

Promoting the professional practice and public understanding of art history

www.aah.org.uk

ISSUE 121 FEBRUARY 2016

Reaching Out, Raising Awareness

The year of 2015 was a very busy one for the AAH, and 2016 looks to be just as busy, as we continue our endeavours to raise awareness of the benefits of art history for everyone.

We entered 2015 full of new ideas and enthusiasm after lengthy planning and discussion sessions with members, trustees and staff. Together, we agreed that to speak up for art history in education and society the AAH must focus on our communications. Please read Claire Davies's piece (page 4) on our ambitious efforts in this regard. It was also decided that by planning the organisation's ongoing activities, we will free up even more resources for promoting the value of art history to those studying it and those engaging with the subject more broadly.

We are already implementing our strategy to increase art history awareness among students before they arrive at university. Christine Riding spoke out about the importance of art history for all in an article published in *Apollo* magazine in September. If you have not read it yet, please do. It is available on the *Apollo* website and we regularly point to it from our website and in social media. Appointing an Education Officer has allowed us to develop a stronger relationship with sixth-form teachers and students, with exam boards and with those in university departments responsible for reaching out to schools. Please read Rose Aidin's piece (page 8) to find out the details of this very important work.

The Association runs a programme of outreach classes, and in 2015 we taught the AS-level History of Art at two state schools in London where the subject is not normally offered. Through these partnerships, students had the chance to encounter art history, and add another subject to their results cards. The programme is highly valued by students, parents and the schools, and we are investigating how we might encourage more young people in state schools to enjoy access to art history in a similar way.

In October, we published *Thinking About Art: A Thematic Guide to Art History*, a textbook written by Penny Huntsman. It is the first book written to explicitly fulfil the requirements for the UK A-level in History of Art, but it's also a great guide for anyone new to studying art history or visual culture. Using Penny's extensive teaching experience and skill in keeping an audience engaged and interested, it takes a thematic approach, allowing the reader to discover themes, concepts and context across different eras, from the classical to the contemporary.



The AAH desk at the annual Ways of Seeing conference for school students.

Exemption for art history researchers

2015 brought us a hard-fought success when it comes to how published art historical research should be accounted for in the Research Excellence Framework (REF), the system that assesses quality of research for the purpose of government funding for universities. It had been proposed that all published articles submitted to the REF would need to be published open access online. While this is a great idea, we realised this would potentially cause tremendous problems for art history researchers, as our publications tend to include images of art works as an integral part of the research. Publication of such images already causes AAH members issues with copyright costs, liability uncertainties and legal risk. A requirement to publish freely online would potentially make

Contents

Dates for the Diary 3

Funding Opportunities

AAH Dissertation Prizes 2015 3

John Fleming Travel Award 3

Reports

Communications Report 4

Annual Meeting Agenda 6

Call for Nominations 6

CIHA British National Committee 6

Membership Report 7

Education Officer Report 8

Member Groups

Schools 10

Ways of Seeing Report 11

Museums and Exhibitions 12

Conservation and Scholarship 13

Exhibition Picks 13

Freelance & Independents 14

Joan Gibbons 15

Students 16

Student Summer Symposium 17

Careers Day 18

New Voices Conference 19

Conferences

AAH2016 Call for Papers 21

AAH2017 Call for Sessions 22

Accessions to Repositories 2014

Universities 23

Contacts list 24

**DON'T MISS
THE SEPARATE
AAH2016
CONFERENCE
LISTING
MAILED OUT
WITH BULLETIN**

such problems worse or lead to art history research being published without images as a matter of course. HEFCE listened to our arguments and provided art history researchers with an exception to this requirement. We continue to fight for images of art to be published freely for scholarly purposes, but in the meantime, HEFCE's exception is a good solution.

A virtual *Art History*

Our academic journal, *Art History*, continues to go from strength to strength. As you know, subscribers can now have digital access to every issue of the journal since its inception in 1978. While this is a great development for scholarship in general, it also allows our editorial team to draw upon our journal's scholarly resources in new ways. In 2015 we published our first 'virtual issue', which is a compilation of articles previously published in *Art History*. Publication alongside works from other issues and eras allows articles to be considered again from a new perspective. The first such issue, *Documents of Human Culture as a Whole: Art History and World Art Studies*, is now available to subscribers, with an introduction by the journal's Associate Editor, Samuel Bibby.

Getting our message across

We will continue to promote art history scholarship and a broader engagement with the subject this year. In fact, we are ramping up our efforts. We are adding a Campaign Manager to the office team to boost our ability to advocate and get our message out. We will continue to focus and refine our programme of events, grants and publications towards greater accessibility, inclusivity and benefit.

Grants review

Our programme of grant giving is being reviewed and will be relaunched during 2016, so please keep an eye on our website for announcements of new application procedures, criteria and deadlines. Our goal is a simple and effective grants programme that will continue to promote good practice and to assist scholars during those leaner career times. In the next issue of *Bulletin*, you will be able to read about two projects recently supported with AAH grants: Sarah Hegenbart's trip to Burkina Faso where she worked on the 'Opera Village Africa' project, and Catherine Spencer's and Stacy Boldrick's workshop, 'Extracurricular Activity: Undermining Histories of Art',

which encouraged people in Edinburgh to re-imagine arts education.

AAH 2016 in Edinburgh

Our Annual Conference in April 2016 is going to be held in Edinburgh, a location that many are excited about. Edinburgh last hosted us in 2000, and since then our conference has grown from 23 sessions to 34, now selected from more than 100 proposals. We are delighted to have former AAH Chair, Evelyn Welch, as one of our keynote speakers, and American art historian, Nancy Troy, as the other. We are also pleased and fortunate to be collaborating with the Paul Mellon Centre on a panel discussion for the final evening of the conference, which will focus on The British Art Show 8, a contemporary art exhibition, which will be held in Edinburgh at the same time.

We are grateful for the help and support you continue to give so freely through volunteering, giving advice, donating or by simply becoming a member or renewing your membership on time. It means a lot for the Association to have such a supportive and engaged membership.

Christine Riding, Chair



Pontus Rosén, CEO



AAH AAH Dissertation Prizes 2016

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: **1 August 2016** Postgraduate: **1 December 2016**

John Fleming Travel Award

The aim of the award of £2,000 is to encourage a better understanding and exploration of the arts from around the world.

The award is to enable students to travel as a means of assisting or furthering their research. It is open to undergraduate and postgraduate students enrolled in UK universities and who will still be enrolled at the time of travel.

The 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 2017 AWARD:
1 DECEMBER 2016**

Photos taken by previous winners of the award:
Room of Flowers, Shunkin in Temple, Kyoto, Japan
(Olivia Meehan)
A potter in the Kwanyama tradition, Angola
(Helga Gamboa)



A WORLD HISTORY OF ART

published by Laurence King Publishing Ltd

AAH DATES FOR YOUR DIARY

Updates and details on:

www.aah.org.uk/events

Have you renewed your membership for 2016?

Feb

29 Art History in the Pub, Bristol

March

1 Early booking deadline: AAH 2016, University of Edinburgh

9 Widening Participation in Art History in HE seminar, Courtauld Institute of Art

April

7-9 AAH2016, Annual Conference & Bookfair, University of Edinburgh

18 Deadline for Call for Sessions for AAH2017 Loughborough University

June

8-9 Student Summer Symposium Loughborough University

23 Study Day for Teachers University of Birmingham

August

1 Application deadline: Undergraduate Dissertation Prize

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

12 Ways of Seeing schools conference, British Museum, London

December

1 Application deadline: John Fleming Travel Award

1 Application deadline: Postgraduate Dissertation Prize

2017

April

6-8 AAH2017, Annual Conference & Bookfair, Loughborough University

‘Ways of Being Seen’

If we can't define who we are, we can't do anything. Everything starts and ends with that.

Pontus Rosén, quoted in CharityComms publication
‘Best Practice Guide Perfect Pitch: linking voice and values’

Throughout 2016 we will continue to work on the AHH’s communications strategy: re-positioning our brand, reviewing our visual identity and thinking about our language and tone of voice.

So, what exactly does this mean? Communications, in marketing terms, is essentially the way in which an organisation communicates what it is, what it does and who it’s for. Effective communications link the organisation’s core strategic aims, values and outputs with how it presents itself and how it is perceived. This is what constitutes an organisation’s ‘brand’, or ‘personality’.

Sarah Fitzgerald (Director of Self Communications and author of the CharityComms publication quoted above) explains that,

There was a time when people used words like ‘brand’ and ‘branding’ narrowly – when talking about an organisation or product’s name, logo, colours and graphic devices. For most charities, the conversations have moved on. **Charity communicators are now accustomed to thinking and talking about ‘brand’ when they mean something much more fundamental to a charity’s existence, its values and its relationship with the outside world.**

It sounds easy, and in many respects it should be, but that’s not always the case. As organisations like the AAH evolve over time, and as time itself brings change, communicating a clear and accurate sense of identity and purpose can prove difficult, and often requires regular review, revision or re-positioning.

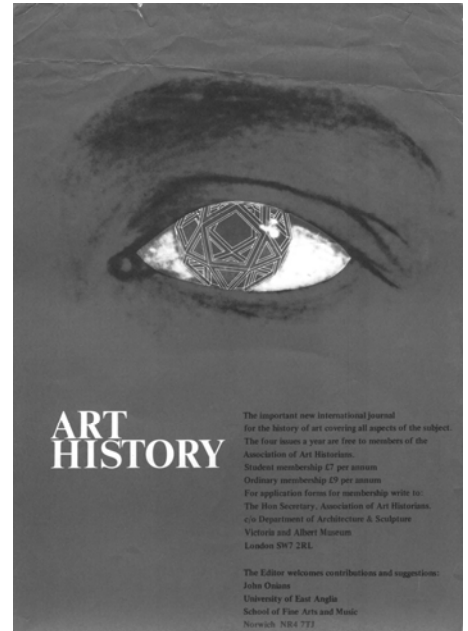
Trust in an organisation is dependent upon clarity and consistency, so people should be able to understand straight away what the organisation is, what it does and who it’s for.

People should get a consistent message about an organisation from how it looks (what images it uses, what logo it has, the colour palette) as well as what it says and how it says it (the language and tone of voice it chooses to use). It’s vital and healthy that organisations review their communications regularly. After all, an organisation’s ‘brand’ isn’t dependent upon one moment, person, or one team; an organisation is built up over time and is made up of many people, who all have a stake in it and all play a part in delivering it.

So, how do organisations keep their communications clear, accurate and consistent?

Lots of organisations, including the AAH, work closely and regularly with communication agencies, branding consultants and/or PR consultants because of their expertise, support and objective viewpoint. The AAH’s current logo and visual identity (including the colour palette and font) was introduced ten years ago, as a result of redesigning and re-locating the AAH website so that it could be managed centrally within the office. At that time we worked with a design agency, REG, and a digital solutions agency, RedLeader. We have since worked with other agencies and consultants on various other aspects. These include working with Atelier Works design agency on both the redesign of *Art History* in 2009 and the new AAH textbook, *Thinking About Art*. We worked with RandallFox consultants in 2011–12 on producing the AAH’s first Communications Strategy and ‘official’ descriptor: The AAH promotes the professional practice and public understanding of art history.

More recently, in July 2015, we worked with Brunswick Arts communications consultancy on a preliminary overview of the AAH’s current communications strategy. We also discussed with Brunswick how we might effectively launch a campaign to reflect our current and ongoing aims to:



- ◆ encourage wider participation in art history and a better understanding of what art history is and who it’s for
- ◆ promote a greater awareness and engagement with art history in state schools
- ◆ ensure the sustainability of art history in further and higher education, and its value and application in the jobs and careers that follow.

Essentially a campaign that reflects our desire for an art history for all.

Working with Brunswick Arts gave us some eye-opening results and a useful platform on which to base further communications work. One of the most interesting aspects was the ‘external perceptions’ exercise, in which Brunswick contacted people involved in arts, culture, or education and asked them their views on the AAH. Many people who should have known about the AAH didn’t know about us, and those who did, weren’t clear on what we did or who we were for. Many didn’t think that the AAH was applicable to them because they didn’t consider themselves to be art historians, despite their work/study involving art history. This misunderstanding echoes one of the most frequently asked questions from potential members: “I’m not an art historian, but can I still become a member?” We therefore need to address this.

In October 2015 we held a stakeholders meeting that brought together staff, trustees and volunteers from across every aspect of the Association's operations and member groups. The purpose of this day-long meeting was to tell people about the Brunswick consultation, to present some of the findings and then to listen to what everyone thought about it. It was a very productive day in which people shared ideas and talked openly and passionately about art history and, most importantly, about the AAH's role in keeping art history alive and kicking.

So, how does the AAH go about keeping art history alive and kicking?

This year we will be working with a communications agency to build upon the preliminary work that we've already done with Brunswick. We've yet to decide upon which agency, but it will be one that specialises in the arts, education and charity sectors.

We will be revising how the AAH positions itself visually and verbally, with a view to improving how we are perceived and recognised. This will include a new website and better social media presence, as well as re-positioning the name of the organisation and the language and tone of voice that we use to ensure that the AAH's brand is accurate, clear, purposeful and accessible.

The campaign for art history for all will continue to grow and will focus on advocacy and education policy.

The campaign will coincide with the rest of the communications work, but aspects of both will happen in different phases. I am looking forward to working with an agency on this important phase in AAH communications. There is much to do, but we did a lot of foundation work last year, and are now in a great position to move things forward. It's been hugely useful to talk with other organisations about their communications too (particularly The Art Fund about their transition from The National Art Collections Fund, and the Paul Mellon Centre about their new website and visual identity).

Ultimately, the AAH brand is much more than just a logo or strap-line. It should inform everything we do, and everything we stand for as an organisation: our vision, mission, values and actions. It should reflect our history and determine our future.

Let's not forget why, in 1974, a group of people felt compelled to form an association dedicated to art history.

They recognised the social value and importance of art history, and founded an organisation based on inclusivity and an art history for all, regardless of background or schooling. It was an outward-looking organisation that dared to embrace art history in schools, polytechnics, museums and universities up and down the country; it even dared to appoint a female AAH Chair, and publish 'new art history' research in the AAH journal.*

Much has changed in 42 years, but if there was ever a time to re-assert that original, inclusive position and purpose for art history, that time is now.

Claire Davies

Deputy Chief Executive and Communications Officer

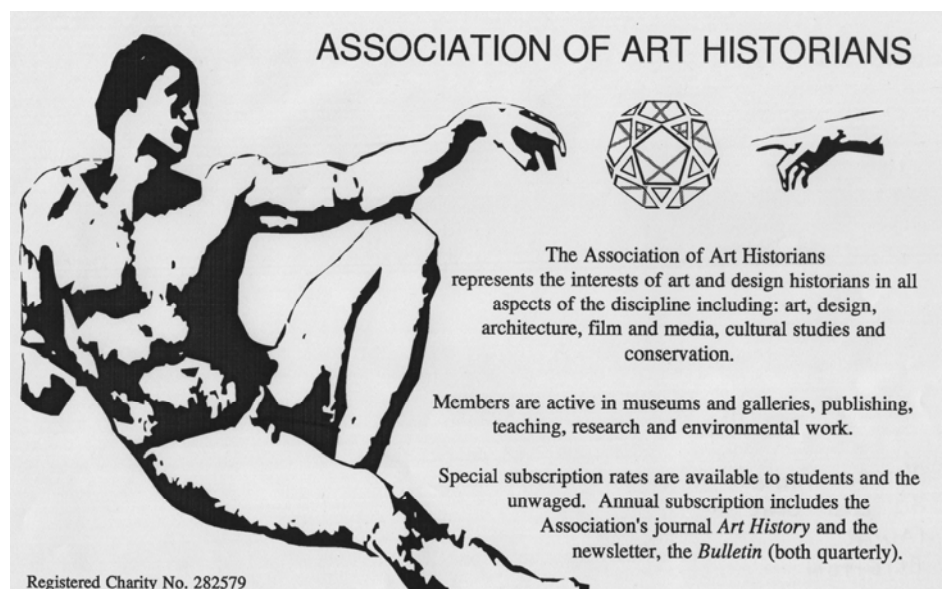
*To find out more about how and why the AAH was set up, listen to our excellent Voices in Art History oral history archive online, at www.aah.org.uk/projects/oral-history

Left: A leaflet designed by Cal Swann in the early days of the Association.

Right: AAH logos over the past 42 years, starting with the most recent.



Below: A document designed by Valerie Palmer incorporating the second version of the AAH logo.



AAH Annual Meeting

Friday 8 April 12.45 – 14.00

Lecture Theatre 1, Appleton Building, University of Edinburgh

The Annual Meeting is an opportunity for current AAH members to come together and engage in discussions regarding the AAH's strategic aims, priorities and activities, and to hear about ongoing activities and future plans.

The Annual Meeting is open to all AAH members. Please bring your membership card with you and show it at the door if requested.

Minutes of the 41st Annual Meeting were printed in *Bulletin* 119, June 2015, p10.

Agenda

- 1 Apologies
- 2 Minutes of the 41st AGM at the Sainsbury Centre for Visual Arts, UEA
- 3 Chair and CEO's Report
- 4 Activities of the Member Interest Groups
- 5 Nominations and elections to the AAH Board of Trustees
- 6 Report from the Chair of the CIHA British National Committee/election of new members
- 7 Honorary Treasurer's Report

Nominations to the Board of Trustees

Nominations are now open for elections to the AAH Board of Trustees at the 2016 Annual Meeting.

Nominations are particularly welcome for the post of Honorary Secretary, and for people with knowledge/experience in any of the following areas:

- ◆ web design
- ◆ statistics & policy research
- ◆ marketing & advertising
- ◆ human resources
- ◆ university recruitment

AAH Trustees have the protection of limited liability. As well as fulfilling a governance and oversight role, they agree the strategy and priorities of the Association. The board meets four times a year, plus a strategic planning day. Trustees act as ambassadors for the Association and may lead or participate in committees reviewing specific aspects of AAH activities.

Nomination packs can be obtained from admin@aah.org.uk. Please send completed forms, including the names of two proposers (who should both be members of the AAH), to: Honorary Secretary, c/o AAH, 70 Cowcross Street, London EC1M 6EJ.

If you would like to discuss nominations or the election process further, please contact the Honorary Secretary, Christina Bradstreet honsec@aah.org.uk

Closing date for receipt of nominations: **Monday 21 March 2016.**

CIHA British National Committee

Member Elections

One new member, Genevieve Warwick, was elected to the Committee at the AAH Annual Meeting in Norwich in 2015. Further elections will take place at the coming AAH Annual Meeting in Edinburgh (see above).

Genevieve was also elected as the Honorary Secretary of the CIHA-UK Committee.

CIHA Colloquia and Congresses

Comité International d'Histoire de l'Art (CIHA) had a colloquia on *Crisis: Art and Decision* in May 2015 in Zürich; on *New Worlds: Frontiers, Inclusion, Utopias* in August 2015 in Rio de Janeiro; and on *The Silence of Images: Theories and Processes of Artistic Inventions* in December 2015 in Rome.

For all three please see www.esteticas.unam.mx/CIHA/

The next CIHA Congress will take place in Beijing in September 2016. We had a pre-meeting in September 2015 in Beijing at which the papers were chosen.

Working Group on CIHA Statutes Revision

The CIHA Bureau approved the revised CIHA Statutes in December 2015 in Rome. This final version will be voted on at the General Assembly in Beijing in 2016.

Chair of CIHA-UK Committee

This will be my last report, as I will retire from all my CIHA-related offices after the CIHA Beijing Congress in September 2016. I should like to thank all my current and past Committee members and the AAH for our productive relationship over the years.

Toshio Watanabe

Nominations for CIHA British National Committee

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

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

Nomination Deadline: **22 February 2016**

Nominations will be voted on at the AAH Annual Meeting on **8 April 2016** at the University of Edinburgh (see above).

Membership Report

By the end of 2015 the Association saw its membership decrease from 1,402 (2014) to 1,306, losing just under 100 members. This is the first time the Association has seen a decrease in the last three years.

The breakdown of member categories generally reflects this slight decline from the year before. However, what seems to have been a great success over the past year is the introduction of our Individual Plus membership, which increased by over 150%.

2014 was an anomaly, with a record number of 'first time' joiners not renewing in 2015. The Association's membership tends to be transactional: many people join to take advantage of specific material benefits, which, in 2014, was most likely for the AAH 40th Annual Conference at the RCA, enabling them to gain a members' discount.

It is reassuring that even though we have seen a decrease in members, our total number of current members still remains above 1,300, which is higher than all years prior to 2014, indicating that AAH membership is still on the rise.

It is clear that we have a large constituency of loyal members who are interested in who we are and what we continue to do. What this decrease has shown us is that the AAH must now make retention of new members

a key priority in 2016, as well as ensuring that we are providing all our members with the best membership package suited to them, their needs, and interests.

In 2016 we will be looking to improve our membership packages and discover from you what it is you most value about your membership, and what improvements you would like to see.

We will be focusing on better, more tailored, communications with our members, evaluating our benefits package and improving it, and looking to improve our range of activities and events.

As the Membership and Administration Officer I am looking forward to this membership package re-structure and would like to see our membership continue to grow. I am convinced that all our members, new and old, will find value and worth in remaining a member of the AAH.

If you have any questions about your membership please contact me on 020 7490 3211.

Carina Persson

Membership and Administration Officer

Membership Figures 2015*

Membership Category	2015	2014
Individual		
UK	439	492
Europe	56	74
Rest of world	70	77
Individual Plus	53	21
Concessionary		
UK	499	542
Europe	61	62
Rest of world	58	52
Institutional		
UK	16	15
Europe	0	0
Rest of world	0	2
Libraries		
UK	4	8
Europe	1	2
Rest of world	2	9
Complimentary & Life	79	57
*Membership figures as at 31 December 2015		
Members' Affiliations & Interests**		
Group	2015	2014
Freelance & Independents	260	284
Further & Higher Education	358	431
Museums & Exhibition	192	234
Schools	52	66
Students	298	365

** Group figures show the members who have identified themselves with a particular affiliation or interest. Members may belong to more than one group. These groups represent the networks and communities within the AAH from which the smaller group committees are formed.



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



Reaching out to students and teachers

This time last year I introduced myself and my two main points of focus as part-time Education Officer: running the AAH's Outreach Scheme and project managing the publication of the AAH's A-level Art History textbook. So it's a great pleasure to report now on some highlights of a very positive and productive 12 months.

Thinking About Art: A Thematic Guide to Art History

The textbook, by Penny Huntsman, was published last autumn to widespread praise of both content and design, in addition to recognition of its contribution to the future of art history as the first ever Art History A-level textbook.

The book went from manuscript to publication in ten months, something of a publishing record, for which thanks and credit is due to the wider AAH team – with particular recognition to Christine Riding and Jacky Klein, to Penny herself, of course, to the skill and flexibility of Atelier Works design, and to the AAH's collaborative partnership with co-publishers Wiley.

As AAH Chair Christine Riding has said, 'This ground-breaking publication will have a huge impact on the study of art history and will have a wide appeal, enthusing and inspiring art lovers, teachers and students alike.' The vital role of *Thinking About Art* to the future of art history in schools and beyond will be expanded as part of the AAH's forthcoming campaign.

Meanwhile, much of our focus has been on sharing information with teachers and students about the book and its wider applications. This included, for example, the AAH contacting each A-level Art and Art History board representative, or equivalent, in advance of publication. As a result, *Thinking About Art* is featured as an essential resource by most boards, and most notably on the AQA Art History homepage, where the book is described as 'a helpful and constructive resource for students of our A level'.

Advance proofs were likewise sent to educational and arts-sector opinion-formers, in addition to specialist media such as the



Times Educational Supplement, which featured the book in its 'Hot off the Press' column, thereby ensuring that information about the book and its cover was seen in staff-rooms in the UK and beyond.

Likewise, every major museum and gallery bookshop was approached about the book – we were especially pleased when the National Gallery's Sainsbury Wing bookshop sold out shortly after publication – and, thanks to the support of our online community, the AAH's social media campaign #ThinkingAboutArt spread information far and wide about the book's wide-ranging content and broad application.

We were delighted to partner with museums and galleries in promoting the book directly to teachers, and held teachers' launches (primarily intended for local teachers from the state maintained sector) with the Education Departments at the Wallace Collection and the National Gallery. We were very pleased that a significant proportion of attendees were art and humanities teachers, and 'new' to the AAH. Penny spoke inspiringly at both events

about her reasons for writing the book, and its wide potential application, and also at the lunchtime teachers' meeting at the AAH Ways of Seeing schools conference for A-level teachers and students, held at the British Museum each November.

Thinking About Art is accompanied by an open-access companion website: www.wiley.com/go/thinkingaboutart.

For further information about the book and how AAH members can obtain a 20% discount on the purchase price, please visit <http://aah.org.uk/publications/thinking-about-art>.

AAH Outreach Scheme

Teachers have responded with enthusiasm to *Thinking About Art* – visit the book's homepage on Amazon to see a plethora of five-star reviews – as have students. The book has been especially valuable to students studying fast-track AS Art History as a 'twilight' and additional qualification on the AAH's Outreach Scheme. The scheme was trialled with great success at two state schools in 2014–15, St Marylebone CE School and Townley Grammar School. AAH

Left: Penny Huntsman enthusing teachers about *Thinking About Art*, at the Ways of Seeing conference. (Photo: Ajay Hothi)

Right and below: Students from the AAH Outreach Scheme at the National Gallery with Outreach Scheme teachers Stephanie Farmer and Rose Aidin. (Photos: Rose Aidin and Quentin Newark)

fast-track AS level students achieved a higher proportion of A–B grades than many full-time cohorts – just under 65% – each acquiring extra UCAS points plus an additional AS level that will stand them in good stead.

Perhaps even more importantly, each student acquired a passion for Art History, a subject many did not even know existed, and as a result several plan to study the subject at university.

Most importantly, as a result of the scheme, which continues at both schools, History of Art is being embedded in main and sixth-form teaching at each school. This is a wonderful outcome and we're very grateful to both schools for their support of the AAH and of art history in schools.

Please visit www.aah.org.uk/schools/outreach or contact education@aaah.org.uk for further information, or if you would like to become involved with the outreach scheme.

AAH University Outreach Network

Among many learning and outreach developments that have taken place at the



AAH in the last year, perhaps most notable is the establishment of the AAH's university outreach network. A significant number of FE and HE Art History departments offer outreach or are in the process of setting up outreach initiatives in order to increase subject numbers and widen participation. The AAH has set up a web-based hub giving information about these schemes, so schools can be in touch directly, and resources and best practices can be shared.

In response to concerns around accessing Art and Design A-level teachers, AAH information about university outreach schemes will be distributed at AQA A-level

standardisation meetings around the country to hundreds of Art and Design teachers, with university representatives also invited to attend and present information to local teachers directly.

In March, the AAH is collaborating with The Courtauld Institute of Art on a widening participation seminar entitled, 'Sharing Good Practice in Art History and Widening Participation in Higher Education'. The AAH hopes and intends that the seminar will become an annual event that moves around the UK in subsequent years: details about this will be posted online in due course.

The development of the AAH's initiative will be documented and analysed as part of fellowship research into widening participation by the University of Edinburgh.

For more information about the university outreach network please visit aaah.org.uk/schools/university-outreach or contact education@aaah.org.uk.

As you can see from this brief overview of some developments of the last year, we have been overwhelmed by the wide and much-appreciated support with which AAH educational initiatives have been received to date. The AAH looks forward to building upon these developments and to sharing further news with you over the coming months.

Rose Aidin
Education Officer



Schools Group – supporting art history

The Schools Group continues to offer regular annual events such as the [Ways of Seeing Conference](#) and a [Study Day for Teachers](#). We are also busy promoting our new textbook *Thinking About Art: A Thematic Guide to Art History*, as well as *Careers in Art History*, which is particularly useful to A-level students thinking of applying to read Art History at university.

We also support the competitions ARTiculation and SPoKE, and events such as the Art History Higher Education and Careers Conference and Fair, hosted by Godolphin and Latymer School, and the History of Art Conference launched by Heathfield School.

AAH Meeting in October

Members of various subcommittees were, once again, invited to a morning session prior to the October AAH Trustees meeting at Mary Ward House in London. It was an opportunity to meet up with subcommittee members of other groups, and with AAH officers, to discuss how the AAH can continue to strengthen our impact as an organisation at a time when art history and the humanities are under pressure.

Ways of Seeing

Once again, the AAH Schools Group organised the annual conference for sixth-form students and their teachers at the British Museum, with illustrious speakers from our host organisation, from the universities of Oxford, Birkbeck and Essex, and from the National Portrait Gallery.

We also introduced the public-speaking competition ARTiculation, with stimulating presentations by two student speakers, and drew the audience's attention to SPoKE, a competition set up by St Mary's School, Ascot, challenging students to link the visual and the verbal in an imaginative and creative manner in the form of a 7-minute film. During the lunchtime session Linda Wakeling, Qualification Developer at AQA spoke about the new art history A-Level specifications.

You can read a full report left. The next Ways of Seeing is scheduled for [Saturday 12 November 2016](#) in the British Museum.

Study Day for Teachers – June 2016

Maud Hurley and Penny Wickson are currently coordinating a Study Day for Teachers – Art History from A-Level to University, in collaboration with Matthew Rampley from the University of Birmingham, which is scheduled for [Thursday 23 June 2016](#). More details will follow.

Art History Higher Education and Careers Conference and Fair June 2016

Caroline Osborne and Katy Blatt will again host this event at Godolphin and Latymer School. Whilst this is not an AAH event, it often involves AAH members, who help to inform sixth-form students and teachers not only about studying Art History at university but also about the range of careers to which it could lead. It will take place on [Friday 1 July 2016](#) and will include speakers from the universities of Manchester and Kent, and from Tate Britain.

I am looking forward to seeing you at the forthcoming events.

[Béatrice Harding](#)

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 Keevill Eyres

Toby Parker

Andreas Petzold

Sarah Phillips

Rebecca Reidel-Frey

Penny Wickson

Laurence Wolff

Non-residential Summer University 2016

The Courtauld Institute of Art

[Monday 4 – Thursday 7 July 2016](#)

Spend four days experiencing student life at a world-class university with its own beautiful art gallery.

[This free non-residential course is aimed at students interested in art history, and thinking of applying to university. Students will meet tutors, museum professionals and current students, attend lectures, seminars and social events, and go on gallery visits. The theme for this year's Summer University is art and politics.](#)

The Summer University is part of The Courtauld Institute of Art's widening participation initiative, funded by a charitable trust to give students who attend a non-selective state school or an FE college in Greater London the opportunity to find out more about art history and the possibilities of studying the subject at degree level.

For further information get in touch with Meghan Goodeve & Helen Higgins (job-share): education@courtauld.ac.uk

Young people taking part in The Courtauld Institute of Art's Summer University 2015
(Photo: The Courtauld Institute of Art, 2015)



 THE COURTAULD
Institute of Art

Ways of Seeing – Propaganda in Art

This year's conference at the British Museum was deemed a great success by students and teachers alike. Over 300 A-level students from both independent and state schools came together on a Saturday in mid-November to explore the theme of Propaganda in Art.

The day began with [Richard Woff](#) (British Museum) speaking on Ancient times, followed by [Taryna Cooper](#) (National Portrait Gallery) discussing the Elizabethan image and articulation of female power. [Ayla Lepine](#) (University of Essex) carried on this theme in her talk about Pugin's revolutionary Houses of Parliament.

The afternoon sessions included [Craig Clunas](#) (University of Oxford) delving into propaganda and advertising in 20th-century China, before the day ended with [Nicola McCartney](#) saluting the Guerrilla Girls and their world of propaganda since the 1970s.



Above: Craig Clunas; Top right: Student audience. (Photos: Ajay Hohti)

Interspersed throughout the day were presentations by two students who had participated in the ARTiculation prize 2015: Verity Babbs on Damien Hirst's *Pretty Vacant*, 1989 and Charles Stewart on Tim Burton's *Vincent*. This year, for the first time, the conference also included two short films, made by students Perdita Ratsma and Maggie Pound for the SPOKE film competition.

It was an enormously rewarding and motivating day for many students and teachers, and there was a real buzz of excitement at the end of the day.

We were hugely grateful, once again, for the support from the Worshipful Company of Arts Scholars, who make it possible for us to offer up to 100 state school students and teachers the opportunity to attend free of charge.

[Katy Blatt](#), [Imogen Cornwall-Jones](#), [Laura Worsley](#)

Invitation to all sixth-form students and teachers

History of Art Conference



Heathfield School, Ascot

Saturday 6 February, 11.00am—5.00pm

Dr Christiana Payne, Professor of History of Art in the Department of History, Philosophy and Religion at Oxford Brookes University: *John Brett and Pre-Raphaelite Landscape Painting*

Dr Elizabeth Prettejohn, Professor of Art History and Head of Department at the University of York: *19th-century Aesthetics and Sculpture*

Tom Parsons, SPoKE Film Competition

Elizabeth Kajs, Postgraduate at the University of Bristol: *German Expressionism: Art and Society*

Dr Lara Pucci, Assistant Professor at Nottingham University: *Futurism*

Dr Joanna Pawlik, Lecturer in Art History at the University of Sussex: *Surrealism, Gender and Sexuality*

Booking form and directions to the school can be found at www.heathfieldschool.net

To book your place/s please complete the form and email it to jmeeson@heathfieldschool.net

If you have any queries, please email Jo Meeson or contact 01344 898343.

Heathfield will be happy to provide a mini-bus service to and from Ascot station. Please advise if this service is required at the time of your booking, along with any special dietary requirements.

Museums and Exhibitions Group News



Happy New Year to our members! 2015 was a very successful year for the

group and, at the start of 2016, I thought it would be good to look back at last year's highlights to give new members a feel for the events we organise.

In April 2015 we held our Travelling Artworks session at the AAH Annual Conference in Norwich, which looked at art on the move, both nationally and internationally, and brought speakers together from around the globe.

Also at the conference, we held a joint Special Interest Group session with the Further Education and Higher Education group on the results of the REF, and its impact on collaborations between academics and museum & gallery professionals. This was one of the first opportunities for AAH members to digest and discuss the results of the REF and we were delighted to secure Professor Paul Greenhalgh, Director of the Sainsbury Centre for Visual Arts, as one of our speakers as he was Chair of the unit of assessment 34 which covered art and design: history, theory and practice.

In November we held our annual seminar day. The theme was conservation-led research, and the day involved talks and tours from conservators and curators in two venues: the National Gallery and the Courtauld Institute of Art. It was organised in conjunction with the Pre-1900 Paintings SSN and was funded by the Pilgrims Trust. For a full report please see opposite.

Bursaries

It was also a good year for our bursary scheme, which funded collaborative research between museum and university professionals, or individual research leading to exhibitions or publications by museum professionals. In the final round of the year we funded research trips for JP Reid (Perth Museum and Art Gallery) and Robin Sloan (Lecturer in Computer Arts at Abertay

University, Dundee), for their project *Process, Product and Play: Research in support of the exhibition of videogames*, and for Lisa Le Feuvre (Henry Moore Institute) to support primary research into the artwork *Carving: A Traditional Sculpture* (1972) by the American artist Eleanor Antin (b. 1935) for an exhibition later this year.

The M&E Committee

Our committee is made up of enthusiastic museum, gallery and university professionals. We are all volunteers but give up our time to attend committee meetings and organise events because we are passionate about collaborations between museums and higher education institutions, and dedicated to highlighting the great art historical research which is undertaken by those working in museums and galleries. We were delighted that 2015 brought two new members for the committee: Dr Mark Westgarth and Dr Ruth Brimacombe.

At the end of 2015 we said goodbye to Mike Davies, who stepped down from the committee. Mike was one of the original committee members and has given up a huge amount of time on a number of projects including our publication on creating exhibitions *Don't Ask for the Mona Lisa*. We would like to thank him for bringing his knowledge, enthusiasm and dedication to the group and we'll miss seeing him at our meetings.

On that note I want to take the opportunity to let our members know that after two years I am stepping down as Chair of the group. I have thoroughly enjoyed my time as Chair and I am delighted to be staying on as a committee member to help create future events. I'd like to thank all the committee for their support and Layla Bloom, our Secretary, in particular.

The committee are currently busy planning more events for 2016 and we look forward to sending out the details in due course.

Wishing you a wonderful 2016!

Laura MacCulloch
M&E Group Chair

M&E Group Committee

Chair: Laura MacCulloch – College Curator, Royal Holloway, University of London

Secretary: Layla Bloom – Curator, The Stanley & Audrey Burton Gallery, University of Leeds

Ruth Brimacombe – Associate Curator (Research Coordinator), National Portrait Gallery

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

Don't Ask for the Mona Lisa

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



Essential reading for anyone involved in mounting exhibitions

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

Conservation and Scholarship: Research collaborations

On 25 November last year, the Museums and Exhibitions Group of the AAH teamed up with the Specialist Subject Network for European Paintings pre-1900 to hold a special study day, focusing on collaborative research projects between curators and conservators.

The day commenced at the National Gallery with a close look at the *Portrait of Doña Isabel de Porcel*, which is currently the focus of a display in Room 2. This is a particularly flamboyant painting which, though long thought to have been by Francisco de Goya, has recently had its attribution called into question by scholars.

Letizia Treves (Curator of Italian and Spanish Paintings 1600–1800), Rachel Billinge (Research Associate in Conservation) and Marika Spring (Head of Science) explained how an initial x-ray of the painting in 1980 had shown a portrait to exist underneath. This had been examined further through their most recent research, using an x-ray fluorescence scanning spectrometer (on loan to the National Gallery from the Delft University of Technology) to take a clearer picture of a portrait, believed to be a man, underneath the portrait of Isabel. The speakers led us through these processes, and discussed some of the conclusions about attribution that could be drawn from this research.

The close look at this portrait was followed by a trip to see the exhibition *Goya: The Portraits* in the Sainsbury Wing, which was especially interesting after hearing the discussions about his variations in style in the first session. These variations were particularly clear in a room full of paintings of the artist's friends, in which the style changed greatly from one picture to the next, depending on who the sitter was.

The afternoon sessions were held at the Courtauld Institute of Art. We began with a gallery tour by Aviva Burnstock (Head of Department of Conservation) and Karen Serres (Schroder Foundation Curator of Paintings), who led us through discussions about three paintings and the recent conservation-led research that had been

done on them (pictured below). This was followed by tours of the conservation studios where the students work, to see some of the current projects. The conservation students work closely with curatorial students throughout their course, and so learn about the importance of collaborative relationships from early on. The students work on a variety of projects, not only from their own collection, but from other collections around the UK.

Many thanks to both the National Gallery and the Courtauld Institute for hosting the sessions and to Mary Hersov and the SSN group, with the support of the Pilgrim Trust, for organising the day.

Catriona Pearson



EXHIBITION PICKS

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

Alphonse Mucha:
In Quest of Beauty
Sainsbury Centre for Visual Arts, UEA,
Norwich
Until 20 March 2016

John Bratby:
Everything but the Kitchen Sink,
including the Kitchen Sink
Jerwood Gallery
Until 17 April 2016

Robert Mapplethorpe:
The Magic in the Muse
Bowes Museum, Barnard Castle
Until 24 April 2016

Drawing on Childhood
The Foundling Museum
Until 1 May 2016

Bad Entertainment:
The UNTITLED
Scottish National Portrait Gallery
Until 8 May 2016

Vogue 100: A Century of Style
National Portrait Gallery
11 February – 22 May 2016

By the Book:
Scottish Women Illustrators
Scottish National Gallery of Modern Art
Until 26 June 2016

Pre-Raphaelites on Paper: Victorian
Drawings from the Lanigan Collection
Leighton House Museum
12 Feb – 29 May 2016

Pre-Raphaelites: Beauty and Rebellion
Walker Art Gallery, Liverpool
12 Feb – 5 June 2016

Botticelli Reimagined
Victoria and Albert Museum
5 March – 3 June 2016

Outgoing F&I Chair talks to the new Chair



Veronica Davies: Kate, I'd first like to congratulate you on being elected to take over the Chair of the Freelance and Independents' Group committee.

As exciting as this progress is, it is still ongoing. It is essential that we continue to aspire to the widest possible representation – from those working part-time to those committed to an autonomous professional brand as well as those who engage in interdisciplinary projects, including artists. And we must continue to fight to protect the grants, opportunities and forums that allow those within this diverse group to thrive.



Kate Aspinall: Hi Veronica. On behalf of all our members, thank you. You have achieved much over the past years and been a tireless advocate, yet done so with

patience and grace. You will be missed. I will endeavour to live up to your legacy and am excited by the challenge.

Veronica: Looking back over my own time as Chair, we have certainly faced some challenges, as budgetary constraints affected some of our plans for workshops and other group events.

One thing I discussed with Basia Sliwinska, when I took over the chair from her, was ensuring that the committee was as representative as possible of all those art historians who identify themselves as freelance or independent. I feel we have managed to achieve that, with an enthusiastic and energetic group who I know will support you wholeheartedly in your new role. The membership survey we carried out last year was also very revealing, and has provided valuable data that we can use in planning how best to serve what is clearly a large and diverse membership in the future.

Kate: I heartily agree. The member survey certainly attests to a thriving freelance and independent community, who are well represented by the diversity of our sub-committee members. I am pleased that we have effectively reached out to a diverse community, including art writers as well as primary, secondary and tertiary educators in addition to curators, independent researchers and consultants, among others.

Looking to the future

Veronica: I know from your presentation at our last meeting that you have many ideas of how to take forward work we do to support this important constituency in the AAH. Perhaps you can outline these here for our wider membership?

Kate: With pleasure. The recent member survey provided a clear mandate for the changing demographic of our members in the face of the current economic climate. The F&I Group committee is at a pivotal moment. Under your leadership it has effectively expanded our constituency and enlarged perceptions of what a freelance and independent worker is, while catering to the evolving professional needs of those outside institutional support.

These are continuing needs that will remain priorities – we must continue to advocate for all those who identify as a freelance and independent. Across the many sectors of the arts, however, the institutionalised professional is increasingly giving way to both the entrepreneur and the free agent.

This is not only a necessity as a result of budgetary squeezes but also an opportunity. As our membership survey attested, a rising proportion of our members are taking advantage of the possibilities offered by new technology and the advantages of a multiplicity of professional identities: 65% of our members declared that they were working towards a freelance or independent career, with only 17% declaring the goal of full-time employment.

My greatest aim is that we meet the needs of this growing and evolving constituency. In order to do so we must continue to attract those engaged in multiple fields and find ideas for events that will effectively meet the evolving needs of the freelance economy.

Freelance & Independents Group Committee

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

Kate Aspinall – **Group Chair**

Maria Photiou – **Treasurer**

Lara Eggleton – **Secretary**

Mary Jane Boland

Veronica Davies

Frances Follin

Catherine Hunt

Judith Jammers

Arlene Leis

Janet Tyson

Beth Williamson

We are currently considering a range of ways to serve our diverse members and identifying the most effective platforms for consolidating credibility.

Veronica: This might be a good moment to remind our readers of the AAH Online Directory, which started as an F&I initiative, and is open to all members to create and update their professional profile. Keeping in touch is so important.

Kate: I welcome members being in touch, generally or particularly with ideas for collaborations and new platforms. I can be contacted via the email address shown on the back page of the *Bulletin*.

Veronica: Thanks, Kate. Best of luck with chairing the Group!

Joan Gibbons

It was with great sadness that members of the Freelance and Independents Group heard last November of the death of Joan Gibbons.

Joan was a long-standing and stalwart member of the committee, and had been an able and valued group treasurer for some time until ill-health caused her to step down earlier in the year. She had also been active in planning and running membership events, and was keen to see opportunities for freelance and independent members to get together in her own area of the West Midlands.

Joan had taught for many years at what was to become Birmingham City University, contributing to the work of Birmingham Institute of Art and Design and the School of Theoretical and Historical Studies in Art and Design. During this time she developed MA programmes in Histories of Art and Design

and Contemporary Curatorial Practice. Joan's research, writing and published work, including two books, *Art and Advertising* (2005) and *Contemporary Art and Memory* (2007), supported her teaching and also made a wider contribution to knowledge. A former teaching colleague says of her that Joan was an impressive colleague, teacher and scholar, ethical, rigorous, and sensitive.

All these were personal qualities she also brought to her membership of the AAH Freelance and Independents' group. F&I colleagues will remember Joan as an informed, devoted and invaluable committee member, always friendly and helpful, a lovely person to work with, and a true optimist, full of ideas for the future, with an extremely kind spirit. Our thoughts go out to Joan's family and friends; she will be greatly missed.

Veronica Davies, with assistance from Vicky Ley and Duncan Flatman

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 for AAH members. 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.

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

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

Manchester Metropolitan University
mtchelzbt@aol.com

Digital & Social Media Officer: Rebecca Senior

University of York
rls503@york.ac.uk

Digital & Social Media Officer: Sophie Littlewood

University of York
sal502@york.ac.uk

Anna Beketov

University of London
annabeketov@hotmail.com

Ana Bilbao

University of Essex
aebilb@essex.ac.uk

Anna Bonewitz

University of York
amb554@york.ac.uk

Emma Bourne

University of Leeds
fh14eb@leeds.ac.uk

Alicia Hughes

University of Glasgow
a.hughes.1@research.gla.ac.uk

Sofia Mali

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

Rosalinda Quintieri

University of Manchester
rosalinda.quintieri@postgrad.manchester.ac.uk

Amy Robson

Plymouth University
amy.robson@students.plymouth.ac.uk

Sara Tarter

University of Birmingham
set497@student.bham.ac.uk

The SMC comprises up to 15 people at any one time. To best represent the needs of the AAH's 400 or so student members we maintain a diverse group; between us we study a range of visual culture and historical periods, from undergraduate to doctoral level. 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 committee. Forms should be submitted by: **1 March, 1 June, 1 September, 1 December**



All the best wishes to our student members for the New Year!

First of all, I would personally, and on behalf of the entire SMC, like to thank two longstanding committee members who have recently stepped down. We are very grateful for the dedicated and superb work [Charlotte Stokes](#) and [Sophie Frost](#) have given to many projects, and we wish you all the best for the future! We are at the same time delighted to welcome two new members, [Sara Tarter](#) (University of Birmingham) and [Alicia Hughes](#) (University of Glasgow), to the team.

Committee members had a very busy end to 2015: starting to plan this year's events, reading through various prize submissions, and holding or contributing to three events in November alone. Manchester School of Art hosted our annual [New Voices](#) conference, which offered 13 papers, as well as wonderful keynotes by [Professor Hanneke Grootenboer](#) (University of Oxford) and [Professor Carol Mavor](#) (University of Manchester). See our report on page 19–20.

We are looking forward to 2016's New Voices conference, which will be held in November at Plymouth University, and will focus on art outside the gallery.

We also held our 2015 Undergraduate [Careers Day](#) at Firstsite Gallery in Colchester, with the support of the University of Essex. Bringing together professionals from a variety of arts and heritage sectors, the event provided invaluable advice on how to forge a path to a career in the arts. For a full report see pages 18–19. Our 2016 Careers Day will take place at the University of Manchester in the autumn.

SMC members Anna Beketov, Ana Bilbao and Sophie Littlewood also contributed to 'One Painting, Many Careers', a study-day collaboration between the National Gallery and the AAH that took place on 27 November. Throughout the day, various professionals from diverse National Gallery

departments – Education, Development, Conservation and Curation – discussed how Leonardo's *Virgin of the Rocks* impacts on their work for the gallery.

Our first contribution to this year's AAH events calendar will be a co-hosted Special Interest Session at the [Annual Conference at the University of Edinburgh, 7 – 9 April](#). In collaboration with the Museum & Exhibitions Group, we are organising a session debating arts internships. In a socio-economic climate that sees a blurring of the lines between internships, volunteering and work placements, this seems an apposite topic for discussion. See the insert accompanying this *Bulletin* for details of the academic sessions and be sure to book soon to get your early-bird discount.

Looking further ahead, we are excited that Loughborough University will host our 2016 annual [Student Summer Symposium](#). Over two days we will explore the making, display and collection of art in light of concepts of gender. See our Call for Papers opposite. This inclusive topic should attract an exciting range of speakers and delegates researching a diverse range of areas, periods and objects, and we are looking forward to receiving your proposals.

As I write, we have the daunting task of determining the best dissertation submitted for the Postgraduate Prize, as well as shortlisting your proposals for the John Fleming Travel Award. All winners will be announced at the Annual Conference in Edinburgh. If you are interested in applying for any of these awards, see details of the 2016 prizes on page 3.

As this year will surely fly by in no time, get in touch now to share your ideas about future programmes or to join our committee (details left). We are always keen to hear from you, so get in touch with us by email or in person at our various events, and stay up to date with our activities via Twitter ([@AAHStudents](https://twitter.com/AAHStudents)) and Facebook (facebook.com/aahstudents).

On behalf of the SMC, I wish everyone a splendid 2016 and look forward to meeting many of you soon at this year's events.

Tilo Reifenstein

Student Members' Committee Chair



Loughborough
University

AAH Student Summer Symposium 2016

Gender in Art

Production, collection, display

8–9 June 2016 ▪ Loughborough University

Keynote speaker: Professor Marsha Meskimmon
(Loughborough University), more tba

Call for Papers

The development of critical feminist discourses since the 1960s has elucidated ways in which social, political and economic structures have impacted on the production and display of artwork. Gradually, the construction of gender in collecting, curating, exhibiting and producing art began to be understood as a reflection of wider social and cultural narratives, extending beyond gendered identities of individual artists or curators. In collaboration with Loughborough University, this year's annual two-day AAH Student Summer Symposium will investigate current critical and art-historical approaches that develop theories, methodologies and debates to analyse the making, display and collection of art in light of concepts of gender.

As categorical differentiations between 'sex', as a biological distinction, and 'gender', as a culturally constructed version of masculinity and femininity, prove difficult, any critical debate about them inevitably requires careful engagement with the power relations that attempt to shape it. The same applies to the discourses around the power distribution at work in the making, collecting and exhibiting of art. Whether in the studio, in museums, private collections or domestic spaces, works of art and their curatorial framing remain important sites for the construction of meaning concerning the interactions of the sexes. On the other hand, can such heteronormative ascriptions be understood as leftovers of binary thought patterns unable to account for fluid contemporary understandings of gender? In an attempt to understand and explain gendered identities in art, issues of equality, the domestic life, the 'body', the 'self' and the



'other' may be explored as complex intersections of social, cultural and political landscapes.

We welcome contributions from all periods and contexts that critically engage with notions of gender relations in the production, collection and display of art. Topics may include, but are not limited to:

- ♦ Gender roles in the home and domestic art
- ♦ Transgender art, exhibitions and collections
- ♦ Gender-aware approaches to display and collections of art
- ♦ Women artists in the 'public' and 'private' sphere
- ♦ Gendered sensibilities in public/institutional settings
- ♦ Feminist approaches to collection, curation and exhibition practices.

Abstracts of no more than 250 words for 20-minute papers plus a 100-word biography should be submitted as a single Word document to Emma Bourne, Sara Tarter, Sofia Mali and Tilo Reifenstein at AAHGenderInArt@gmail.com by **23 March 2016**.

The Summer Symposium is generously supported by the School of the Arts, English and Drama at Loughborough University. It is open to all. However, speakers are required to be AAH members. For further details see:

www.aah.org.uk/events/summer-symposium

Illustration from page 67 of *Bohemian Paris of To-Day* by WC Morrow, illus. by Edouard Cucuel, publ. 1900 by JB Lippincott (Philadelphia & London). Public Domain via The Library of Congress and Internet Archive Book Images.

Forging a path to a career in the arts

Our annual AAH Careers event proved to be an inspiring and productive day, as speakers working in different areas within the arts and heritage sectors talked about their career trajectories and professional experience, and provided invaluable insights into how they achieved their positions. They also offered tips for students seeking to pursue a career in the cultural sector. During the day, the delegates became aware of the great range of career possibilities opened through the field of art history.

The Careers Day was held at Firstsite Gallery in Colchester and was kindly supported by the School of Philosophy and Art History and the Employability and Careers Network at the University of Essex. Among the attendees were college, undergraduate and postgraduate students, as well as people interested in changing their career path within the arts sector.

We began with a brief introduction by [Lynne Jordan](#), Senior Faculty Employability Manager at the University of Essex. She outlined the current situation regarding employment in the cultural sector, providing us with statistics and describing the many positive aspects of working in this area.

The first speaker of the first session was curator and writer [Jes Fernie](#), who discussed her career path, as well as the positive and negative aspects of freelancing. Fernie showed us some of the projects she has



been involved in, demonstrating that working within the arts provides opportunities to meet interesting people and materialise the most inspiring ideas. Following that, [Michael Tymkiw](#), lecturer at University of Essex, described his change of career path from working in the business sector to becoming an art history academic. He gave generous insights into the way in which academic life is divided into administration, teaching and research. Tymkiw briefly explored some of his current research projects with the delegates, including one that focuses on using digital tools to expand museum access for visitors with physical disabilities. This project involves experiments using eye-tracking technologies to map navigation in museum spaces and the development of a system that enables visitors to 'virtually touch' objects through sensor gloves. Tymkiw also

gave crucial tips on how to secure an academic career after your postgraduate studies.

Over lunch, delegates had the option to participate in a lunchtime workshop, 'How your CV can help you open doors and build your network', led by [Lynne Jordan](#). Afterwards, [Amy Cotterill](#), Museum Development Officer at Essex County Council, delivered her exciting presentation 'The Exhibition of Museum Careers'. She described, in an interactive manner, different specialised roles in a modern museum and the basic requirements to be hired as a museum professional. She emphasised the value of volunteering and of internships in your local museum, and the value of transferable skills learned outside the cultural sector. Cotterill also highlighted the importance that social networks have had for her career development and encouraged the delegates to do some networking!

[Lucy RA Gregory](#), our auction-house specialist, closed our second session with a talk that provided lucid insights into life behind the scenes at an auction house. She discussed the different roles she had had at Bonhams and how, from being interested in 19th-century painting, she became the Junior Specialist on Silver and Portrait Miniatures. Gregory encouraged delegates to make the most of opportunities that come up, as they may awaken unexpected interests. She also provided thought-provoking information about budget cuts and redundancies in the art sector. ▶



Image Matter: Art and Materiality ■ Manchester School of Art

This year's New Voices conference investigated the myriad ways in which art historians, artists, theorists and critics deal with materiality and the material in art and design history and practice.

Image Matter invited delegates to consider issues of spectatorship and hapticity, the somatic encounter with the practices and products of art, hierarchies of value in manual and intellectual labour and their material manifestation, all within the creative environment of the art school. Two exceptional keynote presentations and 13 diverse papers by speakers from around the world – including Toronto, Philadelphia and Dublin – helped make this year's conference, with 52 delegates, a very ambitious and successful event. The conference was organised by AAH Student Members' Committee representatives Liz Mitchell, Rosalinda Quintieri and SMC Chair Tilo Reifenstein, with support from MIRIAD, the research department of Manchester School of Art.

Our opening session, 'Hapticity and Affect', explored the tactile potency of art objects and environments. [Julie Boivin](#) (University of

Toronto, Canada) considered the affective potential of French 18th-century *rocaille* ornamentation in her paper *Viral Decorative Prostheses: The affective potential of Rococo ornamentation*. Boivin argued that the heterological material nature of *rocaille* decors enabled them to 'touch', affect and penetrate the different degrees of separation between artwork and viewer. [Alan Boardman](#) (National College of Art and Design, Dublin, Ireland), following Boivin, utilised new materialist philosophy to propose a methodological framework for thinking visual culture through the material turn. His paper, *Manuel DeLanda and the Nonorganic Life of Affect*, considered contemporary monochrome painting in order to propose the notion of nonorganic life as the self-organising and emergent flow of matter energy that sees no boundaries between words, images and bodies. The third speaker, [Sara Davies](#) (Manchester Metropolitan University), spoke about her own photographic practice and research in *Rehearsing with Bergman: Examining diasporic touch through art practice*. Focusing on Ingmar Bergman film stills depicting her native Swedish landscape and culture, viewed as analogue slide projections, Davies

questioned notions of home-coming and identity formation through the lens of migration. The session closed with [Thalia Allington-Wood's](#) (University College London) paper *Fiery Fictions: Volcanic rock and historic imagination at the Sacro Bosco of Bomarzo*. Examining the monumental stone-carved sculptures of this Italian 16th-century garden, Allington-Wood focused on the grey-brown volcanic rock, Peperino, and its tangible and symbolic connection with the history of the region. Through the materiality of the objects on site, the Sacro Bosco emerged as a mythscape steeped in Etruscan history.

Our first keynote presentation was from [Carol Mavor](#), Professor in Visual Arts at the University of Manchester. *FULL: A film for visualising the materiality of voice* included a special screening of her new film, a 'cin-poem', made in collaboration with Megan Powell. *FULL* is a lyrical meditation on the complex bonds between mother and child; on thresholds, growth and transformation; on helplessness and self-determination, all explored through a young boy's terrifying refusal to eat. A rich discussion followed the screening, exploring the creative

► Following an afternoon tea and coffee break, [Cordelia Rogerson](#) opened our last session by discussing her career path and previous roles that had led to her current position as the Head of Conservation at the British Library. She had always been interested in having a job that combined her passions and interests in theory and practice. She gave a fascinating account of her role at the British Library and projects in which she and her team had participated, highlighting the importance of her passion for the history of objects and materials. Rogerson also explained how pursuing postgraduate studies is an opportunity to open doors and awaken new interests.

To give closure to the day, SMC members [Sofia Mali](#) and [Liz Mitchell](#) informed the audience about a wide range of professional experiences within the cultural heritage sector. They discussed practices of excavation rescue work, the curation of

monument spaces and art exhibitions, as well as art journalism, and explained how several turns in their career paths triggered their interest in academic research and teaching. The concluding talk highlighted the diversity of roles in the cultural heritage and art sector, and sought to encourage young art historians to think of the opportunities that a career in art history may offer.

We would like to thank the School of Philosophy and Art History and the Employability and Careers Network at the University of Essex for supporting the event. We are also extremely grateful to all our speakers for generously giving their time, and for enthusiastically sharing their professional experience, insight and advice. Finally, thank you to all delegates who attended and contributed to the success of the event.

[Ana Bilbao](#), [Liz Mitchell](#), [Sofia Mali](#)

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



possibilities inherent in the failure of meaning, and the rich and contradictory relationships between word and image, stillness and movement, sound and vision.

After lunch, the conference split into parallel sessions, presenting some difficult choices for delegates. In session 2A, 'Material Practices', [Katie McGown](#) (Northumbria University) and [Tom Hastings](#) (University of Leeds) scrutinised conceptions of materiality in close readings of material characteristics and our understanding of them in particular artists' work. McGown's *Fallen, Draped and Torn: The unstable history of cloth in 20th-century sculpture* probed the persistent (and often pejorative) differentiation of art and craft through our understanding of textiles and their use. Her paper traced a long lineage of cloth in fine-art practice, pointing out how seemingly prejudicial material hierarchies have been established that persist in influencing present-day discourse. In *S-105 (Eva Hesse, 1968) and the Matter of Interpreting a 'Not Quite Artwork'*, Hastings approached the artwork's unclear status as a test piece or 'studiowork' as a vantage point from which to consider the work of interpretation itself. Reflecting on the unavoidable interpretive recourse from a material thing that is at the core of art history, the paper sought to trouble the very notion of the critical transmission of affect.

Meanwhile, in Session 2B, 'Material Values', [Lindsey Schreiber](#) (Temple University, Philadelphia, USA) discussed Vasari's derogation of Renaissance inlaid woodwork as merely 'counterfeit painting' in her paper 'Praiseworthy and Masterly': *Wood intarsia in the Gubbio Studiolo*. She argued for the understanding of intarsia woodwork in its own terms – design, craftsmanship and particular material qualities – and its symbolic deployment within the homes of wealthy patrons. [Martha Cattell](#) (University of York) followed with an exploration of gender politics through the art of scrimshaw. *Animal Matter: Fashioning whalebone in the 19th century* considered the trajectory of whalebone as a folk-art material, from the masculine brutality of the whaling industry to the feminine intimacy of decorated corsetry busks, given by whalers as love tokens to their wives and sweethearts. Both papers problematised hierarchies of value in terms of the artisan or anonymous amateur artist, craftsmanship and technical skill, and the status and meaning of materials in art production.

Speakers and audience in session 3A, 'Surface/Depth', explored the potential of photography and painting surfaces for conceptualisation and interpretive scrutiny. [Laurie Taylor](#) (Birkbeck) expanded the material discourse that is usually only granted to photography as a social object in her paper *Superficial Matters: The active and passive surfaces of exhibition photography*. Considering the surface variations of photographic prints across three germinal 20th-century photography exhibitions, Taylor explained that, although the images were untouchable, their surfaces nonetheless affected the viewer's relationship with them by facilitating altered perceptual and bodily approaches. From a painting conservator's perspective, [Claire Shepherd](#) (Courtauld) investigated Keith Vaughan's paint application in 'A totally inert medium': *Keith Vaughan and oil paint*. Shepherd questioned what it means to see a painting through technical examinations (x-radiography, microscopy, infrared photography), which may make the artist's working processes visible, in a work where the surface figures as both mode of representation and site of meaning.

Session 3B, 'Societal Matters', presented a group of papers focused on the analysis of the stratification of meanings and practices that art objects present when investigated in their social and cultural contexts of production. [Ralph Mills](#) (Manchester Metropolitan University) described in his paper, 'Very fine, very cheap, very pretty!': *The three-dimensional materiality of 19th-century 'images'*, the role that miniature objects played in the working-class material culture of the period. Drawing on his experience as field archaeologist, Mills considered the symbolic resonances of three-dimensional images such as parrots and cats – among which the once-renowned *gatto lucchese*, from Lucca, the city in Italy from which many *figurina*, 'sellers of images', originated – and also the contextual discourses attached to popular replicas of classic and contemporary heroes and celebrities, as they found their place onto British mantelpieces. [Alexandra Lester-Makin](#) (University of Manchester) followed with *The Art of Early Medieval Embroidery*, an analysis of the visual, material and metaphorical implications of embroideries produced in the British Isles between 450 and 1100 AD. Drawing on her technical knowledge as qualified textile

teacher, and presenting some of the objects which are part of her PhD, Lester-Makin discussed the complex social meanings connected to these objects and the benefits of an interdisciplinary methodology when analysing objects and their 'biographies'. Finally, [Harry Stirrup](#) examined the 'ordinary lives' of illuminated books in *Rubbed, Scratched and Recycled: The medieval afterlife of some 12th-century English manuscripts*. Presenting his most recent findings on the *Bury Bible* and the *Lambeth Bible*, Stirrup described the rites and everyday practices accompanying illuminated books, and how their present marks tell the stories of the complex physical, intellectual and spiritual ways in which they were daily interacted with in earlier times.

The final paper and second keynote, *The Pensive Image*, was presented by [Hanneke Grootenboer](#), Professor of the History of Art and Head of Ruskin School of Art at the University of Oxford. Thinking about philosophical reflections on sublimity in the oeuvre of Dutch painter Adriaen Coorte, Grootenboer showed how the artist succeeds in animating his still lifes to an extent that breaks through boundaries of paint as a medium. Considering the indefinable or inexpressible in his paintings, the paper touched upon many ideas evoked throughout the conference, demonstrating an understanding of material(ity) as a site of multisensory meaning.

A fascinating day, with multiple but interconnected strands of thought across history, theory and practice, ended with further conversation and a drinks reception hosted by MIRIAD. We would like to thank MIRIAD for this and all its generous support. Particular thanks go to Myna Trustram, Research Associate, for all her advice in the run-up to the event. We would like to thank our keynote speakers Professors Carol Mavor and Hanneke Grootenboer for their generosity, not only in sharing their current scholarly interests but in contributing so fully to the discussions during the day. Our thanks also go to all our speakers, to those colleagues who kindly stepped in to help chair panel sessions, and of course to the conference delegates for staying the course during a long but stimulating day.

[Liz Mitchell](#), [Rosalinda Quintieri](#),
[Tilo Reifenstein](#)



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art



AAH2016

42nd Annual Conference & Art Book Fair

Thursday 7 April – Saturday 9 April 2016

University of Edinburgh

Keynote speakers

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

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

Conference Visits and Tours

All conference visits will take place **10.30–17.00, Thursday 7 April.**

Visits are open to all paid-up delegates, but must be pre-booked. Delegates should for for only ONE of the visits as they take place at the same time.

Abbotsford (Home of Sir Walter Scott) £25
National Gallery of Scotland Stores £5
University Art Collections – Free
British Art Show 8 at Talbot Rice Gallery – Free

Drinks Receptions and Viewings

National Museum of Scotland
Scottish National Gallery
Playfair Library

Contact details

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

Twitter: [@arthistorians](https://twitter.com/arthistorians) [#aah2016](https://twitter.com/aah2016)

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

We are excited to present, in the insert accompanying this issue of *Bulletin* and online, the full listings for AAH 2016 at the University of Edinburgh.

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 them cross disciplinary boundaries, exploring the relationship between the visual and the textual, between fashion studies and art history, art and architecture, and 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)	£10.00	

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

Continued from *Bulletin 120*. See page 20 of that issue for introductory text.

Universities

Brunel University Library, Kingston Lane, Uxbridge, UB8 3PH, UK

Saleem Arif Quadri (b 1949), artist, sculptor and curator: photographs and papers rel to the South Asian Diaspora Literature and Arts Archive (SALIDAA) project 1968–2006 (ARIF)

Cambridge University: King's College Archive Centre, Cambridge, CB2 1ST, UK

Roger Eliot Fry (1866–1934), art critic and artist: letters to F Dakyns 1908–1911 (REF)

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

Art Plus, Durham: minutes of annual general meeting, accounts, member lists, corresp and invitations 1984–2010 (Add.MS. 1939)

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

Sir James Colquhoun (1804–1873), 4th Baronet: catalogue of prints and pictures at Rossdhu, Luss 1871 (Coll 1521)

Glasgow University Library, Special Collections Department, Hillhead Street, Glasgow, Lanarkshire, G12 8QE, UK

James Abbot McNeill Whistler (1834–1903), painter: corresp incl brief letters from J McNeill Whistler to AC Collie with terms for painting a portrait of Cecil Rhodes 1896 (MS Whistler)

Liverpool John Moores University, Aquinas Building, Off Maryland Street, Liverpool, L1 9DE, UK

Liverpool School of Art and Design: records rel to building of the Art and Design Academy and to exhibitions at the Exhibition Research Centre 2008–2014 (Art School), Liverpool Biennial: records 2002–2012

London University: Queen Mary, University of London, Archives, Mile End Library, 328 Mile End Road, London, E1 4NS, UK

People's Palace Projects, arts charity, London: papers incl reports, photographs, film and published material from various projects, incl the Staging Human Rights and Changing the Scene projects 2008 (PPP)

Manchester University: University of Manchester Library, The John Rylands Library, 150 Deansgate, Manchester, M3 3EH, UK

Walter Crane (1845–1915), artist: letters (9) 1888–1912 (2014/11)

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

John Vince (fl 1970–1999), author and illustrator: proofs c1970–1999 (DX 2107)

Oxford University: Bodleian Library, Special Collections, Weston Library, Broad Street, Oxford, OX1 3BG, UK

Ian Lowe (1935–2012), art historian and curator: papers rel to art and art history, primarily corresp and subject files c1960–2010 (Lowe 1–142)

Corresp from artistic, literary and theatrical circles especially rel to **Pre-Raphaelite Brotherhood**, collected by Helen Allingham and Sarah Pirie c1850–1950 (9524)

Oxford University: St Antony's College: Middle East Centre Archive, Middle East Centre Archive, St Antony's College, Oxford, OX2 6JF, UK

Naji Salim Al-Ali (1938–1987), cartoonist: papers, incl original and copy cartoons c1970–1987 (0599)

St Andrews University Library, Department of Special Collections, University Library, Library Annexe, North Haugh, St Andrews, Fife, KY16 9WH, UK

John Steer (1928–2012), art historian: research papers rel to Renaissance and Venetian art and other subjects c1950–2000 (ms38935)

Sussex University Library Special Collections, The Keep, Woollards Way, Brighton, East Sussex, BN1 9BP, UK

Anna Mendelssohn (1948–2009), poet and artist: papers incl draft poems and sketches, notebooks (600), and papers rel to academic study and interests in art and literature, with family and friends corresp, autobiographical writing and large artworks c1958–2009 (SxMs109)

Trinity College Dublin, College Street, Dublin, County Dublin, 2, Republic Of Ireland

Mary Harriet 'Mainie' Jellett (1897–1944), artist: papers incl working drawings, lecture notes and articles c1930–1939 (IE TCD MS 11490)

University for the Creative Arts, Falkner Road, Farnham, Surrey, GU9 7DS, UK

Roland Frederick 'Bob' Godfrey (1921–2013), animator: additional records incl scripts and animation artwork for 'Shakespeare's Music Hall', or 'A little of As You Like It does you good', a musical written by Colin Pearson 20th–21st cent (BG)

Diagram Visual Information Ltd, graphic designers, writers, artists and editors, London: corresp and artwork 1960–2001 (DIA)

Tandem Films, animation studio, Islington: animation scripts, storyboards, character designs, promotional material and artwork for the films 'Flatworld', '2 and a half D characters in a 3D world', and 'Manipulation' 1995–1998 (TF)

Guildford School of Art: student statements and corresp rel to a 1968 student protest 1968–1969 (GCOL)

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

Yolanda Sonnabend (b 1935), theatre designer and artist: additional designs, research, papers, corresp and set models (2014/008, 2014/014)

University of Reading: Special Collections, Redlands Road, Reading, RG1 5EX, UK

Ronald Costley (1939–2015), typographer and designer: administrative papers rel to work at Chatto & Windus c1930–1989 (MS 5540)

AAH Board of Trustees, Staff and Representatives

Trustees (voting)

Officers

Chair

Christine Riding

Royal Museums, Greenwich
chair@aah.org.uk

Hon Secretary

Christina Bradstreet

National Gallery
honsec@aah.org.uk

Hon Treasurer

Neil Fray

hontreas@aah.org.uk

Chairs of Members Groups Committees

Museums & Exhibitions

Laura MacCulloch

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

Schools

Béatrice Harding

Benenden School
schools@aah.org.uk

Students

Tilo Reifenstein

Manchester Metropolitan
University
students@aah.org.uk

Freelance & Independents

Kate Aspinall

independents@aah.org.uk

Further & Higher Education

To be confirmed

tlr@aah.org.uk

Ordinary Members

Elected 2011

(re-elected until 2017)

Grischka Petri

University of Bonn

Nicola Foster

The Open University

Elected 2014

Jacky Klein

Tate Publishing

Co-opted 2014

Pat Hardy

Museum of London

Elected 2015

Sarah Monks

University of East Anglia

Co-opted 2015

Sarah Philp

The Art Fund

Ex-officio Member

Chair of the British National
Committee
of CIHA

Toshio Watanabe

University of the Arts London

AAH Representatives (non-voting)

Editor, *Art History*

Genevieve Warwick

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

Deputy Editor, *Art History*

Natalie Adamson

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

Reviews Editor, *Art History*

Gavin Parkinson

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

Editor, *Bulletin*

Jannet King

edbulletin@aah.org.uk

2016 Conference Convenors

Carol Richardson

University of Edinburgh

2017 Conference Convenor

Marsha Meskimmon

University of Loughborough

Chief Executive

Pontus Rosén

pontus@aah.org.uk

Deputy Chief Executive & Communications Officer

Claire Davies

claire@aah.org.uk

Membership & Admin Officer

Carina Persson

admin@aah.org.uk

Education Officer

Rose Aidin

rose@aah.org.uk

Associate Editor, *Art History*

Samuel Bibby

samuel@aah.org.uk

AAH Staff (non-voting)



AAH Office

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

Bulletin contributions

Please email (as a Word file) to: Jannet King edbulletin@aah.org.uk
48 Stafford Road, Brighton BN1 5PF. Tel: 01273 509653

Next deadline: 6 May 2016

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