

## On the Up...

As you'll see from this packed issue of *Bulletin*, Spring is the busiest time of the year for the Association: the Annual Conference, the Annual Meeting and the Annual Accounts all arrive together.

### The conference

We had a very successful and well-attended Annual Conference at the University of East Anglia in Norwich. There was an impressive number of papers and some 450 delegates, which, coupled with an outstanding venue, fantastic keynote and exceptionally lovely weather, made for a really enjoyable event.

Session proposals for AAH2016 in Edinburgh next year are up on those for 2015, with conference conveners Carol Richardson and Fiona Anderson having been faced with the difficult task of selecting 34 sessions from 100 proposals. The resulting line-up for AAH2016 is enclosed with this issue of *Bulletin*.

### Increase in membership

The Annual Conference always prompts an influx of new members, as many delegates take this opportunity to join the Association. However, this year we have seen an increase that outperforms even that of last year, which resulted from our larger, 40th-anniversary-year conference.

We attribute this year's increase in membership, in part, to the fact that we now have a dedicated Membership Officer, Carina, who focuses specifically on AAH membership. Carina has introduced two new and popular membership categories: Individual-Plus and Institutional-Plus.

The growth in membership, and increase in participation of events, may also have resulted from our involvement with social media. Our Twitter, Facebook and LinkedIn accounts are valuable public platforms that allow us all to engage with current art historical news, discourse and debate, as well as the community of contributors surrounding it. Why not connect with us, if you haven't already done so? Simply search for us and start following.

### You – the AAH members

Of course, our biggest contributing community is you – the AAH members. The ongoing support we receive was evident when chatting with members and colleagues at the conference. This support is vital when we advocate for art history and the value of art in education at all levels and across all sectors. We always welcome input and comment from members, so please get in touch if you want to lend support, get involved or add your suggestions.

We will continue working, when and where appropriate, on behalf of the AAH and in collaboration with likeminded associations and arts organisations, to ensure the security and growth of the arts and humanities in education. We will also do our best to ensure that art in education is high up the political agenda.

### New Trustees

The Annual Meeting is also the time that we appoint new AAH Trustees, and bid a fond farewell to those who have served their term. This year Dorothy Price (Bristol University) and Dennis Wardleworth (former Honorary Treasurer) both

completed their terms and stepped down. Dot and Dennis have been great assets to the Association and we take this opportunity to thank them once again for all their hard work.

We are delighted to announce that Sarah Monks (University of East Anglia, and also this year's conference convener) has taken up a three-year post as Trustee, and that Neil Fray takes over as Honorary Treasurer. We look forward to working with both Sarah and Neil over the coming months and years.

The voluntary work done by the AAH Board of Trustees is vital to the health and progress of this organisation. We are very proud of ▶

Delegates arriving at the Erpinham Gate, Norwich Cathedral precinct.



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our Trustees, who bring with them a ► wealth of knowledge, experience and skills. Here are just a few things our current board of trustees bring with them: Neil, our new Treasurer, comes to us a mature student of art history, but also as a qualified management accountant with lots of finance experience. Jacky Klein, art historian and Executive Editor (Tate Publishing), has made a significant contribution to the production of our forthcoming art history textbook. Trustee and Curator Pat Hardy (Museum of London) combines her previous profession as a Solicitor by advising with our grants programme and governance structure.

**A new textbook for art history**  
A major initiative in promoting art history in schools will be our new textbook: *Thinking about Art: The AAH Guide to A Level Art History*. We are pleased to say that its production is well in train. In order to deliver a fresh, exciting design that visually aligns with *Art History* journal, we are working with the same designers at Atelier Works, who transformed the journal in 2010. This working relationship is really paying off. We showed some design samples for the textbook at the Annual Meeting, which generated a lot of positive feedback. This is really encouraging and bodes well for the launch of the textbook, details of which we will pass on in the very near future.

The textbook will be an essential study guide, designed to equip students and teachers from a range of disciplines with the visual literacy skills and methods required to explore and analyse art and architecture.

A sample spread from the new AAH textbook, *Thinking about Art*.

The book is written and compiled by Penny Huntsman, a longstanding AAH member with over 15 years' experience of teaching art history to A level students. It is written specifically to support the teaching of the AQA syllabus, and includes activities and exercises for students and teachers. It will have a companion website offering additional, interactive material and resources for teachers, students or parents looking for scholarly guidance and practical support with art history education. As with our journal, the textbook is published with Wiley.

So, as we come to the end of the busy conference season, we have lots of 'irons in the fire' and are looking forward to planning and delivering an exciting future for the AAH.

**Christine Riding, Chair**  
**Pontus Rosen, CEO**

## 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

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

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

– Essential reading for anyone involved in mounting exhibitions –

# Art History in the Pub

It has been my pleasure to host the recent series of AHIP for the AAH. Having recently handed in my PhD and stepped down as Chair for the SMC it's been a fab way to continue my support for the widening of access to thinking about art. Talking about art in a pub is a great way to start, and so far I've witnessed students, academics, novices and local gig-goers enjoying our evenings.

I decided on the theme of Animals in Art as a means of better contextualising my own art practice, but I've learned so much more.

**Rosemarie McGoldrick** (Cass, London Metropolitan) gave the first talk, which focused on how contemporary art might aid animal welfare. Her own practice, teaching and inception of the significant symposia 'The Animal Gaze' posits that there is a far larger purpose to the animal in art beyond 'cute', 'metaphorical' or 'symbolic', and calls for more nuanced practices and serious readership of animals in art.

**Jo Melvin**, director of the Estate of Barry Flanagan, gave an anecdotal insight into the late artist's seeming 'turn' in practice, from his earlier conceptual works to his infamous 'hare' bronzes, while also discussing Flanagan's peer reception.

I very much look forward to our next speaker **Katrin Joost** (Cumbria), who will explain the significance of animal studies in relation to visual culture, and to the forthcoming conference 'Visualising the Animal' at Cumbria University.



Visit the AAH website or Facebook page to find out more about Art History in the Pub and updates on this series

**Nicola McCartney**

## AAH DATES FOR YOUR DIARY

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

### June

**17** Art History from A Level to University: A Study Day for Teachers, Oxford Brookes University

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

### August

**1** Application deadline: Undergraduate Dissertation Prize

### September

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

### November

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

**6** New Voices, MIRIAD, Manchester Metropolitan University

**9** AAH2016 paper proposal deadline

**14** Ways of Seeing schools conference British Museum, London

**21** Careers Day (for Undergraduates), University of Essex

### December

**1** Application deadlines: Postgraduate Dissertation Prize John Fleming Travel Award

[Renew your membership for 2016!](#)



## 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)

# Art History Shines at AAH2015

Hosted by the University of East Anglia in Norwich, with Norman Foster's iconic Sainsbury Centre for Visual Arts and its displays of world art as the main hub, the 41st AAH conference explicitly sought to unite a wide range of scholars (junior and senior), working across diverse cultures, topics and disciplinary approaches within an open, positive and intellectually invigorating event which would foster dialogues and connections.

The conference, on 9 to 11 April 2015, marked UEA's 50th anniversary as a centre for the study of art history, and attracted almost 450 delegates from the UK, North America and across Europe, as well as Argentina, Australia, Brazil, Ghana, Israel, Japan, Kuwait, Mexico, Nigeria and Uzbekistan. Academic sessions were organised across three days, enabling us to offer a diverse yet co-ordinated programme through which delegates could explore points of intersection between sessions and papers as much as possible.

The first day's sessions, Keynote Lecture and Drinks Reception all took place in the historic city centre of Norwich, as did several of the visits. Sandy Heslop, Professor of the Visual Arts at UEA, led a tour of Norwich Cathedral, one of the most complete examples of Romanesque

architecture in Europe. Frank Meeres, historian and archivist at the Norfolk Record Office, took delegates on a walking tour of the city's outstanding heritage buildings, spanning the Norman, medieval, Georgian, Victorian and modern eras. Andrew Moore, Director of The Attingham Trust Summer School, went with delegates to the North Norfolk coast, where he introduced them to Holkham Hall, the most complete surviving example of an English Palladian country house, as well as the renowned Grand Tour collection it contains.

Meanwhile, half-day sessions were held at Norwich University of the Arts (where registration also took place), Norwich School, and the Sainsbury Institute for the Study of Japanese Arts and Cultures, all within a short walk of each other. That evening, the Student Dissertation Prize was awarded to Dina Akhmadeeva and the first Keynote Lecture was delivered by Professor Craig Clunas (University of Oxford) in the large and packed ballroom of Norwich's Georgian Assembly House. We are very grateful to Wiley for sponsoring this event.

Entitled 'All the Art in China? Art History in an Expanded Field', Professor Clunas's lecture was a profound and engaging examination of the ways in which online research tools challenge not only our conception of art's histories but also art history's fundamental disciplinary questions. The lecturer's concern with comparative

transcultural enquiry and its transformative results spoke directly to the conference's overall thematic concern with inclusivity and dialogue, which carried on in the Drinks Reception. This took place in the first-floor rooms of Norwich's Art Deco City Hall, where delegates (who, thanks to a reluctant security guard, unexpectedly had to enter via the dole office at the side rather than the grand bronze doorway at the front) were able to look across to the floodlit Norman castle opposite.

For the next two days (Friday 10 and Saturday 11 April), the conference moved to the University of East Anglia campus, a showcase of architectural modernism within a parkland setting two miles from the city centre. On Friday evening, Professor Briony Fer (University College London) gave the second Keynote Lecture in the 360-seat Thomas Paine Lecture Theatre, where there was quickly standing room only. Professor Fer's fascinating and beautifully nuanced lecture entitled 'Manet Backwards' considered the ways in which artistic forms, lines and marks might be read in dialogue with each other across contemporary and historical practice (in particular, that of Edouard Manet), thereby addressing a central concern of the conference: encounter across and beyond chronological distinctions.

This lecture, which offered delegates a series of captivating visual images and interpretations, was followed by the Bookfair Reception, kindly sponsored by Routledge and held within the vaulting glass surroundings of the Sainsbury Centre for Visual Arts' restaurant. The Reception was introduced by Professor Paul Greenhalgh, Director of the SCVA, whose curatorial colleagues offered delegates a sneak preview of the major international loan exhibition *Francis Bacon and the Masters*, ahead of its official opening within the SCVA's extensive new display spaces the following week.

Throughout Friday and Saturday, the Bookfair and registration took place in the



Left: The Friday Drinks Reception at the SCVA.  
Right: The hard-working student volunteers.  
Top right: The Bookfair at the SCVA.

Department of Art History and World Art Studies within the SCVA, where teas, coffees and lunches were served in the restaurant, whilst approximately 15 academic sessions ran simultaneously in the nearby teaching buildings each day. We were delighted that the warm sunshine that had greeted delegates arriving in Norwich on Thursday (and which caused a few cases of sunburn amongst our hardworking crew of Conference Assistants, all students from UEA and Norwich University of the Arts) continued almost unabated, allowing delegates to relax between sessions on the grass, among the Henry Moores and the bunny rabbits.

Delegates were also able to wander freely through the SCVA's permanent displays of artworks and artefacts representing some 5,000 years of human creativity, as well as the temporary exhibition *Abstraction and the Art of John Golding*, which features a selection of paintings by this renowned art historian and artist, all recently given to the SCVA and displayed alongside key examples from the SCVA's extraordinary collection of abstract art.

As feedback made repeatedly clear, delegates found this a particularly enjoyable and convivial conference, and were struck by the range and quality of the sessions, of the papers they contained, and of the discussions with which they concluded. Senior delegates were impressed by the real strength of more junior colleagues'



contributions, and junior delegates were pleased to see so many renowned scholars presenting alongside them in sessions that opened up new questions, issues and material for general consideration.

We had received about 80 session proposals (something of a record for an AAH conference outside London), from which we could select just 35 in total. In choosing them, we sought a programme of sessions that would present art history as a chronologically, geographically and intellectually broad discipline. As a result, AAH2015 featured papers on topics as diverse as amber, Flemish housing projects, 15th-century Quranic manuscripts, Roma activist art, and the reception of Rembrandt in China. Altogether, the academic content of the sessions, the quality of the papers and discussion they produced, and the

atmosphere of open exchange and connection throughout the conference was testament to the vitality of art history today. Further evidence of this was provided by the Bookfair, where a range of leading publishers were pleased to display and discuss the latest results of art-historical research.

It was a great privilege to welcome AAH2015 delegates to UEA and Norwich, and it is hoped that all will have happy memories of their time here and of events during the busy three days of the conference. My thanks to Alison, Pontus and the AAH Committee for inviting UEA to host it, and to Claire Davies and Cheryl Platt for the exemplary skill with which they organised the whole event, from the tiniest detail to the most significant, so that it ran with the smoothness repeatedly noted by delegates. They also noted the wit and elegance of the conference design, for which my thanks to Jack Llewellyn and Giulia Garbin.

My thanks also go to my colleagues in the UEA Conference Office, who were exceptionally supportive and helpful throughout, and to our merry band of Conference Assistants, who were much praised by delegates for their cheery helpfulness. Finally, I am very grateful to the session convenors, the speakers, the keynote lecturers and all delegates for their many wonderful contributions to AAH2015, and look forward with you all to AAH2016 in Edinburgh.

**Sarah Monks**

Department of Art History and World Art Studies, University of East Anglia



## Mediating Collaboration: The Politics of Working Together

While a substantial discourse has emerged around the subject of collaboration, less critical attention has been paid to the significant role that mediation plays in determining the politics of working together. This session united a range of historical and theoretical perspectives on instances of collaboration in art and visual culture. Each paper attended to the particular spatial and temporal dynamics instigated by the materials and technologies that facilitate collaboration.

The first panel underlined the breadth of the term 'collaboration', encompassing intimate and global scales. In *Mutual Exchange? Videotapes by Robert Morris and Lynda Benglis* **James Boaden** (University of York) examined the video collaborations of Morris and Benglis in the early 1970s. Boaden explored how the feedback loops, overlays and appropriations that characterise Morris's *Exchange* (1973) and Benglis's *Mumble* (1972) destabilise established readings of early video art, particularly Rosalind Krauss's influential critique of 'the aesthetics of narcissism'. **Sarah Lowndes** (Glasgow School of Art) shifted attention from artists to institutions. For *The Handshake and the Interface: The Glasgow Art Scene since 1990* Lowndes considered the intermingling of face-to-face and online collaborative methodologies in two Glasgow based artist-led initiatives – David Dale Gallery and Studios and Good Press – demonstrating how this pragmatic coupling permits them to address local and international audiences simultaneously.

Building on Lowndes's navigation of collaboration's institutional contexts, **John R Blakinger** (Stanford University) offered a case study of the unstable border zone between collaboration and co-option. His paper *Military-Industrial-Aesthetic Complex: Art and Science at Gyorgy Kepes's Center for Advanced Visual Studies* analysed the political machinations underpinning Kepes's establishment of the Center for Advanced Visual Studies at MIT in 1967. Founded on a utopian faith in collaboration between art

and science, Kepes's project was undermined by the Cold War politics coursing through MIT. Blakinger's archival work revealed a network of communications and citations across documents and letters between artists, curators, critics, scientists and bureaucrats, constituting an intriguing parallel to physical protests.

The formulation of oppositional politics through collaboration and mediation came to the fore in the first two papers of the afternoon session, which addressed queer and feminist projects. **Fiona Anderson** (University of Edinburgh) deconstructed the appropriated images comprising *PosterVirus's Your Nostalgia is Killing Me* (2013) in *We Were (Not) Here: AIDS Activism and the Queer Temporality of Collective Action*. By tracing the 'inter-generational' conflicts and collaborations surrounding AIDS-activist art, Anderson showed how, for the younger artists, the symbols of AIDS activism had become nostalgic 'visual cues of comfort and community', stripped of political agency. Appropriation was also central to the discussion of Eleanor Antin and Ilene Segalove's feminist video practices by **Lucy Bradnock** (University of Nottingham). In *Hijackers, Riots, and Sitcoms: Mediated Collaboration in Feminist Video Art* Bradnock examined Antin and Segalove's use of tropes derived from 'feminized' sitcom forms, focusing on their play of temporality, fantasy, nostalgia and affect.

The final session united two contemporary perspectives on digital collaboration. **Ian Rothwell** (University of Edinburgh), in his paper *Super-enthusiastically Working Together: Internet Memes and Collaborative Activity on 4Chan*, dissected the collaborative politics behind the production and distribution of internet memes, particularly via the online imageboard 4chan. He challenged increasingly common narratives surrounding the radical potential of such forums by comparing the meme-producer to the Stakhanovite shock-workers of the USSR. Yet **Chor Sunshine Wong** (University of Wolverhampton) gave a self-reflexive account of her attempts to collaborate from a distance via Facebook in the 'Umbrella Movement' in her hometown of Hong Kong

during 2014. *Immediate Needs and Hyperactive Feeds: The Struggles of Location* recounted her online experience of this political action, and questioned the necessity of immediacy and proximity for productive collaboration.

During a roundtable, we reflected on our motivations for organising the panel. **Harry Weeks** (University of Edinburgh) discussed the temporal possibilities afforded to collaborative art practice in the wake of new technological developments, while **Amy Tobin** (University of York) considered the material encounters and paper trails that structured collaboration between women artists during second wave feminism. **Catherine Spencer** (University of St Andrews) reflected on how her research into 1960s and 1970 performance art has necessitated thinking about how archival mediation reconstitutes the temporalities of performance.

Throughout the panel, questions of terminology arose: Where does participation end and collaboration begin? What differentiates collaboration from appropriation? Is it the materials and technologies of collaboration or individual agency that determine its politics? Given the neoliberal demand for collaboration exerted through cultural policy and funding guidelines, is it still possible to see collaboration as liberating? The papers addressed these issues, while flagging further paths for critical attention. Our thanks go to the seven speakers who so eloquently contributed to a dialogue that must be sustained.

**Catherine Spencer**  
Co-convenor with Harry Weeks  
and Amy Tobin

## Travelling Artworks

This year's M&E Group session explored issues of artworks and exhibitions on the move, as loans to museums or galleries, or in exhibitions and biennials. It examined how travelling artworks have changed over the years, and how new technologies offer more options for collections to be shared. Artworks also change depending on the context in which they are shown, allowing new opportunities for discussion and interpretation.

The day commenced with [Joanna Weddell](#), whose paper *Unpacking the Metropolitan Monolith: the Victoria and Albert Museum's Circulation Department in the regions*, examined the V&A Circulation Department, active from the post-war period until 1977, which sent touring exhibitions around the UK to smaller regional museums. New research into the V&A archives together with those of the exhibiting museums, provides fascinating insights into the processes and thinking behind these tours, including the types of interpretation provided to the regions for what was viewed as a 'non-specialist audience', examples of the full didactic labels provided, and the reactions by the regions when news hit of government cuts forcing the closure of the Circulation Department.

Continuing our discussions into touring displays, [Gracie Divall](#), [Amy Colcannon](#), [Steph Roberts](#) and [Rachel MacFarlane](#), spoke about *Touring Constable's 'Great Salisbury': the Aspire Partnership*. They demonstrated the ways in which the interpretation and key themes behind this work have been varied to suit particular audiences in specific geographical locations. The project began its tour at National Museums Cardiff, and will next be going to Christchurch Mansion, Ipswich; Oriel y Parc, Pembrokeshire; The Salisbury Museum; The Scottish National Gallery; and Tate Britain.

Moving on to the topic of exhibitions and artworks travelling internationally, [Birgit Mersmann](#), from Jacobs University in Bremen, spoke about *Exhibitionary Relocation and Cultural Translation: The*



Madeleine Kennedy talking about 'Listening', the exhibition that toured to Baltic 39, Newcastle, the Bluecoat, Liverpool; and the Site Gallery, Sheffield

*Travelling Experience of Cities on the Move*. 'Cities on the Move' was the first joint exhibition of art and architecture from South-East Asian cities in Europe. The exhibition transformed in each space: adapting itself to the location, creating new themes, labels and catalogues each time. Interestingly, by the end of its seven-venue tour the exhibition had lost its potential for change, and seemed to have naturally come to the end of its life cycle.

Following on in the same vein was [Georgina Bexon's](#) paper *A Sense of Self? A Study in Transcultural Curating: 'Indian Highway' 2008–12*. This exhibition of 30 contemporary Indian artists launched at the Serpentine in London, and over the next four years travelled to 10 further venues across three continents. Each time, the exhibition was reinterpreted by a new curator, responding to the audiences and context of the venue. Georgina discussed the different processes in transcultural curating and how this plays a role in wider cultural globalisation.

Looking to the roles of new technologies and media within art histories, our afternoon began with [Madeleine Kennedy](#) speaking about *'Listening' in Newcastle, Liverpool and Sheffield: Tracing a Touring Exhibition of Sound Art*. This technically challenging exhibition by Hayward Touring travelled to Baltic 39, Newcastle, the Bluecoat, Liverpool; and is now at the Site Gallery, Sheffield. The show displays contemporary sonic art, using the

movements of the visitor to guide their passage through the galleries. Madeleine examined the challenges presented when this exhibition moved to new galleries, after seeming tailor-made for the first of its venues.

Finally, we looked to the future of sharing collections globally, and an ambitious collections access project at The Collection and Usher Gallery, Lincoln. [Ashley Gallant's](#) paper *I'll WeTransfer it over now* looked at their new website, showing 3D scans of over 60 sculptures from the Lincoln collection. These scans, made by artist Oliver Laric, can now be shared worldwide, and even downloaded and used to print 3D models of the original objects. In instances where transport costs may limit venues from borrowing works internationally, this allows a new way of sharing artworks at minimal cost, and enables objects to be studied in new contexts.

The session was well attended and rounded off with a lively discussion about the uses of new technologies, and how sharing collections or travelling artworks might continue to change in the future. Exploring the role of touring artworks in shaping art histories both regionally and internationally, we confirmed the importance of careful curation to meet the needs of a specific audience or place, and how the sharing of collections continues to be a vital part of cultural globalisation.

[Catriona Pearson](#)  
Ashmolean Museum, University of Oxford

## Navigating the Pacific: Latin America and Asia in conversation

Though Europe's artistic influence on Latin America is established, the Asian connection has received far less attention. Recent trends in scholarship have begun to acknowledge the cultural exchange between the two continents that began nearly 500 years ago with the annual crossing of the Manila Galleon.

Discourse on this cultural exchange is often limited by periodisation, so conveners **Kathryn Santner** and **Paul Merchant** wanted to extend the discussion to include the modern era. Presented chronologically, the papers, from scholars from across the Americas and UK, spanned five centuries of artistic engagement and looked to art, architecture, and dress as the material by-products of this transpacific dialogue.

The morning began with the presentation by **Sofia Sanabraís** (independent scholar) entitled '*...desired and sought by the rest of the world: The circulation and adaptation of Japanese Art in Colonial Latin America*'. Mexican folding screens, known as *biombos*, lacquerware, and feather painting were discussed in light of the importation of Japanese arts via the Manila Galleon. Though an area traditionally ignored in scholarship on Latin American art, Sanabraís fleshes out this longstanding relationship, its presence in the colonial imagination, and the resultant influence on Mexican cultural production.

Our second speakers, **Emilie Carreón Blaine** and **Linda Báez Rubí** (Instituto de Investigaciones Estéticas, UNAM and the Warburg Institute) looked at *biombos* from another perspective in their paper *Possession and Place in New Hispanic Folding Screens*. Their discussion centred on the issue of folding and the way to read a multifaceted object that can expand and contract to reveal different portions of its imagery. The paper investigated the possibilities for images to interact and create meaning when different segments of the screens are revealed.

**Bethany Pleydell** (Bristol) then presented her paper *Dressing the Asian Way: Cross-cultural dressing and the Mantón de Manila in the Spanish-speaking world*. Pleydell traced

the history of the embroidered shawl known as the *mantón de Manila* from its origins as an imported Asian luxury good in colonial Mexico to its ultimate destination as a marker of Spanish identity located in the flamenco dancer. She offers a feminist/postcolonial reading of the *mantón* as a larger part of the cross-cultural dressing engaged in by western women, which allowed them to live out an orientalist fantasy, making themselves objects of desire and othering by donning garments emblematic of the exotic East.

Turning to the physical landscape, **Elisa Garrido** (Consejo Superior de Investigaciones Científicas) delivered *From Asia to America: Humboldt's memories of the Orient and his views of the Cordilleras and Monuments of the Indigenous Peoples of the Americas*. Though he never travelled to Asia, Alexander von Humboldt's picturesque atlas of the Americas was inflected by his lifelong fascination with 'the East'. Garrido explored the parallels between European Orientalism and Humboldt's 'tropicalist' presentation of the Americas as pure nature, an approach mixing elements of picturesque discourse with a call for a direct, scientific engagement with the American landscape.

Continuing the thread of Orientalism, **Marcelo Marino** (Universidad de Buenos Aires) presented *Pictures of a Diffuse 'Oriente' in the Visual Culture of the Río de La Plata during the First Half of the 19th Century*. Marino explored themes of Orientalism in Romantic-era rioplatense painting as exemplified by the *cautiva*, or the female captive of 'Indians'. The idea of the abduction and captivity of women by the indigenous people of the pampas was brought to Argentina from Asia via literary traditions, and exerted a powerful influence on art, in spite of being produced in an era long after such indigenous communities had been wiped out.

Moving into the 20th century, **Adriana Ospina** (Art Museum of the Americas) delivered *The Art Museum of the Americas: An influential player in the recognition of the Asian, Latin American, and Caribbean dialogue in the field of art history*. Ospina discussed the exhibitions organised by the AMA in the 1960s, under the direction of José Gómez

Sicre. Much emphasis was given to abstraction, as part of an attempt to demonstrate the universality of works produced by young Latin American artists born in Japan, particularly in the 1961 exhibition 'Japanese Artists of the Americas'. At the same time, Ospina argued, Gómez Sicre proposed a specifically Japanese sense of form, composition, and space as an important contribution to the artistic landscape of the time.

In a welcome comparison between former Portuguese and Spanish colonies, **Jens Baumgarten** (Universidade Federal de São Paulo) presented *From Brasília to Quezon City – and from Manila to Rio de Janeiro: (Post) Colonial Brazilian and Philippine Arts*. Baumgarten discussed the way that Brasília served as a model for the reconstruction of a new Philippine capital in Quezon City after Manila was destroyed during WWII, and also analysed the way colonial heritage was reappropriated in this process of reconstruction. The paper ultimately argued that the modernist architecture emblematic of both Brasília and Quezon City acts to smooth over the trauma and violence of post-colonial history, offering instead a sanitised version of the intimacy and cordiality often seen as characteristic of the two countries.

The final speaker, **Mariola V Alvarez** (Washington College), brought us back to Japanese-Brazilian artists in her paper *Japan and Brazil: Manabu Mabe, Mário Pedrosa and the 'other' Brazilian abstraction*. This paper engaged with identity politics and the division between lyrical abstraction and geometric abstraction in Brazilian modern art. The paper looked specifically to Manabu Mabe as the face of lyrical abstraction, a field dominated by other artists of Japanese extraction. Alvarez interrogates the issue of Mabe's struggle to assert his Brazilian identity when his critics often labelled him and – his work – as Japanese, and indeed posits Mabe as emblematic of the Japanese experience in Brazil.

We are hopeful that the fruitful discussion and dialogue that emerged from these papers will continue in a publication we are hoping to bring forth from the proceedings.

**Kathryn Santner**

## On Creative Labour

This year's Student session challenged the doctrine of 'creativity' and the 'creative industries', through a reconsideration of the concepts of creative labour. While the corporate realm has appropriated the term in accord with neo-liberal visions of employees as 'creative capital', others still attach use value to the notion that it may offer potential to explore artistic and creative practice.

Organised by student committee members **Sophie Frost** (University of Aberdeen) and **Tilo Reifenstein** (Manchester Metropolitan University), the papers of the session offered pertinent case studies, a variety of re-conceptualisations of the term, as well as historiographic approaches to the subject.

The session opened with **Elsa Vettier** (University of Essex), who presented *Ron Athey: Portrait of the performer as a worker*. Questioning the notion of performance art as labour, Elsa explored Athey's work *Incorruptible Flesh: Dissociative Sparkle* in light of traditional definitions of labour. As Athey's work eschews the production of artefacts or other saleable objects, he seemingly resists the commodification and marketisation of his practice. However, this concomitantly creates the economically precarious position Athey finds himself in. Focusing on his own body, Athey's performances draw on his religious education and HIV infection, and highlight the affect-producing nature of his labour.

In the following paper *Clocking out: On the meaning of work in contemporary art practice*, **Aideen Doran** (Northumbria University) explored the vexed relations between artistic practices and real-world neo-liberal economics. If artists' work is, at least in principle, liberated from the category of use value, how does it function as work and/or disrupt the work of our information economy? Considering Santiago Sierra's *133 Persons Paid to Have Their Hair Dyed Blonde*, Aideen interrogated art's potential and freedom to question the (economic) value form. What are the opportunities for artists to pursue their work and veto the forces of

market economies? Will artistic work always be reducible to 'capitalist realism', always in some way echoing the econometrics of the market? Aideen similarly offered a pointed critique of differing approaches to economic complicity, showing how those who want to overthrow the system and those that work against it from the inside are already partaking in capitalism's enterprise.

Subsequently, **Ben Fitton** of Loughborough University gave a paper entitled *Flirting with the Gulag: Retroactive creativity and the forcing of labour*. In a searing dismantling of 'creative labour' and all its associated 'sexing up' in contemporary discourse, Ben put forward an analysis of Alain Badiou's truth procedure theory to re-define creative labour as an *intention* rather than a capacity within the limited sphere of the creative industries. Badiou's notion of *forçage* locates an idea of creative work as the forcing of something entirely new into being – an anticipatory process that foregrounds a new truth. Ben recognised this process within the work of early astronomers. Perceived as creative subjects, they did not instantly conjure a new world, but, through gradual reflection, analysis and methodology, undertook a truth procedure in the discovery of new planets. Such work was described as a better locus of 'creative labour', for process depersonalises any notion of an individual subject and inspires instead the idea of all elements – human, natural and mechanical – working together to create something new.

In the final paper, *Thinking 'Creativity' since the Late Industrial Age*, **Sophie Frost** (University of Aberdeen) took the audience on a whistle-stop tour of artist-workplace collaboration from the Arts and Crafts Movement in the 1860s to the Artist Placement Group in the 1960s. Sophie began by linking creativity to the notion of transformation, and demonstrated the development of this linkage and its growing prevalence in the contemporary workplace. Through the examples discussed, she emphasised that creativity has been attributed to 'good work', but in fact often leads to paradoxical situations, where creativity veils economic or ideological ambitions. For example, Sophie argued that creativity was utilised during the 1951



Speakers and convenors of the Student Session: Elsa Vettier, Tilo Reifenstein, Sophie Frost, Ben Fitton, Aideen Doran.

Festival of Britain to engender self-reflexivity in a newly consuming British public, as well as to reiterate the superiority of expert administrators over factory or agricultural labourers.

In the roundtable discussion that ended the session, questions returned to the precarious state of existence, occupied not only by the artist, but also the workers of the 'creative industries'. In both cases, they occupy a system in which their work may be celebrated at the same time as the labour of its production is diminished. Similarly, the peculiarly entangled relationship of leisure and creative labour was framed as one of non-identity and non-exclusivity. Notions of 'creativity' and 'creative labour' need to be more seriously critiqued if they are to remain respected terms within the world of work.

We would like to thank our student speakers for their highly stimulating and engaging papers, as well as all delegates who attended the session and contributed to the thoughtful and insightful discussions during the day.

**Sophie Frost and Tilo Reifenstein**

# Minutes of the Annual Meeting at the AAH 41st Conference

Held at 13.00 on 10 April, Julian Study Centre, University of East Anglia

36 in attendance, 11 proxy votes.

## 1 Minutes of the 40th Annual Meeting at Royal College of Art, London

As printed in *Bulletin* 116, June 2014, p 12. Minutes of the 40th meeting were unanimously approved. There were no matters arising.

## 2 Chair's Report: Plans, Priorities and Successes

Christine Riding referred to the annual reports of the AAH's subcommittees and groups, published in *Bulletin* 118, and thanked everyone for their hard work during the year. She then gave thanks to all those who helped make the conference a success including Sarah Monks, Conference Convenor, UEA, Molly, Natalie and Beverly, SCVA, Cheryl Platt, AAH Conference and Bookfair Coordinator. Claire Davies and Carina Persson (AAH office), designers Giulia Garbin and Jack Llewellyn, photographer Joanna Anderson, and the student conference assistants.

The conference was featured in the Eastern Daily Press and on the local TV evening news. With 450 attendees, it was reported to be the biggest conference ever held at the University. We look forward to Edinburgh (2016) and Loughborough (2017).

A review has taken place of all AAH publications, events and grants. Streamlining is necessary to enable the organisation to concentrate on its best initiatives, while 'parking up' other activities. The aim is to free up the time of office staff to think and act strategically. The next step will be a review of the AAH's online presence.

This review came out of a meeting held at Sotheby's Institute in September 2014, attended by all the subgroup committees. Discussion was so fruitful that it will now become an annual forum for exploring aims and ambitions.

Membership has grown from 1,201 members to 1,402 in the past year and the AAH social media presence has grown. Follow us on twitter @arthistorians.

£14,000 of grants had been awarded to 22 individuals.

Ways of Seeing, the annual conference for A-level art history teachers and students, held at the British Museum in November 2014 sold out. Other successes include the New Voices conference, held at the Wellcome Institute in November 2014.

CR reported on *Thinking about Art*, the Art History textbook aimed at A-level students, which is due to be published in late Autumn 2015. This textbook will be instrumental for all those teaching art history in schools, including art teachers and history teachers. She shared images showing the book design, which has been created by Atelier Works LLP.

CR reported on her meeting with Tim Marlow, Director of Artistic Programmes, Royal Academy, who is interested in partnering with us to promote art history in schools, universities, museums and to the wider public.

## 3 Editor's Report

Genevieve Warwick thanked the Editors and board members of *Art History*. The journal is thriving and robust. Submissions have increased in the past year by 306 and income from the journal has risen following a rise in institutional subscriptions and downloads, reduced publishing costs and the growth of Chinese markets.

## 4 Nominations and elections to AAH Executive Committee

One nomination had been received for the role of trustee: Sarah Monks. Proposed by Christine Riding. Seconded Richard Tawes. The meeting unanimously endorsed Sarah Monks as trustee.

A second nomination had been received for the role of Hon Treasurer: Neil Fray. Proposed Veronica Davies. Seconded Gill Harrison. The meeting unanimously endorsed Neil Fray as trustee and Hon Treasurer.

## 5 Report from the British Chair of CIHA / Nominations to the British Committee

A nomination had been received for Genevieve Warwick to join the board of CIHA. Proposed Toshio Watanabe. Seconded Geraldine Johnson.

## 6 Honorary Treasurer's Report (Dennis Wardleworth)

The accounts had been audited by MHA

## Neil Fray – Hon Treasurer



I am a Finance & Operations Director with many years experience in commercial and not-for-profit organisations in a

number of business sectors. For the last 11 years I have been Finance Director for Energy & Utility Skills, a licensed Sector Skills Council delivering skills and training solutions to industry.

I am passionate about delivering an organisation's purpose and ensuring that financial and corporate goals are directed to that end. I try to create confidence and trust at all levels of an organisation through a values-driven approach to financial and corporate leadership.

Through long years of studying for an Honours degree in humanities I developed a passion for Art History and recently completed my Masters degree with the Open University. My dissertation was focused on John Piper's works at the Coventry Cathedrals as a study in the emergence of visual culture.

I intend to pursue a part time PhD in Art History in the coming years (topic yet to be decided) with the aspiration to teach and write about the subject in some capacity in the future.

I am very much looking forward my term of office with the AAH. I hope I can use my skills and experience to help the Association progress and develop the aims of the membership.

MacIntyre Hudson and recommended for approval by the AAH's Finance and Risk Management Committee (FRMC). In 2014 the AAH had a surplus of £48,000. It remains in a healthy position, with the ability to invest in the future. The meeting unanimously approved the accounts.

The meeting gave its sincerest thanks to Dennis Wardleworth and Dorothy Price, whose terms as trustee have ended, and to Richard Sved and Justine Gordon, who are stepping down from the FRMC.

# EC Annual Report by Trustees for year ended 31 December 2014

## Principal activities

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

## Structure, governance and management

The charity is a company, limited by guarantee, registered with Companies House with company number 08617307, and with the Charity Commission with charity number 1154066.

The charity was originally constituted by a trust deed in 1974 and registered with the Charity Commission under charity number 282579 in 1981. In accordance with a unanimous member vote at an Annual General Meeting in April 2013, the charity's assets were transferred to the current limited company and charity on 1 January 2014, allowing the charity to operate under company law.

## Governance

The Association's Memorandum and Articles of Association stipulate that there should be no fewer than 14 and no more than 20 Trustees of the Association. Trustees are appointed or elected in accordance with the Association's Member Regulations. The Board of Trustees is also referred to as the Executive Committee.

Trustees may be elected by members at an Annual Meeting, co-opted by the board, or appointed in capacity of holding the position of chair of one of the five recognised special interest members' groups (currently representing Students, Schools, Museums & Exhibitions, Further & Higher Education and Freelance & Independents).

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

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

At the 2014 Annual Meeting, Christine Riding took over as Chair of the Association from Alison Yarrington, whose three-year term had come to an end.

### *Trustee recruitment, induction and training*

All AAH Trustees must be members of the AAH. The range and level of relevant skills of the board are continually audited. No Trustee training took place during the year, but skills gaps were addressed during the year through the co-option by the board of Trustee Pat Hardy, experienced in the areas of law and governance.

Seven new Trustees joined the organisation's board in 2014. Open processes of calling for Trustee nominations have resulted in a board that satisfactorily represents the Association's diverse constituency and that is adequately balanced in terms of gender, ethnicity, geographic origins and age.

### *Management*

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

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

During 2014, two new staff positions were created. In January, a full-time Membership and Administration Officer was hired, replacing the previous position of Finance and Policy Manager, and in November we added a part-time Education Officer. The new structure allows for greater attention to member recruitment and retention, as well as an increased and sustained focus on issues and programmes to do with art

## Trustees

### Trustees who served during 2014:

#### *Officers*

**Christine Riding** (Chair)  
**Christina Bradstreet** (Hon Secretary)  
**Dennis Wardleworth** (Hon Treasurer)  
**Grischka Petri** (Deputy Hon Treasurer)

**Veronica Davies** (Chair, Freelance & Independents Group) – elected by group April 2013

**Nicola Foster** (elected representative)  
**Béatrice Harding** (Chair, Schools Group) – elected by group August 2014

**Pat Hardy** (co-opted representative) – co-opted April 2014

**Jacky Klein** (elected representative) – elected April 2014

**Laura MacCulloch** (Chair, Museums and Exhibitions Group) – elected by group January 2014

**Ken Neil** (Chair, Further and Higher Education Group) – appointed February 2014

**Dorothy Price** (elected representative)  
**Tilo Reifenstein** (Chair, Students Group) – elected by group July 2014  
**Toshio Watanabe** (CIHA Representative)

### Trustees who left during 2014

**Alison Yarrington** (Chair) – term ended April 2014

**Layla Bloom** (Chair, Museums and Exhibitions Group) – resigned Jan 2014

**Joseph McBrinn** (elected representative) – term ended April 2014

**Nicola McCartney** (Chair, Students Group) – resigned July 2014

**Caroline Osborne** (Chair, Schools Group) – resigned August 2014

**Keith Sciberras** (elected representative) – resigned Aug 2014

**Basia Sliwinska** (Chair, Freelance & Independents Group) – resigned April 2014

**Richard Taws** (elected representative) – term ended April 2014

**Alastair Wright** (co-opted representative) – term ended April 2014

history education at the pre-university level.

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

### Achievements and Performance

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

2014 signified the charity's 40th Anniversary year, and a new Chair, Christine Riding, started her term at the Annual Meeting on 11 April. The Trustees want to especially thank the outgoing Chair, Alison Yarrington, whose hard work and dedication during her three-year term we all continue to benefit from.

2014 was the first year in the AAH's existence as an incorporated legal entity. Incorporation allows the charity its own legal personality under company law, thereby limiting the personal liability of those individuals who volunteer as the charity's Trustees.

### Strategic focus: access to art history

The AAH's general aims, agreed by Trustees in 2012, are to:

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

During 2014, and as part of the transition between chairs, further work to hone an organisational strategic focus has taken place. In October 2014 an away-day was held in London at which 54 AAH members, volunteers and colleagues discussed how to focus the Association's efforts in the interest of increasing the organisation's impact.

It was decided to add a primary focus for the organisation: to promote access to art history education. This will be achieved through an increased focus of the

organisation's resources toward:

- ◆ a unified message
- ◆ promotion of art history in pre-university education
- ◆ promotion of student recruitment to undergraduate art history programmes.

### Advocacy

During 2014 the AAH engaged in various activities to advocate for art history and to represent the views and interests of our members and the art history community.

### Copyright and Open Access

The framework for how research is assessed for the purpose of university statutory funding (the Research Excellence Framework, or REF) has introduced rules and provisions designed to promote Open Access publication of research. While the AAH is in favour of research being easy to access, we have been worried about costs and legal liabilities that an Open Access regime may put on art history researchers. Publication of art history research depends on the inclusion, alongside text, of images whose copyright is very often held by third parties.

In March 2014 it became clear that the AAH had been successful in communicating our concerns, as the Higher Education Funding Council for England (HEFCE) published their policy for the role of Open Access in REF. There are now clear exceptions for cases where the inclusion of third-party content is an integral part of the research. The AAH then published a free information sheet explaining how the new policy affects art history scholars. The information sheet was sent directly to all UK higher education art history departments, as well as to all AAH members. The sheet was also disseminated via social media and is available for download on the AAH website.

The charity took part in a European Union public consultation on an upcoming review of EU copyright rules. The AAH's response included suggestions to strengthen copyright exceptions for academic research, to facilitate international access of digital content, and to consider the mutual dependencies of copyright legislation and higher education Open Access policies.

### Art History in Schools

The charity is committed to promoting art history as a subject at secondary-school

level. Art history equips students with cultural awareness and a combination of analytical and visual skills unusual in other subjects. We believe the subject should be more accessible in schools, particularly state schools where it today is comparatively rare.

In July the AAH submitted a response to the public consultation exercise offered by the Labour Party on 'Young People and the Arts'. We submitted a strong response in favour of the public support of arts in schools. The response is also available for download from the AAH website.

We continue our programme to teach art history evening classes in secondary schools where the subject is not normally offered. Classes were offered at three different schools during 2014.

At the AAH away-day in October, it was decided to increase the charity's strategic focus on access to arts and heritage in pre-university education to support already ongoing efforts to promote art history in schools and the forthcoming AAH schools textbook. The introduction of art historical concepts and thinking at earlier ages will promote public understanding of our subject and will support future higher education recruitment efforts.

### Conferences and Events

A main way that the AAH achieves valuable outcomes is through the organisation of numerous educational events. In the last few years, we have maintained a relatively high number of events in an effort to maximise the amount of people, both from among our members and the public, that have the opportunity to learn about and enjoy cutting edge art history and visual culture.

In 2014 the AAH organised 16 events. Events attracted art history professionals involved in teaching, learning, research and exhibitions, as well as members of the general public.

AAH events included:

- ◆ AAH2014, the organisation's 40th Anniversary Conference, Bookfair and Annual Meeting, took place 10–12 April at the Royal College of Art in Central London. This international three-day conference was attended by a record breaking 534 delegates. Keynote lectures were given by Grayson Perry and Mieke Bal.

- ◆ Art History in the Pub, the lecture series that allows for the sharing of great scholarship in a relaxed and accessible atmosphere, was held on nine occasions in 2014. All were hosted by pubs in the Camden area of London and a total of 246 people attended.
- ◆ Two full-day professional development workshops were held in London, organised by the member interest group for freelance and independent scholars, one in February on the importance of public engagement for researchers and scholars; the other in July on building collaborative partnerships between researchers and practicing artists. A total of 35 people attended these workshops.
- ◆ The AAH held a seminar at the University of Kent in October, organised by the member interest group for museums and exhibitions. The event covered the role and practice of internships within museums and galleries. It was attended by 15 people.
- ◆ The Student Summer Symposium: 'Art & Ephemerality', took place during two days in June at Bristol University. This event was attended by 34 delegates.
- ◆ A Careers Day was held at Birmingham's Barber Institute of Fine Arts in October, focusing on options for people holding a bachelor's degree in art history. The event attracted an audience of 58 career seekers.
- ◆ The New Voices Conference: 'A Picture of Health: Representations and Imaginations of Wellbeing and Illness' was held in November. It was once again organised by the Student Member Committee, this time kindly hosted by the Wellcome Collection in London; 49 delegates attended.
- ◆ The annual 'Ways of Seeing' Conference for A-level students and teachers was also held in November and, once again, it was generously supported by a grant from The Worshipful Company of Arts Scholars. This kind support allows us to offer free attendance to teachers and students from state schools. The event was kindly hosted, for the second time, by the British Museum. This year, lectures were recorded and are available for streaming via the AAH website. The

event was attended by 66 teachers/educators and 228 students.

#### Other events

- ◆ The ARTiculation Prize is a public-speaking competition that invites sixth-form students to give short presentations on a works of art of their choice. The AAH is a dedicated sponsor and contributes resources toward the transportation of competitors to the national finals, in 2014 once again held at Cambridge University.

#### The AAH Grants Programme

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

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

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

The following small grants (under £1,000) were awarded in 2014:

#### Initiatives Fund:

- ◆ Wolverhampton Art Gallery received support for a redisplay of their Georgian and Victorian Galleries, with primary and secondary school students as the primary target audience.
- ◆ The AAH agreed to support the University of Edinburgh in organising a History of Art Summer Camp entitled 'Curating Scotland'. The project will be a hands-on three-day event that targets secondary school students from a lower-income background, providing access and exposure to the subject of art history.

#### Conference Grants

- ◆ Ten individuals received support to attend scholarly art history conferences.

#### Image Grants

- ◆ Three individuals received support for copyright and licensing costs to include images in their scholarly, non-commercial art history related publications.

#### Museums and Exhibitions Bursary Scheme:

- ◆ Kirstie Gregory at the Henry Moore Institute received support for travel to do research in connection with the exhibition 'Paul Neagu: Palapable Sculpture'.
- ◆ The AAH has agreed to support a research project of Gordon Museum, King's College. Roberta Ballestrero, Ruth Richardson and William Edwards will collaborate on this project, which is intended to culminate in a book on the 19th-century English artist Joseph Towne, the only British anatomical wax sculptor/modeller known.

#### Internship Award:

- ◆ Gemma Spry, interning at the Ashmolean Museum in Oxford, received the award to support her during preparations for the exhibition 'The Eye of the Needle: English Embroideries from the Feller Collection'.

The charity agreed to give out the following grants over £1,000 in 2014:

#### Museums and Exhibitions Bursary Scheme:

- ◆ The Museum of Witchcraft in Cornwall, with Louise Fenton of the University of Wolverhampton, received a grant of £1,377 to support the project 'The Cabinet of Curses: Identification of poppets held within the Museum of Witchcraft Collection'. The research will result in a travelling exhibition and an increased capacity for the museum's outreach work.
- ◆ A grant of £2,300 was awarded to Clare Gannaway of Manchester Art Gallery and Michael Hopkins of the University of Manchester towards research for the exhibition 'The Imitation Game' by artist Tove Kjellmark exploring contemporary art, machines and the imitation of life.
- ◆ A grant of £4,500 has been agreed towards the work of Luca Palozzi of the University of Edinburgh and Rachel King of the National Museum of Scotland. The project is an investigation into the National Museum's 14th-century figure

of the Virgin and Child as the figure goes through conservation ahead of its planned display in 2016.

#### Internship Award:

- ◆ Sarah Hegenbart will receive £1,800 to support her internship with the participatory art project 'Village Opera', planned to take place in Burkina Faso in Africa. Due to violent unrest in the area, the project is currently postponed.

#### Awards

AAH oversaw the 2014 John Fleming Travel Award for students, awarded in association with Laurence King Publishers to enable students to study art in the context in which it was created. The award was presented to the winning student at the AAH 40th Anniversary Conference at the Royal College of Art.

The 2012–13 Student Dissertation Prizes, celebrating excellence in art history dissertation writing, were awarded to two students on completion and presentation of a BA and MA dissertation essay. This award was sponsored by the publishing company Thames & Hudson and presented to the awardees at the 40th Anniversary Conference.

#### Other activities

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

An online opt-in database for AAH members was launched in 2014, The Art Historians & Arts Professionals Online Directory. This resource now allows AAH members to market themselves to potential employers and research commissioners, as well as to stay in touch with fellow members for research collaborations and networking purposes.

#### Public benefit

In planning our activities Trustees and staff have kept in mind the Charity Commission's guidance on public benefit. The Association's membership is open to all, as are all our activities, such as the Annual Conference, workshops, and seminars, whether organised by the Association's central administration,

our members' interest groups, or partner institutions. The Association exists to promote the professional practice and public understanding of art history. We believe that a society where the history of art is practised and taken seriously is a richer society for all.

#### AAH Membership Report 2014

The hiring of a full-time Membership and Administration Officer allowed the charity to increase focus on membership recruitment and retention. A review of membership was carried out and resulted in two new membership categories: Individual Plus, which is a three-year membership, and Institutional Plus, which allows institutions to connect a larger amount of their staff to AAH membership benefits.

Our membership figures (published in *Bulletin* 118) rose significantly in 2014, from a total of 1,241 to 1,402, an increase of 12%. This suggests that the AAH is both gaining new members and increasingly retaining current members.

The most dramatic increase can be seen in individual memberships within the UK. The fact that the increase in this category is substantial, up by 25%, is encouraging, as this suggests our focus on membership is paying off and that we are successfully reaching our community with our newsletters, emails and social media.

#### Members Interest Groups

Members may belong to several groups, or none:

Schools	66
Freelance & Independents	284
Students	365
Museums and Exhibitions	234
Further & Higher Education	431

#### Publications

- ◆ *Art History*, the charity's flagship publication and one of the world's leading academic journals in our subject field, is published five times a year.
- ◆ *Bulletin*, a newsletter for all our members, published three times a year.
- ◆ The fourth edition of the book *Careers in Art History* was published in 2013. It is a useful publication, which includes advice and tips from active art history professionals. The book also includes a section on how to market oneself on the arts jobs market. 184 copies were sold during 2014.

- ◆ *Don't Ask for the Mona Lisa* was published in 2012. It is a guide to turning a research project into a museum exhibition with tips on how to propose an idea to a museum or art gallery and then how to prepare and organise an exhibition. In 2014, 48 copies were sold.

#### Financial review

The Trustees are pleased to report a satisfactory outcome for the financial year ended 31 December 2014. The financial statements show a net surplus for the financial year amounting to £29,834 (2013 surplus £61,215).

The Trustees want to especially highlight the donation received this year from The Worshipful Company of Arts Scholars. We also want to point to the restricted fund made up of money received in 2013 from the Esmée Fairbairn Foundation. We are deeply grateful for these contributions which allow us to emphasise and expand our work to promote art history as a subject in schools.

#### Risk review

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

The main risk to the charity remains excessive dependence on our main income source, the publication of *Art History*. While income from fundraising in the last two-year period shows we are moving in the right direction, there is still a clear imbalance. Donations received to date focus on covering specific charitable expenditure. The risk to the funding of core costs thus remains largely unchanged.

#### Reserves policy

General reserves carried forward at 31 December 2014 amount to £758,747. The policy of the Trustees is that the level of the general reserves should equate to a full year's expenditure and current reserves cover more than a year-and-a-half at current rates of expenditure. The Trustees have seen fit to maintain a relatively cautious reserves policy. Future changes to UK academic publishing may still negatively impact the charity's main source of income but, to date, it seems effects will remain relatively small in the short term. However,

Trustees are aware that further technological and legislative changes to the world of academic publishing are difficult to predict for the medium term.

Trustees are currently planning for a controlled draw-down of reserves through investments that will benefit the charity and lead to outcomes commensurate with our aims and mission.

#### Plans for the future

An important outcome from the 2014 away-day was that the AAH should seek to increase its impact by focusing its efforts. To this effect, three major reviews will be carried out into the charity's current activities: one into AAH publications, a second into our events and a third into our grant-making activities. The reviews will explore how the organisation might focus its efforts in this area to increase quality and resource efficiency.

It is hoped that the outcome from the three reviews will result in efficiency savings, allowing staff and Trustees time to focus on communications. A campaign will be crafted around a united message calling for increased access to art history in education and society.

The AAH schools textbook, authored by Penny Huntsman and produced in partnership with Wiley, is scheduled for publication in 2015.

The AAH Annual Conference and Bookfair will be held in partnership with the University of East Anglia in the Sainsbury Centre for Art. The conference keynote lectures will be given by Craig Clunas and Briony Fer and, for the first time, will be made available online via the AAH website.

2015 will also see the end of term for our current Honorary Treasurer, Dennis Wardleworth. Trustees aim to conduct a wide search for a worthy replacement that can bring valuable and relevant experience and skills to the organisation.

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

**Christine Riding**  
Chair

## STATEMENT OF FINANCIAL ACTIVITIES FOR THE PERIOD ENDED 31 DECEMBER 2014

	Unrestricted funds	Restricted funds	Total funds
	£	£	£
<b>Incoming resources</b>			
Incoming resources from generated funds:			
Donations	40	2,599	2,639
Art History in the pub	317	–	317
Activities for generating funds:			
Investment income	3,250	–	3,250
<b>Incoming resources from charitable activities</b>			
Publication income	301,946	–	301,946
Members' Groups	5,318	–	5,318
Annual Conference income	96,371	–	96,371
Grants receivable	–	2,000	2,000
Membership – subscriptions	48,576	–	48,576
Total incoming resources	455,818	4,599	460,417
<b>Resources expended</b>			
Charitable expenditure	374,410	8,955	383,365
Governance costs	29,146	–	29,146
Total resources expended	403,556	8,955	412,511
Net incoming / (expended) resources	52,262	(4,356)	47,906
<b>Reconciliation of Funds</b>			
Total funds at 1 July 2013	–	–	–
Transfer of funds from unincorporated charity	711,695	17,218	728,913
<b>Fund balance carried forward</b>	<b>763,957</b>	<b>12,862</b>	<b>776,819</b>

## SUMMARY BALANCE SHEET AS AT 31 DECEMBER 2014

	£	£
<b>Fixed assets</b>		
Tangible		5,007
Intangible		3,760
		<u>8,767</u>
<b>Current assets</b>		
Debtors	314,519	
Short term deposits	185,204	
Cash at bank and in hand	329,151	
	<u>828,874</u>	
Creditors: amounts falling due within one year	60,822	
Net current assets		<u>768,052</u>
Net assets		<b><u>776,819</u></b>
<b>Funds</b>		
Restricted		12,862
Unrestricted		763,957
Total funds		<b><u>776,819</u></b>

## Catherine Daunt – moving on

Catherine Daunt, who has been overseeing the AAH grants and prizes for the last year, has recently left the AAH to take up the post of Project Curator in Prints and Drawings at The British Museum.

Catherine started working at the AAH in 2013. She worked one day a week in the office as Assistant Administrator, and then became responsible for the administration of the AAH grants and prizes programme, including the grants programme review that took place earlier this year. Whilst working at the AAH, Catherine also completed her PhD on Tudor portraiture sets.



Catherine (seen above helping at the AAH Conference) was a brilliantly efficient and hard-working member of AAH staff, and a hugely informative art historian. We will miss working with her, but wish her all the best in her new post.

Claire Davies

### AAH Internship Awards

Awards have been made for 2015 to the following:

**Harriet Brooks-Ward**  
(University of Manchester) at the  
Centre for Chinese Contemporary Art

**Diane Knauf**  
(Northumbria University) in the paper  
conservation department at the  
National Galleries of Scotland

For more details and application guidelines for 2016, please visit: [www.aah.org.uk/funding/AAH-Internship-Award](http://www.aah.org.uk/funding/AAH-Internship-Award)

**Deadline: 1 April 2016**

## John Fleming Travel Award

**The aim of the award of £2,000 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 winner of the 2015 John Fleming Travel Award is Andrew Horn,** who is studying towards a PhD in Art History at the University of Edinburgh. He will be travelling to sites in Italy, including Trent, Turin, Milan and Genoa.

The John Fleming Travel Award is sponsored by Laurence King Publishing, who offer this award of **£2,000** 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

## 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 (Masters-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**



# Prizewinning Dissertations 2014

## Abstract of Undergraduate Winner

**Amy Partridge** (University of Leeds)  
*Destruction or Integration? The Implications of Christianity for Anglo-Saxon Culture and Art*

A highly intellectual and sophisticated society, studies of Anglo-Saxon England have often been limited by the ubiquity of the 'Dark Ages'. A concept mythicized within our popular culture, the 'Dark Ages' assigns to this period a primitive and barbarous quality that restricts a consideration of the true nature of Anglo-Saxon art. Founded upon comparisons with Roman and Christian Britain, this art is commonly regarded as purely decorative, incapable of producing any substantial meaning.

By comparison, great weight is given to the quality and achievement of art following the re-emergence of Christianity after the Conversion. Perceived as a complete overhaul of native traditions, Christianity is credited with bringing a spiritual and intellectual enlightenment to Britain, enabling its people to once again create truly meaningful art.

However, through recognition of the limitations inherent in many of these earlier studies, and through an extensive analysis of the Franks Casket, it is argued that Anglo-Saxon England was in fact a highly hybrid society. Rather than representing the destruction of these pre-Christian traditions, Christianity became an integral part of an already existing culture.

This analysis of the Franks Casket shows that through three key factors, style, iconography, and language, the maker of this unique object intentionally appropriated Anglo-Saxon culture for an overriding Christian message.

Christianity was conveyed to an Anglo-Saxon secular audience through one of its society's key moral values, the notion of gift-giving and the relationship between a lord and his men. The Tale of Weland the Smith and other scenes from legend have been intentionally juxtaposed with Christian and Roman themes to create two models of lordship, which on a larger level refer back to the ultimate relationship of lord and men, that of Christ and his followers.

## Abstract of Postgraduate Winner

**Dina Akhmadeeva** (University of Oxford)  
*Looking outwards, staying put: Shipwrecked sailors, painted representations of Russia and exposure to the outside world in Edo-period Japan*



Dina (right) being given her award by AAH Chair Christine Riding.

This dissertation examines the Japanese 1807 account *Kankai Iibun* [Strange Tales of a Circumnavigation]. *Kankai ibun* details and extensively visualises pieces of ethnographic information about Russia, gleaned on the basis of an interrogation of four repatriated Japanese sailors who had been shipwrecked there ten years previously. Reproduced and circulated in hundreds of copies, it offered the Japanese reader and viewer a glimpse of a country from which Edo-period Japan (1603–1868) was sealed off.

Japanese and Anglophone scholarship has long debated the 'closed country policy' of Edo-period Japan, positing that its borders were either closed off from contact with the outside world, or that Japan participated in select contact through trade, especially with the Netherlands and with China.

In focusing on the previously little examined images from *Kankai ibun*, however, this paper examines the way its images constituted a shared space between Japan and Russia, a country with which official contact was fraught and undesired for fear of invasion. It considers the way space, boundaries and transcultural contact are constituted. Taking the notion of 'space' not as an *a priori* entity but created through

## AAH Dissertation Prize 2014 (2013–14 academic year)

### Undergraduate

Winner:

**Amy Partridge** (University of Leeds)  
*Destruction or Integration? The Implications of Christianity for Anglo-Saxon Culture and Art*

Shortlisted:

**Lucy Farrar** (University of Glasgow)  
*Sir Alfred Gilbert's Kippen Bronzes: A Reassessment*

**Aurella Yussuf** (University of Brighton)  
*All the women are white, all the blacks are men, but some of us are ... American? A comparative analysis of the visibility of black women artists in London and New York, 2009–13*

### Postgraduate

Winner:

**Dina Akhmadeeva** (University of Oxford)  
*Looking outwards, staying put: Shipwrecked sailors, painted representations of Russia and exposure to the outside world in Edo-period Japan*

Shortlisted:

**Anya Burgon** (University of Cambridge)  
*Untrue Colours: Overcoming dissimilarity in the aesthetics of St Bernard of Clairvaux*

**David Zagoury** (University of Oxford)  
*'If the Doors of Perception were Cleansed': The Dreamachine and the invention of hallucinogenic art*

experience and through the role of the imagination, this dissertation argues for *Kankai ibun* allowing Russia to come into view in the minds of its readers and viewers on the basis of mediated contact.

Arguing that *Kankai ibun* created an openness to the outside world without transgressing the official boundaries of Japan, this paper not only interrogates the limited terms in which Japan has previously been considered a closed or open country, but also argues for more nuanced ways to consider cross-cultural contact.

## The Imitation Game

[imitationgame.tumblr.com](http://imitationgame.tumblr.com) [manchestergalleries.org](http://manchestergalleries.org) [#magimitationgame](https://twitter.com/magimitationgame)

Our funding from AAH has been hugely valuable in the development of a new artwork; a collaboration between Swedish artist Tove Kjellmark and Michael Hopkins from the School of Computer Science at the University of Manchester for 'The Imitation Game', an exhibition I am curating at Manchester Art Gallery for February 2016.

'The Imitation Game' will be a major international contemporary art exhibition exploring the theme of machines and the imitation of life. The title and theme are inspired by Manchester's rich history of computer science, and the exhibition title is taken from a phrase used by Alan Turing in a paper in 1950 when he worked in the Computer Science department at The University of Manchester, asking whether a machine would ever successfully imitate a human.

The new artwork will use neuromorphic *SpiNNaker* technology to enable two robots, sitting in leather armchairs, to have a 'conversation' in the gallery space, not only responding to but actually 'learning' from their environment and stimuli.

Since the initial conversations with Dr David Lester in early 2014, and the presentation by Tove and myself at the *BrainScaleS* neuromorphics conference in March 2014, we have used the AAH funding to pay for Tove to come to Manchester on research visits to meet with Michael and his colleagues and discuss her vision for the new work, aesthetic and philosophical issues, as well as essential practical questions about how it can be made.

On 12 May this year, Michael and I will be visiting Tove in Stockholm, using our remaining AAH R&D funds to meet the team she is now working with at KTH (Royal Institute of Technology) and move the project on even further, making key decisions on precisely how the hardware and software within the work will be used and how the expertise within KTH and the School of Computer Science here in Manchester can best be used over the coming months to complete the piece of work for the exhibition in February 2016.



Tove Kjellmark, *Alone Together*, 2015.

We have also successfully secured funding from the University of Manchester's Arts and Science Collaboration Fund, and Tove has successfully applied to the Swedish Arts Grants Committee. We hope to raise additional funds to make sure this incredibly ambitious artwork can be completed for the exhibition next year.

**Clare Gannaway**  
Curator, Manchester Art Gallery

### 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

Birkbeck, University of London:  
East London, Architecture and  
Regeneration, Across the Generations

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 November & 1 May**

### M&E Grant awards – November 2014 application round

This saw an unprecedented number of excellent applications from many different fields for varying, and always interesting, projects. Although the competition was tough, the panel was in agreement that two applications stood out from the rest.

The first award was given to **Rachel King** from National Museums Scotland and **Luca Palozzi** from the University of Edinburgh, who are working on a project to research more thoroughly the *Virgin and Child* attributed to The Master of Gualino Saint Catherine, which is currently under conservation at the National Museum of Scotland in Edinburgh. Their application highlighted the importance of bringing together expertise from both museums and academia, showcasing the importance of cross-institutional collaboration in researching a little-known artist, his oeuvre, patronage and techniques.

Secondly, **Dr Roberta Ballestriero** (Open University/Central Saint Martins), in collaboration with **Dr Ruth Richardson** and **William GJ Edwards**, from the Gordon Museum, King's College, London have been awarded a grant for collaborative research leading to a book on an overlooked artist, the sculptor Joseph Towne (1806–79), a celebrated wax artist who was in his lifetime the recipient of many scientific awards and prizes for his anatomical, dermatological and pathological models. Many of these models are now held in the Gordon Museum at King's College, London and deserve to be more publicly recognised.

We look forward to the results of these two interesting collaborative projects and congratulate both project teams for their outstanding applications.

# The Cabinet of Curses

## Identification of poppets held in the Museum of Witchcraft Collection, Boscastle

This project has been a collaboration between myself and the Museum of Witchcraft in Boscastle, Cornwall, for new research on artefacts relating to curses held within the collection.

Cecil Williamson was the founder of the Museum, and throughout the 20th century he amassed an eclectic mix of objects relating to witchcraft and the occult. The cabinet that arguably draws the most attention is the one containing the poppets.

The poppets are displayed in their entirety. Whether commercially bought or made of moulded wax (*middle image right*) clay, wool or bamboo, they are punctured with pins or nails, stabbed with daggers, or feature other methods of pain infliction.

This research has enabled me to thoroughly investigate the poppets and to trace the origins and narrative behind their creation. This was made possible due to the numerous letters and records that Cecil Williamson kept and the collaboration with the curators of the Museum, which allowed open access to the archive.

It has transpired that most of the poppets in the collection were created during the 1950s, following the repeal of the

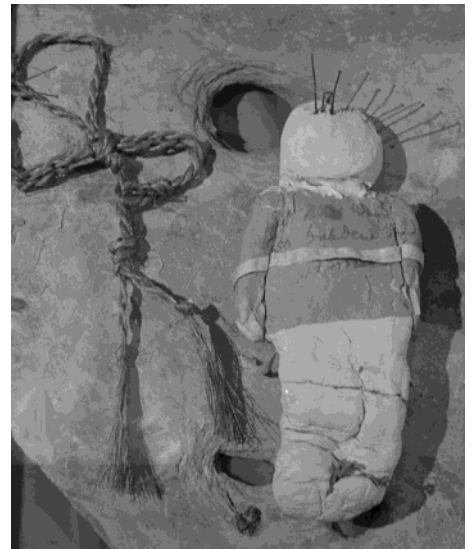
Witchcraft Act in 1951. It is clear from the research that many people felt that the Museum of Witchcraft was an appropriate repository for their items and most of them were handed to Mr Williamson for his safe protection.

The poppets in the cabinet were made for the specific purpose of causing harm (there are some used for charms elsewhere in the collection). The research has uncovered some fascinating tales: a poppet (*bottom right*) brought to the UK from Bavaria, via Switzerland, with the sole intention of ridding two sisters of a former Nazi's wife; a hanged, knitted ATS doll for an unpleasant sergeant; two dolls created by a builder for his wife and her female lover festooned with pins (*top right, next to an unusual string poppet*).

The AAH Bursary has enabled new research to uncover and trace the origins of these important aspects of our social history.

The research will be published in a book later this year, and the collaboration continues, leading to a curated exhibition on the poppets and their fascinating tales.

**Louise Fenton**  
University of Wolverhampton



## Museums & Exhibitions Grants

For academics and museum/gallery professionals

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

**Individual Awards** – intended 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 £5,250**. The award is tenable for a maximum of 12 months and can only be used for one project.

Further information

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

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

**Deadlines: 1 November & 1 May**

## Medieval Fountains

Gebrauch und Symbolik des Wassers in der mittelalterlichen Kultur, 16. Symposium des Mediävistenverbandes, Berne, March 2015

I should like to thank the AAH Freelance & Independents Group for a Conference Attendance Grant, which enabled me to present a paper at a three-day conference exploring the vast and heterogeneous topic of water in medieval culture.

Held, appropriately, in Berne – a city renowned for its 16th-century fountains – this conference attracted, from both near and far, scholars who are currently working on various aspects of aquatic culture in the Middle Ages. Topics included water and its relationship to art, and its relevance to identity, politics, religion and gender. A broad range of aqueous themes was covered, ranging from shipbuilding in Poland to the socio-cultural attitudes to the flooding of the Nile in the 13th century. The conference exemplified to a splendid degree the success of an interdisciplinary approach. Of particular interest were the three papers on *acquamanilia*, and altogether the experience was most rewarding.

My own paper, titled *The Perugia Fountain. Gender and Civic Identity*, offered a gendered reading of the Fontana Maggiore, which is distinguished by its female rhetoric. On the upper basin of the fountain sits an



The Fontana Maggiore, Perugia.

enthroned figure, Augusta Perusia, who personifies the city of Perugia. She holds a ram-headed cornucopia, intended as a powerful expression of the city's achievements and success in self-governance. Serenely looking ahead, she is, however, just one of several women shown on this fountain, which was somewhat

hastily completed in 1278. All three geographical personifications are female, and the fountain is a striking celebration of women cast primarily in secular roles, which goes beyond convention.

I argued that no other similar edifice of the Duecento displays such striking differentiation by gender, with its commanding, allegorical female figures presiding in the communal piazza. Although the most prominent female figures portrayed on the fountain have, on occasion, been singled out for analysis within the context of civic foundation myths, women have seldom been considered as an interconnected group.

I went on to give illustrative examples of the fountain's symbolism by looking more closely at the portrayal of a selection of the female figures – not just in terms of their identity and status – but also how they interact with the male figures.

Berne is a city to which I should like to return, not least because this all-engrossing conference left me with insufficient time to join those delegates who nonetheless absconded for some local fountain-hunting.

Elizabeth Freeman

## Conference Attendance Grants

Any non-student AAH member who is a session convener, 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 not-for-profit publication of their research by contributing up to **£500** towards the cost of reproduction and clearing permission to use visual material under copyright.

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

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

For terms and conditions, and to download an application form:  
[www.aah.org.uk/funding/imageandconf](http://www.aah.org.uk/funding/imageandconf)

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



# Freelance and Independents group news



Since my last report we have welcomed two new members, Kate Aspinall and Judith Jammers, which brings the

subcommittee back up to full strength.

We are really pleased that the subcommittee continues to attract enthusiastic members who represent the interests of a wide range of freelance and independent art historians.

The main business of our last meeting was to discuss the surveys carried out by AAH trustees and staff late in 2014 (see p10), and to frame a response that would ensure that the F&I voice was adequately represented in all its diversity.

The surveys covered publications, events and grants. Our animated discussion focused

in particular on events and grant-making, as these were the areas we felt were of most concern to our members.

Points stressed included the difference that quite a modest grant can make to scholars without an institutional base, in enabling them to present at a conference or clear images for publication, and the need to run events in accessible locations that address the specific interests and professional development needs of freelance art historians.

A summary of the outcome of these discussions was presented to the EC meeting held during the Annual Conference. If any F&I member would like further information, do please get in touch with me.

Once again this year we collaborated with the Student member group to present a lunchtime Special Interest Session at the Annual Conference, and you will find a full report of this on p7.

If any F&I member has suggestions for the subject of the special interest session for

## 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**

Kate Aspinall

Mary Jane Boland

Frances Follin

Catherine Hunt

Judith Jammers

Arlene Leis

Maria Photiou

Janet Tyson

next year's conference in Edinburgh, do please let me know.

**Veronica Davies**

## Welcome to new members of the F&I Group Subcommittee

### Mary Jane Boland



Mary Jane completed her PhD at the University of Nottingham in 2013. She currently works as a part-time lecturer at University College Cork,

Ireland and as a part-time research consultant for Atticus Education. She continues to write articles and essays relating to late-18th and early 19th-century art in Ireland, with several due for publication in 2016.

She has received funding for her research from the University of Nottingham and the British Association for Irish Studies. From 2011–13, she was a Trustee of the Association of Art Historians (UK) and Chair of its Student Group. ▶

### Judith Jammers



Judith is co-founder of ArtHistoryLink, an arts educational consultancy working with schools and museums, artists, publishers and the creative industry. Judith set up and is now Head of the

History of Art department at Highgate School. She has devised an extra-curricular Art History programme taught to all age groups and is currently developing an outreach programme to introduce Art History and Visual Literacy education in primary schools through teacher training.

Judith has a PhD in Art History from Humboldt Universität Berlin and an MA in Art History, Archaeology and Philosophy of Religion (Freie Universität Berlin). She obtained a PGCE in Art and Design and ▶

### Kate Aspinall



Kate Aspinall is an independent art historian, writer and consultant researcher for the Roy Lichtenstein Foundation. She specialises in drawing, focusing on 20th-century

Britain. Most recently, she has written a chapter on Jacob Bronowski, Feliks Topolski and the subjectivity of scientific judgement for *British Art in the Nuclear Age* (Ashgate, 2014).

▶ has taught the subject at each key stage. Prior to this, Judith worked as an art and architecture correspondent for the *Berliner Zeitung* and as a critic for a range of broadsheets and specialist publications.

## Schools Group – engaging young people with art history

The Schools Group is proud to announce forthcoming events in order to support art history teachers, to engage their students and ease transition to university.

### A Study Day for Teachers – 17 June 2015

Oxford Brookes, in collaboration with the AAH, is hosting *Art History from A-level to University: An information day for teachers*, which will include specialist workshops by Oxford Brookes art history lecturers. (See *right for further details*.)

### Art History Higher Education and Careers Conference and Fair – Friday 26 June 2015

Godolphin & Latymer School will once again host this event, aimed at LVI/Year 12 students, whether or not they have studied Art History at school, with Years 11 and 13 students also welcome. It offers students the opportunity to find out about art history as a discipline, specific university courses, and a range of career possibilities through short introductory lectures. There are also personal statement workshops, and sixth-form students are able to meet art-history undergraduates from universities across the UK. (See *right for further details*.)

### Ways of Seeing – 14 November 2015

The AAH Schools Group is once again organising this conference for sixth-form students and their teachers at the British Museum. This year's theme will be 'Propaganda'. Illustrious speakers from our host organisation will be joined by Tarnya Cooper, Ayla Lepine and Craig Clunas. (See *right for further details*.)

### The Outreach Scheme

The AAH supports the fast-track teaching of History of Art AS level in state schools by providing them with an art history teacher, and paying for other expenses. Lessons take place after school and involve a significant level of commitment from students as the course is delivered in two hours a week, instead of the usual five. The AAH schemes at Townley Grammar School and St Marylebone CE School, running since September 2014, are being adapted and extended from September 2015. The part-time AAH Education Officer, Rose Aidin, oversees this scheme. If your school or college is interested in taking part in the scheme, or you would like to become

involved with outreach teaching, email her at [education@aah.org.uk](mailto:education@aah.org.uk) for further information.

Penny Huntsman continues to offer 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)

### A-Level Reforms – History of Art syllabus

AQA held a History of Art Stakeholder Meeting in April 2015 to discuss the GCE AS and A-level criteria for History of Art A-level. Although the discussion was not specific to a board, specification or syllabus, it did touch on aims, subject content, key skills and assessment objectives. The consultation launch for the new specifications is scheduled for the second half of July 2015, with accreditation and launch planned for summer or autumn 2016. First teaching of the new specifications should take place in September 2017.

### Textbook

The AAH is co-publishing an Art History A-level textbook later in 2015, *Thinking about Art*, which will make a great difference to both schools and students considering the subject. The publication, overseen by Rose Aidin, will be associated with a campaign to promote art history as a discipline. As the textbook dovetails with the Scottish Qualifications Agency and the Curriculum for Excellence (16 – 18 yr olds), with its commitment to the pathway between school and university, the AAH is looking into launching the book in Scotland too.

### Transition to university

Abigail Harrison Moore, Head of School of Fine Art, History of Art and Cultural Studies at the University of Leeds, continues to promote the Extended Project Qualification (EPQ), which encourages Years 12 and 13 students to use primary resources, and facilitates a successful transition to Higher Education. (See *Bulletin 118, p17*.)

Through the events offered, the outreach scheme, the textbook, dialogue with exam boards and collaboration with universities, we are determined to help shape and secure the future of art history as a discipline.

**Béatrice Harding**

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## Schools Group Committee

**Béatrice Harding – Chair**

**Matt Wilson – Secretary**

**Laura Worsley – Treasurer and Ways of Seeing Conference Co-ordinator**

**Katy Blatt and Imogen Cornwall-Jones – Ways of Seeing Coordinators**

**Lizz Chubb**

**Kate Evans**

**Penny Huntsman**

**Liz Keevil Eyres**

**Toby Parker**

**Andreas Petzold**

**Rebecca Reidel-Fry**

**Penny Wickson**

**Laurence Wolff**

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## Art History from A-level to University

*An information day for teachers*

Oxford Brookes University

**17 June 2015, 10.00 – 16.00**

*A collaboration between the AAH and Oxford Brookes*

**A study day designed to provide subject-specific development and networking opportunities for teachers of A-level Art History or Art.**

It will include specialist workshops by art history lecturers on topics such as architecture, renaissance, modernism and the 19th century, as well as practical talks about the pathways in art history both at university and after.

The event is organised by Marika Leino and Christiana Payne (Oxford Brookes) and Penny Wickson, Laura Worsley and Beatrice Harding (AAH Schools Group).

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



## Art in Our Lives – a view from the chalkface

Without the Arts in our lives, we literally have no voice. Art History is more than just a subject to choose for A level – it helps children to express and reflect on their own humanity and to see how civilisation has flourished through art. To encourage deep thought in young people as well as sensitivity and empathy is key to any successful society.

And yet the study of Art History is in decline and is increasingly seen as elitist: in fact only around 17 out of 3,000 state schools offer the subject at A level, and that number is under further threat, not least because of the comments of the Education Secretary, Nicky Morgan, who was quoted as saying that children should be choosing to study science A levels in preference to arts to increase their employment chances. In our technological society, I can understand her comments to a certain degree, but her blinkered view has no regard for children's individual strengths, nor regard for the good of society as a whole.

It is a fact that the very greatest scientists, doctors, programmers are those who have looked to the arts and philosophy, and the most gifted children are often those who are

broadly talented across a range of subjects. Numerous studies have also shown that isolating ourselves with machines leads to aggression and a lack of social skills.

Children learn in differing ways, and visual and literary expression is vital for them and for our communication as a society. Art History is a window into other times. As an Art History teacher, I passionately believe in teaching from the Greeks through to contemporary times so that young adults can join the dots between the different periods and variety of subjects and see the bigger picture.

**Art History reflects on historical, religious, economic, scientific and social expression – all fundamental to our understanding of our world**

These windows into previous societies – how they express different ideas and what motivates them – are key to our own understanding. What does classicism actually mean? How many young adults could answer that question? Art History reflects on historical, religious, economic, scientific and social expression – all fundamental to our understanding of our world.

I am also concerned that Art History has suffered from an image problem. Once, it was seen as an A-level choice that was not for the academic child, and too many people think it is an 'easy' subject in which students spend time swanning around art galleries and museums! In fact, of course, it is just as 'academic' as History or English, and Art History GCSE was abandoned because it was seen as too hard! Now the subject – possibly through association with Prince William and Kate Middleton – is also seen as elitist. It is further threatened by the planned phasing out of the AS level. It would be a tragedy if Art History became a subject consigned to the annals of history, as Classics once seemed likely to be until its worth and value was re-evaluated.

After all, one of the most precious gifts children have is that of imagination, and this can be unlocked through the study of Art History in the formative years. Art History helps children to realise their imagination and their creativity. It is no surprise to me that some of the most gifted and talented scientists and inventors the world has seen have been ardent students of the arts.

**Joanna Meeson**

Teacher in charge of Art History at Heathfield School, Ascot

### AAH PROPAGANDA

Ways of Seeing, Schools Conference, The British Museum, London

**9.30 – 16.00, Saturday 14 November 2015**

*Designed for those teaching or studying History of Art or Art at AS and A level*

This year's conference includes a range of activities and invited speakers on ways of viewing and thinking about propaganda, including:

**Craig Clunas** (University of Oxford) on 'Chinese Propaganda'

**Tarnya Cooper** (National Portrait Gallery) on 'Elizabeth I & Portraiture'

**Alya Lepine** (University of Essex) on 'British Gothic revival – Houses of Parliament'

**Jody Patterson** (University of Southampton) on 'Diego Murals in Chicago'

ARTiculation Prize student presentations

SPOKE film competition screenings

Teacher's lunchtime forum and/or tour

**Tickets: Teachers £25 (includes lunch), Students £15**

Complimentary tickets are offered to state school teachers and students as part of the ongoing AAH initiative to make art history accessible in all education sectors.

For more details and online booking, [www.aah.org.uk/events/ways-of-seeing](http://www.aah.org.uk/events/ways-of-seeing) where you can also listen to last year's Ways of Seeing talks

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

**Friday 26 June 2015**

**10.00 – 16.00**

Godolphin and Latymer School, Hammersmith, West London

*For teachers and Year 12 students*

Giving students the opportunity to find out about art history at university, and the range of career possibilities through short introductory lectures, personal statement workshops, and chats with art-history undergraduates.

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

Godolphin & Latymer

# Student news, events and opportunities

## Student Members' Committee

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### Charlotte Stokes

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charlotte.j.stokes@gmail.com

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 September, 1 December, 1 March, 1 June



For those coming to the end of your academic year, the SMC wishes you the best of luck in your exams. For everyone else, we offer some schemes and events over the holidays and into early autumn.

First of all however, let me warmly welcome [Amy Robson](#) as a new committee member.

At the recent Annual Conference, Sophie Frost and I convened the SMC's student session On Creative Labour, which offered pertinent case studies, a variety of re-conceptualisations of the phrase 'Creative Labour', and historiographic approaches to the subject through four excellent student papers. Prompted by the papers, discussion considered the use value of terms such as 'creativity' and 'creative industries' in times when neo-liberal economics have largely emptied them of meaning. (See our full report on page 9.)

We also jointly hosted a Special Interest Session with the F&I Group on the subject of An Art(istic) Historian: Art History and Its Relations to Art Practice and Artistic Research. We were extremely pleased to be joined by [Felicity Colman](#) (Manchester Metropolitan), who explored practice-as-research approaches for art history. Felicity provided an insightful overview of how this kind of enquiry may be conducted and proposed thoughtful ideas about the art historian's 'practice' of writing. (See page 27 for details). We would like to thank the F&I Group, and especially its chair Veronica Davies, for collaborating with us on this session, which is swiftly becoming a staple at the annual conference.

On 29–30 June, the University of York will host our annual [Student Summer Symposium](#) (see details right), with keynote papers from [Susan Vincent](#) (York) and [Rhian Addison](#) (Watts Gallery), as well as 12 student papers. The conference is proving once again to be a very international and popular event, so book your places asap.

This year's [New Voices](#) postgraduate conference, Image Matter: Art and

Materiality, will take place at Manchester School of Art, Manchester Metropolitan University, on 6 November. We are delighted that [Carol Mavor](#), Professor in Visual Arts at University of Manchester, will deliver a keynote address. We are still accepting proposals, please consider our Call for Papers on page 26.

On 21 November, our next Careers Day will be held at Firstsite Gallery, Colchester, in partnership with the University of Essex. This will share professional expertise and experience in areas such as curatorship, conservation, arts journalism, and research, with all those who are interested in pursuing a career in an increasingly competitive arts and heritage sector. As we've regularly been selling out of tickets for this event over the past years, we strongly advise early booking.

In order to support your studies, research and into-work transition, we offer a number of opportunities. All those with distinction-graded dissertations are welcome to apply for our Undergraduate Dissertation Prize by 1 August and the Postgraduate Dissertation Prize by 1 December. We warmly congratulate undergrad and postgrad winners of the 2014 prize, [Amy Partridge](#) (Leeds) and [Dina Akhmadeeva](#) (Oxford). (For more details see page 17.) We also congratulate [Andrew Horn](#) (Edinburgh), who was awarded the 2014 John Fleming Travel Award. You have until 1 December to apply for up to £2,000 in support of research-related travel (see page 16).

Finally, we are delighted to announce the winners of this year's Internship Awards. [Harriet Brooks-Ward](#) (University of Manchester) and [Diane Knauf](#) (Northumbria University) will be supported for their internships at the Centre for Chinese Contemporary Art and in the conservation department at the National Galleries of Scotland, respectively. Our next deadline is 1 April 2016.

The SMC, is always keen to hear from you. Find our contact details at [aah.org.uk/students](http://aah.org.uk/students) or follow, 'like' and send us news via [facebook.com/AAHStudents](https://www.facebook.com/AAHStudents) and [@AAHStudents](https://twitter.com/AAHStudents).

**Tilo Reifenstein**

Chair, Student Members' Committee



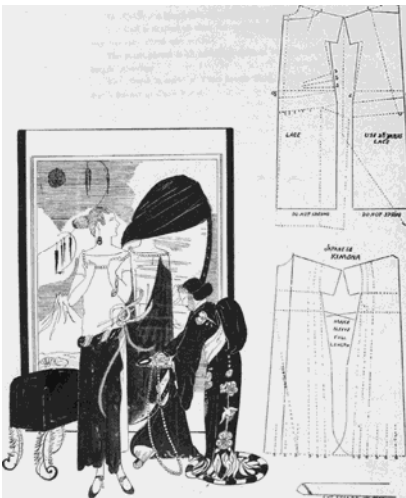
UNIVERSITY *of York*

AAH Student Summer Symposium

Fashion and Art History

29 – 30 June 2015

University of York



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

#### Keynote speakers

**Dr Susan Vincent** (University of York) *Ogling and Quizzing: or, The Historian, the Eyeglass, and the Visual Sources*

**Rhian Addison** (Watts Gallery) *Liberating Fashion: Artists as Designers in the Aesthetic Movement*

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, through 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 continuously engage with historical and fine art as sources of inspiration. 'Fashion and Art History' will build upon these conversations while also addressing questions that continue to be debated in art and fashion history circles.

Alistair Neil Harkess (New Design University, Austria) *Body Coverings—Interior Space. Considering clothing and its relation to interior design*

Caitlyn Hoglund (Tufts University, Massachusetts) *Mondrian Madness: Fashioning Modernism in 1965*

Maude Johnson (Concordia University, Montreal) *Alexander McQueen: Savage beauty*

Hannelore Magnus (University of Leuven) *A Painter among Tailors: The depiction of dress in the painted art galleries by Jacob de Formentrou (1629–after 1695)*

Maria Merseburger (Humboldt-University, Berlin) *Depicting Dress in Early Modern Florence. Ghirlandaio's Tomabuoni portraits*

Ingrid Mida (York University, Toronto) *Fashion and Art in the Context of the Museum*

Madeleine Pelling (University of York) *The Feathered Fair: Hybrid women and dismembered birds in visual satire c. 1775–1800*

Anne Reimers (University for the Creative Arts) *On Aesthetic Pleasure: The problem of 'fashion' in 1920s German art journals*

Amy Robson (University of Plymouth) *Dandy Dogs: Fashionable canines and canines as fashion in Victorian Britain*

Hazel Shepherd (University of Manchester) *Blue Corsets: 'Nana' and her contemporaries*

Sara Tarter (University of Birmingham) *Framing and Reflecting Fashion: Art in late 19th-century Parisian department stores*

Eugenie Maria Theuer (University of Barcelona) *The Catwalks are Alive with the History of Cinema: Fashion's art-historical approach to films*

#### BOOKING – places strictly limited

**AAH Members: £18.00**

**Non-AAH Members: £25.00**

**York Staff/Students: £18.00\***

\*Tickets are subsidised through the generous support of the Department of History of Art at the University of York

**Booking at:** [www.aah.org.uk/events/summer-symposium](http://www.aah.org.uk/events/summer-symposium)

**Or call:** +44 (0)20 74903211

**Contact and enquiries:** [fashionandarthistory2015@gmail.com](mailto:fashionandarthistory2015@gmail.com)

#### Conference organisers:

Sophie Littlewood, Serena Dyer and Sophie Frost



William Etty, *The Sirens and Ulysses*, 1837.  
Oil on canvas,  
297 x 442.5 cm.  
Image detail prior to  
conservation in 2010.  
Copyright Manchester  
City Galleries

## IMAGE MATTER: ART AND MATERIALITY

Call for Papers ▪ AAH Students New Voices ▪ MIRIAD, Manchester Metropolitan University ▪ 6 November 2015  
Keynote: Professor Carol Mavor (University of Manchester)

How do art historians, artists, makers, theorists and critics interpret matter? Much recent art historical and visual culture literature has argued for the reinstatement of the bodily and the material in art and its encounter, rejecting the pre-eminence of a disembodied eye in favour of a wider range of somatic responses: touching, hearing, tasting, smelling. Similarly, the physicality of the art object in its myriad forms – surface, texture, weight, spatial extension, sound etc – has recaptured our attention.

New Voices 2015 explores approaches to materiality and the material in light of developing discourses that implicate art history as well as visual and material culture studies. Even if there has been a 'material turn', James Elkins (2008) argues that art history remains fearful of *the material*. If the sensorium of seeing, tasting, feeling and hearing exceeds the rationality of disciplinary categories and the systematisation of knowledge, how can writing about and through art accommodate affective objects? How have artists negotiated the conflict of a spectatorship, which disregards hapticity, surface and substance? How do traditions of connoisseurship engage with contemporary theories of materiality?

As a 'somaesthetic' approach of beholding (re)gains currency, the primacy of sight decreases. Alternatively, vision may at least be understood as opening haptic and experiential exchanges between object and maker, object and viewer. But perhaps the questionable pre-eminence of visibility also evidences an increased derogation of manual labour in lieu of what is perceived as more cerebral, more elevated from the yucky material of bodily production. New Voices 2015 takes place within the intellectual and creative space of the art school, the messy realm of art production. It therefore asks how (the)

material and its associated places of production and 'consumption' – from the studio to the gallery – can be integrated in the discourses of art history and its objects.

New Voices welcomes contributions from all periods and contexts which address the relationship between visual and material studies and practices. Topics may include, but are not limited to:

- ◆ Haptic encounters with artworks (including performative, virtual, conceptual works)
- ◆ Historiographic reflections on attitudes towards material(ity)
- ◆ Explorations on the relationships between visibility and materiality
- ◆ Historiographic and methodological approaches to the material of art (and its making)
- ◆ Social, technological, historical and cultural contextualisations of the material turn
- ◆ Art and materiality in a digital age

**Proposal submissions:** Abstracts of no more than 300 words for 20-minute papers should be submitted along with a 100-word biography to [ImageMatterAAH@gmail.com](mailto:ImageMatterAAH@gmail.com) by **1 August 2015**. Although the conference is open to all, speakers are required to be AAH members.

**Convenors:** Liz Mitchell, Rosalinda Quintieri, Tilo Reifenstein, Charlotte Stokes



## An Art(istic) Historian

### Art history and its relations to art practice and artistic research ▪ Joint SIS at AAH2015

For the fourth year running, the Freelance & Independents and Student members groups hosted a joint Special Interest Session at the annual conference. With an increasing interest in artistic research methods, demonstrated by the plethora of practice-led or practice-based research degrees at different institutions, this session sought to explore the 'practice' of an art historian.

Chaired by [Veronica Davies](#) (Open University and Chair of F&I) and [Tilo Reifenstein](#) (Manchester Metropolitan and Chair of the SMC), the lunch-time session considered practice-as-research approaches for art history: what does this kind of enquiry entail? How may it be conducted? What kind of art history does it 'practise'? We were delighted to be joined virtually by [Felicity Colman](#) (Manchester Metropolitan), who presented a highly illuminating

overview of the context in which art historical practice as research may be situated.

Felicity discussed how the 'art(istic) historian' seeks to ground her methodological approaches in the material genealogy of her topic, which in turn is defined in ways that seek to expose and explore its underlying classifications and systems, as well as the mediating and mediated technologies that produce them. Based on materialist practices and theories that seek to relate the reality of things as entangled in their own biological, chemical and physical constructedness, as well as in social and political agendas, Felicity's paper was full of thought-provoking propositions for art historical research. She furthermore suggested ways in which art historians may understand the 'practice of writing' as a performative practice that stages research in ways relevant to and inseparable from its topics and methodologies. In the discussion following the paper, the audience was particularly interested in the framework

Felicity's model provided for artists as practitioners and researchers, and the historical positioning of such research.

In view of the 'live' issues identified for the 2016 Edinburgh annual conference, especially 'art as history, as theory, and as practice', the themes raised during the session will only continue to gain in importance and relevance. And as artistic research positions itself in the overlapping and non-exclusive areas of art history and art practice, their relationship will continue to be negotiated and tested, in theory and practice. We look forward to offering a similarly topical and exciting Special Interest Session to our members and general conference delegates next year in Edinburgh. We would like to thank Felicity for her insightful and thought-provoking presentation, and are obliged to the conference organisers and technical team for enabling our video call.

[Veronica Davies](#)  
[Tilo Reifenstein](#)

## AAH Art History Careers Day 2015

Firstsite Gallery, Colchester, in partnership with the University of Essex

**Saturday, 21 November 2015**

This event is aimed at recent graduates, undergraduates, sixth-form students and all those who are interested in pursuing a career in the increasingly competitive arts and heritage sector.

The Careers Day will bring together a wide range of speakers from different fields within the arts and heritage sector, who will share professional expertise and experience in areas such as curatorship, conservation, arts journalism, gallery marketing and education, and research.

Delegates will have the opportunity to explore different career possibilities within the art world, and gain insights into what these professional positions might entail, including advice on freelance working. Refreshments will be provided during breaks between sessions in order to give participants the chance to talk informally with the speakers, and to discuss more specific careers advice.

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

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

For enquiries please contact the event co-organisers:  
Ana Bilbao: [aebilb@essex.ac.uk](mailto:aebilb@essex.ac.uk) Sofia Mali: [s.mali@lboro.ac.uk](mailto:s.mali@lboro.ac.uk)  
Liz Mitchell: [mtchelzbt@aol.com](mailto:mtchelzbt@aol.com)

## Careers in Art History

Includes more than 40 entries by art-world professionals from a wide range of different spheres.

They describe what enthuses them about their work, and give practical advice on where jobs are advertised, and what training you might undertake.



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

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

Pay-for-download pdf: £5.99

Print-on-demand copy: £9.50 + p&p

# Museums and Exhibitions Group News



It is lovely to be writing this update having recently met some members of our group at the annual conference in Norwich. The M&E committee organised several events, which were well attended, and we hope our members found them useful.

Marie-Thérèse Mayne and Catriona Pearson chaired our conference session exploring the issues and challenges related to travelling artworks (see page 7 for the full report). I organised a Special Interest Session with the Chair of the Higher and Further Education group looking at the REF and Impact (see opposite). We also enjoyed a social at Jamie's Italian in the beautiful Art Nouveau shopping arcade.

The latest recipients of a Museums & Exhibitions Grant supporting museum professionals undertaking research and research collaborations between university and museum practitioners are announced on page 18. A decision on the May applications will be announced shortly. The next deadline is **1 November 2015**. See our website for details.

On 19 June we are holding a free symposium, 'Making Space for Art', at Royal Holloway, University of London. Papers from curators and academics will explore the challenges curating art in different spaces, from city galleries to small specialist museums (see *below*).

We are also busy organising the next Seminar day, which will explore conservation-driven research and will be a collaboration with the European Paintings pre-1900 SSN. We are hoping that it will include papers showcasing new research as well as visits to conservation studios. Please look out on our website for details.

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

## Making Space for Art

Symposium at Royal Holloway, University of London, Egham, Surrey

**19 June 2015**

Free

For as long as art has existed, so too has the question of where and how it is experienced.

Art institutions, from the major national collections to regional museums, and university galleries, play an important role in reflecting, and in shaping, cultural identity. The practice and the reception of art are constantly evolving, and so the role of curating has diversified to engage with the changing nature and growing diversity of artistic practices.

This one-day symposium explores the relationship between curating, display, and space, and examines the ways in which different practices of curating can shape our understanding of physical as well as cultural environments.

The invited speakers represent a wide cross-section of art spaces with contrasting imperatives, objectives and priorities.

For more information, contact Laura MacCulloch [laura.macculloch@rhul.ac.uk](mailto:laura.macculloch@rhul.ac.uk)



The Picture Gallery, Royal Holloway College, 1886 ©Royal Holloway, University of London.

Sponsored by: 

## The REF and Impact

SIS session at AAH2015, organised by M&E and F&HE groups

The session was born of the desire to create an opportunity for university practitioners to digest the results of the REF, and for museum practitioners to find out more about the REF and how greater demands for impact might affect their organisations.

We were delighted to secure [Professor Paul Greenhalgh](#), Director of the Sainsbury Centre for Visual Arts, as our first speaker as he was Chair of the Unit of Assessment 34, which covered art and design: history, theory and practice. Paul spoke about his thoughts on the REF from his experience of having been a chair. He explained that, having combined art history with art practice, the panel had become one of the biggest.

He felt that the greater focus on impact hugely advantaged the panel as impact is what art historians do naturally. In fact, he would argue that we should lobby for more emphasis on impact. He spoke about how impact affects museums and emphasised that a high proportion of the case studies entered were from collaborations with museums and galleries. He pointed out that the REF can lead to greater funding for museums and argued that they need to become shrewder about how the REF functions and be louder when pushing for university partnerships.

Our second speaker was [Dr Wendy Earle](#). As the Impact and Development Officer for Birkbeck, University of London, and based in the school of arts, she was able to give an insight into the REF and Impact from a university perspective. She gave a useful

definition of impact as a 'change or effect on something in a social, cultural, political or economic context'. She advised making sure that the underpinning research had strong significance as this was a feature of all the impact case studies that had done well in the REF. She felt that the best case studies came out of research cultures in which a body of people were organically generating material and in which relationships had been formed over time.

Wendy suggested that university and museum practitioners would find looking at the REF website's impact template and case studies helpful before embarking on collaborations so that clear goals could be set at the outset. She also emphasised the importance of evidence gathering and advised starting as soon as possible by compiling emails, invitations, media coverage and feedback from partners as projects developed.

Following the two speakers, [Ken Neil](#), Head of Research and Professor of Art and Design at Glasgow School of Art, chaired an active question and answer session, with questions ranging from how to create more equal museum and university partnerships that benefit both parties, what counts as evidence and the best timescales to work with.

We were delighted to have a thoroughly mixed group of attendees, with many museum practitioners as well as students and university practitioners from all levels. Thank you very much to everyone who attended and made it such a rich session. My thanks also go to our two speakers and my co-organiser Ken Neil.

[Laura MacCulloch](#)  
Chair, M&E Group

## EXHIBITIONS PICK

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

**Magna Carta and the Loss of Liberties in Victorian Art**  
Royal Holloway, University of London  
[until 19 June](#)

**Ingenious Impressions: The Coming of the Book**  
Hunterian Art Gallery, University of Glasgow  
[until 21 June 2015](#)

**The EY Exhibition: Sonia Delaunay**  
Tate Modern  
[until 19 August 2015](#)

**Artists in the Frame: Self-Portraits by Van Dyck and Others**  
Manchester Art Gallery  
[until 31 August 2015](#)

**Ravilious**  
Dulwich Picture Gallery  
[until 31 August](#)

**Lee Miller and Picasso**  
Scottish National Portrait Gallery  
[until 6 September](#)

**Evelyn De Morgan: Artist of Peace**  
Blackwell, The Arts and Crafts House, Bowness-on-Windermere  
[until 13 September 2015](#)

**Picturing Venice**  
Lady Lever Art Gallery, Port Sunlight  
[until 27 September 2015](#)

**The Modernist Face: Smith, Dobson & British Portraiture 1920-60**  
Barber Institute of Fine Arts, University of Birmingham  
[until 27 September 2015](#)

**Yves Saint Laurent: Style is Eternal**  
The Bowes Museum, Barnard Castle  
[until 25 October 2015](#)

**The Art of Bedlam: Richard Dadd**  
Watts Gallery, Guildford  
[until 1 November 2015](#)

### AAH NEW membership option – Institutional Plus\* – £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 benefits  
[aah.org.uk/membership-benefits](http://aah.org.uk/membership-benefits)

\* Institutional Plus membership is for 12 months and does not entitle named members to receive subscription discounts or online access to *Art History*.

# Further and Higher Education Group News



As reported on the previous page, the Further and Higher Education Group joined forces with the Museums and Exhibitions Group to organise and host a Special Interest Session on REF2014 and Impact during this year's Annual Conference.

Thanks are due here to my AAH colleague Laura MacCulloch, Chair of the M&E group, for help in organising the event for AAH members, for welcoming delegates to the session and for introducing our invited speakers, Professor Paul Greenhalgh and Dr Wendy Earle, whom I would also like to thank again for their excellent contributions.

Laura has shared details on the event in her report, but it is worth reiterating that there were positive messages from the speakers during the session in respect of history of art research, contextualised by imperatives around impact.

Attendees heard that some 28 percent of over 300 Impact Case Studies submitted to Panel D were predicated on collaborations with museums and galleries, and many of the best were driven by museums and built

upon world-class research in art history. Panel D presented to REF2014 a very strong hand in terms of Impact, and performed conspicuously well in the translation of 2\* research into 4\* Impact. Delegates could see some gain for history of art research should Impact be given an increased weighting in a subsequent exercise. Of note, too, was the fact that a sizeable number of Impact Case Studies were cross-referred to Panel D for expert input.

Interestingly, despite the scale and duration of certain research projects and outputs, and the volume of HEIs submitting, Panel D returned the lowest number of double-weighted Outputs.

With the conference event successfully delivered, the F&HE group is planning a regional discussion event later in 2015 – one that will serve as a gathering point for AAH members, for prospective members, staff and students, as well as independents and museums and galleries associates. A topic of contemporary intellectual focus for the discipline will underpin the event, but the meeting will also facilitate sharing of information on, and analysis of, the current landscape for the history of art in UK HE, drawing on analysis of commissioned research generated by the AAH office. More details to follow via the AAH website and social media.

Ken Neil

## F&HE Group Committee

**Ken Neil (Chair)**  
The Glasgow School of Art

**Liz Libor**  
New College Nottingham

**Patricia Coates-Walker**  
AIM

**Imogen Racz**  
University of Coventry

**Matthew Potter**  
Northumbria University, Newcastle

**Pauline Rose**  
Arts University Bournemouth

**Nicola Foster**  
Open University

**Leslie Topp**  
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**Gaby Neher**  
University of Nottingham

**Beth Williamson**  
University of Bristol



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



*Such legacy support helps the AAH to stay a strong and supportive community within which art historians can meet, share, collaborate and learn together.*

To talk about including the AAH in your will, get in touch with our Chief Executive, Pontus Rosén, in complete confidence

A good place to learn more about charitable legacy giving and its tax benefits is a website called Legacy10 [www.legacy10.com](http://www.legacy10.com)





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 Papers – deadline 9 November 2015*

## Submitting a Paper

If you would like to offer a paper, please email **the session convenor(s) direct**, providing an abstract of a proposed paper of 30 minutes.

Abstract to be no **more than 250 words**, and to include your name and institution affiliation (if any).

You should receive an acknowledgement of receipt of your submission within two weeks.

Please do *not* send proposals to the Conference Administrator or to the Conference Convenors.

Deadline for submissions:  
**9 November 2015.**

We are excited to present the sessions for AAH 2016 at the University of Edinburgh and are delighted to invite submissions for papers.

The sessions for the 2016 conference engage with current art historical scholarship in exciting and innovative ways, across a range of periods, locations, and media. Many of the sessions cross disciplinary boundaries, exploring the relationship between the visual and the textual, between fashion studies and art history, art and architecture, art and economics, and art and science. Others highlight issues of time and periodisation, exploring revivalism, re-enactment, and extinction. Yet more highlight advancing technologies and media, including video games and cybernetics.

With sessions addressing diasporic aesthetics, modern Grand Tours, and the idea of the 'indigenous', AAH 2016 will present an opportunity to reflect on nationalism and its conflicts and contradictions in the past and present, as well as opening the discipline of art history up to broader audiences.

For queries about the conference or bookfair contact:  
Conference & Bookfair Administrator  
Cheryl Platt

[aah2016@aaah.org.uk](mailto:aah2016@aaah.org.uk)

## AAH2016 Conference Convenors:

Carol Richardson and Fiona Anderson  
[aah2016@ed.ac.uk](mailto:aah2016@ed.ac.uk)

History of Art  
University of Edinburgh  
EH8 9YL



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