

What matters to us and our members?

The AAH continues to be active in many areas with an array of projects and programmes running concurrently for our members and the wider art history community, the most prominent of these being our events programme, grants programme and publications. We have five interest groups for our members to engage with, each with a range of initiatives and priorities. Needless to say, this keeps AAH staff and volunteers very busy and makes regular use of the resources we have.

Art and education

Given the impact on humanities departments of higher tuition fees and on the cultural sector of various austerity cuts, we need to focus our attention and actions on what the AAH stands for: *the professional practice and public understanding of art history*. We need to be clear about what matters to us and our members: art and education.

Members tell us that recruitment of students for art history, both in schools and universities, is far more challenging than it should be in the UK, where access to and enjoyment of art is impressive and at an all-time high. The latest DCMS *Taking Part* report of July 2014 shows that 53% of adults visited a museum or gallery in the last year, the same level as the record-breaking previous year. The Tate exhibition that just closed, *Matisse: The Cut-Outs*, was visited by more than half a million people, making it that institution's most highly attended exhibition ever. Only a couple of years

earlier the Royal Academy set the record for most-visited art exhibition in Britain, when *David Hockney: A Bigger Picture* attracted more than 600,000 visitors. So, being an organisation promoting art history should be easy, right?

A focused strategy

Any strategist will tell us that if we want to move forward and create change, we must prioritise. The AAH has been on a persistent path of diversification, with the aim of reaching more people and providing more resources for our members. The risk of this type of strategy is to overextend and go beyond what we have capacity, expertise and skills to do outstandingly well. By focusing on our most important initiatives and the outcomes we have decided to prioritise – widening access and increasing student recruitment in schools and universities – we stand a better chance of being heard and delivering change.

AAH trustees recognise the need to step up and emphasise the AAH's advocacy work, even if that means reprioritising other things we do. Spreading the word about the importance and the rewards of our subject is vital to widening access to art history and boosting this subject's popularity at every educational level.

Our message

If we want to be heard, what should the AAH be shouting about? One message is that art history has value to everyone and that a high and more equally distributed level of cultural awareness in the UK and beyond is in everybody's interest. We would like every person to have the opportunity to learn about art history during their educational career and beyond. ▶



The new AAH Chair

Christine Riding is Head of Arts and Curator of the Queen's House at the Royal Museums Greenwich. She was previously Curator of 18th- and 19th-century British Art at Tate, and has held curatorial positions at the Palace of Westminster and Museum of London. At Greenwich, she was lead curator of 'Turner and the Sea' and the major fundraising campaign to acquire Stubbs's *Kangaroo and Dingo*. She served as a Trustee of the AAH between 2004 and 2007 and was Deputy Editor of *Art History* between 2007 and 2012, during which time she led the journal's major redesign. From 2013 to 2014 she was an Impact Assessor for REF2014.

Contents

Dates for the Diary	3
Art Detective	3
New Membership Options	4
Italian for Art Historians	5
Andrew Causey	7

Opportunities

Fellowships	6 & 8
Eye the Prize	8
AAH research funding	9
Initiatives Fund	9
John Fleming Travel Award	10
Internship Awards	10
Dissertation Prizes	10
Museum & Exhibitions Bursaries	11
Conference Attendance Grants	11
Image Grants	11

Member Groups

Schools	12
Ways of Seeing Conference	13
ARTiculation Prize	13
Freelance & Independents	14
Researcher–Artist Collaborations	15
Online Directory	15
Museums & Exhibitions	16
Internships Seminar	17
Exhibitions Pick	17
Students	18
Careers Day	19
<i>Careers in Art History</i>	19
Summer Symposium report	20
New Voices Conference	22
Art History in the Pub	21

Conferences

AAH2015 Call for Papers	23
AAH2016 Call for Sessions	24

Accessions to Repositories 2013	25
---------------------------------	----

Contacts list	28
---------------	----

AAH2015 9–11 April 2015

University of East Anglia, Norwich
Final Call for Papers

Deadline 10 November 2014

See separate session listing supplied
with this *Bulletin*.

► The AAH is in touch with and has endorsed fellow cultural organisations, such as the National Society for Education in Art and Design, who are releasing a manifesto for art and design in schools, the recently started charity Arts Emergency, which campaigns for the humanities at university level, and the AHRC, who have funded the massive Cultural Value Project, which has just produced its mid-term report. We recently submitted an official response to the Labour Party, which is currently formulating its cultural policies for the upcoming 2015 general election campaign. You can see more about these on our AAH policy webpage:

www.aah.org.uk/press-and-policy

To widen access to and spread awareness of art history, the AAH is publishing a textbook that will make it easier for teachers in schools to teach art history at A-level, and which will introduce the subject to young people who may then study it at university. Even more importantly, they will have been introduced to the enjoyment and usefulness of art history, enabling them to be ambassadors for the subject. In the same vein, we are already, through a programme of free after-school classes, introducing art

Executive Committee 2013 – amendment

Apologies to Toshio Watanabe, Chair of the British National Committee of CIHA and ex-officio member of the AAH EC, who was inadvertently omitted from the list of Trustees who served during 2013 on page 14 of *Bulletin* 116.

history to students whose secondary schools do not offer it.

So, to get our message out there, we plan to combine these activities into a campaign for art history, and to do so will involve rearranging our current programmes and approach to programming. We are therefore reviewing the things we do, placing emphasis on quality ahead of quantity. In doing so, we will make room for increased campaigning.

With programmes and activities as diverse as ours, this process of review and revision will obviously take proper time and consideration. But it is important, if not vital, that we ensure and determine a future for art history and visual culture in the UK.

How can you help?

If you have thoughts or comments on our art history campaign, or any other aspect of our programmes, please get in touch via: comments@aah.org.uk.

For instance, if you have ideas of other organisations you think might be useful for the AAH to get in touch with or work alongside, do let us know.

Christine Riding – Chair
Pontus Rosén – Chief Executive



Don't Ask for the Mona Lisa

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

Edited by Heather Birchall and Amelia Yeates

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



– Essential reading for
anyone involved in
mounting exhibitions –

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

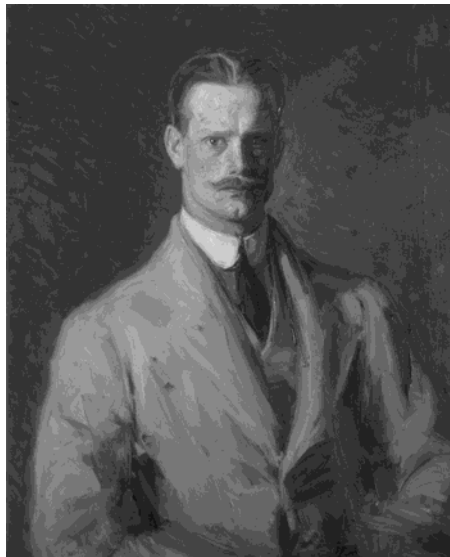
Fancy being a detective?

Art Detective, launched in May of this year, is a ground-breaking initiative that connects public collections looking for information about their oil paintings with specialists and members of the public with the relevant knowledge.

Whether it is to discover the name of a 1930s society hostess or the artist behind a Dutch 17th-century still life, Art Detective will help collections put names to unidentified sitters, places and events depicted in their paintings, and the unknown artists behind works.

Art Detective addresses the serious issue of insufficient – and declining – specialist knowledge within public art collections. It is available to all 3,000 or so collections that participate in Your Paintings, the website created by the Public Catalogue Foundation (PCF) in partnership with the BBC. The vast majority of these participating collections – many of which are not museums – do not have fine-art curators, whilst many have lost experienced curators through funding cuts over the years.

There are nearly 30,000 paintings on the Your Paintings website where the artist is not known, and over 15,000 works where the attributions are uncertain. Some 8,000 portraits are missing the identities of the sitters, and thousands of other paintings are missing information about the places or events depicted. Ahead of the launch of Art Detective a number of paintings were firmly re-attributed, notably one to Van Dyck at the Bowes Museum and one to Gainsborough at the Museum of St Albans.



One of the paintings featured at the launch of Art Detective, was subsequently identified as a portrait of Charles Brehmer Heald (1882–1974), Consultant Physician in Physical Medicine at the Royal Free Hospital, oil on canvas, c.1920–1925, unknown artist. Photo credit: Royal Free Hospital

The principal outcome of Art Detective will be improved knowledge of the nation's oil painting collection. Art Detective will also actively engage the public in the care and curatorship of public collections, and allow them to witness and participate in the processes of art historical research, connoisseurship and knowledge creation that lie behind the displays and exhibitions in our public museums and galleries.

To find out more go to: <http://thepcf.org.uk/artdetective> and join in the discussions, which are grouped by genre, period, and location. You never know, your specialist knowledge might prove vital!



Although the artist of this work was known, its location had not been identified until it was featured by Art Detective. Back Gardens, Wandsworth, London, oil on canvas by Robert Boyce Powter (1921–2003) © the copyright holder Photo credit: City of London Corporation

AAH DATES FOR YOUR DIARY

Here are useful dates for 2014 and early 2015. Updates and details on: www.aah.org.uk/events

October

- 10 Internships Seminar, Studio 3, University of Kent, Canterbury
- 25 Careers Day for Undergraduates, University of Birmingham
- 27 Art History in the Pub, London: Rodrigo Orrantia *Open for Business*

November

- 1 Museums & Exhibitions Bursary application deadline
- 1 Initiatives Fund (small grants for projects) application deadline
- 7 New Voices conference, A Picture of Health, 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 Janine Catalano: *Distasteful*

December

- 1 Postgraduate Dissertation Prize application deadline
- 1 John Fleming Travel Award application deadline
- 31 10% discount when you renew your AAH membership by Direct Debit

January

- 6 Deadline for *Bulletin 118*

March

- 1 Conference Attendance Grants and Image Grants application deadline

April

- 1 Internship Awards deadline
- 9–11 AAH2015, University of East Anglia, Norwich
- 20 Deadline for session proposals for AAH2016

AAH New Membership Options

We've introduced two new membership options in response to your suggestions and feedback.

NEW – Individual Plus (3 years) £100

This extended membership enables members to sign up for 3 years, at a discounted rate. Currently for UK only.

Join as an Individual Plus and you will receive:

- ◆ 1 membership card
- ◆ discount subscription rates to *Art History* (including online access)
- ◆ *Bulletin* and e-newsletters
- ◆ reduced AAH conference fees
- ◆ and other membership benefits – see aah.org.uk/membership-benefits

NEW – Institutional Plus* (12 months) £260

If your department or organisation needs extra membership capacity, this option will accommodate up to 8 named members per institution. Currently for UK only.

Join as Institutional Plus and receive:

- ◆ up to 8 membership cards
- ◆ *Bulletin* and e-newsletters
- ◆ reduced AAH conference fees for named members
- ◆ and other membership benefits
aah.org.uk/membership-benefits

* Institutional and Institutional Plus membership does not entitle named members to receive subscription discounts or online access to *Art History*.



THE BVRLINGTON MAGAZINE

For lovers of art and art history

New improved website
and digital archive access

**TRIAL OFFER:
24 HOURS FREE ACCESS**

Enjoy 24-hour free digital access to the past 5 years of articles, book reviews, exhibition reviews and more

Register today at:
www.burlington.org.uk



Access our content anywhere and at any time via your desktop, mobile or tablet device

Italian for Art Historians

Learning Italian at the University of York through a specialist language course

Foreign languages are undoubtedly a key component in the internationalisation strategy and preparation for employment across the Higher Education sector.

To enhance inter-cultural awareness and language skills alongside academic studies, the Department of History of Art at the University of York is currently offering its undergraduates the opportunity to take up the study of Italian through a 20-credit specialist language course, Italian for Art Historians, delivered through the Languages for All programme (Department of Language and Linguistic Science). This interdisciplinary content-integrated language course, aimed at ab-initio students (with a particular focus on first-time language learners), is embedded within the BA in History of Art programme.

The establishment of this bespoke language course is the result of a five-year trial period during which History of Art students in York were given the opportunity to learn Italian on an extra-curricula basis through a language course focused primarily on reading, translation and summary skills on the topic of Italian History of Art. The popularity of the course among students was interpreted as a sign of keen interest in the Italian language in the context of art studies. As a result, the Reading Skills language course became accredited in the academic year 2010–11 and is currently still offered to undergraduates as one of the first year's language options in the BA in History of Art.

In order to better meet the department's expectations and students' needs, at the time of the accreditation process Italian Reading Skills for Art Historians was transformed into the specialist language course Italian for Art Historians. A new course syllabus was designed with the aim of a) enabling ab-initio students to carry out research in History of Art in Italian and b) helping students to maximise the benefits of future study trips to Italy. For this, oral and listening skills relevant to History of Art and a general real-life context were added to the programme alongside reading skills. In order to facilitate the development of the content-integrated aspect of the course and to better liaise with History of Art staff, the course

was developed and it is still currently delivered by a language tutor with a background in Heritage and History of Art studies.

In fact, the collaborative approach between art historians in the department and the language teacher chosen as the module convenor is, without a doubt, the pioneering element that defines the uniqueness of the course. Through such collaboration, essential crossover points with the existing BA programme are identified, whilst authentic material related to History of Art is embedded into the course syllabus, which is continuously amended according to the

“You don't need to be fluent in a second-tongue to boost your chances in the job market. The Confederation of British Industry (CBI) found that 74% of employers recruit applicants with conversational ability rather than those who are word perfect.”

The Guardian, 19 July 2012

department's needs. For instance, the existing curricula encompassed the most important Italian artists' biographies and works of art ranging from Medieval to Baroque Art, such as Giotto, Raffaello, Michelangelo, Caravaggio and Bernini etc, but also focused on translating original sources such as Vasari's *Le Vite*, extracts from the Touring Club Guide, or contemporary art critiques in Italian.

The fruitful collaboration between art historians and the language teacher plays not only a vital role in the creation of bespoke art-related language teaching material but also in the applied language teaching methodology. Role-plays and speaking practice exercises are all in a History of Art context, pivoting around topics such as 'Giving or asking for directions' at the London National Gallery, or 'Visiting monuments and museums' such as San Vitale in Ravenna, which students also study in other modules. The teaching also deploys experimental initiatives aimed at facilitating

the acquisition of specialist language skills essential to the History of Art discipline. Technology-enhanced teaching (e.g. online personal portfolios, audio and video material) is used throughout the year to enrich student engagement with art-related assessment activities, student-teacher interaction, and monitoring of student progress. As an example, by the end of the course students are able to create audio files and videos in which they proficiently describe masterpieces such as Botticelli's *Primavera* or Piero della Francesca's *Battesimo di Cristo* in Italian and with a technical vocabulary appropriate to that of an art historian.

Following its exponential growth through the last few years, in 2013–14 approximately 70% of the first-year BA cohort in History of Art chose Italian for Art Historians as their language module. Even though several of those students were first-time language learners, others appear to have explicitly chosen to enrol into this specialist module instead of continuing to study a language previously learnt in secondary school. Feedback analysis (period 2011–13) reveals that the popularity of Italian for Art Historians appears mostly to be due to the art-related content-integrated nature of the course, and the fact that the course aims are purposely tailored to the discipline. Students seem to appreciate the integration into the course syllabus of components of the History of Art undergraduate degree programme. It has enabled them to become more deeply engaged in both disciplines, allowing committed students to reach A2/B1 CEF level and successfully enrol on the Erasmus programme in Italy.

At a time when languages as a subject appear to be in decline nationally in the UK (in particular those such as Italian, which currently is rarely offered as a GCSE or A-level subject in UK secondary schools and only then on an extra curriculum basis), the success of Italian for Art Historians demonstrates that there is still clearly a strong demand for Italian language in the field of History of Art.

Cinzia Bacilieri
University of York

TERRA FOUNDATION FELLOWSHIPS IN AMERICAN ART

Smithsonian American Art Museum
Washington, D.C.



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

The Smithsonian American Art Museum is home to one of the largest and most inclusive collections of American art in the world. Its artworks reveal America's rich artistic and cultural history from the colonial period to today. This unparalleled collection includes special strengths in nineteenth- and twentieth-century marble and bronze sculpture, nineteenth-century landscape painting, Gilded Age and American impressionist paintings, twentieth-century realism, photography and graphic art, folk and self-taught art, Latino art, African American art, and film and media arts.

Resources

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

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

Support

The stipend for a one-year fellowship is \$32,500 for predoctoral fellows or \$47,500 for postdoctoral and senior scholars, plus research and travel allowances. The standard term of residency is twelve months, but shorter terms will be considered; stipends are prorated for periods of less than twelve months.

Deadline

December 1, 2014, is the application deadline for fellowships that begin on or after June 1, 2015. For applications, research consultation, and general information visit AmericanArt.si.edu/fellowships or email AmericanArtFellowships@si.edu.



Smithsonian American Art Museum

TERRA
FOUNDATION FOR AMERICAN ART

Andrew Causey ▪ 11 April 1940 – 27 June 2014

Andrew Causey, who died in June aged 74 after suffering for several years from cancer, will be remembered with affection and respect by members of the Association of Art Historians, of which he was a founder member and a member of the first Executive Committee (1974–77).

An active member of the Universities and Colleges group (as it then was) and Editor of the *Bulletin* (1974–77), Andrew was a familiar presence and contributor at AAH conferences through the 1980s and 1990s.

Having commenced his teaching career at Portsmouth College of Art and St Martin's, before taking up a lectureship in History of Art at the University of Manchester in 1972 (Professor 1997, Professor Emeritus 2008), Andrew was singularly well fitted to build the bridges that were much needed following the Coldstream and Summerson reports of 1960 and 1963, which addressed the importance of Art History and complementary studies in art schools.

On graduating from Cambridge in 1962, Andrew worked as a freelance art critic, completing his PhD on Paul Nash at the Courtauld Institute in 1973. This breadth of approach to understanding the visual arts and to writing about them, and his profound interest in contemporary art practice, remained with Andrew throughout his life and is manifest in his many publications on 20th-century British art. Andrew always knew what was going on in the art world and seldom missed a show, whether with a dealer or in a public gallery. Thanks to the dedicated care of his wife, Sue Causey, a distinguished Russian linguist who predeceased him by a couple of weeks following a tragic accident, Andrew was able to spend his final days at home where he looked from his bed at a Peter Lanyon on the wall and out to a garden full of roses.

Andrew Causey served as internal examiner for my PhD in 1974 because my supervisor by that time had retired. I remember being very nervous when faced with him and the external, Professor Andrew McLaren Young from Glasgow. Andrew was courteous and charming, characteristics that never left him; those who visited him during his last illness

were often astonished by his ability to remain a gracious host from his hospital bed. Educated at Eton and Cambridge, he knew how to engage people and how to make the most of a sense of occasion; it is unsurprising that he was picked by the group of Heads of Department at the formation meeting at the Barber Institute (of which he speaks in his AAH Oral Histories interview with Liz Bruchet) to represent younger colleagues on the AAH steering group. I remember that event in the summer of 1973, and meeting Peter Lasko, Andrew Martindale and Peter Fitzgerald. As a post-doc at the Barber, I was invited to attend even though I had no proper post at the time.

I got to know Andrew well as a colleague when I moved from Sussex to be Pilkington Professor and Head of Department at the University of Manchester in 1992. The first year was like steering a very old and cumbersome ship in a fog. My trusty guide was Andrew, who was always willing to drop what he was doing and come and explain to me some nicety of what were in those days arcane ways of doing things within a university where, to a newcomer, it could appear that the people really in charge were the janitors; Andrew also had an excellent sense of humour, a strong feel for absurdity, and an ability to take pleasure in good food and company.

Thanks to Andrew I steered my way through that first year without major mishap. Those were the years when we had to organise ourselves to deal with teaching-quality audits and research assessment for the first time. While retaining a measured view of the overly bureaucratic demands made on us, Andrew was never a faint heart and always willing to volunteer for tedious



Sue and Andrew Causey, photographed by George Wrangham, who writes:

I think my dearest memory is the time Sue and Andrew spent with me in Bavaria about seven years ago. For all his intimate knowledge of the history of art, Andrew had never explored the great Bavarian Baroque churches. It was a marvel to see him positively devour each one! After an hour or so I would take a place in a pew at the back of the church and let the totality flow over me, but Andrew and Sue were still investigating every square foot, and it was long before they could break themselves away, even with the prospect of another glory to be discovered in the next town.

administrative tasks, which he undertook with good grace. He had an unwavering sense of loyalty to History of Art at Manchester and when, in the early 1990s, we were able to set up a single BA Hons degree in the History of Modern Art, this became his 'baby'; there must be countless students who went through that course and benefited from Andrew's breadth of knowledge and his ability to communicate.

Marcia Pointon

Recollections of Andrew Causey as a teacher – by Richard Deacon

The Complementary Studies Department at St Martins at the beginning of the 1970s was really rather good, run by Mike Williams with, apart from Andrew, Ray Durnat, David McLagan, Robert Bell and others. I was somewhat disaffected or, at least, angry but I could write about that and I was conscientious. It was sobering – and educational – to have my posturings taken seriously and challenged by people who were clearly adults. In the Sculpture Department, we were definitely not getting any answers, so somebody like me needed someone to answer back, and Andrew, for all his charm, could do that. At the beginning of an essay on William Burroughs, submitted in September 1970, he writes 'Interesting piece...' and then proceeds over one and a half foolscap pages to dismantle my arguments, ending with 'Come in and have it out with me if you disagree!!' I'm not sure I ever did.

2015 AWARDS

The Leverhulme Trust is accepting applications for the following awards:



The Leverhulme Trust

RESEARCH FELLOWSHIPS enable experienced researchers – whether employed in academia or as established independent researchers – to undertake a programme of research on a topic of their choice. Up to £50,000 is available for research costs, replacement teaching costs, or loss of earnings. Fellowships are offered for periods of 3 to 24 months, and must begin between 1 June 2015 and 1 May 2016. Approximately 90 fellowships are available in 2015. **Closing date: Thursday 6 November 2014**

INTERNATIONAL ACADEMIC FELLOWSHIPS provide established UK researchers with an opportunity to spend a concentrated period of time in one or more research centres outside the UK, in order to develop new knowledge, skills and ideas, for example by learning new techniques, collaborating with colleagues overseas, or developing innovations in teaching. Up to £30,000 is available to provide replacement teaching costs and research and travel costs. Fellowships are offered for periods of 3 to 12 months, and must begin between 1 June 2015 and 1 May 2016. Approximately 15 fellowships are available in 2015. **Closing date: Thursday 6 November 2014**

EMERITUS FELLOWSHIPS enable retired academics from UK institutions to complete a body of research for publication. Up to £22,000 is available for research costs directly related to the project. Fellowships are offered for periods of 3 to 24 months, and must begin between 1 August 2015 and 1 July 2016. Approximately 30 fellowships are available in 2015.

Closing date: Thursday 5 February 2015

STUDY ABROAD STUDENTSHIPS enable a period of advanced study or research anywhere in the world, except for the UK and USA. To qualify, applicants need to: hold an undergraduate degree; have been resident in the UK for at least five years; hold a degree at any level from a UK university; and either currently be registered as a student, or have been a registered student within the last eight years. Up to £18,000 a year is available for maintenance and travel; additional help with fees, research costs, and maintenance for dependents may also be provided. Studentships are offered for periods of 12 to 24 months, and must begin between 1 June 2015 and 1 May 2016. Approximately 20 studentships are available in 2015. **Closing date: Monday 12 January 2015**

For more information and application details, please call 020 7042 9861/9862/9863 email grants@leverhulme.ac.uk or visit our website: www.leverhulme.ac.uk/funding

Registered Charity No. 288371

Henry Moore Institute

Research Fellowships
(2015–16)



Call for applications

The Henry Moore Institute is a world-recognised centre for the study of sculpture. We host a year-round programme of exhibitions, conferences and lectures, as well as developing research and publications, to expand the understanding and scholarship of historical and contemporary sculpture.

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

Up to four Research Fellows will be given the opportunity to spend a month in Leeds. In addition we will support up to two six-week Senior Fellowships, which are intended to give established scholars time and space to develop a research project free from usual work commitments.

Both Fellowships provide accommodation, travel expenses and a per diem.

For more information on the Henry Moore Institute Research Fellowships visit our website www.henry-moore.org/hmi

To apply for either Fellowship forward a letter of application, a 750-word research proposal that also indicates how you will use our resources, and a CV by **Monday 12 January 2015** to: Kirstie Gregory, Research Programme Assistant kirstie@henry-moore.org


**Eye
the
Prize**
the home of
creative opportunity

Earlier this year the AAH was invited to be a supporting partner of the Eye the Prize initiative

<https://www.eyetheprize.com>

This purpose-built online platform provides a portal through which companies, organisations, patrons of the arts and others can promote creative opportunities – and those seeking such

opportunities can search for competitions / commissions / funding / jobs / paid internships & apprenticeships / professional training & events / residencies – globally, across the arts and creative industries.

Advance your career Develop your skills Achieve success

The AAH talks about its research grants

On 10 September the AAH attended the seminar 'How to Succeed in Getting Grant Funding: Opportunities for Researchers' at the National Portrait Gallery to talk about our grants programme. Catherine Daunt, AAH Assistant Administrator, presented our funding schemes alongside those on offer from the British Academy, Leverhulme, Art Fund and Paul Mellon Centre.

This made for an interesting morning, and some enlightening discussions. There was much talk about cuts, as you'd expect, as well as trends in grant giving. Overall, it was encouraging to see the number of research grants currently available to those within the arts and humanities sector, and to see a growing focus on grants for young and emerging scholars and practitioners.

The seminar was a great opportunity for the AAH to promote its grants programme, and to highlight what we offer, and how our

funding might complement the grants on offer from other organisations. It was also a timely event for us in that it took place just as Catherine completed her summer-long project of sorting out our various grants administration materials. Not the most exhilarating of tasks, but a necessary and valuable exercise, which puts us in good stead for reviewing, revising and developing our grants programme in the future.

As a consequence of Catherine's work we hope that those applying for AAH grants now find application forms easier to read and download, and that recipients feel better informed. We also hope that group members and trustees who volunteer their valuable time and expertise to assess the applications will find the process easier.

Catherine Daunt is currently responsible for all administration regarding AAH grants. Catherine works one day a week in the office and will reply to applications and queries regarding our grants.

So feel free to contact her on: awards@aah.org



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*
- ◆ Liverpool Hope University: Art History Taster Day
- ◆ Birkbeck, University of London: Workshop on East London, Architecture and Regeneration, Across the Generations

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

Application deadlines: 1 November & 1 May

Birkbeck Workshop on East London



John Fleming Travel Award

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

The aim of the award of £2000 is to encourage a better understanding and exploration of the arts from around the world. The award is to enable students to travel as a means of assisting or furthering their research.

The winner of the 2014 John Fleming Travel Award, Kathryn Santner, from the University of Cambridge, is using the award 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*.

For more details and application guidelines see:

www.aah.org.uk/funding/travel-award

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 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 £2000 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 undertook an internship at the Design Department, the Ashmolean Museum of Art and Archaeology, University of Oxford, and Sarah Hegenbart (Courtauld Institute of Art), who spent 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.

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

Deadline: 1 April 2015

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 (*deadline for entries now passed*) 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

Deadline:

Postgraduate: **1 December 2014**



Museums & Exhibitions Bursary Awards

This spring saw a record number of applications for the Museums & Exhibitions Bursary Awards. The awards committee had a tough time deciding between many extremely interesting and well thought-through projects, finally granting two collaborative and one individual award.

One collaborative award was given to a project connecting Clare Gannaway, Exhibitions Curator at Manchester Art Gallery, and Michael Hopkins, an academic at the School of Computer Science, University of Manchester. Their project involves commissioning a new work of art from the Swedish artist Tove Kjellmark for the international exhibition 'The Imitation Game', to be held at the Manchester Art Gallery in Autumn 2015. This collaboration feeds into the theme of the exhibition, which explores contemporary art, machines and the imitation of life, with an intention to link the exhibition to a European-wide research project, which aims to build a supercomputer to simulate the human brain.

The other successful collaborative project could not be more different, highlighting the

diverse nature of the applications competing for the Museums & Exhibitions Bursary awards. Dr Louise Fenton, from the University of Wolverhampton, will be working in collaboration with the Museum of Witchcraft in Cornwall to demystify some of the negative myths surrounding witches, through research into the Museum's rich collection of artefacts, in particular the poppets, in their cabinet of curses. This research will enhance the Museum's understanding of its collections and provide material for public displays and events.

We were especially pleased to be able to make an Individual Award in this round, to Kirstie Gregory, Henry Moore Institute, to allow new research towards an exhibition of sculpture by the Romanian/British artist Paul Neagu (1938–2004).

The next round of awards is rapidly approaching, with a deadline for applications of 5.00pm, on 1 November. Please do apply, and email us if you have any queries regarding projects for consideration. We are very much looking forward to another exciting set of applications!

Marika Leino and Outi Remes
AAH Museums & Exhibitions Members
Group Committee members

AAH Museums & Exhibitions Bursary Awards

For academics and museum/gallery professionals

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

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

Applicants can apply for between **£200 and £5250**. The award is tenable for a maximum of 12 months and can only be used for one project.

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

Queries to admin@aaah.org.uk

Deadlines: 1 November & 1 May

AAH Conference Attendance Grants

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

For terms and conditions, and to download an application form:
www.aah.org.uk/funding/imageandconf

Deadlines: 1 March & 1 September



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.

AAH Image Grants

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. The grant cannot be given in arrears.

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

For terms and conditions, and to download an application form:
www.aah.org.uk/funding/imageandconf

Deadlines: 1 March & 1 September

Promoting Art History in Schools



In September I took over formally as Chair of the Schools Committee from Caroline Osborne. It is a huge privilege as well as challenge in a time of A-level reforms and lobbying for the teaching of art history in schools. I would like to thank Caroline for her support, drive, commitment and vision. She will still continue her tireless work as MSHAP (Maintained Sector History of Art Project) coordinator.

A-Level reforms

Ofqual has announced that Art History A-level is to 'be considered for reform' for courses starting in 2017 (with the last award of unreformed A-levels in 2018). AQA is writing a new specification for AS-level (180 taught hours) and the full two-year course (360 taught hours). There are implications for the future of Art History at sixth form, as many schools will only be offering the full two-year A-level course, meaning that students will need to commit fully to a subject they have never studied before.

Promoting Art History in schools

Penny Huntsman's textbook *AAH Guide to A-level Art History* is due for publication in 2015 and will be a very valuable source.

Committee member Toby Parker is a member of the team devising the London Curriculum – for Year 9 students in London state schools. The idea is to use London, through 15 resourced units, as a context for learning, and to create stimulating links between five subjects (Art, Music, English, History and Geography).

He is working to include elements of art history within art and to link it to other subjects, such as geography and history.

As to the Maintained Sector History of Art Project (MSHAP), there has been an increasing interest in Art History as an A-level subject from new schools after the successful Higher Education event in June (see below). There is equally evidence of more private initiatives, which seek partnerships between private and state schools

Art History Higher Education and Careers Conference and Fair

Caroline Osborne and Katy Blatt hosted a very successful Art History Higher Education and Careers Conference and Fair on 27 July 2014 at Godolphin and Latymer School. It brought together a wide range of AAH speakers with the aim of informing sixth-form students and teachers not only about studying Art History at university but also about a range of careers to which it could lead, including lecturing at university, working in museums and auction houses, and going into publishing and other commercial pursuits.

Keynote speakers were Marcia Pointon, university lecturer and author of *History of Art: A Student's Handbook*, Christine Riding, the new AAH Chair, and Christina Bradstreet, AAH Secretary. Penny Huntsman provided a captivating taster session.

The event also enabled school students to speak to undergraduate representatives from leading universities. Furthermore, there were workshops on applying to university, writing personal statements, researching an Extended Project Qualification (EPQ) and taking part in the ARTiculation Prize.

For additional information, schools' careers departments, teachers and students may wish to consult *Careers in Art History*, which is available via the AAH website.

Ways of Seeing

The programme for this annual event has been finalised and focuses on Patronage: Power and Glory. The AAH office has sent flyers to every school and college studying History of Art in the sixth form to advertise the event. We are extremely grateful to The Worshipful Company of Arts Scholars for once again ensuring that every maintained-sector student who wishes to attend receives a complimentary ticket.

Schools Group

Béatrice Harding – Chair

Matt Wilson – Secretary

Laura Worsley – Treasurer and Annual Conference Session Co-ordinator

Caroline Osborne – Coordinator, Maintained Sector History of Art Project (MSHAP)

Rose Aidin

Katy Blatt

Lizz Chubb

Imogen Cornwall-Jones

Kate Evans

Penny Huntsman

Liz Keevil Eyres

Toby Parker

Andreas Petzold

Sarah Phillips

Rebecca Reidel-Fry

Rose Shaw-Taylor

Penny Wickson

Laurence Wolff

ARTiculation Prize 2015

The number of sixth-form students taking part in this exciting annual event continues to rise. The AAH is supporting this popular initiative and invites previous participants to give a presentation at the Ways of Seeing Conference. Due to its ongoing success, organisers have instigated ARTiculation Scotland, which took place on 17 June and included eight participants from Edinburgh and surrounding areas.

As the government has decided that cultural education will no longer be part of the core curriculum but provided in schools at the discretion of individual head teachers, it is paramount to promote art history in schools. Without our combined efforts at school level, the continuation at university will be threatened and will ultimately have an impact on the cultural industries. We welcome your support and would be grateful if you could let us know of individual or local initiatives promoting the subject, for instance in the form of outreach classes.

Béatrice Harding
Schools Group Chair

AAH Ways of Seeing Conference

Patronage: Power and Glory?

Clore Education Centre, British Museum

Saturday 22 November, 9.30am – 4.00pm

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

Sarah Fletcher (Henry Moore Foundation, Perry Green)

Henry Moore, the British Museum and Patronage

Jane Beckett (New York University, London)

Patronage: What difference do women make?

To book a place or find out more, please go to:

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.



ARTiculation Prize 2015

For Sixth-Form Students

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

ARTiculation Prize Regional Heats – January to March 2015

Birmingham, Bristol, Cambridge, Folkestone, London, Salisbury, Wakefield, Wiltshire, Yorkshire

ARTiculation Prize Final – Saturday 7 March 2015, Clare College, University of Cambridge

Adjudicator to be confirmed

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

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

For more information please contact Lucy Salisbury lucy@sculpture.uk.com or Josepha Sanna josepha@sculpture.uk.com www.rochecourteducationaltrust.co.uk

2014 Finalists at Clare College with adjudicator Edmund de Waal



ARTiculation

Independent views welcome



Our group committee meeting in June was my first as incoming Chair, and we expressed our thanks and

said goodbye to outgoing Chair, Basia Sliwinska, presenting her with flowers as a small token of appreciation for all she did for the group.

We also welcomed a new committee member, Rose Aidin; this means that the committee is now up to full strength. We are pleased that membership of the committee continues to be a reflection of all the many and varied 'freelance and independent' constituents of the Association.

The AAH CEO, Pontus Rosén, attended part of the June meeting at our invitation, to discuss draft Terms of Reference for the F&I group committee. Committee member Catherine Hunt has put in a lot of work over the last few months into drafting these, with input from fellow members and the AAH office, and we now await their approval by the Executive Committee. We also discussed a paper by our Treasurer, Joan Gibbons, proposing a pilot of regional

forums hosted by the F&I Group, which has now also been passed to the EC for consideration. If members have thoughts on this idea, or would like more information about what is proposed, do please contact me at independents@aah.org.uk

Our most recent Freelance and Independents Workshop, 'Researcher–Artist Collaborations', was held at the Tetley in Leeds on 12 July, and you can find a full report from Lara Eggleton and Maria Photiou opposite. Many thanks to both organisers for the hard work they put in to make this workshop a success.

Finally, I would welcome feedback from our member constituency. We are currently reviewing and discussing our programme of events: we need to ensure that we are delivering a cost-effective programme that meets the requirements of our freelance and independent members. With that in mind, I'd be delighted to hear from anyone who has thoughts to contribute to this discussion.

Particular issues you might want to comment on are:

- ◆ Preferences for location – London or regional?
- ◆ Timing – weekday or Saturday, and what time of year?
- ◆ Purpose – professional development workshops or issue-related colloquia?

Freelance & Independents Group Committee

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

- Veronica Davies – **Chair**
- Joan Gibbons – **Treasurer**
- Lara Eggleton – **Secretary**
- Rose Aidin
- Frances Follin
- Catherine Hunt
- Arlene Leis
- Maria Photiou
- Ben Street
- Janet Tyson

- ◆ Cost – what is affordable for a one-day event?

If there are any specific topics that haven't been covered recently and would be of interest, do please let us know about these, too. I very much look forward to hearing from you.

Veronica Davies
Chair, Freelance & Independents
independents@aah.org.uk

Introducing members of the F&I Group Committee



Catherine Hunt is a part-time teacher in the Department of History of Art at the University of Bristol. She completed her PhD in 2012 on the subject of the depiction of gloves in early modern art.

Her current research involves exploring the

relationship between art and dramatic performance.

In 2013 Catherine worked on a project with Arnolfini in Bristol, funded by an AHRC Cultural Engagement Pilot Grant, and continues to have a keen interest in public engagement and schools outreach.



Arlene Leis completed her PhD in 2013 at the University of York. Her thesis offers an art historical analysis of the fascinating collection of ephemera amassed in the 18th century by Sarah Sophia Banks, now housed in the British Museum and Library.

Arlene has published on a broad range of topics, including 20th-century exhibition catalogues, portraiture, ladies' pocket-book imagery, and collecting practices and display.

She was recently awarded a Paul Mellon post-doctorial research grant to prepare her book *Sarah Sophia Banks: Femininity, Sociability and the Practice of Collecting in Late Georgian England*.

Researcher–Artist Collaborations

A Report on the Workshop held in July 2014 at The Tetley, Leeds

Our latest workshop, held at The Tetley, Leeds, brought together three specialists working across academic and art-world contexts: Emma Bolland, artist and writer, Beth Williamson, researcher and lecturer, and Simon Morris, conceptual writer and teacher. Each speaker shared their knowledge and experience and presented some innovative case studies of their collaborations with artists, researchers, writers and arts professionals.

Emma Bolland's generous, exploratory talk focused on issues surrounding the term 'collaboration', particularly with respect to contributions, boundaries and hierarchies among participants. Having discussed some problematic positives of artist–researcher collaborations Bolland talked about her experience working as an artist with a curator as 'creative partner/companion' in the project 'Milky Way You Will Hear Me Call' and its outcomes in exhibitions, conferences, publications, texts and a blog. Mapping the development of her ideas across this and other works, she also discussed the benefits of working with others and employing collaborative or cooperative methods. She explained that the success of her recent projects was down to the willingness of participants to work together (regardless of securing funding), establishing strong, authentic connections, and to the organic, inclusive way in which projects developed, which meant that all practices, roles and backgrounds were equally valued. She pointed out that her own practice and skill set has been enriched and expanded through these exchanges. Her presentation generated discussions around the nature of collaboration, and offered new ways to think about working together in which artists and researchers can 'create situations' and develop 'cooperative ventures or responses'.

Beth Williamson reflected on the 'Transforming Artist Books' research network she developed with Tate, the British Library, Chelsea College of Art and Design and the Victoria and Albert Museum. Picking up on Bolland's line of questioning, she observed that collaboration is a concept

that is widely practised but loosely defined, particularly in funding language and policy. Williamson discussed the difference between collaboration and cooperation, highlighting that to achieve true collaboration people have to cooperate, trust each other, set aside their egos, share their expertise willingly and foster a sense of equality. Working with artists, curators, museum professionals, researchers, librarians and technical staff within a series of workshops allowed her to incorporate a wide range of skills and perspectives, and enabled the network to begin to develop informed strategies for digitising collections of artist books. This was crucial to opening up discussions around the nature of these collections, and the risks and advantages surrounding their digitisation. Williamson also emphasised the importance of her role as 'facilitator' as opposed to 'leader' in the planning and development of the network, and how allowing projects to take their own shape and direction can sometimes offer the best solutions to problems.

Simon Morris gave a lively, animated talk about his experiences working as an artist with other artists, academics, institutions and arts organisations. He discussed a number of his works, his imprint 'information as material', and his conceptual approach to re-reading, interpreting or reframing the extant work of artists and writers in order to generate new meanings. Morris's work takes the form of publications, exhibitions, films, installations and texts, which all revolve around the form, content and display of the book. Using a



number of props and examples, he explored what it means to engage text physically with words and print mediums in new, unconventional, intertextual ways. A number of his projects have involved working with other curator–artists, audiences, art galleries and groups of students, who respond to selected texts and are part of the creation of new works and their documentation. He focused on different ways of re-contextualising language, ideas and narratives, and how co-authoring and other forms of collaboration (such as creative workshops) can produce unpredictable results. Providing alternatives to traditional models of production and reception, Morris's daring, highly appropriative approach raises issues around authorship and copyright, and further complicates the wider definition of 'collaboration' as it relates to the reuse of art and literature.

We received very positive feedback for this workshop and are very interested in receiving members' suggestions and ideas for future events.

Lara Eggleton and Maria Photiou



Art Historians & Arts Professionals
Online Directory www.aah.org.uk/directory

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

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

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

www.aah.org.uk/directory

Museums & Exhibitions Group News



It has been a busy few months behind the scenes for the M&E Group Committee. We were delighted to receive our largest number of applications for M&E Bursaries, and awarded three grants, including our first individual award. You can read about this on page 11. The 1 November deadline for the next round is approaching, so do consider applying if you have a project that needs funding for research.

We are also planning our annual seminar, which will take place on 10 October in the Studio 3 Gallery at the University of Kent. This year we are collaborating with the Student Group and exploring the subject of internships – see opposite.

My first museum job was an internship at the Barber Institute of Fine Arts and I consider it the springboard which launched my career as a curator. However, as museum and gallery professionals, the issue of whether to take on interns can be difficult and, with recent debate over unpaid work experience, even taboo. The seminar will discuss internships from the viewpoint of both employers and interns in order to explore the ethics of internships and share best practice. It's our hope that attendees will gain greater confidence in designing internships where both parties feel they are benefitting from the experience.

We are always keen to hear from our group members. Let us know if there are any issues you would like us to explore through our activities, or if you have events, publications or funding opportunities you would like us to share with the group. You can find our contact details on the back page, or at aah.org.uk/museums. I look forward to seeing or hearing from you soon.

Laura MacCulloch
M&E Group Chair

M&E Group Committee

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



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

Such legacy support helps the AAH to 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



Internships

Friday 10 October 2014, 12.30 – 17.30

Studio 3 Gallery, University of Kent, Canterbury

A collaboration by the M&E and Students groups

Internships undertaken in museums and galleries can be a great way for students or those entering the profession to gain career-enhancing experience, to network and make connections, and to develop their skills. On the other hand, they can also feel exploitative for those making unpaid, yet significant, contributions to the running of an organisation, or desirable opportunities may seem out of reach for those unable to afford prolonged periods of voluntary work.

How do museums and galleries negotiate the issue of internships in an increasingly competitive sector, where public spending cuts are creating a greater need for volunteers while reducing the prospect of paid employment at the end of the internship? What is the status of interns in relation to volunteers, workers and trainees? What should the relationship between universities and museums be in sponsoring internships?

This seminar will explore the issues surrounding internships through a series of talks from speakers working in the museum sector and students who have had internships, and in a roundtable discussion also involving members of the AAH student members group. It will be hosted by Studio 3 Gallery at the University of Kent, itself an organisation reliant on the contribution of student volunteers while aiming to open up career pathways for them.

There will be a chance to view the exhibition by Rose Hilton: 'Giving Life to Painting'.

Below: Interns assisting with the hanging of a recent exhibition at Studio 3.



To register, email K.M.McGown@kent.ac.uk

Concessions: £5, members £10, non-members £15

EXHIBITIONS PICK

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

Ellen Terry:

The Painter's Actress

Watts Gallery, near Guildford

10 June – 9 November 2014

Generation:

25 Years of Contemporary Art in Scotland

Scottish National Gallery and Scottish National Portrait Gallery, Edinburgh

until 2 November 2014

Scottish National Gallery of Modern Art, Edinburgh

until 25 January 2015

Designing the 20th Century:

Life and Work of Abraham Games

Jewish Museum

until 4 January 2015

Constructing Worlds:

Photography and Architecture in the Modern Age

Barbican Art Gallery

until 11 January 2015

120 Years of Tower Bridge (1894–2014)

Guildhall Art Gallery

13 October 2014 – 5 January 2015

Anarchy & Beauty:

William Morris and his Legacy

1860–1960

National Portrait Gallery

16 October 2014 – 11 January 2015

Dangerous Women!

From Kauffmann to Emin

Russell-Cotes Art Gallery and Museum, Bournemouth

17 October 2014 – 8 March 2015

Giovanni Battista Moroni

Royal Academy

25 October – 25 January 2015

Student news, events and opportunities

Student Members Committee

Chair: Nicola McCartney

Birkbeck, University of London
nmccar06@mail.bbk.ac.uk

Secretary: Imogen Wiltshire

University of Birmingham
ixw713@bham.ac.uk

Treasurer & Social Media Officer: Serena Dyer

University of Warwick
s.f.c.dyer@warwick.ac.uk

SMC Archives Officer: Ruth Walker

The Courtauld Institute of Art
ruthwalker2010@hotmail.co.uk

Anna Beketov

University of Leeds
annabeketov@hotmail.com

Ana Bilbao

University of Essex
aebilb@essex.ac.uk

Anna Bonewitz

University of York
amb554@york.ac.uk

Emma Bourne

University of Leeds
fh14eb@leeds.ac.uk

Sophie Frost

University of Aberdeen
sophiefrost_18@hotmail.com

Fiona Johnstone

Birkbeck, University of London
fjohnstone@hotmail.com

Sofia Mali

University of Loughborough
s.mali@lboro.ac.uk

Liz Mitchell

Manchester Metropolitan University
mtchelzbt@aol.com

Tilo Reifenstein

Manchester Metropolitan University
tilo_reifenstein@hotmail.com

Charlotte Stokes

University of Warwick
charlotte.j.stokes@gmail.com



I hope you all had a wonderful summer and you're geared up for the next academic year! I'd like to take this opportunity to

welcome our new undergraduate members and returning postgrads.

To support you through your studies, we have an exceptional array of events, awards and symposia over 2014–15. Helping us are new committee members Liz Mitchell (Manchester Met), Sofia Mali (Loughborough), Ana Bilbao (Essex) and Emma Bourne (Leeds).

On 26–27 June, we proudly held our annual Summer Symposium on the theme of 'Art and Ephemerality' at the University of Bristol. This was a truly international event; we welcomed superb student speakers from as far away as Melbourne and New York, Kassel and Lund, along with keynote speakers Professor Paul Binsky (Cambridge) and Professor Simon Shaw-Miller (Bristol). Delegates were also treated to an inspiring tour of the Royal West of England Academy's exhibition 'The Power of the Sea'. We are very grateful to Professor Simon Shaw-Miller, Madeleine Thiele and Rosemary Waugh, the Bristol Institute for Research in the Humanities and Arts (BIRTHA), the University of Bristol's Alumni Foundation and the History of Art department for facilitating such a dynamic and successful symposium. For a full report please see pages 20–21.

Now is the time to get your new diaries out. Kicking off the academic year we are collaborating with the Museums & Exhibitions Group on an [Internships Seminar](#), debating the pros and policies of work experience. This is on [10 October](#) at the University of Kent, see page 17 for more information. We also have our [Undergraduate Careers Day](#) on [25 October](#) at the Barber Institute of Fine Arts, University of Birmingham, which is also supporting the event. Confirmed speakers from museums, galleries and the Heritage Lottery Fund, curators and academics will provide you with an insight into the various opportunities afforded to art historians and

how best to place yourself should you wish to pursue a career in the field. During this tough period for the arts, I could not recommend this event enough. For more details see opposite.

On [7 November](#) we are delighted to hold our annual [New Voices Conference](#), showcasing new postgraduate research at the Wellcome Trust and Birkbeck in London. This year's theme is [A Picture of Health: Representations and Imaginations of Illness and Wellbeing](#), with keynote addresses from Dr Suzannah Biernoff (Birkbeck) and artist Christine Borland (Baltic Professor, Northumbria). The event is always very popular and is already generating a lot of interest so early booking is advised. More information with a list of student speakers is on page 22.

Don't miss the chance to win an award

Our SMC also organises numerous awards to help support your studies. If you need to do some research abroad be sure to apply for the [John Fleming Travel Award by 1 December](#). Our Undergraduate Dissertation Prize entries are now under assessment, but we are still accepting submissions to the competitive [Postgraduate Dissertation Prize](#), the deadline for which is also [1 December](#). We also encourage students to think in advance about how the AAH might support you during any necessary work experience with our [Internship Award](#), the deadline for which is [1 April](#). See the Funding section on page 10 for full details.

Work is already underway for the next Annual [AAH Conference](#) at the University of East Anglia from [9–11 April 2015](#). The Student Session is entitled [On Creative Labour](#). We hope you will consider submitting an abstract by 10 November and to see you there!

In the meantime, please keep in touch via our social networking sites, where we publish other opportunities: [@AAHstudents](#) and our Facebook page: AAH Students. Updates are also posted via [aah.org.uk/students](#). I very much hope to meet and hear from many of you soon. Good luck with your studies,

Nicola McCartney

Student Members Committee Chair



Undergraduate Art History Careers Day 2014

Barber Institute of Fine Arts, University of Birmingham

Saturday 25 October 2014

This year's AAH Careers Day is aimed at undergraduates and recent graduates interested in pursuing a career in the increasingly competitive arts and heritage sectors. It 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.

Through a series of informal talks followed by Q&A sessions, you will have the opportunity to explore different career possibilities in the art world, and gain insight into what these professional positions might entail. Refreshments will be provided during breaks between sessions, when you will have the chance to talk informally with the speakers.

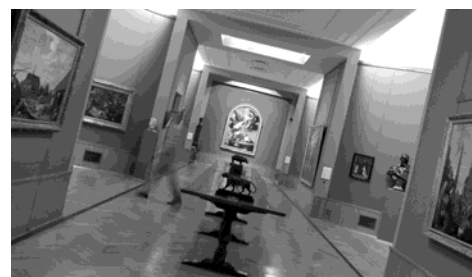
Speakers include:

- ◆ Reyahn King (Head of Heritage Lottery Fund, West Midlands)
- ◆ Dr Connie Wan (Pop Art Curator, Wolverhampton Art Gallery)
- ◆ Sarah Shirley-Priest (Director, Bonhams Knowle)
- ◆ Jane Thompson Webb (Conservator, Birmingham Museums Trust)
- ◆ Alex Jolly (Learning & Access Assistant, Barber Institute of Fine Arts)
- ◆ Hannah Carroll (Marketing Officer, Birmingham Museums)
- ◆ Carly Hegenbarth (Doctoral Researcher, University of Birmingham)
- ◆ Chris Packham (Careers Consultant, Arts and Law, University of Birmingham)

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

Places are limited and tickets must be bought online in advance from:
aah.org.uk/events/careers-in-art-history

For enquiries, please contact: Charlotte Stokes charlotte.j.stokes@gmail.com
 Imogen Wiltshire ixw713@bham.ac.uk Ana Bilbao aebilb@essex.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

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 or contact our current Chair, Nicola McCartney, on students@aah.org.uk

Applications will be considered on a quarterly basis by the current committee. Forms should be submitted by:
 | December | March | June | September

AAH Student Summer Symposium 2014 'Art and Ephemerality'

University of Bristol ■ June 2014

This year's Student Summer Symposium, hosted by the History of Art department at the University of Bristol, investigated the confluence of art and ephemerality through a wide range of historical and critical perspectives, from medieval clothing to contemporary installation practices, from ephemera to issues of conservation, preservation and documentation, from the physicality of friable materials to the evanescence of disease.

The conference opened with the session Capturing the Ephemeral, which probed different methods and conceptualisations artists have employed to arrest the impermanence of their subjects. [Cabelle Ahn](#) (Bard Graduate Center, New York) questioned the status and function of drawing practice in her paper 'Neither Medium nor Message: Drawing and the documentation of performance art since the 1960s'. Ahn positioned drawing in relation to the duration and event of performances by Joseph Beuys, Trisha Brown, Allison Knowles and Erwin Wurm, and explored phenomenological and ontological qualities of the medium, especially in relation to photographic documentation. [Nina Cahill](#) (University of Kassel) discussed 'Ephemerality and Theatricality as Strategies of Visualisation in 17th-Century Dutch Painting' on the example of Gerard de Lairettes' wall painting for the *burgerzal* of Amsterdam town hall. Cahill considered text and print documents of stage scenes similar to those depicted by de Lairettes to compare them to the painter's allegorical compositions and elicit an understanding of the ephemeral and theatrical elements commonly employed by Dutch painters as strategies of visualisation. In the first session's final paper 'The Ephemerality of Disease: Cholera, the spectral and the 19th-century print culture', [Amanda Sciampacone](#) (University of London, Birkbeck) analysed illustrations of cholera victims and the visual characteristics of the pictorial personifications of the disease. Circulated in print and newspapers, the

illustrations depicted the disease as both corporeal and incorporeal, periodically aligning supposed features of cholera with those of the 'other', an unwelcome foreigner intruding into Britain.

Some of these issues were also elegantly returned to in the following keynote address by [Paul Binski](#), Professor of the History of Art at the University of Cambridge. Entitled 'Fourteenth-Century Moral Panic: Men in tights and a malediction of tabernacles', the paper explored medieval clothes – especially long sleeves, pointy shoes and tights – and the curious overlap between 14th-century and present-day attitudes and moral anxieties with regards to the wearing of ostentatious garments and whence they may come. Professor Binski's talk generated interesting conversations and raised questions that helped set the tone for the remainder of the conference.

The second session of the day, Collecting Ephemerality, centred on attempts to instigate permanence in ephemeral objects and processes by turning them into commodities, or archiving and documenting them. The session opened with a paper especially apposite and timely for the conference location in Bristol: 'The Value of Street Art: On the commodity status of artworks removed from the street'. [Peter Bengtsen](#) (Lund University) considered local and international examples of urban art traded through galleries and auction houses and the changing attitudes of artists and enthusiasts to such commodification. Bengtsen explored issues around authenticity and market value as contingent on the artist's recognition of work before and after its removal from the street. [Sophie Kromholz](#)'s (University of Glasgow) "'From Dust to Dust" – Completion through loss and rethinking the role of documentation, memory and the archive as alternative means of thinking about conservation' emphasised the status of temporary artworks, which are completed through their dematerialisation. Considering the gap left by the ephemeral object, Kromholz examined how documentation and memory might function as complements to an artwork no longer present and what level and kind of access to the materiality and

context they may allow the viewer. In the final paper of the day, 'Ephemerality and Permanence: Minimal, conceptual and phenomenal art in the Panza di Biumo collection', [Roberta Serpolli](#) (Ca' Foscari University of Venice) analysed the confluent approach to collecting and artistic practice of Giuseppe Panza di Biumo. Serpolli considered the Milanese patron's tactics of collecting and displaying works that were previously disassembled or destroyed, and the challenges this posed for fabrication, reproduction and artistic authorship.

The second day of the conference opened with a session focussing on the intersections of Print Culture and Ephemerality in three historical periods. [Kim Clayton-Greene](#)'s paper (University of Melbourne) 'Displaying the Print in the Non-Existent 19th-century Home' examined the link between the domestic interior of lost homes and the prints that were displayed in them. Through a close investigation of contemporaneous paintings, aided by novels and home-making manuals of the time, Clayton-Greene proposed a model for reconstructing these Victorian interiors in order to re-focus scholarly enquiry of these prints within the settings that once contained them. [Jungyoon Yang](#) (University of Amsterdam) discussed print editions commissioned by Dutch gentry from popular poets, artists and publishers in 'The Transformation of 17th-Century Dutch Wedding Booklets: From nuptial ephemerae to artistic *monumenta*'. Yang considered the iconography of the illustrations, as well as the poetic elements of these publications and how they were used to underscore and elevate the societal position of their patrons. The implicit transience of these ephemera was then further explored through their reprints in popular songbooks and poetry anthologies. The final paper of the session, presented by [Anna Blair](#) (University of Cambridge), was entitled 'Spectacle to Collectable: Illuminated Fountains and *L'illustration* at the 1931 Colonial Exposition'. Examining the texts and illustrations of the French *L'illustration*, Blair discussed the periodical's attempt to capture and evoke André Granet's and Roger-Henri Expert's illuminated fountains at the Paris exposition. According to Blair, *L'illustration* did not only

function as a collectable item commemorating the event, but changed the audience's encounter with the exposition's fountains by relocating their transient reality onto permanent paper space. The session's panel discussion explored technological and material aspects of print culture across the time periods covered by the papers.

The session was followed by [Simon Shaw-Miller](#), Chair and Professor of History of Art at the University of Bristol, and his keynote paper, 'The Ephemeral, the Destroyed, the Contingent: Music as a modernist artistic impulse'. The paper traced the destruction of musical instruments – from performances of Nam June Paik's *One for Violin*, in which performers raise the instrument above their head to smash it onto a table, to The Who's Pete Townshend's serial wrecking of guitars – and the creative resolution such an action may entail. The paper concluded with a fascinating reading of the anthropomorphism in Christian Marclay's *Guitar Drag*, in which, eponymously, a Fender Stratocaster is hauled behind a pick-up truck, creating the soundtrack of the Texan tarmac's violent 'play'.

The final and fourth session of the conference pursued some of the aspects of materiality raised in the foregoing keynote further and considered Media of Ephemeral Practice. [Freya Spoor](#) (University of Edinburgh) discussed 'The Transience of the Pastel Medium and the Fate of the Short-Lived Society of British Pastelists, 1888–1890'. Examining contemporaneous reviews of fin-de-siècle pastel exhibitions, Spoor linked the negative critical reception of pastel works with the medium's perceived friability and impermanence. Importantly, she explored how the inherent material properties nevertheless facilitated modern artists in their experimentations with technical and aesthetic boundaries. [Ellen Wagner](#) (University of Offenbach) highlighted the particular aesthetic qualities evoked through Timur Si-Qin's artistic explorations of materiality in her paper 'Sculpture of the post-ephemeral'. Wagner proposed that within the framework of New Materialism the ephemerality of objects is accentuated and simultaneously turned permanent. Linking examples of



Student speakers, convenors and Professor Simon Shaw-Miller.

contemporary artistic practice with the aesthetic of 21st-century capitalism, Wagner considered the seeming oppositionality between transience and stagnation inherent in such work. The subsequent panel discussion connected these issues of materiality to the need and demand for conservation and documentation of artworks and the particular challenges that certain media may pose in this respect.

To conclude the conference proceedings, delegates were invited to an inspiring tour of the Royal West of England Academy's exhibition 'The Power of the Sea'. Alison Bevan and Janette Kerr, respectively director and president of the RWA, and Steve Poole, History and Heritage Professor at University of the West of England,

considered artistic explorations of the sea, ranging from the late romantic to contemporary era.

The organisers and AAH would like to take this opportunity to thank all speakers and delegates for making this conference such a stimulating event. We are grateful for Professor Simon Shaw-Miller's gracious and constant support. Without the help and advice of Madeleine Thiele and Rosemary Waugh and our generous funders, the Bristol Institute for Research in the Humanities and Arts (BIRTHA), the University of Bristol's Alumni Foundation and the History of Art department, this conference would not have been possible.

[Anna Bonewitz](#), [Tilo Reifenstein](#), [Ruth Walker](#) and [Sophia Zhou](#)



Art History in the Pub

27 October

Rodrigo Orrantia

Open For Business: British Industry in Contemporary Photography

24 November

Janine Catalano

Distasteful: Subversive Food in Surrealist Art

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



AAH Students New Voices Conference

A Picture of Health



Representations and Imaginations of Wellbeing and Illness
Friday 7 November 2014



Wellcome Trust, Euston Road, London NW1

Keynote Speakers

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

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.

Student speakers:

Agnese Sile (University of Aberdeen): *Voicing the Unspeakable – Dialogue and dialectic space in Dorothea Lynch and Eugene Richard's photo essay Exploding into Life*

Amy Robson (Plymouth University): *Class Contagions and Canine Culprits: Rabid representations and the middle-class imagination in Victorian Britain*

Cleo Roberts (University of Liverpool): *Health and the Ganges: Imperial representations of illness and death*

Danny Rees (Wellcome Trust): *Duchenne and 'Electric' Emotions*

Gary Haines (Birkbeck, University of London): *A Purchase Made, a Debt Repaid: The representation in the imagination of the blinded British soldier of the First World War*

Imogen Wiltshire (University of Birmingham): *Exhibiting The Arts in Therapy: The Museum of Modern Art and rehabilitation during the Second World War*

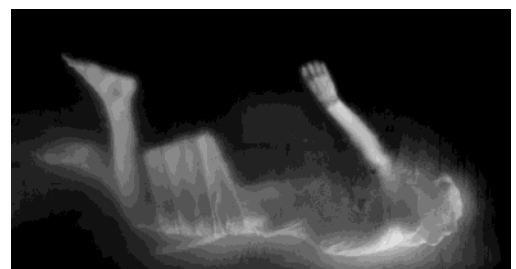
Maija Tammi (Aalto University, Helsinki): *Representing Sickness in a Gallery: Photograph as abject*

Martin Beaulieu (L'Université du Québec, Montréal): *The National Film Board of Canada and the Therapeutic Film: The creation of the series Mental Mechanisms*

Pat Walton (University of Cumbria): *Chronic Pain within a Family Context: An art project informed by lived experience*

Samuel Raybone (Courtauld Institute of Art): *The Pathological Working-Class Body. Charles Nègre and the Asile imperial de Vincennes in the French Second Empire*

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



Convenors: Sophie Frost,
 Fiona Johnstone &
 Nicola McCartney

Registration includes:
 Two keynote addresses
 and 10 student papers
 showcasing new research,
 refreshments and drinks
 reception.

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)



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

or see insert in this issue of *Bulletin*.

Keynote speakers

Carolyn Christov-Bakargiev and Craig Clunas

Visits

To include tours of Norwich Cathedral and Holkham Hall, and studio workshops at Norwich University of the Arts.

Conference Tickets

	Early £	Standard £
Full Conference	300	365
Full Conference Member	210	275
Full Conference Member Concession	100	165
Day Delegate	200	265
Day Delegate Member	150	215
Lunch (per day)	£7.50	

Delegates should book online for their conference ticket and lunch. Teas and coffees will be included. ALL speakers and convenors must pay to attend.

For more information about bookings go to:

www.aah.org.uk/annual-conference

Early booking deadline: 1 March 2015





THE UNIVERSITY of EDINBURGH
Edinburgh College of Art



AAH2016

42nd Annual Conference & Bookfair

Thursday 7 April – Saturday 9 April 2016

University of Edinburgh

Call for Sessions

Submitting a Proposal

Deadline: 20 April 2015

Download a proposal form at
www.aah.org.uk/annual-conference/2016-conference

Format

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

Session proposals should include:

- ◆ a title and abstract (maximum 250 words)
- ◆ the name(s) and contact details of the session convenor(s).

Email your proposals to the
AAH2016 Conference Convenor
Carol M Richardson
AAH2016@ed.ac.uk

Conference Enquiries
admin@aaah.org.uk

AAH2016 will highlight the diversity, scope and importance of art-historical research and its application today.

The History of Art department at the University of Edinburgh and Edinburgh College of Art (which merged with the University in 2011) is one of the largest in the country, with a vibrant community of around 600 undergraduate and 100 postgraduate students. The city of Edinburgh enjoys internationally renowned museum and gallery collections, and is a World Heritage Site.

We invite proposals for academic sessions that engage with current scholarship, and foster discussion and debate on any aspect of the visual arts, from pre-history to the present day. In particular, AAH2016 will highlight 'live' issues of:

- ◆ nationality – its conflicts and contradictions
- ◆ art as history, as theory, and as practice
- ◆ audiences for art history – in terms of participation, education, perceptions and stereotypes.

Session proposals should:

- ◆ Explore an artistic or art-historical issue or theme across several or all periods/cultures in an inclusive manner, or
- ◆ Focus on a specific period/culture in a way that interrogates a theme or issue that is significant in current or emergent scholarship in that field
- ◆ Demonstrate cross-disciplinarity or engage with the possibilities and/or limits of this in relation to art history
- ◆ Engage with theoretical, historiographical, methodological and political issues (in their relevance to study art across periods and cultures)
- ◆ Be intellectually exploratory, open-ended and inclusive



Accessions to Repositories Relating to Art 2013

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

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

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

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

Local

Bath Record Office, Guildhall, High Street, Bath, BA1 5AW

Barker family, artists of Bath: corresp and papers of and about Thomas Barker and Thomas Jones Barker, his son 1835–1906 (1036)

Bath Society of Artists: accounts, minutes, exhibition catalogues and photographs 1904–2013 (1025)

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

The Gallery, Wirksworth, art gallery: client payment & account books, newscuttings, ephemera 1980–96 (D7649)

Durham County Record Office, County Hall, Durham, DH1 5UL

Edwin John Victor Pasmore, artist: records rel to Peterlee and the Apollo Pavilion (8326)

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

Young Arts Centre, Cheltenham: corresp and papers 1967–89 (D13272)

Hackney Archives Department, Dalston CLR James Library, Dalston Square, Dalston Lane, London, E8 3BQ

Hoxton Hall Community Centre: records rel to the hall's time as a music hall, temperance mission, hostel and youth arts centre 1864–2013 (D/S/073)

Hampshire Archives and Local Studies, Hampshire Record Office, Sussex Street, Winchester, SO23 8TH

ArtSway, regional arts centre, Sway: records incl minutes, files, exhibition catalogues, photographs and architects' plans c1995–2000 (35A13)

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

Dorothy Annan, artist: records c1900–83 (2012.103)

Geoffrey Clarke, artist and sculptor: papers incl corresp, photographs, sketches and other records c1940–2009 (2013.93)

Stephen Cripps, sculptor and performance artist: drawings, notes and sketches rel to the artist's practice, corresp and papers, photographs and other records c1950–99 (2013.90)

Daphne Hardy Henrion, sculptor: 75 sketchbooks and some drawings c1930–99 (2012.105)

Graham Ibbeson, sculptor: A3 presentation folder containing 14 proposal sketches in pencil and wash by Ibbeson as well as photographs of related works c2000 (2013.160)

Anton Lesseman, sculptor: records c1917–79 (2013.172)

Michael Lyons, sculptor: photographs and drawings c1960–69 (2012.106)

Wendy Taylor, sculptor: photographs c1959–79 (2012.104)

Trevor Tennant, artist and sculptor: records c1900–83 (2012.103)

Kingston Museum and Heritage Service, Local History Room, North Kingston Centre, Richmond Road, Kingston-upon-Thames, Greater London, KT2 5PE

Kingston Photographic Society: minute book 1901–06 (KX543)

Lancashire Archives, Record Office, Bow Lane, Preston, Lancashire, PR1 2RE

Storey Gallery, Lancaster: minutes, corresp and other records 1987–2012 (DDX2965)

London Metropolitan Archives: City of London, 40 Northampton Road, London, EC1R 0HB

Stockwell Studios, artist space: minutes, financial records, publications and events files c1980–2000 (B13/067)

Orkney Archive, The Orkney Library and Archive, 44 Junction Road, Kirkwall, Orkney, KW15 1AG

Gunnie Moberg, Swedish photographer, painter and designer: papers

Sylvia Wishart, landscape painter: papers c1960–2009 (AccNo: 1835)

(continued overleaf)

Sandwell Community History and Archives Service, Smethwick Library, High Street, Smethwick, Staffordshire, B66 1AA

Sandwell Arts Council: works commissioned by the public, incl prints and artworks c2005–2013 (2013/50)

Shropshire Archives, Castle Gates, Shrewsbury, Shropshire, SY1 2AQ

Much Wenlock Festival: minutes, scrapbooks, cuttings and pamphlets 1981–2008 (acc 8784)

Staffordshire and Stoke-on-Trent Archive Service: Staffordshire County Record Office, Eastgate Street, Stafford, ST16 2LZ

Codsall Arts Festival: minutes, planning papers, account books 1984–2004 (D7281)

Suffolk Record Office, Bury St Edmunds Branch, 77 Raingate Street, Bury St Edmunds, Suffolk, IP33 2AR

Bury St Edmunds Art Society: accounts and corresp 20th cent (GC504)

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

Woking Society of Arts: records incl minutes, corresp, programmes and photographs 1943–2011 (9252)

Tower Hamlets Local History Library and Archives, 277 Bancroft Road, London, E1 4DQ

Pearl Binder, writer, illustrator, and artist: corresp, research notes and illustrations rel to her 1975 book 'The Pearlies – a social record' 1970s (TH/9446)

Cornelius McCarthy, artist: sketch books 1954–2009 (TH/9439)

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

Harbours Art Society: records 1985–2007 (Acc 17091)

West Sussex County Council, West Sussex Arts and Culture Service: records 1999–2013 (Acc 17038)

Wiltshire and Swindon History Centre, Cocklebury Road, Chippenham, Wiltshire, SN15 3QN

Hony family of Baverstock: albums of watercolours, pencil, pen and ink drawings and prints 1830–1940 (4123)

Swindon Borough: Art Department files mainly re public art projects 2000–2010 (G30)

York Archives and Local History, York Explore, Library Square, York, YO1 7DS

Friends of York Art Gallery: minutes, papers, annual reports, newsletters and gallery talks 1974–2008 (Acc2013/027)

National

British Film Institute, Special Collections, BFI Southbank, Belvedere Road, London, Greater London, SE1 8XT

Sam Ashby, artist and film poster designer: posters and digital artwork 2010–12

Ronald William Fordham Searle, artist and satirical cartoonist: prints, drawings, posters and storyboards rel to film work 20th cent

British Library, Manuscript Collections, 96 Euston Road, London, NW1 2DB

Barbara Coombs, friend of Eric Newton and Ivon Hitchens: papers rel to Frances Hodgkins, Ivon Hitchens, and Eric Newton 1945–96 (Add MS 89045)

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

Joyce Gunn Cairns, portrait painter: additional corresp (Acc.13395)

Alec Finlay, artist, poet and publisher: further records of Studio Alec Finlay 2000–12 (Acc.13459)

Angela Lemaire, artist, author and poet: additional literary papers and artwork 1965–2011 (Acc.13375)

Samuel Robin Spark, artist: papers incl letters of his mother **Muriel Spark** 1961–2006 (Acc.13443)

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

Angus McBean, Welsh photographer: visitors' book from his Endell Street, Covent Garden studio with over 1000 signatures incl Laurence Olivier, Richard Burton, Marlene Dietrich, Spike Milligan and all four Beatles c1949–1987 (NLW MS 24041D)

Public Record Office of Northern Ireland, 2 Titanic Boulevard, Titanic Quarter, Belfast, BT3 9HQ, Northern Ireland

Catalyst Arts, Belfast: minutes, accounts and records of projects and events 1993–2010 (D4553/UNL)

Corresp, research material and sketches for **Tom Collins'** design of the one shilling and three penny Northern Ireland stamp 1957–2009 (D4552/UNL)

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

Ruth Bromberg, collector and art historian: research papers rel to Walter Sickert 1990s–2000s (TGA 20134)

Roger Coward, artist and filmmaker: papers rel to the Artists Placement Group project 'You and me, Here we Are' 1973–79 (TGA 201311)

Naum Gabo, sculptor: papers incl corresp, models and source material, and papers rel to the management of Gabo's estate 1910s–2000s (TGA 20132)

Hannah Gluckstein, portrait painter: papers rel to paint research 1938–67 (TGA 20137)

Jocelyn Barbara Hepworth, Sculptor: personal papers 1920s–1975 (TGA 20132)

Adrian Lewis, art historian: research material rel to Roger Hilton 1970s–2000s (TGA 20139)

Marco Livingstone, art historian: professional papers, mainly research rel to British and American pop artists 1970s–2010s (TGA 20138)

Sir Eduardo Paolozzi, artist: personal papers 1940s–2000s (TGA 20135)

Barbara Hepworth Museum: records 1970s–80s (TGA 20134)

University

Borthwick Institute for Archives: University of York, University of York, Heslington, York, YO10 5DD

Mabel Leaf, stained glass designer: paintings of stained glass windows and topographical watercolours c1890–1914 (LEAF)

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

Ronald William Fordham Searle, artist, satirical cartoonist: corresp and papers 20th–21st cent (MS Add. 10036)

Durham University Library, Special Collections, Palace Green, Durham, DH1 3RN

Robert Surtees, artist: artist's sketchbook 1768 (ADD)

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

Yolanda Sonnabend, theatre designer, artist: artwork 1969–77 (Coll-1461)

Hull History Centre (Hull University Archives), Worship Street, Hull, East Yorkshire, HU2 8BG

Kane Cunningham, artist: material rel to the House Project bungalow at Knipe Point, Scarborough incl photographs, artworks and other records, (the house was expected to fall into the sea due to natural erosion and was used as a studio, an installation and as a location for performance art) 2009–13 (U DKC)

Leicester University Library: Special Collections, University of Leicester, PO Box 248, University Road, Leicester, Leicestershire, LE1 9QD

Reg Cartwright, illustrator: original illustrations for books, greetings cards, working drawings, awards, proofs, posters, transparencies, book covers, corresp, manuscripts, press cuttings c1960–2000 (RAC)

Museum of English Rural Life, Redlands Road, Reading, RG1 5EX

William Burwell, butter sculptor: photographs and negatives of sculptures c1906 (P DX1998)

Newcastle University: **Special Collections**, Robinson Library, University of Newcastle upon Tyne, Newcastle, NE2 4HQ

Joseph Crawhall, artist: papers incl corresp, pencil, ink and watercolour sketches, financial papers, collection of woodblock pulls, letters and sketches rel to his brother, George Edward Crawhall, genealogical scrapbook rel to the Crawhall family 1669–2007 (JCII)

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

John Hughes, author and artist: letters (7) to Harriet Thayer, incl letters from Barcelona, Rome and Naples; sketches recording a journey in France and Spain (180) 1817–33 (Acc 7510 & Acc 9499)

Oxford University: **Griffith Institute**, Sackler Library, 1 St John Street, Oxford, OX1 2LG

Piero Bracci, sculptor: manuscript (in Italian) on Egyptian hieroglyphs 1767

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

Norah Lambourne, artist and designer: designs, cuttings, photographs and papers (2013/047)

Yolanda Sonnabend, theatre designer, artist: additional designs, production files and set models (2013/044)

Special

Bishopsgate Institute, 230 Bishopsgate, London, EC2M 4QH

Platform: papers, research materials, photographs and audio material c1970–2012 (PLATFORM)

Black Cultural Archives, 1 Windrush Square, Brixton, London, SW2 1EF

Rudi Patterson, artist and model: papers incl photographs, press cuttings and exhibition material 1970–2012 (AC2013/10)

Autograph ABP: papers rel to launch of Autograph ABP incl photographs, leaflets and newsletters 1991–95 (AC2013/18)

Glasgow Women's Library, 23 Landressy Street, Bridgeton, Glasgow, Lanarkshire, G40 1BP

Delphine Dallison, artist: business cards containing 100 stories about women in Glasgow, designed for her Glasgow School of Art degree show 2013 (2013–43)

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

John Munnings, artist: papers rel to book on watermills incl typescript, sketches and notes mid-20th cent (2013.0033)

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

John Stephen Gage, art historian, writer and lecturer: Gage's extensively annotated copy of 'A complete inventory of the drawings of the Turner bequest: with which are included the 23 drawings bequeathed by Mr Henry Vaughan. Arranged chronologically by A.J. Finberg, by order of the Trustees, National Gallery' published in 2 vols (London, 1909) c1962–2012 (JSG)

Frank H Simpson, librarian and amateur art historian: corresp, research notes and photographs rel to Simpson's career, incl posts at The Courtauld Institute of Art, The Barber Institute of Art, M. Knoedler's & Company and The Paul Mellon Centre for Studies in British Art c1900–89 (FHS)

AAH Executive Committee/Trustees and Representatives

Trustees (voting)

Officers

Chair

Christine Riding

Royal Museums, Greenwich
chair@aah.org.uk

Hon Secretary

Christina Bradstreet

National Portrait Gallery
honsec@aah.org.uk

Hon Treasurer

Dennis Wardleworth

hontreas@aah.org.uk

Chairs of Members Groups Committees

Museums & Exhibitions

Laura MacCulloch

College Curator, Royal Holloway,
University of London
museums@aah.org.uk

Schools

Béatrice Harding

Benenden School
schools@aah.org.uk

Students

Nicola McCartney

Birkbeck, University of London
students@aah.org.uk

Freelance & Independents

Veronica Davies

independents@aah.org.uk

Further & Higher Education

Ken Neil

Glasgow School of Art
tlr@aah.org.uk

Ordinary Members

Elected 2011

(re-elected until 2015)

Grischka Petri

University of Bonn

Nicola Foster

The Open University

Elected 2012 (until 2015)

Dorothy Price

University of Bristol

Elected 2014 (until 2017)

Jacky Klein

Phaidon

Co-opted 2014 (until 2016)

Pat Hardy

Museum of London

Ex-officio Member

Chair of the British

National Committee
of CIHA

Toshio Watanabe

University of the Arts London

AAH Representatives (non-voting)

Editor, *Art History*

Genevieve Warwick

University of Edinburgh
ed-arthistory@aah.org.uk

Deputy Editor, *Art History*

Natalie Adamson

University of St Andrews
ed-dep-arthistory@aah.org.uk

Reviews Editor, *Art History*

Gavin Parkinson

Courtauld Institute of Art
ed-rev-arthistory@aah.org.uk

Editor, *Bulletin*

Jannet King

edbulletin@aah.org.uk

2015 Conference Convenor

Sarah Monks

University of East Anglia

2016 Conference Convenor

Carol Richardson

University of Edinburgh

AAH Staff (non-voting)

Chief Executive

Pontus Rosén

pontus@aah.org.uk

Deputy Chief Executive & Communications Officer

Claire Davies

claire@aah.org.uk

Membership &

Admin Officer

Carina Persson

admin@aah.org.uk

Assistant Admin Officer

Catherine Daunt

catherine@aah.org.uk

Associate Editor, *Art History*

Samuel Bibby

samuel@aah.org.uk



AAH Office

Association of Art Historians
70 Cowcross Street
London, EC1M 6EJ
Tel: 020 7490 3211
Fax: 020 7490 3277
Email: admin@aah.org.uk
www.aah.org.uk

Bulletin contributions

Please email (as a Word file) to: Jannet King edbulletin@aah.org.uk

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

Next deadline: 6 January 2015

Job, fellowship, grants and conferences adverts are printed free of charge at the Editor's discretion. For all other ads, email for rate card.