her artworks at the time, as well as the artist's own gender perceptions. This prompted debate over the market's influence in defining photography as an art and the role of individual wealth in late-19th-century photography.

We would like to thank all of our student speakers for their high-calibre, engaging and thought-provoking papers, as well as delegates who attended the session and contributed to discussions with insightful questions and comments. We hope that you will consider applying to our session *On Creative Labour* at next year's AAH Annual Conference at the University of East Anglia.

[Anna Beketov](#)  
[Nicola McCartney](#)  
[Imogen Wiltshire](#)  
 Student Members Committee

## Challenging Conventions: Exploring Hierarchies within the Historiography of the Fine and Decorative Arts ■ Museums & Exhibitions Group Session

The session explored hierarchies within the discipline of art history, tracing the separation of the 'fine' and 'decorative' arts and examining the impact of this division on the research, display and use of art objects within academic, museum/gallery and exhibition contexts. It was well-attended, and each paper was followed by a lively debate with the engaged and enthusiastic audience.

The day began with [Maria Ruvoldt](#) investigating 'Objects of "Peculiar Charm": The critical fortunes of engraved gems after Michelangelo', discussing the perception of these exquisite items within Renaissance aesthetic values, and tracing the development of contemporary attitudes towards the category of decorative arts.

This was followed by [Marie-Anne Michaux](#) speaking on 'The Classification of Arms & Armour in the Hierarchy of the Arts'; in which she argued that the ambiguous nature of these objects – historical artefacts yet art objects, practical yet aesthetic – coupled with their unsettling original function, has led to them being largely overlooked by art historians.

[Julia Snape](#) continued this theme in her paper 'Presenting Medieval Art as Technology in the 19th century Exhibition and Beyond', considering how, historically, medieval art was largely viewed in terms of technique, and as teaching aids for craftsmen: interpretive methods which have endured into contemporary curatorial practice and thus crystallised our understanding of medieval objects as decorative art.

The ways in which display can form our perception of objects was further explored in a paper by [Charlette Drew](#) – particularly appropriate given the location of the conference – 'Between 'Fine' and 'Ornamental': The place of Italian sculpture at the early South Kensington Museum'. Charlotte examined the way in which curator John Charles Robinson placed Italian sculpture, including a full-size plaster cast of Michelangelo's David, within the decorative art context of the early South Kensington



Marie-Anne Michaux giving her talk about arms and armour in the hierarchy of the arts.

Museum collections, arguing that this not only straddled the divide between the 'fine' and 'decorative' arts, but actively sought to dissolve it. Taking the opposite approach, Pat Simpson's paper 'Art or illustration? The status of painting and sculpture in the Soviet Natural History Museum' explored the use of 'fine' art objects as teaching aids for evolutionary theory at the Moscow Darwin Museum, discussing how the deliberate placing of these objects at a lower rank in the traditional hierarchy deflected criticism and allowed greater freedom within the early 20th-century Soviet institutional regime.

[Ruth E Iskin](#) investigated how new media are fitted into existing art structures: '1890s Modernism: A failed attempt of breaking hierarchies' examined the rise of the 'artistic poster', which gave birth to the colour lithograph as an art form. Ruth described how early collectors attempted to break down hierarchies by cataloguing these advertising posters alongside art prints, but were ultimately defeated in their aim by the commercial and ephemeral nature of the works.

Such attempts to destroy the hierarchies continued, however, as [Antonella Camarda](#) described in 'Blurring the Boundaries between Art and Decoration: Purity and

danger in Bertha Schaefer's gallery (New York 1944–1971)'. Virtually unknown today, during her lifetime Schaefer was recognised as one of the most influential taste-makers of the era, and her unorthodox New York gallery merged the fields of fine art and interior decoration, challenging the rising white-cube ideology and the decontextualised display of decorative arts.

Finally, and bringing us back to the present day, [Helen Walsh](#) illustrated how York Art Gallery are 'Putting the Pot on the Plinth', in a daring and innovative redisplay of their British studio ceramics collections, due to open in 2015. Working with a range of creative practitioners, including writers and artists, York have explored new ways of interpretation and audience interaction as they attempt to re-position studio ceramics as a modern art movement within a regional public gallery setting.

Seeking to determine how these historiographies affect perceptions within the study of art history and the presentation of objects, the eight papers presented ranged widely in terms of medium, date and context, but together wove a narrative describing how these issues continue to influence the discipline today.

[Marie-Thérèse Mayne](#)

## Artists' Books since c. 1970: Making, Teaching, Collecting

This session aimed to unite the interests of art history with those of contemporary practice. It asked how making, teaching and collecting have shifted over recent decades, and how they have intersected and inform each other.

With a particular focus upon the contemporary situation and new ways of making and thinking about artists' books in a digital landscape, the session brought together varied perspectives from artists, teachers, art historians and archivists. Through both historical and practice-led perspectives, it worked to open up new dialogues regarding the place of artists' books, and the place of artists' publications more broadly, in the archive, the art school and the academy.

The session began with a paper from [Beth Williamson](#) (CCW Graduate School, University of the Arts London) entitled 'Artists' books in the digital realm: sensing, imagining and thinking through the book and the body'. This paper took the work of book artist Helen Douglas as its point of reference. Douglas's *The Pond at Deuchar* of 2011 is a hand scroll, measuring 14 meters long and printed on Chinese paper in small edition. Rendered digitally in 'Turning the Pages 2.0' the 2013 form of *The Pond at Deuchar* is widely available to new readers online. Following the trajectory of Douglas's practice with Weproductions, Williamson's paper primarily addressed the radically

different experiences that these two works offer the reader. At the same time, it also raised questions about remediation and digital affordances that inform our understanding of such works.

[Bibiana Crespo Martín](#) (University of Barcelona) presented her paper 'Turning over the Leaf. Artists' Books in the digital context: a self, inter, multi and trans-disciplinary project'. It focused on shifts in book arts practice within the broader context of the scientific, economic, cultural and political shifts that accompany recent rapid developments in digital technology. Her paper worked to simplify a complex terrain by categorising books as e-artists' books or as hyperartists' books. With works from Erika van Horn, Angela Lorenz, Jerome Fletcher and Jason Nelson, to name a few, the paper also raised questions of collaborative authorship in the digital realm. The idea of a new binomial artist–reader was a particularly interesting one and sits well within the wider field of digital reading, where research is increasingly identifying new literary cultures that support author–readers.

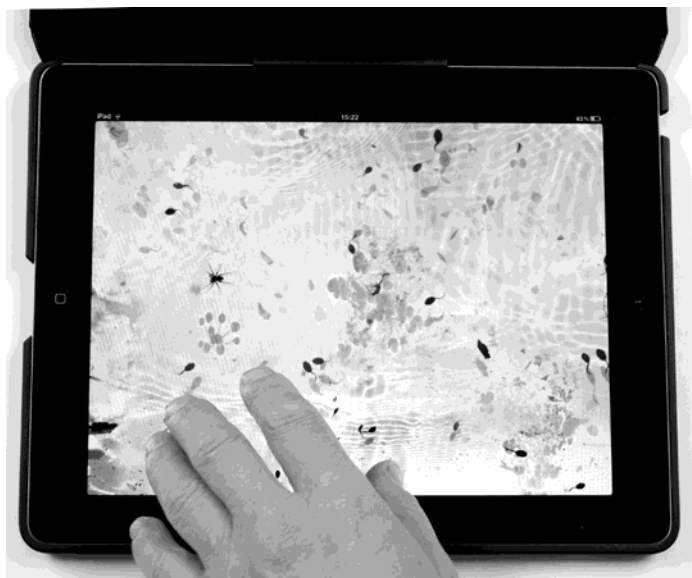
The third paper in the session came from [Mariela Cvetić](#) (University of Belgrade) whose research is located within her own teaching practice in the University's Faculty of Architecture. Cvetić's paper 'Artists' Books as a Form of Text: Towards WWW' discussed the work of students on this elective Masters module and how the nature of the books produced has shifted in the seven years since the course began. As well

as making, the course includes historical and theoretical studies surrounding artists' books that inform students' conceptualisation of their ideas. An accompanying book, in English and Serbian, surveys these developments in text and image.

[Deborah Schultz](#) (Regent's University London) was also concerned with teaching in her paper 'Learning through artists' books'. Unlike the previous speaker, however, Schultz was interested in exploring the hypothesis that interaction with artefacts deepens student learning. In contrast to two-dimensional teaching methods, based around lectures, seminars and printed matter, she contended that any subject can be enhanced through haptic engagement, enabling a greater critical understanding. The paper examined teaching sessions in two contexts. First, using the artists' books collection in the National Art Library at the Victoria and Albert Museum, where sessions are integrated into a course on contemporary art in order to help students become more engaged with material. Second, she presented aspects of teaching with the Arnold Daghani Collection at the University of Sussex, where students reported a better understanding through direct engagement with Daghani's collection of writings, images and correspondence.

[Karen Di Franco](#) (CHELSEA Space, Chelsea College of Arts and Book Works) presented the final paper of the afternoon 'Losing, Finding, Collecting: The journals and practices of the artists' collective, Inventory'. Formed in 1995, Inventory (Adam Scrivener, Paul Claydon, Damien Abbott) is a collective of artists, writers and thinkers that works in the interdisciplinary space of published text, public performance, sculpture, photography, collage, sound, and video. Di Franco argued that Inventory, connected to the subculture of psycho-geography, represents an alternative history of participatory art that coalesced around marginal or ephemeral practice and the artists and institution in relation to exhibition making. The enduring importance of artists' publications of all kinds as diverse spaces for activism was an important message and a fitting one for the final paper of the day.

[Beth Williamson](#)  
CCW Graduate School, UAL

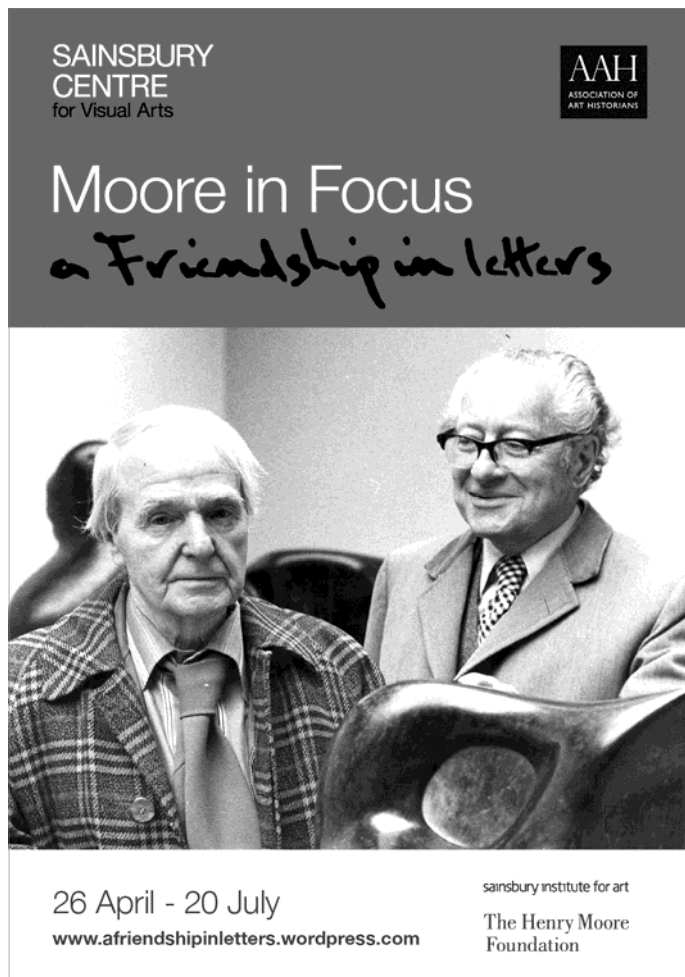


Helen Douglas, *The Pond at Deuchar*, 2013, digital rendition.

## Art History: Not just for Uni Schools Group Session

This was the first academic session for the Schools Group and we are delighted to report it was well attended by an audience of teachers and a handful of interested art historians. Six speakers presented papers on topics relating to art history pedagogy and practice in formal and informal education in England, Czech Republic, Italy and the USA.

The afternoon began with a paper by [Laura Worsley](#) on the subject of her doctoral research: what art history looks like (or could look like) in primary schools, the skills and attitudes it fosters and how they can support interdisciplinary subjects across the curriculum. [Petra Šobáňová](#) and [Veronika Jurečková](#) from Palacký University, Olomouc spoke of their research work in art education teaching in secondary schools in Czech Republic. They highlighted teaching and learning opportunities that opened up from art projects involving making and talking about artworks with secondary students, as well as 'traps' for art history teaching. They cited teachers' inexperience in dealing with regional specifics, issues of detachment from real-life necessities, and a lack of awareness of the contrasting nature of art history education and art education in general as some of the pitfalls for art history pedagogy. On a positive note, they gave examples of the benefits gained when teachers were able to address issues of culture and diversity when teaching about artworks.



SAINSBURY CENTRE for Visual Arts

AAH ASSOCIATION OF ART HISTORIANS

### Moore in Focus

*a Friendship in Letters*

26 April - 20 July  
www.afriendshipinletters.wordpress.com

sainsbury institute for art  
The Henry Moore Foundation



A Year Two child examining Brueghel's *Children's Games*

[Helen Wilford](#) (St. George's British International School, Rome) talked about the International Baccalaureate for Art History and the underpinning theory of knowledge that grounds the teaching of this subject at this educational level. She also spoke about the advantages gained from working with primary sources in their programme, as well as conservation, skills and techniques used with the students.

[James Shulman](#) (USA) talked about the digital library of art, architecture and sculpture images available through ARTstor, and demonstrated the superb quality of detail and colour of artworks taken from a vast number of international collections. He also gave an overview of an emerging art history curriculum currently in planning and preparation in the USA, due to be introduced in schools in 2016.

[Meghan Goodeve](#), a member of the Courtauld Institute's Public Programmes team spoke about the extended learning projects they are currently implementing in schools across England. Through this widening participation programme, they aim to promote art history outside university and galleries, making it available and accessible for 'all ages and backgrounds'.

Two common threads wove their way through the papers and subsequent Q&A discussions. One was the notion of 'teaching art history by stealth'. In this, we understood that art history in schools is frequently commended or applauded for the development of certain visual and cognitive skills. Often, it is a key rationale for teaching this subject in schools and we acknowledged that this was not a bad thing. By working to develop these skills, teachers are better able to forward the aims of art history teaching.

To this point, [Abigail Moore](#) (Leeds University) spoke about the Extended Project Qualification (EPQ) as a vehicle for students to gain critical and analytical skills alongside acquiring and refining their presentation, writing and communication skills. In particular, she spoke of 'stealth' in the way she promotes the EPQ with students through their investigation and exploration of art history topics.

The second thread, and one mooted by many attendees at the Schools Group session, was the absolute necessity for all members of the AAH to recognise that the future of the discipline depends, to a large extent, on the pedagogical foundations being established by teachers such as those in the Schools Group. Members do need to find out more about, and have input into, what is happening on the teaching side of our discipline. Next year we hope increased awareness of the Schools Group will be reflected by an increase in attendance!

[Laura Worsley](#)  
Art history educator

## There's No Place Like Home? Women-in-passage: 'Home' and Migrations in Women's Art since 1945

My co-convenor August Jordan Davis (Winchester School of Art, University of Southampton) and I met when I was a Research Fellow at that institution and also Associate Editor at the academic journal *Third Text*. We became not only colleagues but also friends, and this session resulted from our common discussions and interests in feminism, women's art, migration and crossing different borders.

The session addressed issues concerning home as a natural place of belonging and we invited submissions addressing the concept as a threshold between the politics of domesticity and ideologies of nationhood and citizenship. Our speakers and roundtable discussants considered versatile challenges and deconstructions of the concept of home on a transnational level. We queried practices of emplacement and the possibility of reconstructing home through contesting previously fixed concepts and geopolitical boundaries, revealing broader issues of globalisation and identity.

The first presentation entitled 'Making Oneself at Home: A dialogue on women, culture, belonging and denizenship' was delivered jointly by [Marion Arnold](#) and [Marsha Meskimmon](#). It mobilised the open-ended concept of 'denizenship' in light of the negotiation between culture and domicile and within women's making. Marsha and Marion spoke from two different perspectives, referring to personal experiences and challenging processes, such as 'national identity', 'citizenship' or 'exile', specifically within their experiences of making art and art historical discourse. They opened the floor to further discussion on how to deal with women's experiences of transnational movement and transcultural belonging, rethinking contemporary forms of citizenship, home/land and belonging inclusively, meaning activating generosity, accommodating difference and versatile forms of intersubjectivity.

Unfortunately, our next speaker, [Eiman Elgibreen](#), was unable to join us on the day. However, August presented Eiman's paper

and images on 'The Slipper Carrier: Re-presenting domestic space', along with further explanation of some of the points raised by August in an email Q&A with Eiman before the conference. This initiated a discussion on the interplay of gender power in Saudi Arabia beyond the private/public dichotomy. Eiman's paper on a painting by Safeya Binzagr, portraying the Saudi tradition of sending the bride's trousseau to her future house, revealed borders within the domestic and public spatial system that can be crossed by and through various veilings.

[Shir Aloni Yaari](#), our next speaker, addressed the concept of home as both a mental and physical topography in Doris Salcedo's works. She focused on 'The Widowed House' and the concept of *unheimliche*, addressing discourses on violence, loss and deportation that mobilised yet another dimension of the politics of domesticity. Shir's presentation led the way to homelands lost and found, discussed by curator [Kim Tao](#) in a fascinating paper on migrant women's art, in particular Gina Sinozich, Anne Zahalka and Sue Saxon, whose works are displayed in the Australian National Maritime Museum's collection. Kim talked about the experience of migration and displacement and its visual portrayal, often naïve in style but rich in personal narrative. She focused on the pain inflicted by migration and the trauma caused by leaving homeland, juxtaposing it with the position of contemporary refugees and asylum seekers.

The final joint presentation by [Madeleine Newman](#) and [Leonie O'Dwyer](#) discussed Helen Chadwick's early sculptural work *In the Kitchen* (1977). Madeleine and Leonie took us on a fascinating journey through the interior spaces of the gendered 'living kitchen' in which appliances were literally animated as object/garments worn by female performers. The conflation of domestic and sculptural objects opened issues concerning female subjectivity and the constrictions of representations placed upon the female body in popular culture.

Presentations throughout the day were interspersed and followed by a roundtable discussion that helped tease out and clarify some of the issues thematically arising in the



Madeleine Newman and Leonie O'Dwyer presenting their paper at the AAH 2014 conference at RCA.

session. The panel was joined by August and myself, Marsha and Marion, and two invited discussants, [Angela Dimitrakaki](#) and [Kathy Battista](#). We addressed concepts of national identity, citizenship and transnational belonging and discussed the possibility of going beyond what is obvious, which might be enabled by 'becoming denizens', in relation to not only contemporary discourses on feminist politics and identity but also in terms of contemporary art practices of women internationally. Angela and Kathy raised the issues of the politics of difference and the economic dimension of versatile migrations that further destabilise the concept of home. The discussion was lively and, as always, there was not enough time to talk all the pertinent issues through and engage in a further dialogue with the audience.

I found the session very successful and fruitful. We were lucky to have speakers who enthusiastically addressed the concept of home, which is close to our hearts. They gave us an opportunity to converse throughout the day and facilitate an open and relaxed dialogue, which we hope will find an outlet in a publication upon which we are currently working.

[Basia Sliwinska](#)

# AAH Awards and Prizes

The following awards and prizes were presented on 10 April at the V&A Museum as part of the AAH2014 Conference Programme, introduced by out-going AAH Chair, Alison Yarrington. To apply for next year's awards and prizes, see page 30.

## Dissertation Prizes

The Student Dissertation Prizes 2013 were presented by Sophy Thompson from Thames & Hudson.

The Winner of the Undergraduate Dissertation Prize was **Tim Davies**, UCL, for his essay 'Parts and Labour: Fabricating Donald Judd and Carl Andre in a changing industrial context'.

Tim's essay examines the turn to industrial materials and modes of manufacture in the early work of Donald Judd and Carl Andre, during the decline of the United States' industrial base in the 1960s. He disputes the terms 'neutral' and 'factory-produced' that are attributed to Minimalist sculpture by studying closely the nuances in their chosen materials and methods of production, what he has termed their parts and labour.

The Winner of the Postgraduate Dissertation Prize was **Emily Doucet**, UCL, for her essay 'Anticipating Machines Heavier than Air: Nadar, photography and the objects of technology.'

Emily's dissertation examines a series of photographs taken by Nadar (né Félix Tournachon) in 1863, featuring several model helicopters developed by Gustave Ponton D'Amécourt. She argues that, like the extensive technological description included in proto-science fiction literary works of the same period, these images embody a mode of speculative fiction. That is, the photographs anticipate a future in flight for the models and, furthermore, for machines heavier than air.

*The Dissertation Prizes were this year shortlisted and selected by the Student Group, and approved by AAH Trustees Richard Taws (Undergraduate Prize) and Nicola Foster (Postgraduate Prize). See page 30 for further details on how to apply.*

Kathryn Santner, winner of the John Fleming Travel Award, and Tim Davies, winner of the Undergraduate Dissertation Prize.



Out-going AAH Chair, Alison Yarrington, introducing the award ceremony.

## John Fleming Travel Award

The Award for 2014 was presented by Kara Hattersley-Smith from Laurence King Publishing.

The winner of the 2014 award was Kathryn Santner, from the University of Cambridge. She has been awarded the £2,000 for work on the Convent of Santa Catalina de Sena, in Arequipa, Peru. She will focus, in particular, on the painting collection and the murals decorating the three major cloisters of the conventual complex. She will spend several months (April–June, 2014) at the convent working closely with the paintings and the conventual archive (as well as other archives in the city). The Grant will allow Kathryn to travel to, and stay in, Arequipa for the duration of her research, fieldwork without which her dissertation cannot be completed.

*The Travel Award is shortlisted by the Student Group and the winner is decided by LKP. See p30 for further details.*

Kara Hattersley-Smith introducing the John Fleming Award.



# Introducing the new AAH Chair



During the AAH conference in April I took over formally as Chair from Alison Yarrington. Occupying this role is both a tremendous privilege and a challenge and I would like to thank Alison for her extraordinary commitment, drive and good humour. She will be greatly missed.

So, too, the following colleagues who have finished their terms as Trustees on the Executive Committee in 2014: [Joseph McBrinn](#), [Richard Taws](#), [Alastair Wright](#), [Layla Bloom](#) (Museums and Exhibitions Group) and [Basia Sliwinska](#) (Freelance & Independents Group). Their hard work and enthusiasm has been of enormous benefit to the Association.

Our Chief Executive, Pontus Rosén, tells me that I am only the third museum professional to be Chair of the AAH in its 40-year history. The previous ones were John Pope-Hennessy (Director of the British Museum) from 1975–76, and Dennis Farr (Director of the Courtauld Gallery) from 1983–86 – no pressure there, then.

Of course, the Association has always sought to be inclusive and relevant to anyone engaging with art history, whether as a student, a professional or an enthusiast. A quick scan through the various AAH members groups indicates a range of concerns, possibilities and

outlets for art historians. One topical example of where the subject might take you involves my sister Jacqueline Riding, AAH member and freelancer, who worked for over two years at Thin Man Films as the consultant on Mike Leigh's *Mr Turner* (2014).

The Association itself has changed and adapted over the decades; the appointment of Pontus in October 2010 as the first Chief Executive is but one indication of this. However, there is more work to be done, not only on the subject of AAH governance, but within the Association's broader mission to promote 'the professional practice and public understanding of art history'. Indeed, lobbying for the teaching of art history in schools is as relevant today, if not more relevant, than in 1974. And here I must acknowledge the tireless work of Trustee [Caroline Osborne](#) in keeping the issue firmly on the AAH radar.

Furthermore, at a time when art and art history seems to be everywhere, especially in the media, and is being enjoyed by an increasingly broad public, it seems to me that (ironically) the integral role played by art historians has become obscured, when in fact it should be promoted and celebrated. Surely this is what the AAH is all about. Over the next few years I can assure you that there will be lots of discussion and above all action involving the many ways in which we can extend the Association's reputation, reach and revenue, on behalf of its members.

[Christine Riding](#)  
Chair

## AAH Board – diversity of professional expertise



The AAH has always been about bringing art history interests together. The original press release, hammered out on what I guess must have been an old Corona typewriter in early 1974, proudly announces the formation of the Association of Art Historians. Increased collaboration between universities and museums was one of the main calls to action, as was the teaching of art history at A-level and art history as part of the curriculum in art schools.

Forty years since the issuance of that press release, it is a good time to reflect on where we are. Our new Chair, Christine Riding, Head of Art at the National Maritime Museum, takes the reins of a board where she is one of three museum curators, quite a high number compared to earlier AAH boards (a complete historical list is available on the AAH website). Our board now also has two trustees with law degrees, a trustee who is an expert on art history careers, two trustees who teach in universities outside the UK (Germany and Malta) and, with the recent election of Jacky Klein to the board, one who is a publishing professional.

This marked rise in professional diversity on our board is a result of an increased awareness of the importance of having a variety of skills and experience on our board. It is also the result of efforts by Alison Yarrington, our previous Chair, to increase the diversity of the board in terms of the background and experience of its members, thereby achieving a wider set of perspectives. This diversity makes our board a valuable resource in providing advice to staff and each other. It encourages new ideas and new thinking and so may promote better decision-making about our organisation, its structure and governance, as well as the many different activities, events, grants and publications that the AAH offers.

There are still areas of expertise that we would benefit from having more of on the board, though, particularly in finance, political advocacy, organisational governance, public relations and statistics. If you know individuals with such skills willing to volunteer their time and who also have a passion for art history, please encourage them to get in touch with our Honorary Secretary, Christina Bradstreet, with me or with the Chair, Christine Riding.

[Pontus Rosén](#)  
Chief Executive

## Minutes of the Annual Meeting at the AAH 40th Anniversary Conference

Held at 13.00 on Friday 11 April, 2014, in Darwin Building, Lecture Theatre 1, Royal College of Art

In attendance: 33. Proxy votes: 9.

### 1 Apologies

Dorothy Rowe, Laura MacCulloch

### 2 Minutes of the 39th AGM in Reading

As printed in *Bulletin* 113, June 2013, p 12. These were unanimously approved. There were no matters arising.

### 3 Chair's Report

As printed in *Bulletin* 115, Feb 2014, p 2.

The outgoing Chair, Professor Alison Yarrington, offered her warmest thanks to the AAH office, for its support during her tenure, noting that her role would not be tenable without the support provided by the Chief Executive. She thanked Matt Lodder, who left the organisation in September 2013 after 8 years, for his considerable enthusiasm and hard work. She also thanked the trustees and in particular Alistair Wright, Richard Taws, Joseph McBrinn and Basia Sliwiska whose terms in office had ended.

### 4 Chief Executive's Report

4.1 Members Report as printed in *Bulletin* 115 Feb 2014, p 4.

### 5 Honorary Secretary's Report

As printed in *Bulletin* 115, Feb 2014, p 5.

### 5.1 Nominations and elections.

One nomination had been received for the role of trustee: [Jacky Klein](#). Proposed Lucy Bradnock; Seconded Richard Johns. The meeting unanimously endorsed Jacky Klein as a trustee.

Two trustees stood for re-election. [Nicola Foster](#) Proposed by Pat Hurrell; Seconded by Dennis Wardleworth. [Grischka Petri](#): Proposed by Alison Yarrington. Seconded by Christina Bradstreet. The meeting unanimously endorsed Grischka Petri and Nicola Foster for a further term in office as trustees.

### 6 Honorary Treasurer's Report

The Annual Accounts were displayed at the conference. A summary is printed on page 17, and the full set is available on the Association's website at [www.aah.org.uk](http://www.aah.org.uk).

The Hon. Treasurer informed the meeting that the AAH would like to invest its reserves in CIFs so as to gain a higher rate of return. He asked the members for their feedback on investing in ethical funds. All but one attendee endorsed the use of investing in ethical funds.

Adoption of the Accounts was passed unanimously by the members present.

### 7 Report from the British Chair of CIHA

As printed in *Bulletin* 115, Feb 2014 p 8.

Alison Yarrington has been elected as a titular member.

The next CIHA Congress will take place in Beijing in 2016.

### 8 Report from the Editor of *Bulletin*.

As printed in *Bulletin* 115, Feb 2014 p 9.

Jannet was thanked in her absence, for her work by a member who described the *Bulletin* as a great resource.

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

As printed in *Bulletin* 115, Feb 2014 p 9. The Editor, Genevieve Warwick clarified that the submission rate remains stable, that last year had a somewhat higher number of published articles to support scholars' publication before REF and that the historical issues of the journal now have been digitised and are available free online for all members who subscribe.

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

As printed in *Bulletin* 115, Feb 2014, p4.

Alison Yarrington thanked Layla Bloom for her work as Chair and reminded members that Laura MacCulloch is the new Chair of this group.

### Freelance and Independents

As printed in *Bulletin* 115, Feb 2014, p6.

Basia Sliwiska informed members that Veronica Davies is the new Chair of this group. All members are encouraged to add their profile to the new Members Directory.

### Schools

As printed in *Bulletin* 115, Feb 2014 p 8.

Caroline Osborne encouraged members to join this group to help raise the profile of art history and awareness of its value in schools. Caroline will be stepping down as Chair in the summer and a new Chair is sought.

### Further and Higher Education

Alison Yarrington introduced Ken Neil, the new Chair of this group. Ken is keen to meet with key stakeholders and to identify two or three key areas to address during his term, with a view to focussing on one issue a year.

### Students

As printed in *Bulletin* 115, Feb 2014, p7.

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

### 11 Report from the 2015 Conference Organisers, the University of East Anglia

Good progress was being made with preparations for the 41st annual conference to be held 9 – 11 April 2015 at the University of East Anglia, Norwich.

### 12 AOB

Warm thanks were extended to the organisers of the RCA conference, Jane Pavitt, Ana Pereira, Cheryl Platt, and their helpers as well as Claire Davies and the office staff. Alison Yarrington welcomed the incoming Chair Christine Riding who closed the meeting.

## New Trustee: Jacky Klein



Jacky is a writer, publisher and broadcaster who has worked as a curator at the Tate, Barbican, Courtauld and Hayward galleries. From 2008 until March

2014 she was Commissioning Editor for art books at Thames & Hudson, where she oversaw the publication of contemporary artist monographs, survey books, museum co-publications, the longstanding World of Art series, and a number of high-profile art history books.

Her own books include the first monograph on British artist Grayson Perry (2009/2013) and *What is Contemporary Art? A Children's Guide* (2012).

She has been closely involved in a number of AAH ventures, judging the annual dissertation prize as well as giving sessions on art publishing, writing and how to convert PhD research into books. She is a REF impact assessor for 2014 for art, design and architecture, and a Trustee of Culture24 and of the Wyndham Lewis Trust. She has recently taken on a new role as Commissioning Editor at Phaidon Press, working between their London and NY offices.

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

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

We are a UK-based membership organisation for those with a professional commitment to and interest in art history and visual culture. The AAH plays a key role at national levels in helping shape and secure the future of the discipline. We provide events, publications, funding, resources and networks for the benefit of 1,200 members and the wider art history community. This includes the leading academic journal, *Art History*, and the internationally renowned AAH annual conference.

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### Structure, governance and management

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

In accordance with a unanimous vote at the 2013 AGM, this will be the last year that the charity operates in this form. The charity's assets will be transferred to a limited company, registered with the Charity Commission under the new charity number 1154066. This will allow the charity to operate under company law. Our name will still be the Association of Art Historians and members of the organisation will seamlessly transfer over and should notice a minimum of change.

### Governance

The Association's Constitution, which has remained active throughout 2013, stipulates that there should be no fewer than 14 or more than 20 Trustees of the Association. The Board of Trustees is also referred to as the Executive Committee.

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

Five representative Trustees are the chairs of the special interest members' groups (currently representing Freelance & Independents, Further & Higher Education, Museums & Exhibitions, Schools and Students). These members have been elected by each special interest group of members as the chair of that group.

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

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

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

At the 2013 AGM, the charity elected a new Honorary Secretary, Christina Bradstreet, taking over from Veronica Davies. The AGM also saw the election of the organisation's next Chair, Christine Riding, who will serve as Chair-Elect until the 2014 AGM, when she will take over the position of Chair from the currently serving Alison Yarrington.

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**"I have been a member of the AAH since I was an undergraduate. The Association supports my career through the annual conference, networking opportunities and a chance to develop new skills. Highly recommended and excellent value for money."**

**Beth Williamson, Visiting Lecturer, University of the Arts London**

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### Trustee recruitment, induction and training

The AAH recruits its Trustees from its membership. The range and level of relevant skills of the board are continually audited. Skills gaps have been addressed through the co-option of two individuals with particular skills to the organisation's Finance and Risk Management Committee. Gaps are also being addressed through training. In 2013, three out of sixteen Trustees attended training.

Three new Trustees joined the organisation in 2013.

Open processes of calling for Trustee nominations have resulted in a board that satisfactorily represents the Association's

diverse constituency and that is adequately balanced in terms of gender, ethnicity, geographic origins and age.

### Management

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

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

In August 2013 the charity's Finance & Policy Manager left the organisation. This prompted some thought on future staff structure and a new position, that of Membership and Administration Officer, will be filled from the beginning of 2014.

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

### Achievements and performance

The AAH seeks to provide members, as well as the general public, with relevant and accessible information and activities to support its aims and objectives.

The Charity's agreed aims are:

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

### Advocacy

During 2013 the AAH engaged in various activities to advocate for art history and to represent the views and interests of our members and the art history community.

### Copyright and Open Access

A new framework for how research is assessed for the purpose of university statutory funding (the Research Excellence Framework, or REF) is introducing rules and provisions designed to promote open access publication of research. While the AAH is in favour of research being easy to access, we remain worried that open access will be difficult or expensive to achieve for subjects, such as art history, which depend on the publication, alongside text, of images whose copyright is held by third parties.

During 2013 the AAH corresponded and formally met with the Higher Education Funding Council for England (HEFCE) and submitted responses to the two HEFCE consultation exercises of March and October. The AAH liaised extensively with other academic organisations on this issue and attended Fotofringe 2013, the annual networking event for the UK's image rights industry, both commercial and non-profit.

### Art History in Schools

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

The AAH Chair spoke on this subject at an event at the British Academy for the Humanities and Social Sciences and the chair of the AAH Art History in Schools interest group attended public seminars and led meetings on the issue. A letter from the AAH, signed by all heads of art history departments at UK universities, was sent to the Russell Group urging them to restore A-level art history to Informed Choices, their publication listing A-level subjects useful for university study. Art history has since been restored to Informed Choices.

### Conferences and Events

A main way that the AAH achieves valuable outcomes is through the organisation of numerous educational events. In the last three years, we have dramatically increased the number of events and therefore the

amount of people, both from among our members and the public, who have the opportunity to learn about art history and visual culture, exchange experience and knowledge, and be inspired in their own work.

In 2013 the AAH organised 23 events, which is only one event less than the previous record-breaking year. Events attracted art history professionals involved in teaching, learning, research and exhibitions, including academics, students, teachers and freelance/independent art historians, as well as members of the general public.

AAH events included:

- ◆ AAH2013, the Annual Conference, Bookfair and AGM, took place 11 – 13 April at the University of Reading. This international three-day conference was attended by 438 delegates, including three keynote speakers.
- ◆ Art History in the Pub, the lecture series that allows for the sharing of great scholarship in a relaxed and accessible atmosphere, was held on nine occasions in 2013. London, Edinburgh and Leeds were the locations and a total of 279 people attended.
- ◆ Three full-day professional development workshops were held in London, organised by the member interest group for freelance and independent scholars, one in February on funding opportunities for post-doctoral research outside the UK, a second in July on how to build a portfolio art history career, and a third in October, organised in cooperation with the National Association of Decorative and Fine Art Societies (NADFAS), on how to become a NADFAS speaker. Together, these events attracted 51 participants.
- ◆ The AAH held a session in New York at the conference of our USA counterpart organisation, the College Art Association, held in February every year. The session was convened by our Chair, Alison Yarrington, and then Honorary Secretary, Veronica Davies. The topic was 'the Role of Art History in Curating Historic Collections' and 20 delegates participated.
- ◆ The AAH held a seminar in collaboration with the Ashmolean Museum in Oxford in March. The seminar was entitled 'Are Curators Academics?' and attracted 55 attendees.

### Trustees who served during 2013

**Alison Yarrington** (Chair)

**Christine Riding** (Chair Elect)

**Christina Bradstreet** (Hon Secretary)

**Veronica Davies** (Hon Secretary) –  
retd during year

**Dennis Wardleworth** (Hon  
Treasurer)

**Layla Bloom** (Chair, Museums &  
Exhibitions Group)

**Caroline Osborne** (Chair, Schools  
Group)

**Nicola McCartney** (Chair, Students  
Group)

**Mary Jane Boland** (Chair, Students  
Group, retd during year)

**Basia Sliwinska** (Chair, Freelance &  
Independents Group)

**Sabine Wieber** (Chair, Further &  
Higher Education Group)

**Marjorie Trusted** – co-opted 2011

**Meaghan Clarke** – co-opted 2011

**Grischka Petri** – elected 2011

**Richard Taws** – elected 2011

**Joseph McBrinn** – elected 2011

**Nicola Foster** – elected 2011

**Dorothy Price** – elected 2012

**Keith Sciberras** – elected 2012

**Alastair Wright** – co-opted 2012

- ◆ The Art of Writing is a lecture series on topics of interest to those who write in different forms and contexts about art. Three lectures were held this year: in April, June and October. All were popular and together they attracted 142 attendees.
- ◆ The Student Summer Symposium: 'Identity: Construction and Meaning', took place during two days in June at Trinity College, Oxford and Ashmolean Museum. This event was attended by 41 delegates.
- ◆ A Careers Day was held at the University of Edinburgh in October, focusing on options for people holding a Bachelor's degree in art history. The event sold out, with 59 participants.
- ◆ In November, a small workshop was organised for members to learn how to

make the most of social media in their research and careers. Eleven people attended.

- ◆ The annual 'Ways of Seeing' Conference for A-level students and teachers was this year supported by a generous grant from The Company of Art Scholars. This support allowed us to offer free attendance to teachers and students from state schools. This year we held the event at the British Museum in November and were able to welcome 296 attendees, which is the largest the event has even been.
- ◆ The New Voices Conference: 'Art and Decolonisation', also held in November, was once again organised by the Student Member Committee in collaboration with the Henry Moore Institute in Leeds. This year this one-day conference attracted 19 delegates.

Other events:

- ◆ In November 2013 the AAH organised an event at the Sotheby's Institute of Art introducing teachers and school officials to MSHAP, our Maintained Sector History of Art Project. The event, which consisted of student talks, discussions and a 'taster session', demonstrated what the subject has to offer students and schools and introduced participants to AAH's MSHAP art history after-school classes.
- ◆ The ARTiculation Prize is a public-speaking competition that invites sixth-form students to give short presentations on a works of art of their choice. The AAH is a dedicated sponsor, and contributes resources toward the transportation of competitors to the national finals, in 2013 held at Cambridge University.

### The AAH Grants Programme

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

Each grant scheme has different selection criteria and target groups, depending on the outcomes each scheme is designated to promote. The grants are promoted as widely as possible using the means of communications available to the Association: our newsletters, website, external advertising, word-of-mouth and through social media.

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

The following grants were awarded in 2013:

#### *Initiative Fund Scheme:*

Newcastle University's Fine Art department with Vanda Louise Pollock received support for the project *Fanzines: Developing Art Writing Through Practice*.

Liverpool Hope University's Department of Fine and Applied Arts with Kathrin Wagner and Amelia Yeates received a grant to organise an Art History Taster Day.

#### *Conference Grants*

Two individuals received support to attend art history conferences.

#### *Image Grants*

Six individuals received support for copyright and licensing costs to include images in their art history related publications.

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“AAH membership has been valuable to me, as an independent art historian, in introducing me to new clients and other contacts...The AAH offers networking opportunities.”

Frances Follin, Director at Cassone Art Limited

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#### *Museums and Exhibitions Collaboration Bursary Scheme:*

Photographers' Gallery, London and Manchester Metropolitan Museum, with Patricia Allmer and John Sears, received funds to enable research for the exhibition *Taking Shots: The Photography of William S Burroughs*, scheduled to open in January 2014.

Institutions and individuals receiving more than £1,000:

#### *Museums and Exhibitions Collaboration Bursary Scheme:*

The Centre for Contemporary Art, Derry Londonderry, with Marina Vishmidt and Aileen Burns, received a grant of £1,250 to support the project *Momentous Times*, encompassing an exhibition, a seminar and a publication, all of which coincided with the celebrations of Derry~Londonderry as the UK City of Culture 2013.

Tate and the Chelsea College of Art, with Ann Harezlak and Jennifer Mundi, received this bursary for up to £2,500 for the project *With Henry Moore: The Gemma Levine Archive*.

#### *Internship Award:*

Samantha Lippett, who interns at the Birth Rites Collection in Salford, received the internship award of up to £2,000. During her internship, Samantha was able to support research for the institution conducted in New Mexico, USA.

#### **Awards**

AAH oversaw the 2013 John Fleming Travel Award for students, awarded in association with Laurence King Publishers to enable students to study art in the context in which it was created. The award was presented to the winning student at the AAH2013 Annual Conference.

The 2011–12 Student Dissertation Prizes, celebrating excellence in art history dissertation writing, were awarded to two students on completion and presentation of a BA and MA dissertation essay. This award is sponsored by the publishing company Thames & Hudson and was also presented at the annual conference.

#### **Public benefit**

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

#### **AAH Membership Report 2013**

Our membership figures (published in *Bulletin* 115) rose slightly in 2013, from a total of 1,199 to 1,241. 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 have been increases in European and world membership, likely linked to more non-UK delegates attending the AAH Annual Conference, which is encouraging. There are noticeable increases in certain

member interest 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.

We now have a consistent reporting policy for membership figures; one that reflects real current members and excludes 'pending renewal' people who were previously included. This means comparisons between 2012 and 2013 can be made with a higher degree of confidence, making the modest increases even more pleasing.

### Publications

*Art History*, the charity's flagship publication and one of the world's leading academic journals in our subject field, is published five times a year. 2013 saw a new Editor take the reins, Genevieve Warwick, based at the University of Edinburgh.

The fourth edition of the book *Careers in Art History* was published in May. Contents were entirely updated with new essays written by art history professionals in different fields sharing experience and career tips. This edition includes a section of practical professional career advice. 176 copies were sold during 2013.

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

A contract was completed and signed with Wiley Blackwell publishers. The contract is for an A-level art history textbook scheduled for publication in 2015.

### Financial review

The Executive Committee is pleased to report a satisfactory outcome for the financial year ended 31 December 2013. The financial statements show a net surplus for the financial year amounting to £58,745 (2012 surplus £27,238).

This increase in surplus was not budgeted for and has arisen mainly due to applications for grants from the Association being fewer than expected and asking for less than the maximum amount. The surplus also grew because the charity operated for four months with one fewer member of staff than budgeted for.

The Trustees want to especially highlight the donations received this year from the Esmée Fairbairn Foundation and from the Company of Art Scholars. We are deeply grateful for

these contributions which will allow us to expand our work to promote art history as a subject in schools.

### Risk review

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

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**"If you're an art historian in any sense of that term, then you need to be a member of the AAH. Membership of the AAH keeps you in touch with what's going on in the world of art history, and also gives you access to a great network of fellow art historians."**

**Thom Braun, Writer and Creative Consultant**

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The main risk to the charity remains excessive dependence on our main income source, the publication of *Art History*. While the 2013 increase in income from fundraising shows we are moving in the right direction, there is still a clear imbalance. As donations and grants received to date focus on covering specific charitable expenditure, risk to the funding of core costs remains largely unchanged.

### Reserves policy

General reserves carried forward at 31 December 2013 amount to £728,913. The policy of the Executive Committee is that the level of the general reserves should equate to a full year's expenditure and current reserves cover more than a year-and-a-half at current rates of expenditure. The Trustees have seen fit to maintain a relatively cautious reserves policy. Although changes to UK academic publishing have negatively impacted the charity's main source of income during 2013, these effects have been relatively small. Trustees are aware, however, that the full effect of these changes may not have been seen, yet. Further technological and legislative changes to the world of academic publishing are difficult to predict for the medium term.

It will be a task of Trustees in 2014 to plan for a controlled draw-down of reserves that will benefit the charity and lead to outcomes commensurate with our aims and mission.

### Plans for the future

2014 will be the charity's 40th Anniversary year and a new Chair, Christine Riding, will start her term in April.

2014 will be the first year that the AAH exists as an incorporated legal entity. This allows the charity its own legal personality under company law, thereby limiting the personal liability of those individuals who volunteer as the charity's trustees.

The hiring of a full-time Membership and Administration Officer will allow the charity to increase focus on membership recruitment and retention. The initial stage in this process will be to review the practical experience of becoming an AAH member and then of renewing one's membership. This review will inform an assessment of the charity's current software pertaining to membership and customer relationship management.

The 2014 AAH Annual Conference and Bookfair, held at and in collaboration with the Royal College of Art in London, celebrated the 40th Anniversary, with plenary speakers artist Grayson Perry and art historian, curator and theorist Mieke Bal.

The AAH was instrumental in the creation of the Artists' Papers Register (APR), an online resource where researchers can find where collections of documentation on UK artists are held. APR will receive a major upgrade during 2014, enabling the greatest update to the searchable data since 2009.

An online directory, Art Historians and Art Professionals, will allow our members to market themselves and their research publicly and for work purposes, as well as to stay in touch with fellow members and search for possible partners for collaborations.

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

**Alison Yarrington**  
Chair

## SUMMARY OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2013

	2013	2013	2013	2012
	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	£	£	£	£
A full copy of the Annual Reports and Financial Statements can be downloaded from <a href="http://www.aah.org.uk">www.aah.org.uk</a>				
<b>INCOMING RESOURCES</b>				
<b>Incoming resources from generated funds:</b>				
Donations	3,584	2,262	5,846	5,363
Art History in the pub	312	-	312	726
<b>Activities for generating funds:</b>				
Investment income	4,601	-	4,601	2,513
<b>Incoming resources from charitable activities:</b>				
Publication income	288,192	-	288,192	289,683
Members' Groups	7,622	-	7,622	5,593
Annual Conference income	72,209	-	72,209	92,164
Grants Receivable	-	17,000	17,000	2,000
Membership – Subscriptions	46,292	-	46,292	43,311
<b>Total incoming resources</b>	<b>422,812</b>	<b>19,262</b>	<b>442,074</b>	<b>441,353</b>
<b>RESOURCES EXPENDED</b>				
Charitable expenditure	348,522	6,184	354,706	383,853
Governance costs	28,623	-	28,623	30,262
Total resources expended	377,145	6,184	383,329	414,115
<b>Net incoming resources for the year</b>	<b>45,667</b>	<b>13,078</b>	<b>58,745</b>	<b>27,238</b>
<b>RECONCILIATION OF FUNDS</b>				
Total funds at 1 January 2013	666,028	4,140	670,168	642,930
Fund balance carried forward	711,695	17,218	728,913	670,168

## SUMMARY BALANCE SHEET AS AT 31 DECEMBER 2013

	2013	2012
	£	£
<b>FIXED ASSETS</b>		
Tangible	6,673	2,267
Intangible	4,230	4,700
	10,903	6,967
<b>CURRENT ASSETS</b>		
Debtors	304,227	303,927
Short term deposits	185,189	100,000
Cash at bank and in hand	300,175	306,911
	789,591	710,838
Creditors: amounts falling due within one year	71,581	47,637
Net current assets	718,010	663,201
Net assets	728,913	670,168
<b>FUNDS</b>		
Restricted	17,218	4,140
Unrestricted	711,695	666,028
Total funds	728,913	670,168



# Art Historians & Arts Professionals

## Online Directory [www.aah.org.uk/directory](http://www.aah.org.uk/directory)

Art Historians &  
Arts Professionals  
Online Directory

### What is it?

Art Historians & Arts Professionals is a searchable database of experts – academics, researchers, teachers, writers, editors, curators and museum professionals – specialising in art, architecture and visual culture from all periods and geographic regions. The directory is designed to expand networks within and beyond research, education and creative industries, and make members' skills and expertise more widely available.

### Who's it for?

The directory is for AAH members wishing to make their skills and expertise available to those offering work, and for those looking for experts on art and art history.

### Who can join?

The directory is free to join and to use. Any AAH member can opt to be included through the AAH website Members Area.

### How do I add/amend my details?

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

### I'm looking for an expert on...

If you're looking for an art historian or arts professional to help with research, media enquiries or a project, you can access and search the Directory straight away. You can search for experts in many different ways, such as by artist name, period, style and geographical location.



## 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 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 September & 1 March**

## 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 participation 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](http://www.aah.org.uk/funding/initiatives-fund)

**Application deadlines:**

**1 November**

**1 May**

## AAH Art History in the Pub

### 30 June

Carolyn Conroy:  
'Sins of the City': The Arrest of Simeon Solomon in London, 1873

### 28 July

Ben Street  
'What a Jolly Boring Thing To Do': Art in pop music, 1967–2014

### 29 September

Bernard Vere  
Oval Balls and Cubist Players: Avant-garde depictions of rugby

### 27 October

Rodrigo Orrantia  
Open For Business: British industry in contemporary photography

### 24 November

Speaker *tbc*  
Talks curated by Christina Bradstreet

Held at 7.30pm on the last Monday of the month at:  
The Monarch  
40–42 Chalk Farm Road, London NW1 8BG

Donations welcome. No booking required. For further details see: [www.aah.org.uk/events](http://www.aah.org.uk/events)

## Online art magazine — reduced subscription offer

AAH members Sue Ward and Frances Follin are offering all AAH members a **50% reduction** on a year's subscription to *Cassone: The International Online Magazine of Art and Art Books*.

*Cassone* covers reviews of exhibitions and books, and articles of art-historical interest, all aimed at the non-specialist. It is our mission to spread a love and understanding of art history as widely as possible. To obtain your discount, please go to:

<https://www.cassone-art.com/subscription/register/>

and follow the on-screen instructions. At the payment stage you are asked 'Got a gift voucher or discount code?' – in the box there enter the code AAH2014 and you will be charged half price (i.e. £5 – or £2.50 for full or part time students).

We would also like to hear art historians interested in writing for a wide and diverse public.

Please contact  
Sue Ward, Editor, on  
[sue.ward@cassone-art.com](mailto:sue.ward@cassone-art.com)



## M&E Bursary Awards – Why not apply?



I am delighted to be writing my first letter as Chair of the Museums and Exhibitions Members Group and look forward to helping the group grow and to build on our previous successes.

Firstly, let me introduce myself. I am the Curator at Royal Holloway, University of London, and this September I will have been working in museums and galleries for ten years. I have worked with university, city and national collections and am passionate about using my art-historical research to make collections as engaging and accessible as possible. I joined the group's committee in 2010, because I wanted to get involved in supporting others working in my sector and in encouraging collaborations between museum and gallery professionals and those in academia.

### Making the most of the M&E Bursary Awards

This brings me onto one of the initiatives created by our group that I am most passionate about: the bursary awards. This May, perhaps as a result of partnering up with the Art Fund to advertise our compatible bursaries, we had a record number of applications. There are two types of award: one for collaborations, particularly between those working in FE or HE institutions and those in museums and galleries, and one for individual museum or gallery professionals (see *details opposite*).

As almost all of the applications we receive are for collaboration awards, I want to use this space to highlight the awards for individuals and outline why I believe they are so important. As a curator who has seen budgets shrinking at an alarming pace, and fears about loss of specialist expertise grow over the last few years, I believe that this award can offer much-needed support to museum and gallery professionals.

If, like many institutions, your organisation can no longer cover the cost of a research trip, this award might be for you. It is there to allow you to undertake the satisfying and inspiring research which is so integral to making collections engaging to visitors.

So, if you have a project in mind please do apply in the next round in November. We are always happy to talk through ideas and answer any questions between deadlines.

Lastly, I would like to take this opportunity to thank [Layla Bloom](#) for doing a wonderful job of steering the group over the last year or so. Luckily, she has kindly agreed to become Secretary, so the group will still benefit from her organisational skills and great enthusiasm.

**Laura MacCulloch**  
M&E Group Chair

## M&E Group Subcommittee

**Chair:** [Laura MacCulloch](#) (College Curator, Royal Holloway, University of London)

**Secretary:** [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)

[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)



## 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**

Available at:  
[www.aah.org.uk/  
publications/museums](http://www.aah.org.uk/publications/museums)

printed copy:  
£5.00 plus p&p  
ebook: £3.00

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

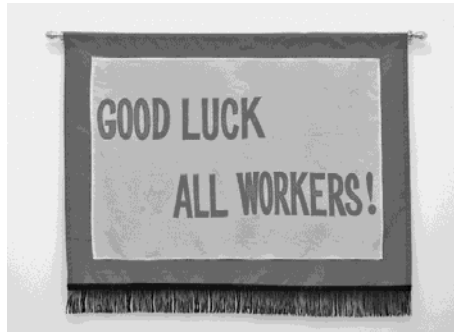
## Momentous Times

AAH Museum Bursary recipient

During the inaugural 2013 UK City of Culture the Centre for Contemporary Art focused its programme on different aspects of art and labour in Northern Ireland and beyond. Derry–Londonderry was a city with significant industrial and military infrastructures in the 19th and 20th centuries – which have since moved or become obsolete. The city, still rebuilding after years of conflict, is looking for new means of sustenance.

Aileen Burns, Director of CCA, and Dr Marina Vishmidt, art historian and writer collaborated on a project that resulted in an international group exhibition, an academic seminar, and a publication, *Momentous Times*. The exhibition, which was on at the same time as the Turner Prize, included artists from the UK and abroad. The seminar was open to the public and took

Olivia Plender, *Rise Early, Be Industrious*, 2012. Courtesy CCA.



Aideen Doran, *Good Luck All Workers, Playtime*, 2013. Courtesy CCA.

place in collaboration with the University of Ulster, Belfast. The publication – printed as a freely distributed newspaper and as an online journal – bound the different aspects together in a rigorous yet accessible way.

Marina Vishmidt's art historical work concentrates on the relationship between art and the economy, with a particular focus on labour. This collaboration provided an opportunity for both Vishmidt and CCA to work closely on the research, display and dissemination of the research, as well as deepening the theoretical and historical underpinnings of CCA's most substantial exhibition of the year.

Just over 1,000 members of the public attended the exhibition and events associated with *Momentous Times*. As a significant project in the City of Culture, the mutually beneficial work of Vishmidt and Burns was highly visible and widely circulated through the support of the AAH Museum Bursary.



## Museums & Exhibitions Bursary Awards

*For academics and museum professionals*

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

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

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

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

Queries to [admin@aaah.org.uk](mailto:admin@aaah.org.uk)

**Deadlines: 1 November & 1 May**

## Exhibitions pick

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

### Men in Pants

*Evelyn De Morgan's male life drawings from the Slade School onwards*  
The De Morgan Centre, Wandsworth  
**Until 28 June 2014**

### Intimate Worlds

Royal Albert Memorial Museum, Exeter  
**Until 29 June 2014**

### Rising Stars

*Works by emerging makers from crafts and applied arts programmes across the UK*  
Smiths Row, Bury St Edmunds  
**Until 12 July**

### Titian and the Golden Age of Venetian Art

Scottish National Gallery  
**Until 14 September**

### The Wonder of Birds

Norwich Castle Museum and Art Gallery  
**Until 14 September**

### Hockney, Printmaker

The Bowes Museum, Barnard Castle  
**Until 28 September 2014**

### International Exchanges

**Modern Art and St Ives 1915–65**  
Tate St Ives  
**Until 28 September**

### The First Georgians: Art & Monarchy 1714–1760

The Queen's Gallery, Buckingham Palace  
**Until 12 October 2014**

### John Moores Painting Prize 2014

Walker Art Gallery, Liverpool  
**5 July – 30 November**

### Portrait of a Lady?

No 1 Royal Crescent, Bath  
**Until 14 December 2014**

# Positive Signs for Art History in Schools

The most significant development to report is that the Russell Group's [Informed Choices website](#) finally acknowledges Art History A level as a 'useful' subject to study for Art History at university.

We are already seeing the impact of this in that several private and state schools have contacted us, and are to introduce Art History A level in September, and we are in discussions with several others about the re-introduction of the subject. Both Townley Grammar School in Bexleyheath and St. Marylebone School have confirmed participation in our Maintained Sector History of Art Project from September.

An article by Gaby Koppel in the Education pages of the *Guardian* on 4 March, headlined 'History of art: It's not just a subject for "posh girls", say teachers', and a student's reply on 12 March, together with the ARTiculation prize featuring on BBC2's Culture Show with Alistair Sooke on 10 March has generated a lot of interest in Art History in schools.

Whether we think all publicity is good publicity or not, it is important to build on this interest in the subject as soon as possible. We have received many enthusiastic emails, several from websites wanting to make links with the Maintained Sector History of Art Project, several from teachers wanting to get involved. We would particularly like to thank Liz Keevil and Chrissy Bradstreet for valiantly taking on the *Guardian* comments online, and Joan Gibbons and Lara Eggleton for writing letters, even though they went unpublished.

## Useful publications

The latest news from Ofqual is that the new AS/A2 Art History syllabus will be available from September 2017, which is two years after the core subjects. This is good news for the publication and longevity of Penny Huntsman's textbook, now titled 'AAH Guide to A-level Art History' and due for publication in 2015, but is likely to cause serious issues in small schools with timetabling the old and new syllabuses.

Thanks to our updated database, our emailed newsletters have been very successful. We have volunteers for writing

an AS Level starter-pack (Helen Oakden and Tom Parsons from St Mary's Ascot, Nick Nelson from Cheltenham Ladies College) and volunteers for a General Studies and Critical Thinking Art History pack too (Christopher Moule from Taunton School, and Nick Nelson). Rebecca Reidel-Fry has been in contact with the Historical Association with positive results for a joint Continuous Professional Development session for teachers.

## Conferences

We are looking to the support of universities for the success of our next major event, the Art History Higher Education Conference and Careers Fair on [Friday 27 June](#) at Godolphin and Latymer School (see *right*). This will give Year 12 school students the opportunity to find out about the full range of Art History courses at university in one place on one day. Undergraduates will be representing their university at the afternoon fair, while the morning session will comprise a range of speakers – thanks to all AAH trustees for their participation in this.

Our first ever academic Schools Session at the AAH Conference went very smoothly due to the excellent organisation of Laura Worsley. It was heartening to find out about a range of projects in schools and beyond and we plan another one next year at UEA. Sixth-form students really appreciated joining us for Grayson Perry's lecture and found it accessible and stimulating.

New AAH members from schools in Rome and Seattle with Caroline Osborne at Queen's College



## Schools Group

Caroline Osborne – Chair

Matt Wilson – Secretary

Laura Worsley – Treasurer and Annual Conference Session Co-ordinator

Rose Aidin & Imogen Cornwall-Jones – Ways of Seeing Co-ordinators

Katy Blatt

Kate Evans

Béatrice Harding

Andreas Petzold

Rose Shaw-Taylor

Laurence Wolff

## Maintained Schools History of Art Project committee

Caroline Osborne – Chair

Liz Chubb

Liz Eyres

Penny Huntsman

Toby Parker

Sarah Phillips

Rebecca Reidel-Fry

The first ever International Baccalaureate Art History conference and CPD began at Queen's College, Oxford on 14 April and continued in the British Museum and National Gallery on 15 April. It brought together teachers who had been working in isolation, and gave everyone a chance to share good practice, compare a range of approaches and plan changes to the syllabus. Current IB teachers came from Italy, Switzerland, the USA and Scotland to meet up and encourage more English schools to take on the subject. It was an enormous success and great fun; we now hope this will be an annual event – next year in Rome?

With such an increase in events and projects related to Art History in schools, the committee is looking to expand its membership and introduce Skyped committee meetings for those working outside London. Please get in touch if you are interested.

Caroline Osborne

Schools Group Chair [schools@aah.org.uk](mailto:schools@aah.org.uk)

## Art History Higher Education and Careers Conference and Fair

**Friday 27 June 2014**

10.00am – 4.00pm

Godolphin and Latymer School  
Hammersmith, West London

The event will bring together a wide range of AAH speakers to inform sixth-form students and teachers about Art History at university and the range of careers to which it could lead.

Penny Huntsman, author of *The AAH Guide to A Level Art History* will talk about the school experience, Christine Riding will outline the value of art history, Marcia Pointon author of *History of Art: A Student's Handbook* will discuss the discipline at university.

Career possibilities will be outlined by Christina Bradstreet on auction houses, and a range of speakers on publishing and commercial enterprises. There will be workshops on applying to university, personal statements, the EPQ and ARTiculation Prize.

At the afternoon Fair, school students will have the opportunity for personal discussion with undergraduate representatives from all the major university Art History departments.

Further details from [cosborne@godolphinandlatymer.com](mailto:cosborne@godolphinandlatymer.com)



## AAH Ways of Seeing Conference

### Patronage: Power and Glory?

Clore Education Centre, British Museum

**Saturday 22 November, 9.30am – 4.00pm**

*Confirmed speakers*

**Pontus Rosén** (AAH)

Introduction

**Sarah Longair** (British Museum)

Patronage and the British Museum

**Richard Woff** (British Museum)

Patronage and the Parthenon

**Professor Tom Henry** (University of Kent)

What motivated Raphael's patrons? A study of the Mond Crucifixion and the Ansidei Madonna in the National Gallery

**Simon Lee** (University of Reading and AQA)

Vive l'Empereur!: Napoleon as patron

**Lucy Salisbury**

Introduction to the ARTiculation art public-speaking prize organised in association with the University of Cambridge

**Sarah Fletcher** (Henry Moore Foundation, Perry Green)

Henry Moore, the British Museum and Patronage

To book a place please go to:

[www.aah.org.uk/events/ways-of-seeing](http://www.aah.org.uk/events/ways-of-seeing)

*The AAH gratefully acknowledges the support of The Worshipful Company of Arts Scholars which enables us to offer complimentary tickets to state school students and teachers.*



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](http://www.legacy10.com)



# Outgoing and Incoming F&I Chairs in conversation



**BS** Hi Veronica. First of all, I would like to say I am absolutely delighted you are taking over as Chair of the

Freelance and Independents Group. I had a wonderful time working with members of the Group and I am very pleased with the direction in which we are heading. Having already handed things over to you made me reflect on a few things and I am very proud of what we have achieved in the last two years or more. Most importantly, I am pleased with the growth of our constituency. I think we all believe freelance work, whichever way it is defined, is the future for art historians. Some of us, even if employed permanently on a full- or part-time basis, still engage in all sorts of additional commissioned work. From what I can observe, art historians, with their vast expertise and versatility (and flexibility and adaptability!), are sought after on the job market. I am truly proud, therefore, of our work on the online directory, now called Art Historians & Arts Professionals, for which I would like to thank [Lara Eggleton](#) in particular. I would urge all AAH members looking for any sort of work to add your details at your earliest convenience, as it is free for you to take advantage of!

## Freelance & Independents Group Committee

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

[Veronica Davies](#) – Freelance and Independent' Group Chair

[Joan Gibbons](#) – Treasurer

[Lara Eggleton](#) – Secretary

[Frances Follin](#)

[Arlene Leis](#)

[Catherine Hunt](#)

[Maria Photiou](#)

[Basia Sliwinska](#)

[Ben Street](#)

[Janet Tyson](#)



**VD** Basia, first I should thank you most warmly – on behalf of all our members – for the excellent work you've done in your time as Chair of the Freelance and

Independents Group. It has really gone from strength to strength, with a very committed and active committee to organise events and speak for our member constituency. On that subject, I can't help feeling that, with some exceptions, we've reached a point where we might say that 'we are all independents now!' In an era of short-term, casual, even zero-hours contracts, anything we can do to speak up for our members' interests, and enhance their access to knowledge and skills development, has to be the right thing to do. With that in mind, I would join you in thanking Lara and the AAH staff who have worked so hard on the online directory, and in encouraging all colleagues to make full use of this valuable resource. Further details on this can be seen on page 18.

**BS** That reminds me that I need to update my own profile! On a different note, I hope you enjoyed the Annual Conference at the Royal College of Art. I thought we had a very good range of papers and, from what I've heard, our Special Interest Session, organised collaboratively with the Students Group, went extremely well!

**VD** Yes, it was a very stimulating and enjoyable conference altogether. There is a full report on the joint Special Interest Session on Open Access & Copyright Images on page 4. It was clearly a topic of interest to many of our members and one that the AAH has been very active in pursuing over the last year or so.

**BS** We have some more fantastic events lined up! I am very excited about the July workshop, organised by Lara Eggleton and Maria Photiou. It will focus on fostering collaborations between researchers and artists, including writing for exhibition catalogues and publications, and designing and delivering writing workshops for artists (see *opposite*).

Next, you and Catherine Hunt will address the issue of enhancing the curriculum with art history in our October workshop. And, in 2015 we are already planning events on the process of developing and initiating projects, starting from making proposals, through approaching organisations to funding, plus another event on art history in museums. I look forward to all of these!

**VD** I'm certainly looking forward very much indeed to working with Catherine on the October workshop. The programme of workshops more generally will be wide-ranging and stimulating and I hope will continue to meet the needs and interests of our members.

I would be delighted to receive suggestions from members about workshop topics that would be of interest in future, and also about the possibility of taking more of our activities out of London and into other regions and nations in the UK.

**BS** I would like to encourage our members to contact you as we are also hoping to expand our Group Committee (see *left*), and we are looking to recruit from a wider demographic of our constituency, to energise the Group. In particular, we hope to attract curators, retirees and art history enthusiasts, as we feel these groups are under-represented.

**VD** Yes, I quite agree that the Group can only be further enhanced by the widest possible representation of members from all areas of the practice of, and enthusiasm for, art history that fall within the Freelance & Independents remit. I can be contacted via the email address on the back of *Bulletin*.

**BS** Thanks, Veronica. Best of luck with chairing the Group! I know you have already planned some exciting further developments that will interest our members I think the idea concerning regional groups will be welcomed in particular.

**Basia Sliwinska and Veronica Davies**  
Freelance & Independents Group  
outgoing and incoming Chairs

## Public Engagement for Art Historians

A Report on the Workshop held in February 2014 at The Gallery, 70 Cowcross Street

This successful event featured four engaging and enlightening speakers, each of whom provided a different angle on approaches to public engagement, considering public programming in museums, the role and significance of evaluation, and methods of engaging with members of the public via online and interactive resources.

**Emily Pringle** (Head of Learning Practice and Research at Tate) focused on the practice of evaluation within the context of public engagement. Because public engagement so often focuses upon delivery, there is a danger that the reflexivity that evaluation provides may be overlooked. Emily proposed that the evaluative process should form a natural part of engagement, using early years and family learning as an example. By promoting dialogic rather than 'transmissive' learning participants can be granted agency in the process: 'making learning visible'. This has interesting implications for art historical practice; the sharing of expertise is essential, and by enabling groups to 'co-construct' knowledge, an effective model of public engagement might be arrived at.

**Gill Hart** (Head of Adult Learning at the National Gallery) focused on the delivery of public engagement within the specific context of her role at the National Gallery. Gill seconded Emily's point that public engagement tends to focus on delivery, rather than evaluation or self-reflection, and that cross-departmental work might encourage a deeper sense of the whys and hows of engagement. Gill proposed that the problem is one of format – given the right method, museum experts who rarely engage with the public might be encouraged to do so. Gill gave examples of some recent public

programming that has both expanded the audiences that attend the events, and allow learning to become in part self-guided. Gill concluded by stressing that we must effect a shift from talking to the public about art to talking *with* them; acknowledging the huge draw of enabling the public to come into contact with experts; meeting the need of actual audiences, rather than being overly theoretical; and being brave enough to leave your own area of work.

**Andrew Ellis** (Director of the National Inventory Research Project) and **Andrew Greg** (Director of the Public Catalogue Foundation) then discussed the Public Catalogue Foundation and Art Detective. Public engagement comes via a number of projects, the first of which involved bringing a single painting into a school for the children to study at first hand. Recognising that 70 percent of participating institutions have no fine-art expertise, works of art can be discussed by users of the site, creating a network of collections, experts and members of the public. Engaging the public in the practice of art history (attributions, research and connoisseurship), Art Detective creates discussions around 'problem paintings' in the PCF (those unattributed or with unexplained content).

Andrew Greg's work with the National Inventory Research Project (the academic arm of PCF) has led to collaborative projects between Art History departments and museums; he cited recent research and conservation projects between the University of Glasgow and museums, one of which led to the online catalogue of Whistler's etchings and the subsequent exhibition at Dulwich Picture Gallery. NIRP also works with the Subject Specialist Network at the National Gallery to further research of paintings in public collections.

**Ben Street**



AAH Freelance and Independents Workshop Series

### Researcher–Artist Collaborations

Saturday 12 July 2014, 11.00am – 4.00pm, The Tetley, Leeds

**The workshop will focus on fostering productive links with arts organisations and practitioners as part of a freelance research portfolio.**

We will explore different avenues of collaboration and facilitation, and a range of mutually stimulating outputs including artists books, catalogue essays, workshops and studio crits, working independently with artists or within organisational settings. Specialists working across academic and art-world contexts will share their knowledge and experience, highlighting innovative case studies and advising on how to initiate and develop relationships with artists and artist groups, as well as art directors and programmers.

**Beth Williamson** is a researcher and lecturer based in London. One strand of her research is British art, psychoanalysis and pedagogy post-1950. Another is the making and reading of artists' books and digital transformations. In 2012 she was Principal Investigator for the AHRC network 'Transforming Artist Books'. She is now developing this research as Visiting Scholar at University of the Arts London.

**Emma Bolland** is an artist and writer based in Leeds and Sheffield. Her work deals with the relationships between word and image, the positioning of site and landscape as a repository for personal and collective memory. Her material processes include drawing, moving image, and sound. She positions her written practice as 'art work', approaching papers and presentations as visual as well as textual narrative, mixing academic writing with 'lyrical essay' and memoir.

**Simon Morris** is a conceptual writer and teacher. His work appears in the form of exhibitions, publications, installations, films, actions and texts which all revolve around the form of the book and often involve collaborations with people from the fields of art, creative technology, literature and psychoanalysis. In 2002, he founded the publishing imprint *information as material*. He is the author of experimental books and also directs documentaries.

To register, email **Carina Persson** at ([admin@aaah.org.uk](mailto:admin@aaah.org.uk)).

Concessions: £20, Members £40, Non-Members £55 (including lunch and refreshments).

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

# Student news, events and opportunities

## Student Members Committee

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As you read this, the Student Members Committee is putting the finishing touches to a number of events and other schemes for your benefit over the coming months.

Imogen Wiltshire, Anna Beketov and I have just convened an academic session at the AAH Annual Conference on the theme of Nostalgia: Representations and Reconstructions of the Past. We are proud of the high-calibre, diverse range of papers presented by students from as far away as Southern California and Israel (see our full report on p.5). The session was extremely well attended and our speakers generated much discussion, demonstrating the energy and pertinence of student research.

We also welcomed Zoë Petersen (Production Editor, *Third Text*) and Grischka Petri (University of Bonn and a Trustee of the AAH) to our Special Interest Session: Open Access and Copyright Images at the Annual Conference. Zoë gave an introduction to the various complications of copyright through a series of fascinating case studies *Third Text* has recently dealt with, while Grischka gave an insightful overview of Open Access and, using his professional experience as a lawyer and current research on copyright, a survey of the various ethical, financial and legal complications our budding new authors ought to be aware of when illustrating and publishing their research. (See page 4 for more information.) We were delighted once again to run this session in collaboration with the Freelance & Independents Group, and I would also like to thank Basia Sliwiska and Veronica Davies for their help with the organisation.

On 26–27 June, we have our annual *Student Summer Symposium*. This event is proving to be hugely popular, so please book your places asap. The timetable promises a wonderful selection of research papers. We also look forward to hearing keynotes from Professor Simon Shaw-Miller (Bristol) and Professor Paul Binsky (Cambridge). (For a full list of papers see opposite.)

Our next *Undergraduate Careers Day* will be held at the Barber Institute of Fine Arts,

University of Birmingham on 25 October. This promises to provide a wide range of advice, from art history teachers to auctioneers, for all those interested in a career in the arts, particularly in the difficult climate of cuts and competitive internships. Last year we sold out, so book early!

This year's *New Voices* postgraduate conference is at the Wellcome Trust, London, on 7 November. Giving keynote presentations on the theme of A Picture of Health: Representations and Imaginings of Illness and Wellbeing are Dr Suzannah Biernoff (Birkbeck) and artist Christine Borland, BALTIC Professor, Northumbria University. Abstracts need to be submitted by 1 August. (See page 29 for further details.)

To support your busy schedules and research, we offer a number of opportunities well worth applying for:

Dissertations of exceptionally high standard are eligible for our *Undergraduate Dissertation Prize* (deadline 1 August) and *Postgraduate Dissertation Prize* (deadline 1 December). The details of the 2013 winners are published on page 10, and the details of how to enter on page 30.

Like the Dissertation Prizes, the *John Fleming Travel Award* was also presented at the AAH Conference (see page 10), and you now have until 1 December to consider applying for up to £2,000 in support of research-related adventures. (See page 30 for details of how to apply.)

Finally, we are delighted to announce that our *Internship Awards* have been given to *Gemma Spry*, a third-year undergraduate at Oxford Brookes, for her placement at the Ashmolean Department of Design, and *Sarah Hegenbart*, a first-year PhD student at the Courtauld, to assist her work experience in artist Christof Schlingensiefel's Opera Village in Burkina Faso, West Africa. Our next deadline is 1 April 2015. (See page 30.)

We are always keen to hear from you, so please feel free to get in touch. You can find our contact details at aah.org.uk/students and you can follow, 'like' and send us news via Facebook.com/AAHStudents and @AAHStudents. I look forward to seeing or hearing from you soon!

**Nicola McCartney**

Chair, Student Members Committee



## AAH Student Summer Symposium

## Art and Ephemerality

26–27 June 2014 | University of Bristol



Fountain Geyser Pool, Yellowstone National Park. Ansel Adams, c.1933–1942. US National Archives.

## Keynote Speakers

Professor Simon Shaw-Miller, History of Art Department, University of Bristol  
 Professor Paul Binski, History of Art Department, University of Cambridge

Bringing together internationally renowned scholars, early-career and student researchers, this symposium will explore the implications of ephemerality for art and its histories through a wide range of historical and critical perspectives.



Tickets are subsidised through the generous support of the University of Bristol's Alumni Foundation, Bristol Institute for Research in the Humanities and Arts (BIRTHA) and the History of Art Department.

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 or the places in which they were displayed 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, we will investigate if and how 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?

## Booking – Places strictly limited

University of Bristol Students and Alumni £7  
 AAH Members £18, Non-Members £26

Bookings at [www.aah.org.uk/events/summer-symposium](http://www.aah.org.uk/events/summer-symposium)  
 or call +44 (0)20 7490 3211

Contact and enquiries: [artandephemerality@gmail.com](mailto:artandephemerality@gmail.com)

Conference convenors: Anna Bonowitz, Tilo Reifenstein, Ruth Walker, Sophia Zhou

Registration for the two-day symposium includes:

- ◆ Two keynote addresses and 12 student papers showcasing new research
- ◆ Guided tour of the Royal West of England Academy (RWA) exhibition *The Powers of the Sea*
- ◆ Refreshments over both days

## Student speakers

Cabelle Ahn, Bard Graduate Center, *Neither Medium nor Message: Drawing and the Documentation of Performance Art since the 1960s*

Peter Bengtsen, Lund University, *The Value of Street Art: on the Commodity Status of Artworks Removed from the Street*

Anna Blair, University of Cambridge, *Spectacle to Collectable: Illuminated Fountains and L'illustration at the 1931 Colonial Exposition*

Nina Cahill, University of Kassel, *Ephemerality and Theatricality as Strategies of Visualisation in Seventeenth-Century Dutch Painting*

Kim Clayton-Greene, University of Melbourne, *Displaying the Print in the Non-existent Nineteenth-Century Home*

Sophie Kromholz, University of Glasgow, *'From Dust to Dust' – Completion through Loss and Rethinking the Role of Documentation, Memory, and the Archive as Alternative Means of Conservation*

Jane Partner, University of Cambridge, *The Ephemerality of the Body: Human Tissue as a Material in Contemporary Sculpture*

Amanda Sciampacone, Birkbeck, University of London, *The Ephemerality of Disease: Cholera, the Spectral, and Nineteenth-Century Print Culture*

Roberta Serpolli, Ca' Foscari University, *Ephemerality and Permanence: Minimal, Conceptual and Phenomenal Art in the Panza di Biumo Collection*

Freya Spoor, University of Edinburgh, *The Transience of the Pastel Medium and the Fate of the Short-lived Society of British Pastelists, 1888–1890*

Ellen Wagner, University of Offenbach, *Sculpture of the Post-Ephemeral*

Jungyoon Yang, University of Amsterdam, *The Transformation of Seventeenth-Century Dutch Wedding Booklets: from Nuptial Ephemerale to Artistic Monumenta*



# Undergraduate Art History Careers Day 2014

Barber Institute of Fine Arts, University of Birmingham

**Saturday 25 October 2014**

We are delighted that this year's AAH Careers Day will be held at the Barber Institute of Fine Arts at the University of Birmingham. This event is primarily aimed at undergraduate students and recent graduates who are interested in pursuing a career in the increasingly competitive arts and heritage sectors.

The Careers Day will bring together a wide range of speakers from leading cultural institutions who will share their professional experiences and expertise in areas such as curatorship, art management, gallery marketing and education, and research.

Delegates will have the opportunity to explore different career possibilities in the art world, and gain insights into what these professional positions might entail. Refreshments will be provided during breaks between sessions in order to give participants the chance to talk informally with the speakers, and to ask these experts for careers advice.

Full details of the event programme will be announced soon. The event is open to both AAH members (£6) and non-members (£10).

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

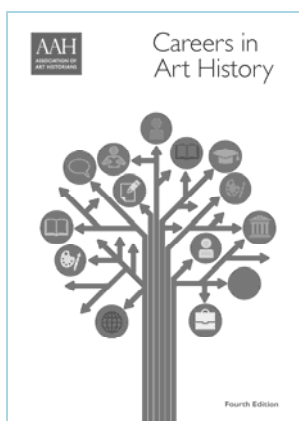
For enquiries, please contact the event co-organisers: Charlotte Stokes [charlotte.j.stokes@gmail.com](mailto:charlotte.j.stokes@gmail.com) Imogen Wiltshire [ixw713@bham.ac.uk](mailto:ixw713@bham.ac.uk)



## 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](http://www.aah.org.uk/ciah)

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

## How about joining us?

Are you **enthusiastic** and **motivated**, a **current student** and able to **commit** to 18+ months? We are currently seeking new people to join the AAH Student Members Committee.

To best represent the needs of the 400 or so AAH student members we maintain a diverse group. Between us we study a range of visual cultures and historical periods, from undergraduate to doctoral level. We organise an array of symposia, conferences, events, competitive prizes and prestigious awards. We meet four times a year and communicate regularly in the interim.

If you are interested in joining the SMC, find out more and download an application form from [aah.org.uk/students](http://aah.org.uk/students) or contact our current Chair, Nicola McCartney, on [students@aaah.org.uk](mailto:students@aaah.org.uk)

Applications will be considered on a quarterly basis by the current committee. Forms should be submitted by:

| September | December | March | June



## AAH Students New Voices Conference

# A Picture of Health

wellcome trust

Representations and Imaginations  
of Wellbeing and Illness



**Friday 7 November 2014**

## Call for Papers

Supported by Wellcome Trust  
and Birkbeck Schools of Arts &  
Centre for Medical Humanities

### Keynote Speakers

Dr Suzannah Biernoff, Department of History of Art, Birkbeck, University of London  
Christine Borland, BALTIC Professor, Northumbria University  
Introduction by Ross MacFarlane, Research Engagement Officer, Wellcome Library

**What is the relationship between art and health, and how has it varied across different historical periods and disciplines?**

Paintings, drawings and sculptures have long played a significant role in the care and portrayal of the sick, from the 16th-century Isenheim altarpiece, painted for a monastery that nursed plague sufferers and patients with skin diseases, to contemporary art and medical research collaborations, outreach workshops and the art collections of modern-day hospitals. Artists themselves have engaged with medicine in a number of different ways, ranging from technical illustration to expressive portrayals of the subjective experience of illness, while historical psycho-biographical readings of art and modern-day biopics have perpetuated the association between mental illness and 'creative genius'.

In recent years, Medical Humanities has emerged as an important new area of interdisciplinary study. Scholars have increasingly focused on images and art objects in their enquiries into the culture of medicine. What distinctive methodologies can the practice of art history offer this new field? What different conceptual models might be appropriate for considering the function and purpose of art in relation to issues of illness and health? How can art help us to negotiate our own sense of wellbeing, and what is the mediating role of the artist in this process? What can art tell us about historical relationships between doctors and patients, changing conceptions of the human body, or the representation of illness as distinct from 'good' health?

We welcome contributions from scholars working with visual materials in a wide range of disciplines including but not limited to art history, fine arts, film and visual culture, art therapy, medicine and literary or cultural studies. Topics might address notions of art and health across all periods and contexts, at both 'micro' and 'macro' levels, from specific case studies about particular artists, works or medical collaborations, to broader historiographical investigations. Topics may include, but are not limited to:

- ◆ Art and illness as metaphor
- ◆ Self-portraiture and illness
- ◆ Psycho-biographical readings of art
- ◆ Medical illustration
- ◆ Technologies of the body
- ◆ Medical and visual culture collaborations
- ◆ Perceived healing powers of devotional objects

Christine Borland, 2011. Film still: *NoBodies; Cast From Nature*. 12' 30", H.D.  
(Made possible by The Morton Award for lens-based media, 2010)



Papers should be 20 minutes in length. Abstracts of 250 words and a brief biography indicating your institutional affiliation should be emailed as a single Word doc to [AAHNV2014@gmail.com](mailto:AAHNV2014@gmail.com) by **1 August 2014**.

All speakers must be members of the AAH.  
Convenors: Sophie Frost,  
Fiona Johnstone &  
Nicola McCartney

Tickets AAH Members  
£15; Non-Members £25

More information:  
[www.aah.org.uk/events/new-voices-conferences](http://www.aah.org.uk/events/new-voices-conferences)

## AAH Dissertation Prizes 2014

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

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

Each prize-winner 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 summary of their winning entry in *Bulletin*
- ◆ Free admission to the AAH Annual Conference and Bookfair, where their prize will be formally awarded.

Dissertations will be assessed on the following qualities:

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

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

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

For full regulations and entry details:

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

Deadlines:

Undergraduate: **1 August 2014**

Postgraduate: **1 December 2014**



## John Fleming Travel Award

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

We are pleased to announce that the winner of the 2014 John Fleming Travel Award is **Kathryn Santner** from the University of Cambridge. The award will help Kathryn to travel to the Convent of Santa Catalina de Sena, in Arequipa, Peru, in support of her doctoral research.

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

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

**For more details and application guidelines see:**

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

**DEADLINE FOR 2015 AWARD:  
1 December 2014**



Photos taken by previous winners of the award:  
Room of Flowers, Shunkōin Temple, Kyoto, Japan  
(Olivia Meehan)

A potter in the Kwanyama tradition, Angola  
(Helga Gamboa)



## A WORLD HISTORY OF ART

published by Laurence King Publishing Ltd



## AAH Internship Awards 2015

Thinking of doing a work placement next 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.

Winners of the 2014 Internship Awards are Gemma Spry (Oxford Brookes University), who will undertake an internship at the Design Department, the Ashmolean Museum of Art and Archaeology, University of Oxford, and Sarah Hegenbart (Courtauld Institute of Art), who will spend time at the artist Christoph Schlingensiefel's Opera Village in Burkina Faso over summer 2014.

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 2016.

The placement can last up to 6 weeks full-time or up to 30 days part-time and must start after 30 April 2015. 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](http://www.aah.org.uk/funding/AAH-Internship-Award)

**Deadline: 1 April 2015**



# AAH2015

41st AAH Annual Conference and Bookfair

Thursday 9 April – Saturday 11 April 2015



University of East Anglia, Norwich

*Call for Papers – deadline 10 November 2014*

AAH2015 Conference  
Convenors:

Sarah Monks  
s.monks@uea.ac.uk

with

Simon Dell  
Christina Riggs  
Bronwen Wilson

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

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

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

or see insert in this issue of *Bulletin*.



## Bulletin advertising rates

Ads for jobs, fellowships, grants and conferences are included gratis, with layout at the Editor's discretion so please send them in.

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

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

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

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

## Trans-Figurations: Feminism, Art and Global Futures

22 September 2014

New Walk Museum and Art Gallery, Leicester

**Keynote Speaker: Professor Gill Perry, Open University**

*Symposium organisers Dr August Jordan Davis & Dr Basia Sliwinska*

Feminist art and theory, and global studies share a tendency to 'think across' disciplines, gender, place or materiality. This symposium will present discussions between invited artists, curators and art historians/ theorists, who develop 'trans-figurations' – material forms of thought operating across gender, place and belonging through explorations of recent artistic practice.

*Jointly convened by SPRiG and Communication, Culture, Citizenship (Loughborough University) and Winchester Centre for Global Futures in Art Design & Media (Winchester School of Art, University of Southampton).*

For further information email Basia Sliwinska on [b.sliwinska3@lboro.ac.uk](mailto:b.sliwinska3@lboro.ac.uk)

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(re-elected until 2015)

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The Open University

#### Elected 2012 (until 2015)

##### **Dorothy Price**

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#### Elected 2014 (until 2017)

##### **Jacky Klein**

Phaidon

#### Co-opted 2014 (until 2016)

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Museum of London

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#### 2016 Conference Convenor

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