

Promoting the professional practice and public understanding of art history

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

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## Three Hundred Ways of Seeing

“Where are the women?” demanded Jane Beckett, as a finale to the Schools Group’s Ways of Seeing conference at the British Museum in November. And in a bravura performance she told us, with a fascinating presentation on the often overlooked yet important role women patrons play in the creation of art, ranging from Bess of Hardwick to Madonna.

Dr Beckett revealed that she had been a founder member of the AAH Students Group, and had also had a near death experience with a Henry Moore sculpture in transit on the motorway: somehow this diverse and very personal experience encapsulated the spirit and range of the day.

Each year the AAH Schools Group organises Ways of Seeing, a conference for sixth form students and their teachers, which in 2014 took place, for the second time, at the British Museum.

Once again, we were overwhelmed by the support we received, from our sponsors, speakers, colleagues and students. This year the conference booked out in record time, and thanks to the generosity of our sponsors, The Worshipful Company of Arts Scholars, we were able to offer complimentary places to staff and students from the maintained sector.

This year, 103 staff and students from 10 state schools attended the conference, including some first-time delegates, from schools not currently offering art history Art History A level, so this was very positive indeed.

Some lovely tweets were made about the day, such as: <Excellent @arthistorians student conference. Art Historians are feeling inspired by great speakers @britishmuseum> and <Excellent @arthistorians school conference. Feel proud to be a state school history of art teacher – really inspired by talks>



DON'T MISS THE EARLY BOOKING DEADLINE FOR AAH2015: **1 MARCH**

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The theme of this year's conference was 'Patronage: Power & Glory?' We started with an exploration of patronage and the British Museum from Hilary Williams, and of the impact of patronage on the Parthenon from Richard Woff – both speakers from the British Museum and very topical indeed – followed by an analysis of two altarpieces by Raphael in the National Gallery from Professor Tom Henry of the University of Kent. Dr Simon Lee of Reading University and AQA History of Art Chief Examiner followed with a dynamic presentation on Napoleon in a talk entitled, *Vive l'Empereur!*

Next came a presentation by Lucy Salisbury and Josepha Sanna on ARTiculation, the art public-speaking prize for sixth formers organised by Roche Court Educational Trust in association with the University of Cambridge. After lunch, one of the participants, Thomas Dennis, gave a dramatic presentation on *Liberty Leading the People* by Eugène Delacroix. Thomas is a drama student and really brought his subject to life. He had even borrowed a costume from Cameron Mackintosh's West End production of *Les Misérables* for his performance, with great effect.

We then heard a fascinating talk from Dr Alice Correia, until recently Henry Moore Research Fellow at Tate, on Henry Moore, Tate and Patronage, followed by Dr Jane Beckett's *Where are the Women?* as a grand finale.

Teachers were offered complimentary lunch with opportunities for networking. Often, Art History teachers are the sole subject teachers in their school, so the chance to meet up with colleagues is very valuable.

Richard Woff introduced us to the myriad of high-tech and very useful teaching resources

The lunchtime event for teachers.



Thomas Dennis giving his dramatic presentation.

that the British Museum makes available to teachers. Dr Simon Lee gave an insightful presentation, updating Walter Benjamin's influential 1936 essay entitled 'The Work of Art in the Age of Mechanical Reproduction' to 'The Work of Art in the Age of Digital Reproduction', and took part in a general discussion session about issues surrounding the teaching of A-level History of Art.

We were fortunate also in the generosity of our hosts, the British Museum, who once again allowed us to use the BP lecture theatre with its capacity of over 300 seats, and offered much behind-the-scenes support, as did the AAH office.

And we are especially grateful to our very distinguished speakers for the calibre of their talks. The British Museum kindly audio-recorded the day, and recordings of a selection of the speakers' talks are freely accessible on the Schools area of the AAH website. These audio recordings are a valuable resource for Art History students and teachers, past, present and future, and a wonderful souvenir of a very stimulating day: we're looking forward to next year's conference already!

Rose Aidin

# Speaking up for the Role of Art History in Education and Society

## Report from Chair and CEO

In the last *Bulletin* we called for the AAH to come together around a focused strategy reflecting the value of our subject. The level of support we have received has been great. It is clear that you want the AAH to have a strong voice and to speak up for the role of art history in education and in society.

Last October, we held a meeting for all our trustees, staff and active volunteer and committee members. Fifty stakeholders discussed all kinds of things, and it was clear there was a strong endorsement for the AAH to focus on the fact that our subject should be more easily accessible to students at all educational levels and that art history should not be seen as a subject only for the privileged and elite. It was agreed that such focus could be achieved by:

- ◆ unifying our voices by devising a single message that speaks to the value of art history for everyone, and
- ◆ planning our activities to free up resources to support us conveying that message to the wider community.

We want more young people to have the chance to study art history at all educational levels. Introducing a general awareness of visual culture and heritage at school level will make students better able to appreciate today's visual world and will support them in exploring issues of identity, citizenship and different cultures. To that effect, we are hopeful about the approach of the London Curriculum, which is a new Key Stage 3 (ages 11–14) curricular option for London schools that promotes access to and use of local cultural resources. With AAH members Laura Worsley, a specialist of early education, and Toby Parker, one of the authors of the art units for the London Curriculum, we now support and promote this idea of early and wide access to art historical thinking and awareness. The idea of local cultural resources being a prominent part of the curriculum should be taken up by other regions in the UK, as well.

### New Education Officer

As part of our increased focus on pre-university education, we have appointed Rose Aidin as AAH Education Officer. (See page 12.) Rose's primary task is to manage

our programme of outreach classes for state school students who want to learn art history but whose schools do not offer the subject. She also coordinates the publication of our A-level textbook, written by Penny Huntsman, which appears this year. The book is published in partnership with Wiley. A textbook for A-level art history will be a great aid to students and teachers and will make it easy for schools not already doing so to offer A-level art history as an option.

In addition, the AAH Schools Group, led by Béatrice Harding, plans a year full of events and activities to support and enthuse school teachers and students. You can read about the School Group's plans on p16. You will see that among planned activities is another Ways of Seeing conference at the British Museum. This longstanding event has always been fiercely popular and successful, but has acquired an extra boost in the last few years thanks to the generous financial support from The Worshipful Company of Arts Scholars. This support has allowed us to offer state schools the option to attend free of charge.

Together with everything else the AAH does, these initiatives help us reach a wide audience with the message that art history is interesting, enriching and important, as well as a viable option for university study. No matter what you end up doing in life, studying art history will equip you with visual literacy, analytical skills and an important understanding of the world around you. To ensure we deliver this message well, we aim to work with a communications company in 2015. We have a lot going on and art history is a great subject. Now let us make sure people get a chance to know about us and what we are doing.

To keep the pace into 2015 and beyond, a review of our current operations and practices is underway. This is also something we spoke about at some length in the last *Bulletin*, at the meeting for our stakeholders, and for which there has been a lot of support and understanding. We will identify ways of streamlining planning and operations of our most common activities: events, grantmaking and publications. Our aim is to ensure that routine activities are always the best we can deliver and that every new project taken on is given the

resources and planning to be of the highest quality. In carrying out this review, we are benefiting from the experience of AAH members, staff and trustees.

If you have ideas, suggestions or comments please get in touch with either of us. If you would like to get involved in a volunteer capacity, get in touch with the AAH member interest groups that you think reflect your interests and situation, or contact Carina Persson, our Membership Officer.

Christine Riding, Chair  
Pontus Rosén, CEO

## AAH DATES FOR YOUR DIARY

Here are useful dates for 2015.

Updates and details on:

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

### February

**23** Art History in the Pub, London

### March

**1** Early booking deadline: AAH 2015, UEA

**1** Application deadlines: Image Grant and Conference Grant

**30** Art History in the Pub, London

### April

**1** Application deadline: Internship Awards

**9–11** Annual Conference & Bookfair, UEA, Norwich

**21** Session proposal deadline: AAH2016 University of Edinburgh

**27** Art History in the Pub, London

### May

**1** Application deadlines: Museum and Exhibition Bursary and Initiatives Fund

### June

**17** Ways of Teaching: Teachers' Study Day, Oxford Brookes

**29–30** Summer Symposium: *Art History and Fashion*, University of York

**29** Art History in the Pub, London

# Hon Secretary

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

We are seeking two enthusiastic and engaged trustees for election ahead of the 2015 Annual Meeting.

This is an exciting opportunity to get involved with the governance of the organisation as we take forward our campaign promoting art history in schools, universities, museums and to the wider public.

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

## Treasurer

We are seeking a trustworthy and respected Treasurer who will help enhance our fundraising efforts and ensure that our financial practices are legal, constitutional and in keeping with accepted accounting practices. If you have knowledge and experience of accounting, financial and risk management relevant to charitable

organisations and are willing to put time and effort into the Treasurer role, we want to hear from you.

## Trustee-at-large

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

- ◆ charity accounts
- ◆ web design as we will be building a new website soon
- ◆ statistics & policy research
- ◆ commercial galleries/auction houses
- ◆ schools
- ◆ marketing & advertising
- ◆ civic/community partnerships
- ◆ computers & IT strategy

As well as fulfilling a governance and oversight role, AAH trustees agree the strategy and priorities of the Association. The board meets four times per year, plus a strategic planning day. Trustees act as ambassadors for the association and may lead or participate in committees reviewing specific aspects of AAH's activities. For example, the Treasurer also chairs the Risk

and Finance Committee which meets four times a year.

We warmly appreciate the commitment that trustees make, and we aim to make it enjoyable! Executive meetings are usually followed by drinks.

Following incorporation, trustees now have the protection of limited liability.

Nomination packs should be obtained from the AAH Office, at [admin@aah.org.uk](mailto:admin@aah.org.uk)

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

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

If you would like to discuss nominations or the election process further, please contact the Honorary Secretary, Christina Bradstreet on [Christina.bradstreet@ng-london.org.uk](mailto:Christina.bradstreet@ng-london.org.uk)

The closing date for receipt of nominations is **Monday 23 March 2015**.

## 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

### 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](http://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*.



# Membership & Communications

2014 saw the introduction of changes to our membership scheme. What is reassuring is that amid these changes our total membership figures rose significantly from the previous year: from 1,248 (2013) to 1,402 at the end of 2014. The continuing increase we have witnessed for the past couple of years is encouraging, suggesting that not only is the AAH gaining new members, but it is also retaining current members.

## Membership categories

During 2014 the most dramatic increases can be seen in the number of Individual UK memberships, which rose by over 130 members, and the Concessionary category. This is likely to be linked to the increase in attendance at the 2014 Annual Conference at the RCA, London, which is also promising.

Our membership retention within the majority of our categories is, for the most part, successful, with figures from 2014 similar to those of 2013, except for a fall in the number of European concessionary members.

In 2014 we introduced two new membership categories: Individual Plus and Institutional Plus. Individual Plus provides a

long-term option for members wishing to subscribe to the AAH for three years, and we are pleased with its uptake so far. Institutional Plus allows departments or organisations who require extra membership capacity up to eight named members per institution. Although it has not had the uptake we had hoped, we believe its value may become more appealing as we get closer to the 2015 Annual Conference.

## Member Groups

There are noticeable increases in members affiliating to the Freelance & Independents and Further & Higher Education groups, which may correlate with the launch of our 'Art Historians & Arts Professionals' online directory. It is encouraging to see a slight increase in our Schools group, which we hope will continue throughout 2015, as the AAH focuses its attention on promoting Art History in Schools.

## Renewals

An administrative change to the way we 'lapse' members was introduced in 2014. We now allow members only one month to renew their membership before they become lapsed, rather than the original two months' grace period. This essential change allows us to keep more up-to-date and accurate records that reflect 'real' current members, excluding those pending renewal. However, even if a member does not renew within the month, they can still re-join at any time.

We have found during 2014 that our online Join, Renew or Re-join option has been extremely effective in providing an easy way to renew or join. It has also allowed members to ensure that we have accurate records by enabling them to edit their own details in the 'Members Area'. Please ensure you keep us, or your record, up to date so that any important information we send out to our members reaches you.

Looking forward to 2015 we would like to focus on improving our communications with our members, starting with a new membership sign-up form and membership leaflet. As the Membership and Administration officer I would also like to introduce a more regular and tailored communication strategy so that members are more aware of upcoming events, publications and opportunities we hope to host in the future year. I would like to see

our membership continue to grow, with new members joining as well as loyal members continuing to see the value in our work and renewing their membership with us. If you have any questions about your membership please contact me on 020 7490 3211.

Carina Persson

## Membership Figures 2014

Membership category	2014	2013
<b>Individual</b>		
UK	492	359
Europe	60	74
Rest of World	77	86
Individual Plus	21	
<b>Concessionary</b>		
UK	542	484
Europe	62	97
Rest of World	52	49
<b>Institutional</b>		
UK	15	14
Europe	0	1
Rest of World	1	2
Institutional Plus	1	
<b>Libraries</b>		
UK	8	9
Europe	2	4
Rest of World	9	5
Complimentary & Life	60	57

## Members' Affiliations & Interests

Group	Year	
	2014	2013
Freelance & Independents	284	248
Further & Higher Education	431	405
Museums & Exhibitions	234	203
Schools	66	58
Students	365	371

Note: Group figures show the members who have identified themselves with a particular affiliation or interest. Members may belong to more than one group.

These groups represent the networks and communities with the AAH from which the smaller group committees are formed.

## Bulletin

Three issues of *Bulletin* were produced on schedule in 2014, as usual.

Although the prime purpose of *Bulletin* is to keep you in touch with what everyone in the organisation is up to, and to give you advance notice of forthcoming events, I am always keen to receive contributions from members on matters of general interest to the art history community. The past year has seen several such contributions, with more to come.

I am grateful to all who take the time to contribute. And I hope members appreciate the opportunity to air their views in texts of more than 140 characters!

Jannet King

# Further & Higher Education

January 2014 saw the nomination of Professor Ken Neil, The Glasgow School of Art, to the Chair of the Further and Higher Education Special Interest Group, following the demitting of Dr Sabine Wieber.

With the new Chair appointed, the group used two planning meetings in 2014 (Glasgow in June and London in September) to consolidate membership of the group and set priorities for action in 2015. The consolidated membership is as shown below, with collectively agreed demit dates to ensure an open and timely method for refreshing contributions and expertise.

The group welcomes expressions of interest from AAH members interested in contributing to the work of the group, although the current collective agreement is for the membership to remain stable over the course of 2015 to set in train activities to meet the five priorities and objectives described below.

The second meeting in 2014 agreed objectives and priorities for action in 2015. These are:

## 1 Register of External Examiners

The SIG will oversee the production of a working list of AAH members who:

- i) have served as External Examiners;
- ii) who serve as External Examiners, and;
- iii) who would like to serve as External Examiners.

Members wishing to be included in the list will supply information about the institutions, terms of office, and degree level of their Examiner posts. The list will be made publicly available through the AAH/F&HE member group webpages.

The list will be a useful resource for AAH members who are seeking to appoint new External Examiners in art history and cognate disciplines, at UG, PG and PGR, and for early career academics who seek Examiner experience. The list can also be a means by which the AAH can contribute to the circulation of art history expertise in the UK, across FE, HE, university departments, and the art academies.

Work is underway on this item in conjunction with colleagues at CHEAD.

## 2 REF Debrief Session

The group will coordinate and stage a debrief session for AAH members, coincident with the Annual Conference if possible, to provide analysis and interpretation of the REF submission data and results from the perspective of humanities disciplines and for history of art specifically.

## 3 Improve currency and usefulness of F&HE pages on the AAH website

The group will work to enhance the professional service of the Special Interest Group through renewed effort to keep the F&HE page of the AAH website current, interesting and useful.

They will provide items of interest, including job vacancy notices, PhD and other student bursary opportunities, notice of events as well as news relevant to F&HE and the disciplines of art history.

## 4 Understanding the landscape for UK FE and HE Art History

Members of the F&HE group are assisting the AAH office in analysing data on provision of and recruitment to Art History programmes across the UK, compiled pro bono by a commissioned agency. This project will be instrumental in improving the AAH's and FE&HE member group's knowledge of the current landscape for art history. This interpretation will greatly assist the F&HE SIG in planning specific regional activity in 2015.

## 5 Contributing to regional activity for the AAH

A fifth priority in 2015 is for the F&HE SIG to undertake some focused activities in the regions to contribute to discussion, knowledge sharing and profiling of F&HE art history. Further discussion is required, based on analysis of the landscape for art history noted above.

One possibility is that the group oversees a high-quality, intellectual, 'content generating' event to be staged in the second half of 2015, aimed at AAH members and non-members, academics and prospective students.

The F&HE group intends to convene once prior to the AAH conference and once after, with a committee meeting scheduled for the conference itself if the programme allows. Committee members made a contribution to the AAH Awayday in October 2014, and to the subsequent meeting of the Trustees.

**Ken Neil**

F&HE Committee member	Start date	Demit
Ken Neil (Chair)	Jan 2014	Jan 2017
Liz Libor	Sept 2012	Dec 2017
Patricia Coates-Walker	Sept 2012	Jan 2017
Imogen Racz	June 2014	July 2017
Matthew Potter	Sept 2012	July 2016
Pauline Rose	May 2014	Dec 2017
Nicola Foster	Sept 2012	Jan 2016
Leslie Topp	Sept 2012	July 2017
Gaby Neher	Sept 2012	Jan 2016
Beth Williamson	Sept 2012	July 2016

# Museums & Exhibitions

In 2014, the M&E Group Committee met four times (in January, April, June and September).

We have had no new members on the committee, but Marika Leino was on sabbatical for six months whilst undertaking research in Florence, and Outi Remes is currently on maternity leave. We are currently still seeking one further committee member to take responsibility for marketing.

In February 2014 Laura MacCulloch agreed to take on the role of Chair of the Group, and Layla Bloom to take on the role of Group Secretary.

## AAH Conference London 2014

At AAH 2014, we held our fifth annual academic session, co-convened by Marika Leino and Marie-Thérèse Mayne. Entitled 'Challenging conventions: Exploring hierarchies within the historiography of the fine and decorative arts', speakers included Maria Ruvoldt (Fordham University, New York), Marie-Anne Michaux (Ecole du Louvre), Julia Snape (Independent Scholar), Charlotte Drew (University of York), Pat Simpson (University of Hertfordshire), Ruth E. Iskin (Ben-Gurion University of the Negev), Antonella Camarda (University of Sassari), and Helen Walsh (York Art Gallery [York Museums Trust]). They explored a variety of issues and case studies relating to the historic relationships between craft, the 'decorative' or applied arts and fine art, and how these have been perceived and shaped by museums and galleries.

Our AAH 2014 Special Interest Session explored concerns about the erosion of specialist knowledge in museums and galleries. We invited Sarah Phelps from The Art Fund as well as Robert Dingle and Christine Takengny from the Contemporary Art Society to speak as both groups support museum professionals to use and expand their expertise.

Conference social – Speakers, committee members and other members of the group met for drinks/dinner during the conference at Bumpkin Restaurant, South Kensington.

## M&E Seminar Day 2014

On 10 October we held a seminar day at the University of Kent on Internships. This was attended by 17 participants. The opening speakers from Intern Aware and

The University of Kent careers service looked broadly at the issues related to internships and how to create ethical and fair posts in which both employer and intern benefit. The second half of the day explored case studies from two local galleries, the Beaney, Canterbury, and the Studio 3 Gallery, University of Kent, with both museum professionals and interns discussing how they have found participating in internships.

## Future Events

At AAH 2015, we will hold our sixth annual Academic Session, co-convened by Catriona Pearson and Marie-Thérèse Mayne.

'Travelling Artworks' will look at issues of artworks and exhibitions on the move, whether as loans in a gallery or museum, or in exhibitions and biennials, and the challenges faced by curators and academics as they explore and interpret these objects within a global context.

We are hoping to collaborate with the Pre-1900 Paintings Specialist Subject Network (SSN) again in a seminar day in autumn 2015, looking at conservation and research.

## Marketing & Promotions

We cross-marketed our bursary with The Art Fund, who offer the Jonathan Ruffer bursary to curators to undertake travel or other activities to extend and develop their curatorial expertise, collections-based knowledge and art historical interests. This included advertising our bursary in the March edition of The Art Fund's professional bulletin as well as having a double-sided insert given out at the 2014 AAH conference. This campaign, coupled with advertising through SSNs, was a great

success and we had a record number of applicants. We hope to continue this partnership.

## M&E Bursary

In the May round of applications in 2014 we had nine applications for the May deadline (a record number). This was made up of eight collaborative applications and one individual. We awarded Museum & Exhibition Bursary awards to the following recipients:

Collaborative:

- ◆ Clare Gannaway, Manchester Art Gallery, and Michael Hopkins, University of Manchester for the exhibition *The Imitation Game*.
- ◆ Museum of Witchcraft, Cornwall, and Dr Louise Fenton, University of Wolverhampton for research into the holdings.

Individual

- ◆ Kirstie Gregory, Henry Moore Institute, for research towards an exhibition of sculpture by the Romanian/ British artist Paul Neagu (1938–2004).

In the November round we had six applications of which five were collaborative and one was individual. We are currently finalising who has been successful but hope to let the applicants know by the end of January.

## M&E pages on AAH website

Mike Davies and Laura MacCulloch met the AAH website designers with Claire Davies in May to discuss how we can improve the group's webpages and find ways to keep them more up to date.

Laura MacCulloch



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

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



# Students

The Student Members' Committee (SMC) enjoyed a busy year, packed with stimulating and diverse events and an exciting programme of prizes and funding opportunities. In 2014, we organised a very international Summer Symposium, the Careers Day was very well attended, and New Voices brought together a splendid mixture of artistic, historical, and theoretical research approaches.

As usual, the rotation of members on the committee is high and we have had the fortune to welcome a range of dedicated students onto the SMC, all of whom are now involved in the planning and organisation of key events in 2015.

With Nicola McCartney as Chair, we have worked especially hard at improving our social media presence, publicising our events and opportunities on increasingly diversified networks, and have for the first time more than 1,000 Twitter followers. We look forward to continuing to provide the next generation of scholars, curators, makers, and writers who have a passion for art history with conferences, events, and opportunities of a very high standard.

## AAH 40th Annual Conference

For the third time, we ran the annual conference's Special Interest Session in collaboration with the Freelance & Independents Group, which we will do again in 2015. This year's session focused on Open Access and Copyright Images. The invited speakers, Zoë Peterson (production editor of *Third Text*) and Grischka Petri (University of Bonn and AAH Trustee), talked insightfully about image copyrights and the implications of Open Access policies on art history. In an age of increased image dissemination, these issues will only continue to gain in importance.

We also hosted the 'Nostalgia: Representations and Reconstructions of the Past' session, during which five students presented discerning and diverse papers exploring issues surrounding the portrayal and meaning-making of past events.

## Student Summer Symposium, June, University of Bristol

This two-day conference on the theme of 'Art and Ephemerality' saw 11 excellent student papers from a very international cohort of presenters (Australia, USA, Italy, Sweden, Germany, Netherlands, UK), as well as keynote presentations by Professor Simon Shaw-Miller (University of Bristol) and Professor Paul Binski (University of Cambridge). Delegates also enjoyed a guided tour of the Royal West of England Academy (RWA) exhibition 'The Power of the Sea' with 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. Many delegates and speakers made contact with the SMC before, during, and after the event through Twitter and retweeted our announcements.

## Undergraduate Careers Day, October, University of Birmingham

This well-attended event brought together a range of speakers from the arts and heritage sector: curators, conservators, marketing professionals, employment advisors, and academics. They offered current students and recent graduates pertinent and practical careers advice through short and pragmatic talks on how they pursued their profession in the culture, education, and heritage sector. Discussions after the presentations and during the day provided invaluable insights for those seeking to gain a position within the diverse field of arts professions. Delegates' feedback confirms the high levels of appreciation for this extremely successful event.

## Internship Seminar, October, University of Kent

The SMC also collaborated this year with the Museums & Exhibitions Group at the Internship Seminar in Kent. Speakers included, amongst others, Chris Hares from Intern Aware, a national campaign for fair, paid internships, as well as SMC members Anna Beketov and Liz Mitchell. The event generated a good discussion about the legality and ethics of internships, especially regarding the language used in this field, and the difference between terms such as 'volunteer', 'internship', and 'apprentice'.

## New Voices Conference, November, Wellcome Trust, London

Under the theme 'A Picture of Health: Representations and Imaginations of Wellbeing and Illness', this year's New Voices conference welcomed 10 student speakers from around the world – from Quebec to Helsinki – to investigate the relationship between art and health, asking how it has varied across different socio-historical periods, geographies and disciplines. Dr Suzannah Biernoff (Birkbeck) generously responded to the key themes of the day through her keynote address, *The Ruptured Portrait: War and the Aesthetics of Disfigurement*. The SMC was fortunate enough to host this event outside the usual academic institutions, which provided another perspective and context from which to consider the theme.

## AAH Internship Award

For the second year, this award was open to two students to receive up to £2,000 towards expenses incurred during an internship programme (or other voluntary work scheme). Gemma Spry (Oxford Brookes University) gained AAH funding for her placement at the Ashmolean Museum (see page 13). And Sarah Hegenbart (Courtauld) was successful with her application to travel and work at the Christoph Schlingensiefel Village-Opéra in Burkina Faso. The Internship Award also includes a complimentary pass to the AAH Annual Conference following the applicant's summer placement. As part of this they will be given the award in a formal ceremony.

## Undergraduate and Postgraduate Dissertation Prizes

We are currently considering the significant number of excellent entries for both these prizes, drawing up a shortlist, and then passing these to our Executive Committee moderators. The winners will be announced and awarded as part of the coming Annual Conference in Norwich. This is the first year of marking under our newly strengthened and refined selection criteria. At the 2014 annual conference at the RCA, Tim Davies' (University College London) essay 'Parts and Labour: Fabricating Donald Judd and Carl Andre in a Changing Industrial Context' and Emily Doucet's (University College London) 'Anticipating Machines

# Schools

## A-Level Reforms

The AQA is writing a new specification for Art History AS level and the full two-year course. The AS course will be able to be co-taught with the A2 in the first year (2017); the last award of unreformed A levels will be 2018. There are nevertheless implications for the future of Art History in the sixth form as many schools will only be offering the full two-year A-level course, thus students need to commit to a subject which they have never studied before. Furthermore, funding for state school sixth forms will depend on students signing up for Art History for the full two-year course.

## Promoting Art History in schools

Rose Aidin has been appointed as the AAH's new Education Officer. The Schools Group supports an outreach programme, teaching fast-track AS level History of Art for schools and students in the maintained sector. The course consists of two-hour lessons each week, which take place after school, delivered by an experienced and qualified History of Art teacher. Teachers from the host school are encouraged to follow the course with the students, with the aim of potentially teaching the course themselves. The scheme is free for schools and students who meet the course requirements and is supported by the Esmée Fairbairn Trust.

Penny Huntsman who not only gave an inspirational lecture at the launch of the Maintained Sector History of Art Project (MSHAP) but also provided a captivating taster session at last year's Art History Higher Education Fair & Forum, organised

by Godolphin and Latymer School, Hammersmith, has offered to support NQTs in delivering HART1 and HART2 of the AQA syllabus.

Toby Parker, an active member of our Schools' Group, has continued to work on the London Curriculum for Year 9 students in London state schools. His aim is to include elements of art history within art and to establish interdisciplinary links to other subjects such as English, Music, History and Geography.

Dr Abigail Harrison Moore, Head of School of Fine Art, History of Art and Cultural Studies at the University of Leeds, organised the first meeting of a network of 14 colleagues to develop research into the impact of the Extended Project Qualification (EPQ). It was attended by Laura Worsley, a dedicated and long-standing member of the Schools Group. The qualification encourages students in Years 12 and 13 to use collections as primary resources and facilitates a successful transition to Higher Education. The EPQ therefore offers an opportunity to engage 16 to 18 year olds in thinking about art history and the amazing research resources offered by museums and galleries.

## 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, bringing together a wide range of AAH speakers with the aim of informing sixth-form students and teachers about

studying Art History at university, and the wide range of careers to which it could lead.

## AAH Meeting in October

Members of the Schools Group subcommittees joined others at the AAH meeting at Sotheby's on Friday 3 October. It allowed us to discuss how we all might to maximise our impact as an organisation in a time when art history and the humanities are under pressure. The meeting was very well attended, the discussions lively, and the importance of the Schools' Group activities were highlighted in view of providing a foundation for a common goal.

## Ways of Seeing

Once again the AAH Schools' Group organised the Ways of Seeing conference for sixth-form students and their teachers, which took place on 22 November 2014 for the second time at the British Museum in the BP lecture theatre. The theme of this year's conference was 'Patronage: Power & Glory?'. We had illustrious speakers from our host organisation, The British Museum, as well as from the Universities of Kent, Reading, Salford and New York University in London, and a presentation by a student speaker. All the 300 tickets were snapped up within a couple of weeks of their release and we are extremely pleased that this year over 100 pupils and teachers from 10 state schools attended the conference, receiving complementary places due to the generous support of The Worshipful Company of Arts Scholars. The event was co-ordinated by Rose Aidin.

## Béatrice Harding

Heavier than Air: Nadar, Photography and the Objects of Technology' were respectively announced as undergraduate and postgraduate winner of the 2013 Award.

## John Fleming Travel Award

Submissions for this year's award are currently under consideration and the winner will be announced at this April's annual conference. The winning application of the previous year, announced at the 40th Annual Conference, was Kathryn Santner (University of Cambridge) for her proposal

to work on the Convent of Santa Catalina de Sena, in Arequipa, Peru. Kathryn specifically wanted to research the painting collection and the murals decorating the three major cloisters of the conventual complex. (See page 14.)

## Thanks

My predecessor as SMC chair, Nicola McCartney, oversaw all the events and activities of the student group in 2014 and was involved in organising many of them herself. I would like to express my warmest thanks to her for her passion and dedication

to the projects of the AAH. I similarly want to extend my gratitude to a number of committee members who have also stepped down this year and shaped the SMC through their hard work: Allison Goudie, Fiona Johnstone, Panos Kompatsiaris, and Sophia Zhou. I look forward to continuing the good work with the currently serving members. Special thanks are due the AAH office staff and Trustees for helping our programme of activities come to fruition.

## Tilo Reifenstein

## Freelance & Independents

In 2014 we said goodbye to our previous Chair, Basia Sliwinska, and would like as a group to record our thanks to her for all the energy she put into chairing the F&I subcommittee. I took over as Chair after the April 2014 Annual Meeting.

### Membership

We are fortunate in having in place a very committed and enthusiastic subcommittee. Towards the end of 2014 two members stood down, one has already been replaced and the process of replacing the other is in hand. A particular concern is to maintain representation within the subcommittee of what is the broadest constituency of any AAH member group, as well as being one of the largest in numbers. Applications are welcome at any time and will be considered when vacancies arise.

### Role of F&I

Consideration of the role of the F&I group is closely connected with our awareness of the need to represent the interests of such a diverse body of members. At our last three

subcommittee meetings we have in turn invited Pontus Rosen, CEO, Claire Davies, Deputy CEO and Communications Manager, and AAH Chair Christine Riding to discuss these issues with us, with a view to serving the needs of freelance and independent AAH members while also reviewing ways in which our membership can contribute to the overall strategic aims of the Association.

These meetings have proved useful in clarifying much of this and helping with planning of future activities.

### Activities

During 2014 we ran two well-received workshops. At the first, held in London in February, the topic was 'Public Engagement for Art Historians', addressing the growing need to communicate research in the public arena and how this should be funded, delivered and evaluated.

The second, 'Researcher–Artist Collaborations', held in Leeds in July, focused on fostering productive links with arts organisations and practitioners as part of a freelance research portfolio. Many thanks to our dedicated subcommittee

members who put in a lot of hard work and gave a lot of time to organise these events.

As has become something of a tradition, we also collaborated with the Students' member group on a special interest session at the AAH Annual Conference at the ICA. The topic this year was 'Open Access and Copyright Images', building on the interest shown in this at the 2013 conference.

The group continues to be involved in the awarding of grants for conference attendance and image fees, and the four subcommittee members responsible for this have worked hard in discussion with the AAH office on the administration of these awards.

### Online directory

We are pleased that what started as an F&I group initiative, the online Art Historians & Arts Professionals Member Directory, is now live and available to all via the AAH website. We hope that it will now be widely promoted and utilised as the valuable resource it should be.

Veronica Davies

## CIHA British National Committee

### Member Election

This year two new members, Geraldine Johnson and Alison Yarrington, were elected to the Committee at the AAH AGM, which took place at London. Alison was previously ex-officio member as the AAH Chair, but now she has been elected as a member of this Committee in her own right. Further elections will take place at the coming AAH AGM in Norwich (see *right*). Tamar Garb, Cordelia Warr and Iain Boyd Whyte have resigned from the Committee. I should like to thank them all for the support they have given the committee, but in particular I appreciate personally Iain's many years of Trojan work as the Secretary of this committee.

### CIHA Colloquia and Congresses

This year Comité International d'Histoire de l'Art (CIHA) had a colloquium in June 2014 in Marseille on *Civilisation(s): The Mediterranean and Beyond*. There will be

another colloquium on *Crisis: Art and Decision* in Zurich in May 2015 and another one on *New Worlds: Frontiers, Inclusion, Utopias* in Rio de Janeiro in August 2015. For all three please see [www.esteticas.unam.mx/CIHA](http://www.esteticas.unam.mx/CIHA)

The next CIHA Congress will take place in Beijing in September 2016 and a Call for Papers is expected to be published on the website above by the end of January 2015.

### Working Group on CIHA Statutes Revision

The CIHA Statutes Revision Working Group has met in Paris and a draft version was agreed. As its Chair I have presented this at the CIHA General Assembly in June 2014. A final version will be voted at the General Assembly in Beijing in 2016.

### Toshio Watanabe

## Nominations for CIHA British National Committee

The purpose of the Comité International d'Histoire de l'Art (CIHA) is to promote a productive international community of art historians. The Association maintains a presence in CIHA through the British National Committee of 12 AAH members.

We are looking for two art historians to join the Committee. Such committee members normally serve for a period of four years. If you know a person who would like to serve, please send us a short statement on their art historical background and interests (with their consent) to the AAH office. You cannot nominate yourself.

Nomination deadline: **21 February 2015**

Nominations will be voted on at the AAH Annual Meeting on **10 April 2015** at the Sainsbury Centre for Visual Arts Lecture Theatre, UEA.

# Art History

Editorial reflections over the past year are first and foremost those of thanks – to all the staff at the AAH for their unstinting support of the journal, to the production and marketing team at Wiley, to all our readers as well as our authors. Most of all my thanks go to the editorial team, Natalie Adamson, Gavin Parkinson and Samuel Bibby for their commitment, expertise, and vision that informs our work every day, and to Christine Riding and Pontus Rosen for their unfailing appreciation of and generosity towards the journal and its place within the AAH umbrella.

In that regard, it is a particular delight to work with Christine Riding as our new chair of the AAH. Christine and I first met when she was deputy editor of *Art History*, where she initiated and implemented the highly successful redesign of the journal that continues to drive forward our leading position in the field. We are fully appreciative of the unique opportunity to work with her in her new capacity, with her firm knowledge of the journal and its position within international art-historical scholarship.

I would also like to thank our board members, both national and international, and particularly outgoing members Shelley Hales (University of Bristol) and Julian Stallabrass (Courtauld Institute of Art) for their manifold contributions to the journal as advocates, as readers and as guides to the editors. Please join me in welcoming new members Catherine Grant (Goldsmiths, University of London) and Michael Squire (King's College London), who bring a wealth of leading disciplinary expertise and new ideas to our work.

Finally, a special word of thanks for our outgoing publisher at Wiley, Jackie Fernholz, who has worked with the journal in various capacities over the past eight years and tirelessly guided and responded to our questions through a range of new publishing structures during that time. We also welcome the new opportunity to work with Kimberley Thresher as part of Wiley's new management structure for the journal.

This is also an important opportunity to reach out to the AAH community over new content appearing in the pages of the journal. Over the past two years the editorial team has worked with a series of guest editors in the production of a special issue series, all of which reframe the shape of the discipline by looking at a range of thematic issues through the investigative prism of *World Art*. The first of these, *Theorizing Imitation in a Global Context*, edited by Paul Duro (volume 37, issue 4), looked at artistic practices of imitation across a wide range of cultures and contexts, placing post-modern Australian art alongside current reproduction of Navajo sandpainting, or the complications of mimesis in late nineteenth-century French painting alongside the temporal reach of citations in Chinese art of the Song era. Joan Kee and Emanuele Lugli's forthcoming *To Scale* (volume 38, number 2) examines the visceral question of the size of art in relation to the human viewer, considering the categories of miniature, monumental and life-size across time, place and medium. Daniela Bleichmar and Meredith Martin's *Objects in Motion in the Early Modern World* (volume 38, number 4) will bring together a wide-ranging collection of essays on early modern intercultural objects 'in motion', from the translation of illustrated manuscripts between Europe, India and Mexico to trans-Pacific trade in gifts of silver and silk, or exotic birds from the Spice Islands brought by Arab traders to the Netherlands. Collectively, these volumes manifest current concerns of the discipline in the continuing global expansion of the field.

We also continue to map *Art History's* ongoing technological development in reaching ever-wider reading audiences through new digital media. Thanks to our recently completed full digitization programme we can now offer readers a complete run of our articles online, stretching back to our foundation in 1978. As a consequence we will launch later this year the journal's first virtual special issue, curated from our historic collection of essays. Titled 'Documents of Human Culture as a Whole: *Art History* and *World Art Studies*', this virtual volume, edited by Samuel Bibby, gives an historical depth and context to our current concern with expanding the

parameters of our subject. Bringing together essays on the art of Iron-Age Iran alongside modernity in Japanese art, as well as articles concerned with the transcultural objects of medieval trade routes, for example, it will deepen discussion of pressing questions on the future of both national and transnational art histories. Taken together, these volumes exemplify the changing character of our subject, and the vital role that the journal plays in this process.

Genevieve Warwick

## Annual Meeting

**10 April 2015, 1.00 pm,**  
Sainsbury Centre for Visual Arts  
Lecture Theatre

**Forget AGMs past. We promise a lively discussion, including an update on the new strategic direction of the AAH, our priorities, plans and recent successes.**

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

Minutes of the 40th Annual Meeting were printed in *Bulletin* 116, June 2014, p12.

### Agenda

- 1 Apologies
- 2 Minutes of the 40th AGM at the Royal College of Art
- 3 Chair and CEO's Report – Plans, priorities and successes!
- 4 Activities of the Member Interest Groups
- 5 Nominations and elections to AAH Executive Committee
- 6 Report from the Chair of the CIHA British National Committee / election of new members
- 7 Honorary Treasurer's Report

## Rose Aidin – AAH Education Officer

I'm delighted to have joined the Association of Art Historians as Education Officer at this exciting time of focus on Art History in schools.

My role has two main aspects. One is to oversee and develop the AAH's outreach scheme to promote and teach Art History in maintained sector schools. The other is to coordinate the publication this year of the Art History A-level text book, written by Penny Huntsman and published by the AAH in association with Wiley.

The schools outreach scheme was initiated by Caroline Osborne, former Chair of the Schools Group, and has received generous support from the Esmée Fairbairn Trust. I would very much like to hear from potential fast-track AS level Art History teachers, or host schools and other organisations who are interested in becoming involved with the outreach scheme. Please visit the AAH Schools Group website [www.aah.org.uk/schools#state\\_school\\_scheme](http://www.aah.org.uk/schools#state_school_scheme) to find out more about plans for the Art History in schools outreach scheme or contact me directly: [rose@aah.org.uk](mailto:rose@aah.org.uk)

I am very pleased to be joining the AAH team. I have been an AAH member for some years and also a subcommittee member of both the Freelance & Independents Group and the Schools Group, on whose behalf I organised the Ways of Seeing 2014 conference at the British Museum. I plan to support the coordination of AAH members groups' educational initiatives. For example, at present the Students Member Committee is liaising with the organisers of ARTiculation, the art public-speaking prize for sixth formers, with a view to organising a Further Education information event at the competition's final at Clare College, Cambridge in March.

My background is in Art History, education and art publishing. I have undergraduate and postgraduate degrees in History of Art, in addition to a PGCE with QTS in teaching Art and Art History, and have been an examiner for the AQA History of Art A-level board at AS and A2. I have taught Art History A level in a range of schools in both the maintained and independent sectors, including Lady Margaret School,

Parsons Green and The Camden School for Girls. I am currently teaching fast-track AS History of Art as part of the AAH outreach scheme at St Marylebone CE School.

Before I became an A level Art History teacher, I worked as a freelance art journalist for publications including *The Times*, *Sunday Times*, *Guardian*, *Observer*, *Daily Telegraph*, *Sunday Telegraph*, *Independent*, *Independent on Sunday* and so on. I also wrote for and was involved with editorial for the specialist art press, for example *The Art Newspaper*, *Apollo* and *Art News*. I have experience of both the public and private art world from my work at Sotheby's auction house, for art dealers, for Arts Council England and on arts programme development at the BBC.

The Education Officer appointment is a fixed-term part-time contract until November 2015 and I look forward to working with as many of you as possible during my time at the AAH.

Rose Aidin

Rose Aidin, Education Officer, teaching a fast-track AS History of Art class at St Marylebone CE School as part of the AAH's schools outreach scheme.



# Working on ‘The Eye of the Needle’

Ashmolean Museum Design Office – Funded Internship

Seeing a project grow from object, to interpretation, to design, and finally to exhibition, is extremely fulfilling.

That was my experience last summer, when I spent six weeks on an internship at the Ashmolean Museum Design Office, assisting the Head of Design in producing the exhibition *The Eye of the Needle* – a display that, for the first time, publicly showed the internationally renowned Feller Collection’s 17th-century embroideries.

Most of my time was spent in the Ashmolean’s Design Office, where I worked on graphic material for the exhibition. I worked from exhibition designs produced by the Head of Design, and helped produce ideas for the graphic panels, directional signs, object tracing, and label systems. I became increasingly familiar with various techniques in InDesign and Photoshop, as well as with a piece of software called Vectorworks, which is used to create scaled exhibition and display designs.

I wasn’t always in the office. I also had the chance to attend a boardroom meeting with the owners of the collection, Elizabeth and Micheál Feller, where they discussed designs for the exhibition, and the thematic interpretation of the collection in the space of the gallery. I also got to visit the space of the exhibition, before its conception and during its build, and I returned to Oxford in October to see the exhibition open to the public. It was this visit in October that gave me the chance to see the work I had assisted with in its final version. Seeing the exhibition fully translated from the original floor and wall plans into a three-dimensional space was brilliant.

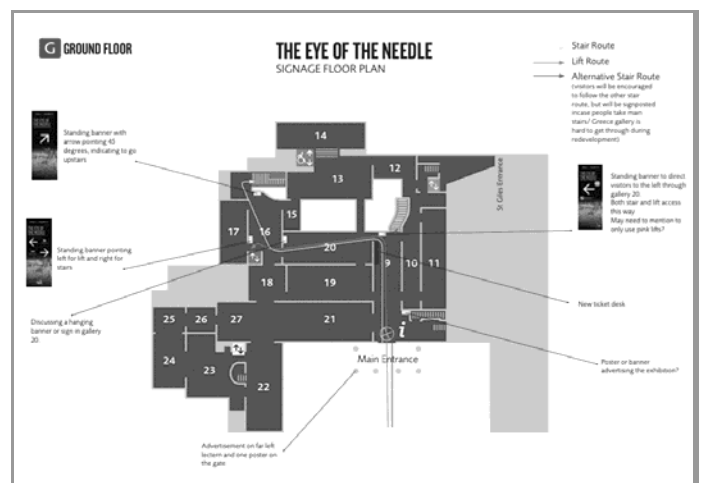
I would like to thank the staff in the Ashmolean Museum Design Office, in particular Graeme, Greg, and Clare, for their patience, kindness, and guidance during my time there. I would also like to thank Clair Chinnery, for her support and in seeking out the opportunity presented by the Association of Art Historians.

Finally, I owe a massive thank you to the Association of Art Historians. Providing funding for unique internships such as this gives young people like me a chance they would not otherwise be able to afford to develop professional skills. I see this experience as pivotal in my professional and academic development, and I will be drawing on this first insight into the heritage sector for many years to come.

Gemma Spry



Right: ‘The Eye of the Needle’ exhibition.  
Below: The floor plan Gemma helped design.  
Bottom left: Gemma about to view the exhibition.



## 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?

Two awards of up to £2000 each are offered 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.

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](http://www.aah.org.uk/funding/AAH-Internship-Award)

**Deadline: 1 April 2015**

## AAH Dissertation Prizes 2015

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

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

Each prize-winner will receive:

- ◆ A £200 cash prize
- ◆ Book tokens to the value of £150
- ◆ Free AAH student membership for one year
- ◆ Publication of a summary of their winning entry in *Bulletin*
- ◆ Free admission to the AAH Annual Conference and Bookfair, where their prize will be formally awarded.

Dissertations will be assessed on the following qualities:

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

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

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

For full regulations and entry details:

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

Deadlines:

Undergraduate: **1 August 2015**

Postgraduate: **1 December 2015**



## Uncovering the secrets of Santa Catalina

Santa Catalina de Sena is home to a stunning collection of colonial Peruvian paintings, the accumulated wealth of generations of nuns' property and conventual commissions.

It is one of the key features of Arequipa's UNESCO-protected historic core and, since its opening to the public in the 1970s, has become one of Peru's most visited tourist attractions. In spite of its prominence and rich artistic holdings, it has received relatively little attention from scholars.

My doctoral dissertation investigates the way art and architecture at Santa Catalina mediated religious devotion by the colonial-era nuns. I examine both the artworks and the religious culture in which they operated to better understand this intersection of the visual and the spiritual. To this end, and thanks to the John Fleming Travel Grant and Laurence King Publishing, I travelled to Peru in June 2014 to begin my fieldwork at the convent and nearby archives.

I spent two months in Arequipa, conducting archival research and working closely with the convent's artworks. I am grateful to Javier Velarde, the director of Santa Catalina, for granting me unlimited access to the site, where I was able to study the paintings and their architectural setting at length. In the search for documentary evidence to support my work at the



convent, I divided my time between the ecclesiastical archive (Archivo Arzobispal de Arequipa) and the convent's own archive, which is the private property of Santa Catalina's nuns, and has been largely inaccessible to scholars in the past. Madre Rosa Elvira, Santa Catalina's then-current prioress was gracious in allowing me to access these documents. The months in the archives allowed me to uncover numerous documents recording features of the convent's finances, its population, and the late-18th-century reform movement under Bishop Chavez, which attempted to impose communal living on the nuns.

### John Fleming Travel Award

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

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](http://www.aah.org.uk/funding/travel-award)

**DEADLINE FOR 2016 AWARD: 1 DECEMBER 2015**

A WORLD HISTORY OF ART  
published by Laurence King Publishing Ltd



Left: View of Calle Sevilla. Above: Painting based on emblems III and IV from part II of the *Affectos Divinos*, by Pedro Salas, in the Claustro de los Naranjos, or Cloister of the Orange Trees

It was in the conventual archive where I made my most significant discoveries: handwritten devotional books belonging to the nuns, and the confessional letters of the 19th-century nun Sor Maria Manuela de la Asunción y Ripa. These devotional books, copied by the nuns from other sources, allow us to see what the colonial sisters read for spiritual guidance, and offer insight into the religious trends at work in 18th- and 19th-century Peru. Maria Manuela's letters offer a more personal perspective: she discusses not only her spiritual preoccupations, but also offers details on quotidian life at Santa Catalina, including comments on its artworks and their function. My dissertation

could not proceed without the information gleaned from these critical documents, and I am grateful to Laurence King Publishing for enabling this crucial and rewarding research.

I am also grateful for the support I received in Peru, not only from Javier Velarde and Madre Rosa Elivira, but from the staff at the Archivo Arzobispal. Many thanks also to Santa Catalina's conservator, Isabel Olivares, for her continued support. Lastly, I am indebted to Vanessa Chavez, one of Santa Catalina's guides, who has been invaluable in my efforts to better understand this complex and storied institution.

**Kathryn Santner**

## Museums & Exhibitions Bursary Awards

*For academics and  
museum/gallery professionals*

**Collaboration Awards** – primarily intended to foster collaborations, 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](http://www.aah.org.uk/funding/museum-bursary)

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

**Deadlines: 1 May & 1 November**



## 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.

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

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



## AAH Initiatives Fund

Teaching, Learning, and  
Widening Participation

**Provides financial support for projects and events that promote, broaden and develop art history education**

Previous winners include:

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

For further information and to download an application form:

[www.aah.org.uk/funding/initiatives-fund](http://www.aah.org.uk/funding/initiatives-fund)  
**Deadlines: 1 May & 1 November**

## Schools Group – latest news



It is a privilege to announce the appointment of our long-standing Schools' Group member, Laurence Wolff, as Chief Examiner for Art History Pre-U. Furthermore, I am pleased to report the recent nomination of Rose Aidin as the AAH's new, and first, Education Officer. Rose has been a dedicated member of the Schools' Group and is now responsible for running the AAH's maintained sector outreach scheme, and for supporting and promoting art history in schools.

### Exam feedback

Thank you for providing detailed exam feedback, which has been collated and forwarded to AQA. The exam board's response has been emailed to schools. AQA has also acknowledged the suggestions made by some centres regarding the development of a new specification. If you have further proposals, please do contact the AAH office.

### AAH Meeting in October

Members of various subcommittees were invited to join the morning session of the AAH meeting at Sotheby's in October to meet the new Chair, Christine Riding, and to discuss how to maximise our impact as an organisation at a time when art history and the humanities are under pressure. The meeting was well attended, the discussions lively, and the importance of the Schools' Group activities were highlighted in view of providing a foundation for a common goal.

### Ways of Seeing

In November, the Schools' Group once again organised the Ways of Seeing conference for sixth form students and their teachers, for the second time in the BP lecture theatre at the British Museum. Please see full report from Rose Aidin who co-ordinated this year's event.

### Promoting Art History in schools

The Schools' Group supports an outreach programme teaching fast-track AS level History of Art for schools and students in the maintained sector. The course consists of two-hour lessons each week, which take place after school, delivered by an experienced and qualified History of Art teacher. Teachers from the host school are encouraged to follow the course with the students, with the aim of potentially teaching it themselves.

The scheme is free for schools and students who meet the course requirements and is supported by the Esmée Fairbairn Trust. For further information, please contact our new Education Officer, Rose Aidin, at [rose@aah.org.uk](mailto:rose@aah.org.uk)

Penny Huntsman has offered to support NQTs in delivering HART1 and HART2 of the AQA syllabus. For further information, please contact [schools@aah.org.uk](mailto:schools@aah.org.uk)

### London Curriculum

Toby Parker, an active member of our Schools' Group, has continued to work on the London Curriculum for Year 9 students in London state schools. His aim is to include elements of art history within art and to establish interdisciplinary links to other subjects such as English, Music, History and Geography.

### Competitions

The AAH is not only supporting ARTiculation, the popular and exciting annual event, but also a new Art Documentary Competition called SPoKE. Set up by the History of Art Department of St. Mary's School, Ascot, it is designed to challenge students to link the visual and the verbal in an imaginative and creative manner, underpinned by solid academic research. Any one work, whether a painting, sculpture, drawing, print, multimedia, conceptual or performance art, may be chosen as the subject of a seven-minute film. For further information, please contact Tom Parsons at [spoke@st-marys-ascot.co.uk](mailto:spoke@st-marys-ascot.co.uk)

### Transition to university

Dr Abigail Harrison Moore, Head of School of Fine Art, History of Art and Cultural Studies at the University of Leeds, has recently organised the first meeting of a network of 14 colleagues to develop research into the impact of the Extended

## Schools Group Committee

Béatrice Harding – Chair

Matt Wilson – Secretary

Laura Worsley – Treasurer and Annual Conference Session Co-ordinator

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

Project Qualification (EPQ), which was attended by Laura Worsley, a member of the Schools' Group. (See full overview from Abigail Harrison Moore on the right.)

Please also note that we are currently working on this year's Ways of Seeing Conference which is scheduled for Saturday 14 November 2015, again at the British Museum. With these forthcoming events, competitions and initiatives we endeavour to continue promoting art history in schools.

Béatrice Harding

### Save the date!

## Wednesday 17 June 2015

The Schools Group and Oxford Brookes History of Art department will be collaborating on a study/development day for teachers that will include specialist subject seminars, talks on pathways and combinations at university, and a round table discussion. Further details and booking information will appear online in due course:

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

# The impact of the Extended Project Qualification on Art History

The use of collections as primary resources and successful transition to HE

Following on from discussions many art historians are having about the impact of the A-level reforms on students' decision to choose our subject at university, I recently organised the first meeting of a network of 14 colleagues to develop research into the impact of the Extended Project Qualification (EPQ).

The network brings together art history teachers (all EPQ centre co-ordinators) from different types of school, an exam board (AQA), colleagues from the University of Leeds' Education Engagement Team, and those from museums and galleries both on campus and in the Leeds region. It received a small amount of funding from the University's IGNITE scheme to develop a set of research questions to assess the impact of the EPQ on art history, the use of collections as primary resources and the successful transition to HE.

The EPQ offers students in years 12 and 13 the opportunity to undertake an independent research project based on a question of their own devising. Supported by a supervisor in school, they are encouraged to develop skills in extended writing, research and referencing, analysis and critical thinking, and the use of primary sources. It is officially worth 80 UCAS points, but many universities are starting to look at it as an indicator of a student's ability to cope with the rigours of a research university degree, and are either including it in their offer strategies (for example Art History at Leeds has been making dual offers: AAB or ABB with an A in EPQ), or stating in admissions policies that they think it helps students decide what subject to study, to indicate their enthusiasm for their subject in their personal statement and at interview, and may assist at the point of confirmation of their place on results day.

I led the University of Leeds' response to the growing interest in the EPQ, and over the last three years have supported the development of a bespoke set of programmes and activities to support students undertaking EPQs in a whole range of subjects. (See the Extended Project Qualification page on the University of Leeds website.) As an art historian, however, and working in partnership with museums and

galleries on campus and in the region, I was interested specifically in the potential of the EPQ to engage students in our subject and the role that archives and collections can play in providing primary resources for research. Many students who do not have the opportunity to study art history to A Level are still choosing a question that engages them in thinking about art. Likewise, many students who have studied art history as an AS are choosing to continue their enthusiasm for their subject via the EPQ.

## Primary Resources Day

By using the example of my own research interest in the Arts and Crafts movement, I developed a 'Primary Resources Day' that has helped students working on EPQs in both science and arts & humanities to think about how we use resources critically to help answer complex research questions, and the challenges of research itself. Participants are introduced to a research question about the impact of the industrial revolution on 19th-century art and design theory and practice, and then spend the day looking at different types of research sources in the Stanley and Audrey Burton Art Gallery, the Museum of the History of Science, Technology and Medicine and Special Collections in the Brotherton Library. They look at texts ranging from the Records of Burials at Woodhouse Moor to Dickens' copy of Ruskin's 'Stones of Venice' and a Kelmscott edition of the same text, in order to think about the complexity and power of looking at primary sources as part of the research process. At the end of the session, students are encouraged to think about a much wider range of sources than when they arrived.

Independent critical thinking derived from careful research has not been always been encouraged by the A-level structure of the past, which is why academics have been effusive in their support for the EPQ as an indicator of a student's potential. It may also help our subject survive the impact of the return to two-year A levels and the decision by many schools not to offer stand-alone AS subjects, traditionally the place where many students first discovered their love of art history.

## Dr Abigail Harrison Moore

Head of School of Fine Art, History of Art and Cultural Studies, University of Leeds

## Art History Higher Education Fair & Forum: Uni and Beyond

**Friday 26 June 2015**

10.00am – 4.00pm

Godolphin and Latymer School, Hammersmith, West London

*For teachers and Year 12 students*

Learn about Art History at university through short introductory lectures by a range of speakers. Find out about a range of career options. Meet art history undergraduates from universities across the UK in one place on one day. Participate in personal statement workshops. All sixth-form students and teachers welcome. Admission free.

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

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

Godolphin & Latymer

## Non-residential Summer University 2015

**7 – 11 July 2015**

10.30am – 4.30pm each day

The Courtauld Institute of Art

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

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

For further information get in touch with Meghan Goodeve & Alice Odin (job-share) [education@courtauld.ac.uk](mailto:education@courtauld.ac.uk)

 THE COURTAULD  
Institute of Art

# Further & Higher Education



The Further and Higher Education Group now has a committee with a range of expertise, covering A level/ FE/HE and

transitions between. This will serve the Association's priorities of widening access and increasing recruitment, and will connect with both the university and art academy domains for the study of Higher Education art history, theory and criticism.

We have agreed terms of office for our 10 members, including the Chair, which will ensure a period of stability as well as a transparent 'refresh rate' for membership of the committee from January 2016. AAH colleagues interested in supporting the planned work of the FE/HE group, or volunteering to join the committee from 2016, are very welcome to let me know.

With the Association's priorities described by our new Chair, Christine Riding, the FE/

HE group has set down some specific objectives for 2015 that will progress those priorities as well as contribute information and insight to the professional community of AAH members.

We have set out to do five things in 2015:

### 1 Register of External Examiners

Working with CHEAD and the AAH office, we will assist the production of a working list of AAH members who have the potential to serve as External Examiners. This will be a useful resource for AAH members seeking to appoint new External Examiners in art history and cognate disciplines, and for early career academics seeking Examiner experience. It will also enable the AAH to contribute to the circulation of art history expertise in the UK, across FE, HE, university departments, and the art academies.

### 2 REF Debrief Session

The group is planning a session for AAH members, at the Annual Conference if possible, to provide analysis and interpretation of the REF submission data and results. There will be input from F&HE Committee members and invited experts on, for example, impact and knowledge

exchange in the humanities, tracking and reporting it.

### 3 Improve currency and usefulness of F&HE pages on AAH website

The group will make renewed efforts to keep the F&HE page of the AAH website current, interesting and useful. Vacancy notices, PhD and other student bursary opportunities, notice of events as well as news relevant to F&HE and the disciplines of art history will be circulated this way.

### 4 Understanding the landscape for UK FE and HE Art History

Members of the F&HE group are presently assisting the AAH office in analysing commissioned data on provision of and recruitment to Art History programmes across the UK. This will help improve the AAH's and F&HE group's knowledge of the current landscape for art history. It will also help in the interpretation of the REF submission, which will, in turn, assist the F&HE group in planning specific regional activities in 2015.

### 5 Contributing to regional activity for the AAH

A fifth priority in 2015 is for the F&HE group to undertake some focused activities in the regions to contribute to discussion, knowledge sharing and profiling of F&HE art history. Further discussion is required, based on analysis of the landscape for art history noted above. Consultation with all other Special Interest Groups is required to coordinate any regional activity proposed.

One possibility is that the group oversees a high-quality, intellectual, 'content-generating' event to be staged in the second half of 2015. This would be attractive to AAH members as well as to art historians and others not members of the AAH. It will be designed to have intellectual appeal, perhaps headlined by a high-profile speaker, and also to showcase the subject of art history to prospective undergraduate and postgraduate students, revealing the multifarious nature of the discipline. It could possibly be streamed to the AAH website.

We look forward to a busy year for the AAH and for the group, and I welcome any comment or suggestion to advance our objectives for 2015.

Ken Neil

F&HE Committee member	Organisation	Expertise
Ken Neil (Chair)	The Glasgow School of Art	Art theory/criticism/art and design/art schools/REF/funding
Liz Libor	New College Nottingham	A level/FE/transition
Patricia Coates-Walker	AIM	Access/transition/FE
Imogen Racz	University of Coventry	Art and design/art schools/history of postwar sculptural practices
Matthew Potter	Northumbria University, Newcastle	Modernism/philosophy of art education/art history in art schools
Pauline Rose	Arts University Bournemouth	Art theory/art and design/art schools/sculpture
Nicola Foster	Open University	Internationalisation/art history in art schools
Leslie Topp	Birkbeck, University of London	History of architecture
Gaby Neher	University of Nottingham	Renaissance art history
Beth Williamson	University of Bristol	Medieval art history/REF/funding

# Independent views welcome



Since my last report, we have said goodbye to two subcommittee members, and welcomed one new one.

Ben Street stood down at our September meeting, and we are pleased to welcome Mary Jane Boland, who has been appointed to replace him. Ben has been actively involved in many of the F&I group's activities and initiatives, and we would like to record our thanks to him here for all that he did for the group. More recently, Rose Aidin has stood down following her appointment as AAH Education Officer, and we are currently considering applications we have in hand to replace her. We wish her well in her new post.

Since the last *Bulletin* report we have held two Freelance & Independents subcommittee meetings, and have used them to continue reviewing our group activities by inviting relevant members of staff and officers of the Association to join our discussions.

Claire Davies, Deputy CEO and Communications Officer, joined us in September for what proved to be an illuminating discussion of issues within her remit, including criteria for running events such as workshops, how these can be more effectively marketed, ways of improving communications more generally, and administration of the awarding of AAH-funded grants.

The discussion on the conference and image grants in which F&I are directly involved was taken forward by a productive meeting in November between four of our members, Janet Tyson, Joan Gibbons, Arlene Leis, and Maria Photiou, and Catherine Daunt, the member of staff with responsibility for grants and prizes. We hope this will also inform the review currently being undertaken.

A number of subcommittee members attended the AAH away-day at Sotheby's Institute of Art on 3 October, and we all felt this was a most valuable and productive opportunity both to discuss many aspects of the Association's role, identity and future

direction, and for more informal networking with colleagues from other member groups.

One outcome of this day was that AAH Chair, Christine Riding, was invited to join us at our subcommittee meeting on 17 December for what proved to be a lively, stimulating and wide-ranging discussion of who we are and what we do as a subcommittee representing the interests of well over 300 members who have identified themselves as freelance or independent art historians.

## Members' survey

Following our discussions with both Claire and Christine, we are beginning to have a clearer idea of the kinds of events and activities we want to offer in future. We are also in the process of putting together a survey of members to get feedback on what activities you would like to see us providing; please do take the time to complete and return this when you receive it, as it will help us to clarify how best to serve what is without doubt the most diverse group membership in the Association.

As things stand at the moment, our next scheduled event will be our joint Special Interest Session at the AAH Conference in April, when once again we will be collaborating with the Student Group to offer a session: An Art(istic) Historian: Art History and Its Relation to Arts Practice and Artistic Research. This will address the

## Freelance & Independents Group Committee

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

Veronica Davies – [Group Chair](#)

Joan Gibbons – [Treasurer](#)

Lara Eggleton – [Secretary](#)

Mary Jane Boland

Frances Follin

Catherine Hunt

Arlene Leis

Maria Photiou

Janet Tyson

overlapping and non-exclusive areas of art history and art practice, and how their relation is negotiated in teaching and research. Student Chair Tilo Reifenstein and I will look forward to seeing you there!

Finally, a reminder that the online Art Historians & Arts Professionals Member Directory, originally set up as an F&I group initiative, is now live and available to all via the AAH website, so do log in and make sure that your details are included in this valuable resource.

[Veronica Davies](#),  
Chair



## Art Historians & Arts Professionals Online Directory [www.aah.org.uk/directory](http://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](http://www.aah.org.uk/directory)

# Museums & Exhibitions Group News



Happy New Year to our members! We are looking forward to seeing you at our events this year and helping to fund research and collaborations with our bursaries. 2014 was a busy year and we hope 2015 will be even more successful.

The next major event for us will be the AAH conference in April. Our conference session entitled Travelling

Artworks has attracted a lot of interest from speakers. The session will look at issues of artworks and exhibitions on the move, whether as loans in a gallery or museum, or in exhibitions and biennials, and the challenges faced by curators and academics as they explore and interpret these objects within a global context.

We will also be holding a special interest session with the FE group, looking at the impact of the REF on collaborations between academics and museum and gallery professionals.

We will, as usual, hold our annual social at the conference. The details are yet to be confirmed so please look out for notices on our webpage. We are keen to meet our members and find out what issues you would like us to explore through our events in the next couple of years.

We would also like to encourage other museum and gallery professionals to join the group, so please spread the word amongst your colleagues about the Museums & Exhibitions Group, and the training opportunities and financial support we can offer our members.

Laura MacCulloch

## 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** – Exhibitions Officer, Durham Cathedral

**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

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# Internships: ensuring mutual benefits

Our latest seminar day was held in October at the University of Kent. It explored internships from several viewpoints including the ethics of internships, how employers should ensure that they are setting up a fair and productive internship and how it feels to be an intern undertaking one.

It was a vocational day, aimed at museum professionals, academics and students, and inspired by the recent anxiety about the ethics and relevance of internships. The speakers explored these issues and gave advice to employers about how to plan internships using best practice and guidance to potential interns on what to look out for when applying for positions.

The opening speakers were [Chris Hares](#) from Intern Aware, the national campaign for fair, paid internships, and [James Corben](#), the Placement Development and Employability Manager at the University of Kent.

This section of the day looked broadly at the issues related to internships and how to create ethical and fair posts from which both employer and intern will benefit. Chris outlined the need for employers to create paid posts and detailed how interns differ from volunteers. This clarification was greatly appreciated as it is often difficult to distinguish between the two.

James explained what they look for in employers when setting up internships for their students in order to make sure that their students have placements that are well supported and in which both parties feel the benefits. This was useful for both professional and student attendees. At the end of this session both speakers were happy to answer questions, which gave

Below: Ben Thomas from the University of Kent.

attendees the chance to get advice relevant to their situations.

The day was supported by the AAH students group, and just after lunch Anna Beketov and Liz Mitchell from the AAH Student Group Committee talked about the benefits of joining the AAH and the student group in particular.

The second half of the day explored case studies from two local galleries, the Beaney and the Studio 3 Gallery, University of Kent. [Martin Crowther](#), Canterbury Museums, Learning and Access Manager, and [Dr Ben Thomas](#), Senior Lecturer and Curator, University of Kent, both spoke candidly about their experiences of setting internships. It was inspiring to hear what a wide range of internship projects was available at the Beaney and how successfully these posts had helped interns move forward in their careers. Students Nigel Ip and Vanessa Bardosa joined Martin and Ben to give the interns' view of undertaking an internship and what they had got out of their posts in the two galleries. They also gave feedback on how useful they had found the day and how they would look at advertised internships more closely in future to weigh up the benefits of the experience if it was unpaid or only included travel costs.

The day ended with open discussion among all who attended, which gave everyone the chance to pose questions to the afternoon speakers and to share their experiences.

I would very much like to thank my co-organisers Ben Thomas and Katie McGown, the Studio 3 Gallery Co-ordinator, for all their help organising the day and to the University of Kent for providing the wonderful venue and catering.

[Laura MacCulloch](#)

## EXHIBITIONS PICK

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

**Beauty and Revolution: The Poetry and Art of Ian Hamilton Finlay**  
Kettle's Yard, Cambridge  
until 1 March 2015

**Come to the Gallery with Katie**  
Scottish National Gallery, Edinburgh  
until 1 March 2015

**Love is Enough:**  
**William Morris & Andy Warhol**  
Modern Art Oxford  
until 8 March 2015

**Paula Rego/Honore Daumier:**  
**Scandal, Gossip and Other Stories**  
House of Illustration  
until 22 March 2015

**Rubens and his Legacy:**  
**Van Dyck to Cezanne**  
Royal Academy of Arts  
until 10 April 2015

**Artist Rooms: Anselm Kiefer**  
Tullie House Museum & Art Gallery  
7 February – 7 June 2015

**Sargent:**  
**Portraits of Artists and Friends**  
National Portrait Gallery  
12 February – 25 May 2015

**Milk Snatcher, The Thatcher**  
**Drawings: Illustrations by**  
**Gerald Scarfe**  
The Bowes Museum, Barnard Castle  
14 March – 31 May 2015

**George Morland:**  
**In the Margins**  
The Stanley & Audrey Burton Gallery,  
University of Leeds  
18 March – 11 July 2015

**Small Stories:**  
**At Home in a Dolls' House**  
V&A Museum of Childhood, London  
until 6 September 2015



# Student news, events and opportunities

## Student Members' Committee

### Chair: Tilo Reifenstein

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The SMC comprises up to 15 people. If you are interested in joining us, please go to [aah.org.uk/students](http://aah.org.uk/students) for more information and an application form. Applications are considered quarterly by the current committee. Forms should be submitted by: **1 March, 1 June, 1 September, 1 December**



A Happy New Year to all our student members!

Let me briefly introduce myself as the new Chair

of the Student Members' Committee (SMC). I'm a fourth-year, part-time PhD candidate at Manchester Met and thrilled – yet somewhat daunted – to take on this role in support of the AAH.

Having initially struggled to 'declare' myself an art historian, it's my personal ambition to broaden the community of students the AAH appeals to. Situated between history, art practice, visual culture studies, and art theory, it seems art history's beautiful prerogative to attract students researching all manners and periods of arts.

Personally, and on behalf of the SMC, I would like to thank [Nicola McCartney](#), who stepped down after successfully completing her PhD, for her indefatigable enthusiasm, dedication, and hard work during her tenure as Chair. We are sad to see her go, but wish her every success for the future. We are at the same time, however, delighted to be joined by new members [Sophie Littlewood](#) (University of York) and [Rosalinda Quintieri](#) (University of Manchester).

SMC members have been working hard over recent months. In October we held an Undergraduate Careers Day at the Barber Institute of Fine Arts, University of Birmingham. We thank Joan Gibbons from the Freelance & Independent Group for her assistance on the day. See *full report opposite*. Our **2015 Undergraduate Careers Day** will take place at the University of Essex in **October**.

In November, the SMC organised its annual New Voices Conference, this year hosted by the Wellcome Trust. We were delighted by Dr Suzannah Biernoff's (Birkbeck, University of London) keynote address, which contemplated, amongst other issues, the significance of the face for portraiture and the ethics of spectatorship. See *full report on page 24*. The **2015 New Voices Conference** will be hosted by the Manchester Institute for Research and

Innovation in Art and Design (MIRIAD) at Manchester Metropolitan University on **6 November**.

Our first event for 2015 is the **AAH Annual Conference** at the Sainsbury Centre for Visual Arts, University of East Anglia, from **9 to 11 April**. Four speakers will present research 'On Creative Labour', contesting the value of a phrase seemingly caught in the rhetoric of the creative industries. We are also co-hosting a **Special Interest Session** with the AAH Independents & Freelance Group on the theme of 'An Art(istic) Historian: Art History and Its Relation to Arts Practice and Artistic Research'. Please see the *insert accompanying Bulletin*. Book by **1 March** for discounted fees.

We are also delighted to announce that this June the University of York will host our annual **Student Summer Symposium**. Over two days we will explore 'Fashion and Art History', a particularly topical theme that should attract an exciting range of speakers and delegates researching a diverse range of areas, periods, and objects. Please see the *Call for Papers on page 25*.

We continue to run a number of awards and initiatives for students, including the AAH Internship Award. It offers two students the opportunity to receive up to £2,000 towards expenses incurred during an internship programme (or other voluntary work scheme), closing date **1 April**. *Terms and conditions of the award are on page 13*.

We are busy reviewing submissions for the Undergraduate and Postgraduate Dissertations Prizes 2014, the winners of which will be announced at the Annual Conference in Norwich. If you are eligible, please consider the criteria and call for the 2015 prizes on page 14.

We are, as ever, keen to hear from you if you have any feedback or want to share ideas about for future programmes. Feel free to get in touch with us by email or in person at our various events. And stay up to date via Twitter ([@AAHStudents](https://twitter.com/AAHStudents)) and Facebook ([facebook.com/aahstudents](https://facebook.com/aahstudents)).

On behalf of the SMC, I wish everyone a very good 2015 and look forward to meeting many of you at this year's events.

**Tilo Reifenstein**

Student Members' Committee Chair

# Careers Day 2014

Barber Institute of Fine Arts, University of Birmingham, October 2014

Our annual AAH Careers Day was productive, informative and interesting. Through a series of engaging and inspiring talks, our speakers offered insight into their career trajectories and professional experience, as well as advice and tips for students seeking to pursue a career in these areas. Collectively, they highlighted the great range of career possibilities within the field of art history.

The event, held in October 2014 at the Barber Institute of Fine Arts, University of Birmingham, brought together speakers from different areas within arts and heritage sectors, and was well attended by both students and recent graduates.

We began with [Reyahn King](#), Head of Heritage Lottery Fund West Midlands, who discussed her career path and previous roles that had led to her current position at the HLF. Her career trajectory was not necessarily an obvious route, and she showed that it is possible to work in different areas within the arts and heritage sector, gaining a range of transferable experience and skills. She gave a fascinating account of her role at the HLF, examples of projects she works on and explained that no two days are ever the same.

Next, [Alex Jolly](#), Learning & Access Assistant, Barber Institute of Fine Arts, gave us insight into the education and outreach policies of a busy museum. Her talk included details about her previous roles, and provided useful information for graduates, including job-hunting tips and useful websites. Alex advised the audience to be ambitious with job applications, and not to be afraid to apply for positions for which they may not be fully qualified, as employers are looking for ideas and enthusiasm. She also emphasised to students the importance of looking for work experience opportunities during their degrees.

[Hannah Carroll](#), Marketing Officer, Birmingham Museums, closed our first session with a talk that provided useful details regarding both her career path and the responsibilities of her current position, where she works on behalf of nine venues,

including Birmingham Museum and Art Gallery and Thinktank, Birmingham Science Museum. She explained the numerous marketing strategies used by Birmingham Museums and her role in these projects, and also offered helpful advice for students wishing to pursue a career in the marketing sector. Like Alex, Hannah encouraged students to find work experience in order to find out more about what certain career areas might involve.

After lunch, [Dr Connie Wan](#), Pop Art Curator, Wolverhampton Art Gallery, delivered the first talk of the session. She informed the audience that her initial degree was in graphic design, and discussed her interest in 19th-century art and her collaborative PhD on Birmingham artist and founder member of the Royal Birmingham Society of Artists, Samuel Lines (1778–1863). Connie explained how she

**Gain a range of experience,  
develop transferable skills,  
decide what you want to do,  
demonstrate ideas and  
enthusiasm and  
aim high!**

worked in different areas at Wolverhampton Art Gallery before becoming the Pop Art Curator, and how those different roles were an opportunity to acquire different skills. She also highlighted the different aspects of the role of the curator that go beyond exhibition-making, such as administrative activities, research, travelling, and building relationships and networks.

Next, [Carly Hegenbarth](#), an AHRC-funded PhD student in History of Art at the University of Birmingham, offered insight into doctoral research and academic career paths. She passionately discussed her own research into the visual cultures of Roman Catholic emancipation in Great Britain and Ireland, 1821–32, and offered practical advice on research development, time management, and keeping a balanced academic life. She described both the challenges and the gratifying aspects of doing a PhD, and also highlighted the opportunities for participating in projects beyond one's own doctoral research.

The final speaker of this session was [Jane Thompson Webb](#), who works as Conservator at Birmingham Museums Trust. She presented various projects on which she has worked, and showed fascinating images of before and after conservation. Through her talk, delegates became aware of the different aspects of the work of a conservator, from hands-on activities, to research, and knowledge about chemicals and materials. Jane also gave advice about different routes to becoming a conservator and explained how these could vary in different European countries.

Following an afternoon tea and coffee break, generously funded by the Careers Network at the University of Birmingham, we concluded the day with a talk by [Chris Packham](#), Careers and Employability Consultant, University of Birmingham, College of Arts and Law. In his talk, Chris offered a great range of practical tips about ways to source internships and career opportunities in arts organisations, how to gain awareness of, and insight into, the sector, as well as methods of building and developing professional profiles. In particular, he focused on how social media platforms, including LinkedIn, Twitter and blogs, can be used today to make contacts, create networks, and showcase achievements.

We would like to thank the Barber Institute for hosting the Careers Day, and the Careers Network at the University of Birmingham for supporting the event. We are also extremely grateful to Joan Gibbons from the AAH Freelance & Independent Group for her assistance on the day. Thank you to all delegates who attended and contributed to the success of the event. Finally, once again we would like to thank all our speakers for generously giving their time, and for enthusiastically sharing their professional experience, insight and advice.

[Imogen Wiltshire](#)  
[Charlotte Stokes](#)  
[Ana Bilbao](#)

To read a report of the Careers Day by Holly Wain (MRes postgraduate in the Department of Art History, Film and Visual Studies, University of Birmingham), visit the department blog: [thegolovine.wordpress.com](http://thegolovine.wordpress.com) and scroll down to November.

# A Picture of Health: Representations and Imaginations of Wellbeing and Illness

## Wellcome Trust, November 2014

This year's New Voices conference investigated the relationship between art and health, asking how it has varied across different socio-historical periods, geographies and disciplines.

The day was a great success, with an exciting programme, strong attendance, and positive feedback commending the high standard of research and discussion. It was hosted by the Wellcome Trust and organised by AAH Student Members' Committee representatives Sophie Frost (Aberdeen) and Fiona Johnstone (Birkbeck), together with the then SMC Chair Nicola McCartney (Birkbeck). We were delighted to welcome student speakers from around the world – from Quebec to Helsinki – working across a range of cultural contexts.

The conference opened with an introduction to the Wellcome's vast study resources given by Ross McFarlane, Research Engagement Officer of the Wellcome Library, who encouraged us to further explore our host's impressive collections and opportunities.

Our first panel addressed the historical inter-relationships between illness, class and race. Amy Robson (Plymouth) delivered an engaging paper on *Class Contagions and Canine Culprits: Rabid Representations and the Middle Class Imagination in Victorian Britain*, examining the motif of the rabid dog in 19th-century visual culture. Next, we turned to *Health and The Ganges: Imperial Representations of Illness and Death* presented by Cleo Roberts (Liverpool), who focused on colonial encounters with sickness and health, reading historical representations of illness in and along the Ganges as part of an active missionary campaign. Samuel Raybone (Courtauld) concluded the panel with his theoretically charged paper *The Pathological Working-Class Body: Charles Nègre and the Asile Imperial de Vincennes in the French Second Empire*. Applying a Žižekian framework to Nègre's photographs (c. 1859) of the *Asile impérial*, a hospital established by Napoléon III to provide care for injured labourers, Samuel convincingly argued that these non-working working-class bodies functioned as a site of anxiety and contestation for notions of class, gender and nationality in the Second Empire.

Panel Two: 'Photography and the Clinical Encounter' began with a fascinating paper by Agnese Sile (Aberdeen) titled *Voicing the Unspeakable – Dialogue and Dialectic Space in Dorothea Lynch and Eugene Richard's Photo Essay 'Exploding into Life'*. Agnese examined Lynch's biographical work through a reading informed by post-structuralist theory, and suggested that the genre of the photo essay offers a plurality of voices with which to articulate experiences of pain and suffering. Artist Maija Tammi (Aalto University, Helsinki) followed with her practice-based research on *Gallstone in a Gallery: Image as Abject*. Maija spoke about her photographic practice, which captures uncompromising images of surgical removals, in relation to feelings of abjection and disgust. Finally, Pat Walton (Cumbria) presented a series of photographs exploring *Chronic Pain within a Family Context: an Art Project Informed by Lived Experience*. They were inspired by a combination of personal experiences with chronic pain and her academic ethnographic research, and explored the possibilities for interdisciplinary practice to help reach new terrain in medical humanities debates.

We returned from lunch to explore 'Art as Therapy' in our third and penultimate panel. Martin Beaulieu (L'Université du Québec, Montréal) discussed the role of film in wellbeing with his paper *The National Film Board of Canada and the Therapeutic Film: the Creation of the Series Mental Mechanisms*. His fascinating case study presented a unique collaboration that left us questioning the roles of psychiatry in art, asking by whom should results be qualified or quantified? Complementing Martin's research, Imogen Wiltshire (Birmingham and AAH SMC) presented a case study on *Exhibiting the Arts in Therapy: the Museum of Modern Art and Rehabilitation during Second World War*. Imogen critiqued institutional hierarchies between art created for and by patients and thus drew attention to the wider art historical and curatorial problems of exhibiting artworks understood to sit within the remit of therapy. Imogen's paper also gave way to a contemporary reflection about the booming sector of educational outreach within public museums.

Our final panel, 'Faces of Pain', began with Danny Rees' (Wellcome) paper on *Duchenne and 'Electric' Emotions*. Danny's

research interrogated the ambivalent position held by the French doctor Duchenne de Boulogne in the 1850s, when he undertook a series of photographic experiments involving the electrocution of patients' faces in order to manipulate emotive facial expressions. Gary Haines (Birkbeck) presented a captivating final student paper that utilised the history of emotion as a methodological approach to his paper *A Purchase Made a Debt Repaid: the Representation in the Imagination of the Blinded British Soldier of the First World War*. Gary explored the repercussions of depictions of the blind from Sargent's *Gassed* (1919) to contemporary oral history research with the charity St Dunstan's, which represents blinded war veterans.

Dr Suzannah Biernoff (Senior Lecturer, Birkbeck) generously responded to the key themes of the day through her keynote address, *The Ruptured Portrait: War and the Aesthetics of Disfigurement*. Drawing on haunting objects and images, from the First World War 'portrait masks' created for severely disfigured servicemen, to contemporary photographer Nina Berman's pictures of wounded Iraq-war veterans, Dr Biernoff raised a series of important questions relating to the significance of the face for conventional definitions of portraiture; the ethics of spectatorship and bodily display; and the role of invisibility or absence in the visual representation of extreme injury or illness. The conversations generated by Dr Biernoff's presentation continued at the closing drinks reception hosted by Birkbeck, celebrating a successful New Voices Conference.

We would like to thank the Wellcome Trust and their Research Engagement Officer Ross McFarlane, Birkbeck School of Arts and Birkbeck Centre for Medical Humanities for their generous contributions to the conference. We would also like to acknowledge Christine Borland for her support leading up to the event. Finally, we want to thank our speakers including Dr Biernoff for their rich and fascinating papers, which generated in-depth scholarly discussion, and the conference delegates, who together made the event academically rigorous, exciting, and thought-provoking.

Sophie Frost, Fiona Johnstone and Nicola McCartney



UNIVERSITY *of York*

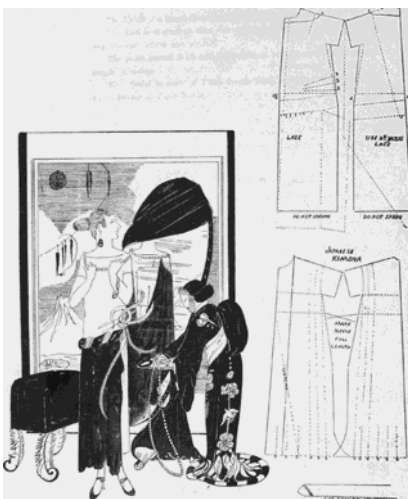
AAH Student Summer Symposium

# Fashion and Art History

29 – 30 June 2015

University of York

## Call for Papers



P Clement Brown, *Art in Dress*, 1922, p111,  
Internet Archive Book Images.

Fashion and art often follow a shared trajectory of social, political, and historical circumstances. In collaboration with the University of York, the AAH's annual Student Summer Symposium will explore the relationship between fashion and art, by inviting papers that engage with this subject across a wide range of chronological and theoretical perspectives.

The influence of fashionable dress on artists and patrons of art has recently become a popular and productive avenue for research in art history, while fashion designers have likewise been shown to engage continuously with historical and fine art as sources of inspiration. 'Fashion and Art History' invites papers that build upon these conversations while also addressing questions that continue to be debated in art and fashion history circles: What evidence does art provide for how dress operates within society? Is fashion 'art'? Should fashion history be taught alongside art history in academic curricula? When should these objects be displayed in galleries alongside each other, and how does this change the way we understand artworks and fashionable dress? Finally, how might the tools and methodologies of these related disciplines aid the study of their respective subjects?

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

- ◆ The engagement of artists, sitters, and patrons of works art with fashion
- ◆ Artworks and visual imagery as evidence for understandings of historical dress
- ◆ Artists as fashion designers and style setters
- ◆ The dissemination of fashionable dress through artworks
- ◆ Fashion designers as artists and the status of fashion as an art
- ◆ Historical revivals in fashion and the role of visual culture in this process
- ◆ Exhibitions devoted to fashion history, and the display of fashion in art galleries
- ◆ Developing relationships between fashion and art and its histories

### SUBMISSION OF PAPER PROPOSALS

**Abstracts** of no more than **250 words** for 20-minute papers plus a **100-word biography** should be submitted as a single Word document to Anna Bonewitz, Serena Dyer, Sophie Littlewood, and Sophie Frost at [fashionandarthistory@gmail.com](mailto:fashionandarthistory@gmail.com) by **27 March 2015**.

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



# AAH2015

41st AAH Annual Conference and Bookfair

Thursday 9 April – Saturday 11 April 2015

University of East Anglia, Norwich

#### 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](http://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).

For a full list of speakers, go to:  
[www.aah.org.uk/annual-conference](http://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 a walking tour of the historic buildings of Norwich.

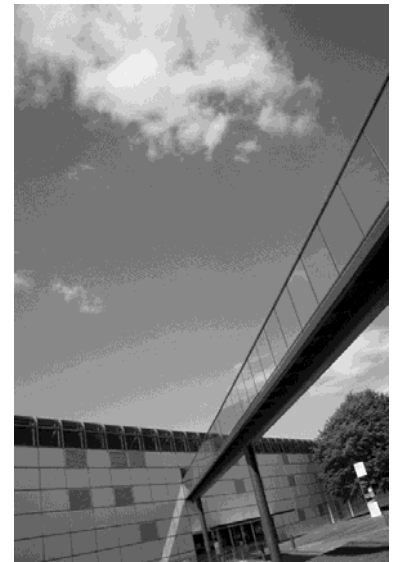
#### Conference Tickets

	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](http://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](http://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](mailto:AAH2016@ed.ac.uk)

Conference Enquiries  
[admin@aah.org.uk](mailto:admin@aah.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



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**Next deadline: 6 May 2015**

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