

Thinking About Art

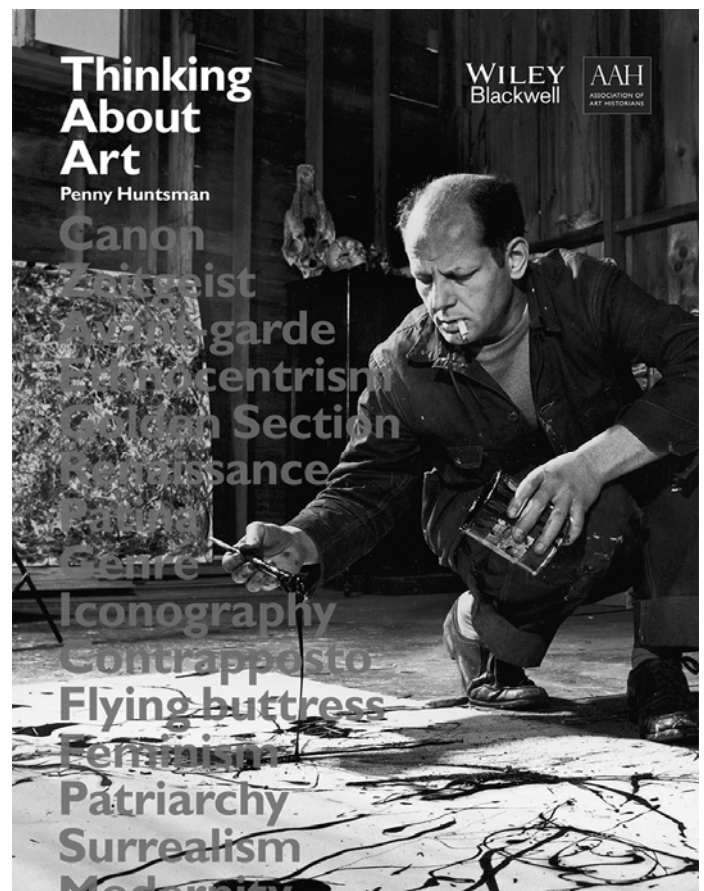
It is a great feeling to be able to report that we have produced an art history textbook. It has been written by Penny Huntsman, who many of you probably know or have met through the AAH Schools interest group or other AAH events or activities.

Penny is an experienced and successful schoolteacher with a knack for inspiring her students to love art history. We wanted to capture her methods and enthusiasm in a book, making it easier for new schools and new teachers to take up the subject. We are also targeting the book at students of related subjects, since we all know that art history is such a rich and versatile subject with much to offer students of art & design, history, English, and so on.

Thinking About Art was written in accordance with the AQA curriculum, so is thematic rather than chronological. Its six chapters correspond to the themes of Genres & Subjects; Materials, Techniques & Processes; Form, Style & Function; Social & Historical Contexts; Patronage & Status of the Artist; and Gender, Nationality & Ethnicity. These themes allow Penny to explore works of art and architecture through comparisons and discussions that span different periods or subject matter, creating a highly engaging read. Penny knows which examples tend to excite her students about learning, and she uses these to great effect.

The book has been named *Thinking About Art*, because (among other things) it emphasises how deep analytical reflection and understanding turns art enjoyment into art historical examination. The cover of the textbook shows Jackson Pollock in the process of creating art. Undeniably a very important artist, he also represents the 'typical' acknowledged master in Western art history: white and male. Superimposed on the image is a long list of words, all taken from the book's glossary. Most are random art or architecture terms, but included are words like 'ethnocentrism', 'patriarchy' and 'feminism'. The whole point of the book is to not take any image at face value, but to analyse, question and think about meaning and context. The list of terms in red runs off the page, signifying an infinite stream of thoughts, associations and questions.

We know this book will be useful to students of any sixth-form curriculum, as well as to other students and interested parties, young and old. But it is written specifically to address the AQA



curriculum. We think the particular alignment with AQA maximizes its usefulness to the largest group of students and teachers (most UK History of Art students follow the AQA curriculum). This alignment means that the book focuses exclusively on the Western tradition of art and only discusses works created up until 2000. The AAH promotes the idea of wide and inclusive scholarship, so these limitations may be seen as disappointing, but we hope that the book is useful as simply a first step into the world of art history. The tools and techniques taught will equip students to meaningfully examine works of art and architecture from everywhere and every time period. The textbook is accompanied by a website, hosted by Wiley, which will allow us to respond to feedback and curricula updates with additional material and tips. ►

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**DON'T MISS
THE SEPARATE
AAH2016
CALL FOR PAPERS
MAILED OUT
WITH BULLETIN**

Promoting art history in schools

As we have (sometimes painfully) discovered, neither writing nor producing a textbook is easy. Given the low number of students who currently take History of Art as part of their A levels, such a book is not an obvious commercial project either. As you will know, the Association of Art Historians is a charity and a non-profit entity. Our goal was never commercial, but simply to promote the subject at school level. We know that a decreasing proportion of university applicants are choosing art history. This not only threatens university departments of art history and visual culture, but it also seems to make very little sense for the country. Britain, like other Western countries, is experiencing an economic and societal transformation in which culture and entertainment are increasing in relative importance. As pointed out by our Chair, Christine Riding, in a recent *Apollo* article, 'Art History for All', the proportion of jobs and money generated in the cultural and creative 'industries' is growing faster than in other sectors. It makes sense, therefore, that an increasing proportion of the population should receive instruction in how to understand the visual culture around us, as well as its heritage and social, cultural and geographic linkages.

Support within the AAH

Christine has been a great champion of this issue in the AAH, since she became Chair in 2014. In a large stakeholder meeting last year, the idea of focusing the AAH's limited resources on promoting our subject was laid out, refined and met with strong support. In the three *Bulletin* articles since, Christine and I have outlined plans and subsequent progress in implementation. The support received from fellow AAHers has been truly heart warming and the current publication of this textbook feels like a successfully reached milestone on this journey. As promised, we are also working with a PR company to help us strengthen our voice and craft our message that art history is for everyone and everyone should have the choice to engage with it.

I want to thank AAH staff for their work with and on the textbook, especially Rose Aidin, who project-managed its publication for the last year. Wiley Blackwell deserves great thanks for taking on this project designed to raise the awareness of art



Penny Huntsman, author of *Thinking About Art*. (Photo by Laurence Korpez.)

history. Thanks also go to all trustees involved and previous AAH Chairs, Evelyn Welch and Alison Yarrington, who both dealt with this project at earlier stages and believed in it. Christine entered as Chair with great energy and suggested bringing Atelier Works in as designers, which helped both with timing and produced the wonderful look of the final product. Christine also had the wisdom to nominate Jacky Klein for trusteeship, whose significant experience in publishing has aided the project enormously during the last year. Finally, and from the bottom of my heart, I want to once again thank Penny for agreeing to write this book and for sticking with the project, no matter what.

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

– Essential reading for anyone involved in mounting exhibitions –

Sarah Monks – new EC member



Sarah Monks was elected to the Executive Committee at the 2015 Annual Meeting at the University of East Anglia, where she convened AAH2015.

Sarah teaches art history at UEA, and specializes in the history of British art between 1650 and 1850. She did her PhD at the Courtauld Institute of Art, where she taught for several years before moving to the University of York in 2007 and then taking up her post at UEA in 2009.

She is the author of *Framing Space, Power and Modernity: Marine Painting in Britain, 1650–1850* (forthcoming), and has edited volumes on the Royal Academy of Arts, Anglo-American artistic exchanges and British art in India.

She is currently completing a second book, entitled *Transported Subjects: British Art and Global Experience in the Eighteenth Century*, and is writing another on British and American art 1800–40.

Christine Riding speaks out for art history and the AAH

AAH Chair, Christine Riding, spoke out for more art history in education in September's issue of *Apollo*.

“That an art-history trained graduate has highly desirable and eminently transferable skills across a range of art and non-art specific professions ought to be very good news for art history going forward, especially as there is evidence that the areas of the UK economy related to culture are growing faster than others, and outperforming the economy as a whole.”

The article is available online at:
www.apollo-magazine.com/inquiry-art-history-for-all/



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

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

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

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

www.aah.org.uk/directory

AAH DATES FOR YOUR DIARY

Here are useful dates for 2015 and 2016. Updates and details on:
www.aah.org.uk/events

November

- 1 Application deadline: Museums and Exhibitions Grants 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
- 25 Conservation & Scholarship: The National Gallery

December

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

Renew your membership for 2016!

2016

March

- 1 Early booking deadline: AAH 2016, University of Edinburgh

April

- 7–9 AAH2016, Annual Conference & Bookfair, University of Edinburgh
- 18 Deadline for Call for Sessions for AAH2017 Loughborough University

June

- Summer Symposium Loughborough University (date tbc)
- Study Day for Teachers, venue and date tbc

October

- Careers Day (for Undergraduates), University of Manchester (date tbc)

November

- New Voices, 'Art Outside the Gallery', University of Plymouth (date tbc)
- 7 Call for Papers deadline for AAH2017
 Ways of Seeing schools conference, British Museum, London (date tbc)

December

- 1 Application deadline: John Fleming Travel Award



Art History 40 – Image and Memory: 40 Years of Art-Historical Writing

Saturday 12 December 2015

Courtauld Institute of Art, Somerset House,
Strand, London WC2R 0RN

This day of papers brings together for the first time the past and present editors of the AAH journal, *Art History*, in a collective engagement with the role of memory and the image in art-historical writing.

As a celebration of the journal approaching 40 years of publication history, the papers will present a range of perspectives on the problem of images and memory, as arguably key to defining the conceptual practice of the discipline. Looking both back on the journal's history and forward to prospective avenues of enquiry, the papers are variously concerned with situating art-historical or visual memory across a spectrum of disciplinary concerns.

The papers will pursue issues of recollection, reminiscence and memory such as the affect of nostalgia, the play of temporalities, echoes and reflections, oblivions and forgettings, or conversely the afterlives of forms, whether ephemeral or archival, in their survivals and half-lives, absences and presence; and objects such as monuments, anti-monuments or memorials, mnemonic objects or displays, souvenirs, mementoes, replicas and reproductions, fragments or ruins.

Speakers include: Dana Arnold (Middlesex University); Samuel Bibby (Association of Art Historians); Deborah Cherry (University of the Arts London); Neil McWilliam (Duke University); John Onians (University of East Anglia); Gavin Parkinson (Courtauld Institute of Art); David Peters Corbett (University of East Anglia); Marcia Pointon (University of Manchester); Christine Riding (Royal Museums Greenwich); Adrian Rifkin (Goldsmiths, University of London); Genevieve Warwick (University of Edinburgh)



For further details see www.courtauld.ac.uk/research/research-forum/events



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



Paul Jonathan Barlow ■ 1962–2015

Paul Barlow's untimely death cuts short an involvement with the AAH that goes back three decades to the mid-1980s, when he served on the Student Subcommittee.

At that time, too, he began his eventful career as a speaker in the AAH Annual Conferences, with a paper on Holman Hunt in a session at the Brighton conference (1985). Since then his countless papers have dazzled, provoked, challenged, and above all inspired conference audiences year by year. Some years, indeed, he gave more than one paper in different sessions, or convened one session while speaking in another; there has long been a rumour that Paul's zeal led to an AAH regulation limiting any speaker's participation to one paper per year.

Whether the rumour is true or false, it reveals something important about Paul: his passion to communicate his distinctive ideas about art, taste, or historiography brooked no boundaries. I remember more than one occasion when, with Paul 45 minutes into a 20-minute time slot, I was on the verge of slipping out to attend another paper, only to be arrested by one of Paul's more brilliant, or more outrageous, insights. Colleagues will recall his lavish gestures, his sometimes eccentric slides, his absolute refusal to credit any received idea about art (or anything else), and above all his humour and imagination. You might come away from one of Paul's papers feeling exhausted, baffled, or exhilarated, but your intellectual life would certainly have been enhanced.

Paul grew up in Liverpool and at an early age was already an enthusiastic visitor to Sudley House, where he must have had his first, immersive experience of nineteenth-century art. He took a first-class BA in History of Art at the University of Sussex in 1983, and stayed on to do an MA (1984) and DPhil

(1990). Sussex in those days was the centre of a remarkable flourishing of research in Victorian art under the tough but benevolent guidance of Marcia Pointon, who included Paul's first published essay in her collection, *Pre-Raphaelites Re-viewed* (1989). His close reading of Holman Hunt's *The Eve of St Agnes* already demonstrates the characteristic features of his mature work: intense observation combined with a strong theoretical sense that refuses to succumb to ideological fashion. I still set the essay every year to students of Pre-Raphaelitism.

At Sussex Paul formed a close working relationship with Colin Trodd, with whom he subsequently edited two collections that advanced the field of Victorian art, then only gradually winning its way to scholarly respectability: *Victorian Culture and the Idea of the Grotesque* (1999, with David Amigoni as a third co-editor) and *Governing Cultures: Art Institutions in Victorian London* (2000). Paul was a committed teacher for the Open University, Liverpool Polytechnic and, finally, the University of Northumbria, where he collaborated closely with colleagues, including his wife Shelagh Wilson, Malcolm Gee, Ysanne Holt, and Matthew Potter.

Paul's magnum opus was *Time Present and Time Past: The Art of John Everett Millais* (2005), in which he decisively overturns all conventional wisdom about Millais (most trenchantly, the idea that in his later work he 'sold out' to easy popularity and financial gain).

Paul's commitment to Victorian art never wavered, but his range was much wider: in recent years he was working on a book on Breton art (the manuscript of which Shelagh Wilson hopes to make available), and he was an avid contributor to Wikipedia – it's likely, indeed, that we have all read much more of Paul's writing than we realise. To



edit Paul's work, as I did on two occasions, was a roller-coaster; one received many versions of an essay, sometimes once a week, and each of them was different from any of the others, yet all had something of Barlovian brilliance; the trick was arresting the thought process at the right moment (perhaps that was one reason why Wikipedia, with its endless mutability, was his preferred medium of late). Among his many thought-provoking essays a particular favourite of mine is 'Fear and loathing of the academic, or just what is it that makes the avant-garde so different, so appealing?' in which he shows, with devastating effectiveness, just how incoherent are standard art-historical usages of the terms 'academic' and 'avant-garde'. Paul's writings repeatedly make good on the final observation in that essay (à propos Millais's late paintings): 'There are many such works waiting to be rescued from the enormous complacency and condescension of posterity.'

Elizabeth Prettejohn
with thanks to Colin Trodd
and Matthew Potter

Art as Scenography – Architecture, Painting and Ritual in the Work of Andrea Pozzo

The trip I made to northern Italy in May of this year, made possible by the John Fleming Travel Award, was an opportunity to conduct necessary studies and to gather evidence crucial to the first four chapters of my thesis, currently titled 'Art as Scenography: Architecture, Painting and Ritual in the Work of Andrea Pozzo'. The trip included a number of important discoveries, some of which represent turning points in my research.

The Jesuit artist Andrea Pozzo (1642–1709), painter, scenographer, and architect, is known primarily as a perspective fresco artist of late-17th century Rome. I have chosen to approach Pozzo by way of his scenographic training and practice, which I believe is the key to understanding both his ephemeral and his permanent works, as well as his place in the art of the 17th century.

Over a four-week period I focused on Pozzo's origins, his early travels, the artistic and cultural context in which he emerged as a religious artist, and a number of his early works. I followed a very condensed itinerary of libraries, archives and sites, concentrating on six cities. I visited Trent, Pozzo's birth place and the city where he received his primary education in the Jesuit college. Trent's historical importance as the location of the ecumenical council of 1545–1663 is particularly significant in the study of the culture of Catholic Reform and its bearing on religious art and spectacle throughout the late 16th and 17th centuries. There I studied Pozzo's birth records, the Jesuit college and its library holdings, several of Pozzo's late architectural and painting works, and the festivals and works of art that served as his earliest influences.

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 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

DEADLINE FOR 2016 AWARD: 1 DECEMBER 2015

A WORLD HISTORY OF ART
published by Laurence King Publishing Ltd



Andrea Pozzo, ceiling frescos in San Francesco Saverio, Mondovì, 1676–78.

In Milan, where Pozzo studied painting and entered the Jesuit order, I divided my time between the Biblioteca Nazionale Braidense and the Biblioteca Ambrosiana, focusing on the culture of religious theatre and ritual of the city during the period of Catholic Reform in which Pozzo produced his first scenographies. Accounts of these events and others like them have formed the core of my third chapter. I also studied the writings of Archbishops Charles and Federico Borromeo, which were foundational to religious ritual and the theory and practice of religious art in the 17th century. During his Milan years Pozzo spent some brief but formative time in Genoa, where he produced several of his most important paintings in the Jesuits' Church of the Gesù, as well as a scenography for a major festival of canonization held by the Jesuits, records of which are held in archives there. Genoa is also the place where I discovered some key works of illusionistic fresco painting, which undoubtedly served as Pozzo's first models for his own works and techniques within this complex genre of art.

During my time in Turin I focused on the State Archive, which contains an extensive collection of documents concerning the construction history of the church of San Francesco Saverio in Mondovì, where Pozzo executed his earliest surviving fresco cycle as well as an ephemeral high altar, which has remained intact as a surviving study of 17th-century scenography. I made a site visit to the church in order to study and photograph these works, which have proven to be of inestimable importance as a demonstration of Pozzo's achievement in perspective painting and scenography prior to his Roman period. A brief visit to Bologna gave me the opportunity to examine works of several Bolognese *quadratura* ►

Dalí and Lorca: a psychoanalytical exploration

My monograph *Identidad en tiempos de vanguardia: narcisismo, genio y violencia en la obra de Salvador y Federico García Lorca (Identity in Avant-Garde Times: Narcissism, Genius and Violence in the Work of Salvador Dalí and Federico García Lorca)* was published by Peter Lang in December 2014 and launched at the conference 'Artistic Interventions in the Virtual Space' in June 2015. The AAH has been acknowledged in the book for covering the copyright expenses of two works by Dalí.

This monograph (copies of which are available from the university libraries of Oxford, Glasgow, Warwick, Leicester, Johns Hopkins and Wisconsin-Madison) draws on historicising, psychoanalytic, philosophical and anthropological theoretical frameworks to analyse the representations of narcissism,

► fresco artists, whose techniques had spread throughout Italy by the middle of the 17th century.

Pozzo spent some months in Venice, where he studied the masterworks of Titian and Tintoretto, and based on what we see in his fresco works, Veronese was among his primary influences. In Venice I examined these works and spent several days in the Biblioteca Marciana studying Venetian theatre and scenography of the 17th century, which has proven more and more to have served as the basis for Pozzo's own scenographic practice.

The wealth of material that came out of this trip is already proving invaluable in solidifying my thesis, serving as the foundational evidence upon which I am making many of my analyses and internal arguments, and granting the wider discussion of both the contextual framework and the specific references needed to ensure its success.

Beyond my PhD thesis, I can see many of these research discoveries leading to future projects which I hope will serve as valuable contributions to the field of art history.

Andrew Horn
University of Edinburgh

genius and violence in the poetic, pictorial, essayistic and autobiographical works of Federico García Lorca and Salvador Dalí. Narcissism is investigated from a psychoanalytic point of view. Psychoanalysis has a clear presence in Dalí's *The Metamorphosis of Narcissus* (1937). The application of Lacanian theories to Lorca's *Songs* (1921–24) highlights the mirroring developed in them and helps shape the identity formation of the poetic subject. The novelty of this first section is the detailed comparison between Dalí and Lorca's narcissism and the study of the lesser-known poems from Lorca's *Songs*.

Genius and *duende* are studied in connection with the autobiographies and theories of both artists, as well as with reference to modernist theories of genius: the psychiatric discourse by Cesare Lombroso, the psychological reading by Carl G Jung and the philosophical study by Friedrich Nietzsche and Theodor Adorno. Attention has also been paid to the dialectical aesthetics emerging from the division between the intellectuals and the masses at the beginning of the 20th century, which complicates any considerations with regard to creativity.

Section three of the book focuses on violence. Although the violent character of Lorca's poetry in the period 1928–30 has been attested by numerous authors, an analysis of his poetic reaction has never been produced. In the case of Dalí, only Mario Hernández (1989), Sánchez Vidal (1996) and Monegal (1997) deal with violence, albeit tangentially. Violence is intrinsic to modernity and from this link derives the wide theoretical corpus examined in the third section of the book (Nietzsche, Marquis de Sade, Freud, Bataille, Sorel, Ortega y Gasset, the Surrealist and Futurist manifestos).

The implications of these diverse discourses are explored in detail through a number of works by Lorca and Dalí spanning the period 1927–30: Lorca's *Prose Poems* (1927–28) and *Poet in New York* (1929–30), and Dalí's Surrealist poetry and the oils *Honey is Sweeter than Blood* (1927) and *The Great Masturbator* (1929).

Anna Vives

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

Deadlines:

Undergraduate was 1 August 2015

Postgraduate: 1 December 2015

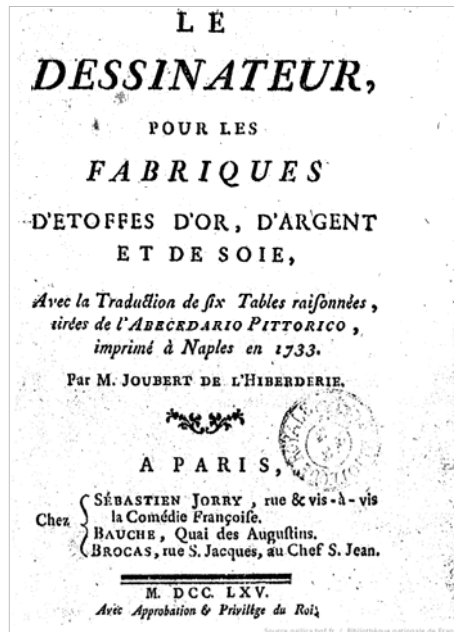


Museums and Exhibitions Grants – May 2015 awards

It only seems a moment ago that we read about the previous round of applications for the Museums and Exhibitions Bursaries, but it is now my pleasure to introduce you to the three projects for which awards were granted in the May selection. Competition for the awards is tough, as invariably the quality of the entrants is of an extremely high calibre.

In this round the panel has chosen two collaborative projects and one individual applicant as recipients of the bursaries.

Our biggest award was given to an interesting and innovative collaboration to study and interpret the first manual on silk design to be published in Europe: Joubert de la Hiberderie's *Le Dessinateur d'étoffes d'or, d'argent, et de soie*, Paris, 1765. The manuscript is held in the V&A and will be analysed in close conjunction with other objects in the collection, through an annotated and illustrated translation of the text, an academic conference and workshop, as well as a small display of 18th-century silks at the Courtauld Institute of Art. This work will be organised as a collaboration between Professor Katie Scott from the Courtauld Institute and Professor Lesley Miller from the V&A.



Title page from Joubert de la Hiberderie's *Le Dessinateur d'étoffes d'or, d'argent, et de soie*, Paris, 1765.

The second collaborative award was granted to support the international conference *Artist and Empire: New Dynamics*, to be held at Tate Britain on 24–26 November this year. This conference is a collaboration between Tate and Birkbeck, and will allow for a group of international scholars to exchange their latest research. It will be tied to Tate Britain's forthcoming exhibition *Artist and Empire*. This looks to be a stimulating event

that should herald a change, in the words of the organisers, Dr Carol Jacobi (Tate Britain) and Dr Emily Senior, Birkbeck, in post-colonial approaches to art in the museum and academy.

The Individual Award goes to Katie McGown, who is working on an exhibition and catalogue on the career of the Bauhaus ceramicist and artist Grete Marks. The exhibition will be held in the Studio 3 Gallery, University of Kent.

We are always delighted to receive applications, read about new and interesting research and help foster collaboration between museum and gallery professionals and academics. The next deadline is [1 November 2015](#).

[Marika Leino](#)
M&E Bursary Committee



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

Queries to admin@aaah.org.uk

Deadline: 1 November 2015

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

Deadline: 1 November 2015

Museums and Exhibitions Group News



In July we were pleased to welcome two new committee members: Dr Mark Westgarth and Dr Ruth Brimacombe. Mark is a lecturer in Art History and Museum Studies at the University of Leeds and in particular is the Programme Director for the BA in Art History with Museums Studies as well as Director of Impact and Innovation. Ruth is Associate Curator

(Research Coordinator) at the National Portrait Gallery, generating and supporting research projects, including AHRC-funded collaborative PhDs. With their wealth of experience in, and passion for, museum and academic collaborations, we are really delighted that they have joined our committee.

In May we received applications for our museums and exhibitions grants. You can read about the successful applicants in Marika Leinko's report opposite. The next round is in November, so if you are currently planning a research project which involves a museum, or gallery, collaborating with a university practitioner, or you are a museum practitioner and need financial support to carry out research, do apply or get in contact with any questions about the grant.

Our next event looks at conservation-led research in museums and is a collaboration with the Pre-1900 Specialist Subject Network. It will take place on **25 November** and will be split between two venues. In the morning at the National Gallery speakers will discuss recent conservation-driven research projects. In the afternoon attendees will first be taken on a tour of the Courtauld Gallery by conservation and curatorial staff and then have the opportunity to visit the conservation studios and meet staff and students undertaking conservation projects. Full details will be announced on the website in the next few weeks and we hope to see you on the day.

Laura MacCulloch
Chair, M&E Group

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

[Ruth Brimacombe](#) – Research Coordinator, National Portrait Gallery

[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

[Mark Westgarth](#) – Lecturer in Art History and Museum Studies, University of Leeds

EXHIBITION PICKS

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

Modern Scottish Women: Painters and Sculptors 1885–1965
Scottish National Gallery of Modern Art
7 November – 26 June 2016

Out of Chaos: Ben Uri 100 Years in London
Somerset House
until 18 December 2015

Pierre-Paul Prud'hon: Napoleon's Draughtsman
Dulwich Picture Gallery
until 15 November 2015

Artist and Empire
Tate Britain
25 November 2015 – 10 Apr 2016

Bob and Roberta Smith: Art for All
Yorkshire Sculpture Park
until 3 Jan 2016

Julian Margaret Cameron
Victoria and Albert Museum
28 November – 21 February 2016

Giacometti: Pure Presence
National Portrait Gallery
until 10 January 2016
Goya: The Portraits
The National Gallery
until 10 January 2016

The Fallen Woman
The Foundling Museum
until 3 Jan 2016

Conservation and Scholarship: Research collaborations

25 November 2015

The National Gallery followed by The Courtauld Gallery

Organised by the AAH M&E group and the Pre-1900 Specialist Subject Network

Admission free. For details of how to obtain a ticket see aah.org.uk



TERRA FOUNDATION FELLOWSHIPS IN AMERICAN ART

Smithsonian American Art Museum
Washington, D.C.



THE TERRA FOUNDATION FELLOWSHIPS IN AMERICAN ART at the Smithsonian American Art Museum (SAAM) seek to foster a cross-cultural dialogue about the history of art of the United States up to 1980. Three twelve-month fellowships are awarded annually, one each at the predoctoral, postdoctoral, and senior levels, to scholars from abroad who are researching American art or to U.S. scholars who are investigating international contexts for American art. SAAM also hosts fellows supported by the Smithsonian Institution Fellowship Program and offers other named fellowships. All fellowships are residential and fund full-time independent and dissertation research.

The Smithsonian American Art Museum is home to one of the largest and most inclusive collections of American art in the world. Its artworks reveal America's rich artistic and cultural history from the colonial period to today. Search the museum's permanent collection at AmericanArt.si.edu/collections/search/.

Resources

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

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

Support

The annual stipend for Terra Foundation Fellows is \$32,700 at the predoctoral level and \$48,000 at the postdoctoral and senior levels. A maximum allowance of \$4,000 is available for research travel. The amount awarded will be determined based on the budget and justification presented by the applicant. An additional allowance may be provided to help with temporary relocation to the Smithsonian. The Smithsonian Institution's Office of International Relations will assist with arranging J-1 exchange visas for fellowship recipients who require them.

Deadline

December 1, 2015, is the application deadline for fellowships that begin on or after June 1, 2016. For applications, research consultation, and general information visit AmericanArt.si.edu/fellowships or email AmericanArtFellowships@si.edu.



Smithsonian American Art Museum

TERRA
FOUNDATION FOR AMERICAN ART

Schools Group – fostering future art-history undergraduates

After a packed June, which saw our first Study Day for Teachers, we are in full swing, preparing events to bring sixth-form students, teachers and university lecturers together in order to foster the promotion of art history in schools and ease the transition to university.

Study Day for Teachers June 2015

Penny Wickson coordinated a 'Study Day for Teachers – Art History from A-Level to University' in collaboration with Marika Leino and Christiana Payne from Oxford Brookes. This resulted in an exciting day of debate between school teachers and members of the History of Art Department at Oxford Brookes. The purpose was to discuss ways of preparing students for transition to university. The day was well attended, with one participant coming all the way from Scotland! The Art History Department, University of Sussex, has also organised a series of lectures for sixth-form students at Tate Britain in October in order to explore key themes through object-based sessions.

Art History Higher Education and Careers Conference and Fair June 2015

Caroline Osborne and Katy Blatt hosted the third very successful careers conference and fair at Godolphin and Latymer School. This brought together a wide range of AAH speakers with the aim of informing students and teachers not only about studying Art History at university but also about a range of careers to which it could lead.

A-Level reforms

The Schools Group has written, together with other representatives of the AAH, a reply to the consultation for the new A-level specifications, due to be taught in September 2017. Schools and individual teachers were able to forward their comments directly to the Department of Education.

Textbook

The textbook *Thinking about Art* by Penny Huntsman has been published (see *front page*). This is the first A-level art history book specifically for teachers and students, as well as a wider audience, and it includes over 200 colour illustrations and a companion website.

Art History for All

Christine Riding, AAH Chair, has spoken out in the September issue of *Apollo* magazine for more art history in education (see *page 3*). She points out that art-history trained graduates have highly desirable and eminently transferable skills across a range of professions. This is good news for art history, especially as the areas of the UK economy related to culture are growing faster than others, outperforming the economy as a whole.

Ways of Seeing, November 2015

The programme for this annual event, which takes place for the third time at the British Museum, has been finalised. This extremely popular conference is open to sixth-form students studying History of Art and it was again booked out in record time. We are extremely grateful to The Worshipful Company of Arts Scholars for continuing the sponsoring of complimentary tickets for staff and students in the maintained sector. There will be lectures by leading art historians, presentations by ARTiculation student speakers, and a screening of two SPoKE documentary submissions.

Over lunch there is an optional session for teachers to discuss the changes taking place that affect A-levels and other courses. Linda Wakeling, Qualification Developer at AQA will be talking about the new art history A-Level specifications.

ARTiculation Prize 2016

The AAH is supporting ARTiculation, an annual competition in which sixth-form students deliver a 10-minute presentation about a work of art, artefact or architecture of their choice.

SPoKE 2016

For the second year running this competition, set up by the History of Art Department of St Mary's School, Ascot, is challenging students to link the visual and the verbal in an imaginative and creative manner, in the form of a 7-minute film.

We are also planning another Study Day for Teachers in June 2016 and hope to welcome many of you at the Ways of Seeing in November.

Béatrice Harding
Schools Group Chair

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

Emma Bowen

Lizz Chubb

Kate Evans

Penny Huntsman

Maud Hurley

Liz Keevil Eyres

Toby Parker

Andreas Petzold

Sarah Phillips

Rebecca Reidel-Fry

Penny Wickson

Laurence Wolff

AAH WAYS OF SEEING 2015

The British Museum, London

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

This year's event is fully booked, but you can listen to presentations from Ways of Seeing 2014 on the AAH website:

www.aah.org.uk/events/ways-of-seeing



Student news, events and opportunities

Student Members' Committee

Chair: Tilo Reifenstein

Manchester Metropolitan University
t.reifenstein@mmu.ac.uk

Secretary and SMC Archives Officer: Imogen Wiltshire

University of Birmingham
ixw713@bham.ac.uk

Treasurer: Liz Mitchell

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Charlotte Stokes

University of Warwick
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 for more information and an application form.

Applications are considered quarterly by the current committee. Forms should be submitted by:

1 December, 1 March, 1 June, 1 September



Alas, summer is already over again, but I hope you all had a reasonable mix of leisure and productive time, and are geared up for the coming academic year. If you've just begun your studies, I want to welcome you just as warmly as our returning students and researchers. To support you through your studies during 2015–16, we are planning some great events, awards and opportunities. I'm also glad to welcome Rebecca Senior from the University of York as a new committee member to help us over the coming year.

At the beginning of this summer, we held our annual Summer Symposium, this year on the theme of Fashion and Art History, at the University of York. With excellent speakers from the UK, Austria, Belgium, Canada and the USA, this was again a truly international event. Over two days, delegates and our two keynote presenters, Rhian Addison (Watts Gallery) and Dr Susan Vincent (University of York), reflected on and reinterpreted many topics pertaining to the study of Fashion and Dress History. For full details, please see Sophie Frost and Sophie Littlewood's report on page 14.

With the new academic year already in full swing, please make a note of our upcoming events. We have a particularly busy November ahead, starting with our [New Voices Conference](#). Hosted by Manchester Metropolitan University on [6 November](#), our annual postgraduate conference will explore the theme of Image Matter: Art and Materiality. With 14 student papers and two keynote presentations, by Professor Hanneke Grootenboer (University of Oxford) and Professor Carol Mavor (University of Manchester), the event promises to be very popular and early booking is therefore advised. For a full list of speakers see opposite.

On [21 November](#), Firstsite Gallery in Colchester will see our [Undergraduate](#)

[Careers Day](#). The event, which is co-hosted by the University of Essex, will bring together a diverse group of arts professionals, among them curators, writers, conservators, auctioneers and academics, to provide you with an insight into the various professional opportunities afforded to art historians. Whether you've already begun your art history studies and want to know how best to place yourself in the field, or are planning to study the subject and are intrigued how the discipline will set you up for a career, we highly recommend this event. For more details, see page 15.

The SMC is currently busy assessing the numerous submissions for our Undergraduate Dissertation Prize. But there are other deadlines for our awards and opportunities approaching. If you are planning to do research abroad, be certain to apply for the [John Fleming Travel Award](#) by [1 December](#). On the same day, submissions to the competitive [Postgraduate Dissertation Prize](#) are also due (see pages 6 – 7).

We are also already working on our co-hosted [Special Interest Session](#) at the Annual AAH Conference at the University of Edinburgh during [7–9 April 2016](#). Together with the AAH's Museum and Exhibitions Group, we are planning to hold a session debating arts internships. In a socio-economic climate that sees the blurring of the lines between internships, volunteering and work placements, this seems an apposite subject for discussion.

Meanwhile, however, please keep in touch via our social networking sites, where we publish other opportunities: [@AAHstudents](#) and our Facebook page: [AAH Students](#). Updates are also posted via aah.org.uk/students. And if you are considering joining the committee, just contact us.

Best of luck with your studies,

Tilo Reifenstein

Student Members' Committee Chair



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



MANCHESTER
SCHOOL OF ART

IMAGE MATTER: ART AND MATERIALITY

6 November 2015 ▪ Manchester Institute for Research and Innovation in Art and Design (MIRIAD), Manchester School of Art
Keynotes: Professor Hanneke Grootenboer (University of Oxford): *The Pensive Image*
Professor Carol Mavor (University of Manchester): *FULL: A Film for Visualising the Materiality of Voice*

AAH Students New Voices Conference 2015

How do art historians interpret matter? How about artists, makers, theorists and critics? New Voices 2015 explores approaches to materiality and the material in light of developing discourses that implicate art history, art practice and visual and material culture studies. 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 material physicality of the art object in its myriad forms – surface, texture, weight, spatial extension, sound etc – has recaptured our attention.

In light of a 'material turn' in visual culture-related disciplines, *Image Matter: Art and Materiality* poses a number of questions: 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? Or, perhaps pointedly, does the questionable pre-eminence of visuality also evidence an increased derogation of manual labour in lieu of the more cerebral? 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.

Thalia Allington-Wood (University College London): *Fiery Fictions: Volcanic Rock and Historic Imagination at the Sacro Bosco of Bomarzo*

Alan Boardman (National College of Art and Design, Dublin): *Manuel DeLanda and the Nonorganic Life of Affect*

Julie Boivin (University of Toronto): *Viral Decorative Prostheses: The Affective Potential of Rococo Ornamentation*

Martha Cattell (University of York): *Animal Matter: Fashioning Whalebone in the 19th Century*

Sara Davies (Manchester Metropolitan University): *Rehearsing with Bergman: Examining Diasporic Touch Through Art Practice*

Tom Hastings (University of Leeds): *S–105 (Eva Hesse, 1968) and the Matter of Interpreting a 'Not Quite Artwork'*

Jennifer Johnson (University of Oxford): *Noli me tangere: On Not-Touching and Not Knowing in Georges Rouault's Modernism*

Alexandra Lester-Makin (University of Manchester): *The Art of Early Medieval Embroidery*

Katie McGown (Northumbria University): *Fallen, Draped and Torn: The Unstable History of Cloth in 20th-Century Sculpture*

Ralph Mills (Manchester Metropolitan University): *'Very fine, very cheap, very pretty!': The Three-Dimensional Materiality of 19th-Century 'Images'*

Lindsey Schreiber (Temple University, Pennsylvania): *'Praiseworthy and Masterly': Wood Intarsia in the Gubbio Studiolo*

Claire Shepherd (Courtauld Institute of Art): *Making as Meaning in the Work of Keith Vaughan*

Harry Stirrup (University of York): *Rubbed, Scratched and Recycled: The Medieval Afterlife of some 12th-Century English Manuscripts*

Laurie Taylor (Birkbeck College, University of London): *Superficial Matters: The Active and Passive Surfaces of Exhibition Photography*

Tickets: AAH Members £18; Non-Members £25 – includes lunch, refreshments and drinks reception

Bookings: www.aah.org.uk/events/new-voices-conferences or call +44 (0)20 7490 3211

Enquiries: ImageMatterAAH@gmail.com

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

AAH Student Symposium 2015 'Fashion and Art History'

This year, the AAH's annual, two-day Student Summer Symposium focused on the theme of 'Fashion and Art History'. Hosted by the History of Art Department at the University of York on 29–30 June, this event aimed to explore the inter-relationship between fashion and art through papers which engaged with this subject across a wide range of chronological and theoretical perspectives. 'Fashion and Art History' attracted a range of researchers, students and curators from a variety of both national and international institutions.

The symposium opened with the session 'Contextualising Fashion', which was intended to set the scene and frame the terms of debate. The first speaker, **Ingrid Mida** (Ryerson University/York University, Toronto) examined curatorial decisions and approaches in exhibiting fashion and art within the context of the museum. Mida's paper raised interesting debate surrounding the use of fashion alongside artwork as a narrative tool, as a prop within an art installation and the presentation of the fashion designer as artist.

Following this consideration of the display of fashion within the museum space, **Sara Tarter** (University of Birmingham) asked us to consider the commercial and aesthetic role of fashion and art within the department store. 'Framing and Reflecting Fashion: Art in Late-19th-Century Parisian Department Stores' outlined how art and fashion were used alongside one another by companies such as Au Bon Marche, and explored the role this concept played in constructing bourgeois identity. The session's closing paper, given by **Maude Johnson** (Concordia University, Montreal), focused on the 2011 (MET, New York) and 2015 (V&A, London) exhibition 'Alexander McQueen: Savage Beauty'. Johnson questioned the conflict between the original viewing of McQueen's products within the fashion show and their later static display within the museum space.

The second session of the day, 'The Art of Fashion', brought together papers that

investigated historical representations of dress within painting. The session opened with a paper from **Hannelore Magnus** (University of Leuven): 'A Painter among Tailors: The Depiction of Dress in the Painted Art Galleries by Jacob de Formentrou (1629–95)' that explored how portrayals of dress in Belgian 'elegant company' paintings had cultivated certain social stereotypes of the nouveau riche and the aspirational merchant class. In the final paper of the session, 'Blue Corsets: Nana and Her Contemporaries', **Hazel Shepherd** (University of Manchester) undertook a reading of Nana's blue corset in Eduard Manet's 1877 painting in relation to Berthe Morisot's *Young Woman in a Blue Corset* (1891). By comparing these two images, Shepherd was able to problematise conventional analyses of women in blue corsets during this era as prostitutes or kept women.

In the first keynote of the symposium, entitled 'Liberating Fashion: Artists as Designers in the Aesthetic Movement', **Rhian Addison** (Watts Gallery) described the aesthetic principles of dress advocated by the Aesthetic Movement in the late 19th century. Drawing on her experiences as curator of the recent 'Liberating Fashion' exhibition, Addison spoke about her selection of certain images and garments for display, and drew some fascinating analogies between the pertinent relationship of art and commerce during this period. Addison's talk generated interesting conversations and raised questions about the curation of dress more generally, echoing points made in the preceding papers of the day.

'Adorning Dress' was the opening session for the second day, presenting research on a myriad of fashionable embellishments and their visual representations in print and painting. **Amy Robson's** (University of Plymouth) paper 'Dandy Dogs: Fashionable Canines and Canines as Fashion in Victorian Britain' provided an overview of the use of dogs as markers of social status during the late 19th century. Robson argued that the choice and presentation of an individual's dog should be understood as a visual statement of their own identity. From fur to feathers, **Madeleine Pelling** (University of



Dr Susan Vincent, University of York

York) discussed the cultural connotations of birds' plumes as fashionable accessories during the 18th century. 'The Feathered Fair: Hybrid Women and Dismembered Birds in Visual Satire c.1775–1800' examined the satirical representation of these exotic items as a site of gendered conflict: reasserting male supremacy and oppressing feminine expression. The session closed with the paper 'The Fashionable Paragone: Legros de Rumingny, Autié Léonard and The Coiffeur as Sculpture in 18th-Century France', presented by **Alicia Caticha** (University of Virginia). This paper investigated the shift in regard to hairdressing from mechanical to liberal art, and the changing status of the hairdresser. Caticha also suggested the idea that the act of shaping and dressing hair could be seen as a transformation from nature to art.

The session was followed by the second keynote, delivered by **Dr Susan Vincent** (University of York) on the topic of 'Ogling and Quizzing: or, the Historian, the Eyeglass and the Visual Sources'. Vincent traced the use of quizzing glasses throughout the 18th and early 19th centuries, and the representation of these accessories in a range of visual media. Through a consideration of these objects within the complex contexts of viewing and the gaze, it was proposed that quizzing glasses should be seen as markers of surveillance, power and dominance. The gazing game was imbued with connotations of status and subjectivity of the self, and the quizzing glass served as physical reminder of this.

The final and fourth session of the event aimed to bring the debate into the modern

period through the presentation of papers around the theme of 'Fashion and Modernity'. **Caitlyn Hoglund** (Tufts University) discussed 'Mondrian Madness: Fashioning Modernism in 1965'. Hoglund explored how the aesthetic of Mondrian's infamous *Composition* series had been appropriated in the 1960s by Mod culture and subsequently by a more mainstream fashion phenomenon.

Neil Harkess (New Design University) gave the next paper, entitled 'Body Coverings—Interior Space. Considering Clothing and its Relation to Interior Design'. Harkess developed an alternative approach to thinking about fashion and art history by suggesting how fashion could be considered as a way of encompassing the interior, and of sheltering our bodies. Harkess presented

some work by his design students to pose a set of questions about the extent to which we could consider interior design and fashion as disciplines that live in-between architecture and art. The final paper, 'On Aesthetic Pleasure: The Problem of Fashion in 1920s Art Journals,' was given by **Anne Reimers** (University of the Creative Arts). Reimers considered temporality in relation to fashionability within the context of Weimar-era art journals, and questioned the growing influence of fashion on art works during this period.

To conclude the symposium's proceedings, delegates were invited to take part in an open-floor discussion. This allowed comments, questions and reflections regarding themes raised by the wide range of papers to be shared and resulted in a

dynamic and engaged conversation. Despite the intensive nature of the two days, many topics were reflected upon and interpreted afresh – from the role of gender and feminism within the study of Fashion/Dress History to the merits of considering oniesies, within the context of the discipline, as 'wearable art'!

The organisers and the AAH would like to take this opportunity to thank all speakers and delegates for making this symposium such a stimulating event. We are also extremely grateful for the generous financial and administrative support of the History of Art Department at the University of York.

Sophie Frost and Sophie Littlewood
Co-Organisers

AAH Art History Careers Day 2015

Firstsite Gallery, Colchester, in partnership with the University of Essex
Saturday, 21 November 2015

This year's AAH Careers Day will bring together a wide range of speakers from leading cultural institutions who will share their professional experiences and expertise in areas such as museums and galleries, the art market, curating, research, and arts journalism.

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

Speakers include:

Jes Fernie (Curator and Writer)

Dr Cordelia Rogerson (Head of Conservation, British Library)

Amy Cotterill (Museum Development Officer, Cultural Development, Essex County Council)

Lucy R A Gregory (Auction House Specialist, Junior Specialist Silver and Portrait Miniatures, Bonhams)

Dr Michael Tymkiw (Lecturer, University of Essex)

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

Places are limited and tickets must be bought online in advance from:

aah.org.uk/events/careers-in-art-history



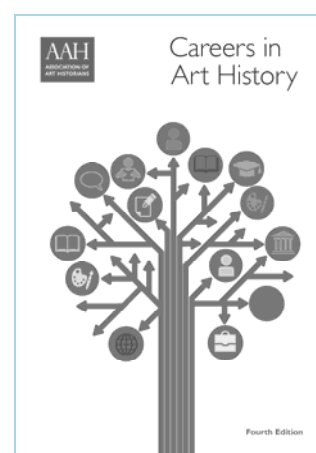
For enquiries, please contact:
Ana Bilbao aebilb@essex.ac.uk
Liz Mitchell mtchelzbt@aol.com
Sofia Mali S.Mali@lboro.ac.uk

Careers in Art History

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

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

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



Available from: www.aah.org.uk/ciah

Pay-for-download pdf: £5.99

Print-on-demand copy: £9.50 + p&p

Freelance & Independents survey results revealed



I would like to start by warmly thanking all the Freelance and Independent AAH members who responded with such care

and thought to the survey we circulated earlier this year.

I would especially like to thank our Group Secretary Lara Eggleton and Carina Persson from the AAH office for all their efforts to make this a successful and informative fact-finding exercise about a constituency which forms around one-fifth of total AAH membership. Congratulations, too, to Starr Harper, who was the lucky winner of the draw for a year's AAH subscription.

The survey has provided us with both quantitative data and some really valuable and enlightening comments and ideas on what it is like currently to be a freelance or independent art historian. This has formed the basis for some productive subcommittee consideration of how best to support our members. Significant points that we have been actively discussing included the number of respondents who see themselves as positively following a freelance career, the desire of our members for networking opportunities, and development of, and information about, many kinds of professional skills for colleagues who do not have institutional support frameworks. We have also noted the appetite for regional as well as London-based events, and will seek

to address this in future events within the budgetary constraints placed on us.

Resources for F&I members

Among the ideas for which we are now seeking approval from Trustees and AAH staff are the development of online resources such as factsheets, digests of recommended reading or links to reliable websites on areas of guidance members have asked for, such as publishing issues and the business practicalities of being a freelance art historian. We hope in this way we can become a resource for those without institutional mentoring or support, collating and vetting existing resources that practising art historians find useful and signposting these from the AAH website.

Annual event for F&I members

With regard to face-to-face events, we are looking for AAH support to run one annual event specifically targeted at freelance and independent members, to rotate every other year between London and a regional centre where there appears to be sufficient interest and a critical mass to make the event financially viable. This full-day event would combine professional and skills development workshops to meet members' needs identified by our survey, with an informal, social element such as a visit to a gallery and similar networking opportunities. Your subcommittee members are also currently engaged in planning Art History in the Pub events both in London and regionally, in response to the number of comments on the survey about the lack of AAH presence in the regions and the desire of members both to meet other freelancers and independents, and local members of other AAH interest groups. We will make

Freelance & Independents Group Committee

Everyone can be contacted on 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

sure you hear more about this via the AAH *Bulletin* as soon as possible.

Your survey responses have also been helpful as we begin to plan F&I activities for next year's Edinburgh conference. Our [Special Interest Session](#) will focus on networking for freelance and independent art historians, and we also envisage some social events, including the possibility of an F&I supper one evening.

I do hope you will be able to join us for at least one of these planned events, and will let us have feedback about these initiatives and other issues of concern to us all.

[Veronica Davies](#)

Chair, Freelance & Independents Group

Further and Higher Education Group News



Following the session on REF and Impact at AAH 2015 at the University of Anglia, jointly hosted with the

Museums & Exhibitions Group, the F&HE group is completing activity in 2015 by planning a regional discussion event.

The half-day event is planned as a gathering point for local 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.

The location of the event is to be finalised, but members are very welcome to express an interest in their institution or region hosting the half-day get together.

The F&HE group is also looking at the commissioned research on the demographic of art history in the UK to identify possible locations. More details to follow via the AAH website and social media.

Also, January 2016 sees the commencement of staged demitting of current committee members of the group, so expressions of interest from members who would like to contribute to the work of the group from 2016 will be very welcome.

Ken Neil
F&HE Group Chair

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

Birkbeck, University of London

Gaby Neher

University of Nottingham

Beth Williamson

University of Bristol

AAH Broadening AAH Membership

As an AAH member we hope you appreciate the benefits that membership brings to you personally, and the work the organisation does to raise the profile of the discipline and to support those who work within it.

AAH membership is continuing to grow, but we can encourage even more people to join. If you know people involved with art history, be it in education, or in museums, please let them know about us. Ask them if they've ever heard of the AAH and, if they haven't, point them in the direction of our website and our membership benefits. *The most likely thing to spur them on to join is a personal recommendation.*



Here are some of our member benefits:

- ◆ Reduced fees for the AAH Annual Conference and Book Fair
- ◆ Significant discounts on subscriptions to the AAH's journal *Art History*, including online access
- ◆ Conferences and forums covering a variety of subjects and periods for students and professionals
- ◆ Art Historians & Arts Professionals online directory
- ◆ Opportunities to apply for funding to support academic activities
- ◆ Discounts on subscriptions to relevant journals and on selected books, magazines and catalogues
- ◆ Regular news and information updates via *Bulletin* and *e-Bulletin* newsletters



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 institutional 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.

Keynote speakers:

Evelyn Welch, Professor of Renaissance Studies and Vice-Principal (Arts & Sciences), King's College London

Nancy J Troy, Victoria and Roger Sant Professor in Art, Department of Art & Art History, Stanford University

Bookfair

For queries about the conference or Bookfair contact:
Conference & Bookfair Administrator
Cheryl Platt aah2016@aah.org.uk

AAH2016 Conference Convenor:
Carol Richardson
aah2016@ed.ac.uk
History of Art,
University of Edinburgh
EH8 9YL

We are excited to present, in the insert accompanying this issue of *Bulletin* and online, 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.

Conference Tickets

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

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

For more information about bookings go to: www.aah.org.uk/annual-conference

Early booking deadline: **1 March 2016**





AAH2017

43rd Annual Conference & Bookfair

Thursday 6 April – Saturday 8 April 2017

Loughborough University

Call for Session Proposals – deadline 18 April 2016

Submission of Session Proposals

Session proposals should include a title and abstract (no longer than 250 words), and the name(s) and contact details of the session convenor(s). If your session proposes an alternative format, please include details of this in the proposal.

Deadline for session proposals:

18 April 2016

To be submitted to the Conference Convenor using the Loughborough conference email address:
AAH2017@lboro.ac.uk

Conference Convenors:

Marsha Meskimmon
AAH2017@lboro.ac.uk
with Marion Arnold, Julia Kelly,
Gillian Whiteley and Alison Yarrington.

Session abstracts and a call for papers will be distributed with *Bulletin* 122 and 123, June and October 2016.

AAH2017 will celebrate the expansive spectrum of histories, theories and practices that characterise art historical research today.

Internationally, the field of art history is eclectic and inclusive, reaching across geopolitical, cultural and disciplinary divides to extend our understanding of the visual and material culture of many diverse periods and places. At Loughborough, we are engaged with art history, contemporary practice and visual culture, linking arts-based research with advances in design, technology, media and communication, centred on the development of more sustainable and equitable global communities.

We welcome proposals for sessions from scholars, practitioners and professionals in the field whose work focuses on art, architecture and/or design from any time period or geographical location. Sessions are invited to reflect the breadth of the field from historical analysis and contemporary criticism to practice-led research and work in curating, conservation and arts/heritage management.

Session format

Conference sessions are usually framed in the standard format of eight, 25-minute papers, presented in 35-minute slots over a single day. We can accommodate alternative session formats, such as world cafe, round table or open discussions, providing that they fit with the standard time-tabling structure. We envisage that the majority of session proposals will follow the standard format, but if you would like to propose an alternative format session, please indicate on the form the type of format your session would follow and how this would be organised.



Accessions to Repositories Relating to Art 2014

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

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

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

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

Business

History of Advertising Trust Archive, 12 Raveningham Centre, Raveningham, Norwich, NR14 6NU, UK

John Clifford (fl 1970–1999), art director: papers incl press advertising proofs, show reel of television commercials and related editorial files c1970–1999 (HAT21/554)

Local

Birmingham: Archives, Heritage and Photography Service, Library of Birmingham, Centenary Square, Broad Street, Birmingham, B1 2ND, UK

Friction Arts, Birmingham: oral history interviews from the Echoes Heritage Project 2013 (MS 4717)

Bristol Record Office, 'B' Bond Warehouse, Smeaton Road, Bristol, BS1 6XN, UK

Artspace, later Spike Island Artspace Ltd, artists' collective, Bristol: administrative papers, finance and staff records, plans and building records, publicity and exhibition material 1973–2006 (45338)

Multi A Ltd, educational arts agency, Bristol: minutes and reports to trustees 1998–2007 (45369)

Picture This, contemporary artists film and video agency, Bristol: minutes, corresp and papers 1991–2005 (45344)

Cambridgeshire Archives, Shire Hall, Cambridge, CB3 0AP, UK

Prospection Arts Project, Cambridge: papers 2014 (RI 14/079)

Centre for Buckinghamshire Studies, County Hall, Walton Street, Aylesbury, Buckinghamshire, HP20 1UU, UK

Pownoll William Phipps (1882–1903), rector of Chalfont St Giles, artist: records incl manuscript autobiography, with albums of watercolours 1882–1903 (AR 111/2014)

City of Westminster Archives Centre, 10 St Ann's Street, London, SW1P 2DE, UK

Modus Operandi Art Consultants Ltd, London: project files rel to public art projects in the City of Westminster 2000–2012 (Acc 2805)

Cornwall Record Office, Old County Hall, Truro, Cornwall, TR1 3AY, UK

Denis Mitchell (b 1912), sculptor, painter and craftsman: personal and working papers 20th cent (X1379)

Cumbria Archive Centre, Kendal, County Offices, Kendal, Cumbria, LA9 4RQ, UK

Josefina Alys Hermes De Vasconcellos (1904–2005), sculptor: sketches and photographs of work, poems, plays, music, corresp, books and catalogues of work 1900–2005 (WDVAS)

South Lakeland Decorative and Fine Arts Society: records incl minutes, photograph albums and church recording papers 1988–2007 (WDSO 388)

Westmorland Arts Trust: records incl minutes and photographs 1979–2012 (WDEC 14)

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

Alfred Octavius Hemming (1843–1907), stained glass designer: research papers rel to AO Hemming, who designed artwork and stained glass windows at St Mary's Church, Cromford c1985–2003 (D7751)

Dorset History Centre, Bridport Road, Dorchester, Dorset, DT1 1RP, UK

Mary Spencer Watson (1913–2006), sculptor: diaries, photographs and family papers 1914–1982 (D2566)

Leslie Magnus Austin, architect, Dorchester: images (26) of Poole Municipal Buildings, showing art deco architecture in Poole 1920–1929 (D/MAD)

Weymouth Arts Centre: additional papers 1950–2012 (D1979)

East Sussex Record Office, The Keep, Woollards Way, Brighton, Sussex, BN1 9BP, UK

Marjorie Louise Davies (1906–2007), artist and illustrator: papers 1920–2011 (Acc 11882)

Lilian Swanwick (1880–1942), artist: papers rel to her brother Harry Heatley 1938–2014 (Acc 11970)

Fiveways Artists' Group, Brighton: papers 1972–2012 (Acc 11802)

Glamorgan Archives, Clos Parc Morgannwg, Leckwith, Cardiff, Glamorgan, CF11 8AW, UK

Vale of Glamorgan Artists: minutes and corresp 1997–2010 (D1191)

Glasgow City Archives, Level 5, The Mitchell Library, 201 North Street, Glasgow, G3 7DN, UK

T & R Annan & Sons Ltd, photographers and fine art dealers, Glasgow: records c1940–1980 (TD1909)

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

Cheltenham Group of Artists: records, incl minutes, accounts, corresp, and membership subscriptions c1924–2009 (D13630)

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

Winchester Art Club: additional minutes and papers 1978–2008 (151M88W)

Words of the Streets, graffiti project, Winchester: photographs and papers 2010–2011 (45A14)

Hertfordshire Archives and Local Studies, CHR002, County Hall, Pegs Lane, Hertford, SG13 8EJ, UK

Hertfordshire County Council, Hertfordshire Archives and Local Studies: 'Threads of Time 1' project records incl digital images of the artwork produced, visitor book, artwork captions, exhibition catalogue and press material 2013–2014 (Off Acc 1825)

Highland Archives: Caithness Archive Centre, Wick Library, Sinclair Terrace, Wick, Caithness, KW1 5AB, UK

David Ralston Morrison (1941–2012), poet, painter, editor and librarian: papers, photographs and memorabilia of David Morrison and the Pulteney Press c1970–2012 (P404)

Lancashire Archives, Bow Lane, Preston, Lancashire, PR1 2RE, UK

PRESCAP, community arts company, Preston: records incl project files and minutes c1980–2012 (DDX 2901)

Preston Arts Society: records incl membership cards, details of exhibitors at annual art exhibition, scrapbooks, minutes, corresp files, with minutes rel to Preston Arts Association 1961–2011 (DDX 3027)

Leicestershire, Leicester and Rutland, Record Office for, Long Street, Wigston Magna, Leicester, LE18 2AH, UK

Vice family of Leicester and Blaby: diaries, corresp, artworks and postcards, incl artwork of Dorothy Vice, student of Leicester College of Art 19th–20th cent (DE8839)

Liverpool Record Office, Central Library & Archive, William Brown Street, Liverpool, L3 8EW, UK

Robin McGhie (1922–2012), artist, designer and calligrapher: drawings and plans of artefacts and murals, designed for churches 20th cent (ACC 6686)

Norfolk Record Office, The Archive Centre, Martineau Lane, Norwich, NR1 2DQ, UK

Zeroeast Art Studios, Norwich: administrative, funding and artist records c1990–2010 (ACC 2014/109)

Oldham Local Studies & Archives, 84 Union Street, Oldham, OL1 1DN, UK

Gallery Oldham: artists files incl corresp with gallery c1860–1950 (2014/60)

Plymouth and West Devon Record Office, Unit 3, Clare Place, Coxside, Plymouth, Devon, PL4 0JW, UK

Robert Oscar Lenkiewicz (1941–2002), artist: project and private notebooks, diaries and papers 1974–2000 (4050)

Sheffield City Archives, 52 Shoreham Street, Sheffield, S1 4SP, UK

Gatty family of Ecclesfield: family papers with watercolours 19th–20th cent (2014/59)

Wildcat Cards, feminist art collective of Sheffield: original artwork, greetings cards, posters, photographs and corresp, with administrative and financial papers 1988–1994 (2014/13)

Staffordshire and Stoke-on-Trent Archive Service: Lichfield Record Office, Lichfield Library, The Friary, Lichfield, WS13 6QG, UK

Lichfield International Arts Festival: additional files and programmes 1995–2010 (D572)

Stockport Archive Service, Stockport Central Library, Wellington Road South, Stockport, SK1 3RS, UK

Stockport Art Gallery: exhibition papers and posters late 20th cent (D2128)

Wandsworth Heritage Service, Battersea Library, 265 Lavender Hill, London, SW11 1JB, UK

Battersea Arts Centre: papers concerning details of performances, education and outreach activities and collaborative work with artists, with board minutes and programmes 1950–2013 (BAC)

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

Graylingwell Hospital, Chichester: records incl planning documents, patient artwork, corresp, photographs and slides, plans, files, auction catalogue and research notes, incl digital copies of photographs of Graylingwell as a war hospital during the First World War c1890–2014 (various)

West Yorkshire Archive Service, Kirklees, Huddersfield Library and Art Gallery, Princess Alexandra Walk, Huddersfield, HD1 2SU, UK

Trevor Stubley (1932–2010), artist: exhibition files, corresp, accounts, photographs and papers 1946–2004 (WYK1204)

West Yorkshire Archive Service, Wakefield, Registry of Deeds, Newstead Road, Wakefield, WF1 2DE, UK

Papers and photographs rel to the steering committee for the new **art gallery in Wakefield** 1998–2011 (WYW1823)

National

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

Harold Jackson Whitaker (1920–2013), animator: papers c1940–2009

Arts Council England: records rel to Arts Council films incl production papers, stills, publicity cards and other publicity material, distribution papers, film festival papers, administrative papers and scripts c1963–2012 (ACE)

English Heritage Archive, Archive Services, The English Heritage Archive, The Engine House, Fire Fly Avenue, Swindon, SN2 2EH, UK

Graham Cooper (fl 1960–2014), founder of Art and Architecture: colour photographic slides taken by Cooper and Doug Sargent depicting mainly community murals 1976–1985 (AAA02)

National Art Library, Victoria & Albert Museum, Cromwell Road, London, SW7 2RL, UK

Unbound volume of illustrations of contemporary fashion entitled 'La mode de notre temps' by sisters **Jane and Lucy Fouché**, with two photographs 1892–1898 (MSL/2014/3)

National Gallery Research Centre, The National Gallery, Trafalgar Square, London, WC2N 5DN, UK

Thomas Agnew & Sons Ltd, art dealers, London: records incl stockbooks, daybooks, diaries, accounts ledgers, minutes, valuation books, cuttings and corresp c1840–1983 (NGA27)

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

Lucinda Louise Mackay (b 1941), artist: corresp, sketchbooks and albums 1965–2012 (Acc.13504)

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

Papers of Rev R M Verity, Vicar of St Mary the Virgin, Fordingbridge, rel mainly to the funeral of Augustus John and unveiling of his memorial, incl letters from the John family 1954–1975 (NLW ex 2890)

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

Sir John Lavery (1856–1941), painter: scrapbook and associated papers containing corresp and newspaper cuttings rel to the triptych 'The Madonna of the Lakes' 1917–1936 (D4572, T3943)

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

Roger Berthoud (1934–2013), journalist and author: research material rel to the artist Graham Sutherland 1979–1981 (TGA 9011)

Leslie Bruce Coleman (1945–2013), artist, sculptor and author: papers incl documentation of projects and publications, personal papers, artworks, printed material and photographs c1960–2010 (TGA 20144)

Michael Compton (1927–2013), curator: additional papers rel to art historical, curatorial and advisory activities c1960–1999 (TGA 200820)

Alan Davie (1920–2014), artist: corresp from Alan Davie and his wife Bili to Yvonne Robinson, arts administrator 1984–2001 (TGA 201115)

Anthony Hill (b 1930), artist: corresp 1952–1986 (TGA 20102)

Peter Kennard (b 1949), photomontage artist: papers rel to artworks by Kennard in the Tate collection c1974–2013 (TGA 20145)

Morris Kestelman (1905–1998), artist: papers incl diaries, source material, artworks, corresp, files rel to the Artists International Association and the International Association of Plastic Arts (IAPA), printed material and photographs c1930–1999 (TGA 20143)

Ronald Moody (1900–1984), sculptor and poet: additional papers and research material compiled by Cynthia Moody c1920–2009 (TGA 201410)

Sir Eduardo Paolozzi (1924–2005), artist: source folders compiled by Paolozzi and given to the art historian Robin Spencer c1970–2009 (TGA 201411)

Sir Norman Robert Reid (1915–2007), painter and arts administrator: additional papers c1970–1999 (TGA 20104)

John Stoller (fl 1973–1975), art dealer and gallerist: corresp with the writer and artist Ian Hamilton Finlay, and photographs of Stonypath 1973–1975 (TGA 201414)

Nicholas Tresilian (b 1938), art historian and writer: corresp with the artist John Latham and associated papers c1980–1989 (TGA 201412)

Gerald William Clifford Wilde (1905–1986), artist: additional papers incl corresp, source material, printed ephemera and catalogues 1938–1986 (TGA 20142)

Nigel Greenwood Gallery, London: records c1969–1999 (TGA 20148)

International Association of Art Critics, UK National Section: records 1989–2010 (TGA 200514)

Musgrave Kinley Outsider Art Collection Trust: additional records c1990–2010 (TGA 200327)

National Art Collections Fund: additional records 1909–2013 (TGA 9328)

Sunderland Arts Centre: records rel to the exhibition 'Structure and Function in Time' 1973 (TGA 20147)

Victoria & Albert Museum, Archive of Art and Design, 23 Blythe Road, London, W14 0QX, UK

Alfred Ernest Walter George Aris (1882–1963), author and illustrator: scrapbooks, photographs, illustrations plates and proofs, portraits, book and other illustrations 1913–1944 (AAD/2014/11)

Erik Blegvad (1923–2014), illustrator: illustrations and designs for books, with American magazines and calendars, sketchbooks, corresp, photographs, proofs of illustrations and dummy books 1923–2014 (AAD/2014/16)

Alec Cobbe (b 1945), artist and designer: posters, designs for historic interiors, invitation cards, menus and programmes c1981–2010 (AAD/2014/3)

John Starkie Gardner (1844–1930), metalworker: papers, incl drawings and rubbings of historical ironwork, designs and other documents rel to commission for gates at Palace of Holyroodhouse c1880–1920 (AAD/2014/8)

Hans Schleger (1898–1976), exhibition, corporate and graphic designer: papers with designs incl prototype whiskey bottle

designed by Schleger for William Grant & Sons c1900–2000 (AAD/2014/10)

Pat Schleger (b 1928), graphic designer: papers rel to design commissions 1977–1996 (AAD/2014/9)

Oriental Ceramic Society: records incl minutes, accounts and financial records, with papers of treasurers, presidents and members, corresp, transcripts of lectures and exhibition papers 1921–2005 (AAD/2014/2)

Wallace Collection, Hertford House, Manchester Square, London, W1M 6BN, UK

Gaugain family, painters and engravers, London: corresp between members of the Gaugain family rel to family life and the London art market 1813–1836 (GAUG/)

Geoffrey de Bellaigue (1931–2013), decorative arts scholar, former director of the Royal Collection: research notes and photographs on Sèvres porcelain c1752–2010 (BELL/), Claude Blair (1922–2010), arms and armour scholar, curator: corresp, photographs, slides, drafts of publications and articles c1886–2010 (BLAIR/)

Frank Herrmann (b 1927), author, former director of Sotheby's: papers rel to the research and publication of 'The English as Collectors' and 'Sotheby's: Portrait of an Auction House' c1917–2013 (HERM/)

Rosalind Lowe (fl 2003), author: research papers for a biography of Sir Samuel Rush Meyrick, incl copies of letters received and written by Meyrick and information on Goodrich Court 1800–2003 (LOWE/)

Sir Samuel Rush Meyrick (1783–1848), antiquary: corresp, sketch books and sales catalogues rel to Meyrick's arms and armour collection, his research and his home at Goodrich Court c1821–1950 (MEYR/)

Anthony North (1942–2012), arms and armour scholar: research papers c1970–2012 (NORTH/)

Alfred Émilien O'Hara (1811–1892), Comte de Nieuwerkerke and collector: personal papers and papers rel to his work as Surintendant des Beaux-Arts and publicly commissioned sculptures 1626–1893 (NIEU/)

Hans Ottomeyer (b 1946), scholar of bronze: research papers rel to French gilt bronze c1980–1989 (OTTO/)

Clive Wainwright (1942–1999), scholar, connoisseur, author, museum curator and antiquary: research papers on arms and armour, and on Sir Samuel Rush Meyrick c1945–1991 (WAIN/)

Papers of the Seymour–Conway family, Marquesses of Hertford, and the Wallace family, art collectors: corresp, inventories, legal documents, press cuttings, prints and photographs c1800–2000 (HWF/)

Special

Bishopsgate Institute, 230 Bishopsgate, London, EC2M 4QH, UK

Moyra Peralta (fl 1973–1998), photographer: photographic archive 1973–1998 (PERALTA)

Museum of Science and Industry, Liverpool Road, Castlefield, Manchester, M3 4FP, UK

Jean Elizabeth Gregson (fl 1924–1937), textile design artist: notebooks, samples and other course work from Gregson's studies, principally at the Manchester School of Art 1924–1937 (2014–3008)

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

Evelyn Newby (b 1931), photographic archivist, writer and art historian: research material created and compiled on William Hoare (1707–1792), incl images, corresp, notes and copies of published material c1980–2009 (EN)

Seven Stories, the Centre for Children's Books, 30 Lime Street, Ouseburn Valley, Newcastle Upon Tyne, NE1 2PQ, UK

Enid Mary Blyton (1897–1968), writer: manuscripts, typescripts and artwork rel to Blyton's 'Noddy', incl typescripts (2) with artwork by illustrators Harmsen van der Beek and Peter Wienk 1954–1959 (EB, HVB, PVV)

Helen Craig (b 1934), illustrator: additional artwork for the Angelina Ballerina books, incl for 'Angelina's Cinderella' and 'Angelina's Big City Ballet' c2010–2014 (HCr)

Susan Einzig (1922–2009), illustrator: pen and ink illustrations (6) for 'Tom's Midnight Garden' by Philippa Pearce c1958 (SE)

Chris Haughton (fl 2007–2014), illustrator: preparatory material incl rough artwork, notes and digital files for three books: 'A Bit Lost', 'Oh no, George!' and 'Shh! We have a plan' c2007–2014 (CHa)

Harold Jones (1904–1992), illustrator: additional illustrations in pen, ink and watercolour for 'Lavender's Blue', a volume of nursery rhymes compiled by Kathleen Lines c1954 (HJ), Mary Rayner (b 1933), author and illustrator: artwork for 'Garth Pig Steals the Show', 'Garth Pig and the Ice Cream Lady', 'Mr and Mrs Pig's Evening Out' and 'Mrs Pig's Bulk Buy', with dummy books for 'Garth Pig Steals the Show' and 'Mrs Pig's Bulk Buy' c1980–1995 (MRa)

Frances Lincoln, publishers, London: preliminary and finished artwork for the children's book 'Over the Hills and Far Away' by various artists and illustrators incl Patrick James Lynch, Niki Daly, Ann James, Mo Willems, Sian Jenkins, Helen Craig and others c2012–2013 (OHFA)

Wellcome Library, Archives and Manuscripts Section, 183 Euston Road, London, NW1 2BE, UK

Audrey Amiss (1933–2013), artist: sketch books, framed pictures and other loose art work by Audrey Amiss, with papers, letters and ephemera rel to Amiss c1930–2009 (PP/AMI)

Working Class Movement Library, Jubilee House, 51 The Crescent, Salford, Greater Manchester, M5 4WX, UK

Shahida Dolan (fl c1979–2012), artist and equality campaigner: papers rel to NUPE strike (1979), race relations, anti-fascism, International Marxist Group, Revolutionary Marxist Current, with press cuttings rel to discrimination and photographs of the National Front in Rochdale c1979–2012 (Acc 224)

Accessions to universities will be included in *Bulletin 121*.

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Next deadline: 6 January 2016

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