

It's all about the art history

AAH re-brand and web development

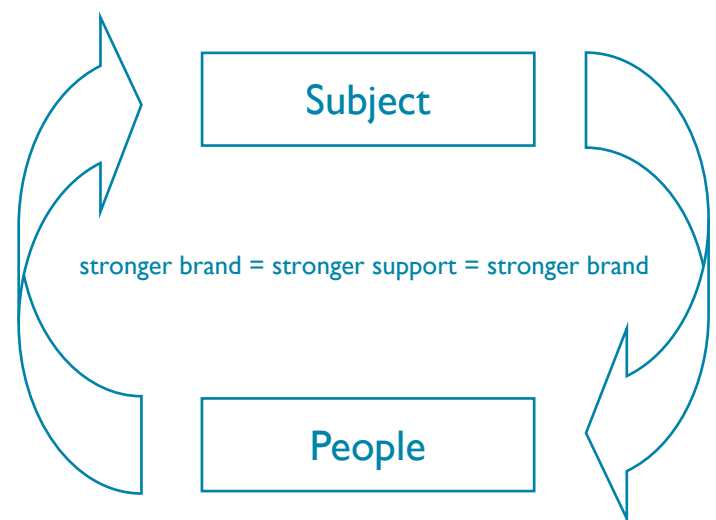
The AAH mission – should we choose to accept it! – is to champion the value of art history and visual culture, not just for a select few, but for all who want to learn and benefit from it. This has been the aim of the Association from the outset. When this organisation formed in 1974, it did so to embrace new 'radical' research and an art history for all, be it in a redbrick university, or a post-war poly. Just as there was a need in the 1970s to re-address the position and perception of art history, there is a similar need today to re-visit our 'radical' ethos to ensure that the future of art history thrives.

Back in February we told you about the communications work taking place throughout 2016, and how this would include re-positioning the AAH brand and reviewing our visual and digital identities. Here's an update on what's been happening since February, and a reminder as to why the AAH is undergoing a re-brand.

In the last couple of years there has been a growing awareness and need for the AAH to clarify and re-position its purpose, aims and activities, with a more 'outward looking' and inclusive perspective towards art history and visual culture. This is not simply something we want to do; it's something we need to do. The re-brand and website development, alongside our recent textbook, our new Campaign and our governance review, are the initial ways in which we can do this.

The current climate is not a comfortable one for arts and humanities, be it in education, museums, galleries or research, where budgets are being squeezed left, right and centre. Art history departments have been shrinking, merging and vanishing for some years. Subject take-up in schools is declining, academic and curatorial posts are sought after and fought over, and cuts in arts and research funding keep coming thick and fast.

The charity sector isn't fairing too well either, and membership organisations nationwide are having to think more creatively and strategically to keep supporters on board with their valuable aims and needs. How Brexit will further impact on this is not yet known.



On the one hand this is all pretty depressing, but on the other hand it means that the AAH is not alone in needing to take action. The fact that we know this and are doing something about it is a good start. It also means that we find ourselves alongside others in similar situations, and this could actually prompt useful and necessary collaborations that help us to promote a more inclusive engagement with art history.

So what exactly have we been up to since February?

Following the 'go ahead' for a re-brand at the end of 2015, January to March was spent researching and meeting with suitable communication agencies with whom we could potentially work on the re-brand and web development. We specifically wanted to work with an agency that could deliver from start to finish on all aspects of the project, from the communications, to the design, through to digital. We also wanted to work with a consultancy that specialised in the arts, education and charity sectors. We gained useful insight from other organisations, such as the Art Fund and Paul Mellon Centre, who have gone through similar re-branding processes. In the end, we shortlisted and met with four agencies, from which we decided to go with London-based agency, Spencer du Bois. We had our first meeting with them in April, at which we set out our aims, schedules and objectives. ►

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AAH2017
CALL FOR PAPERS
MAILED OUT WITH BULLETIN**

Re-brand and web development schedule

We plan to have the re-brand and new website in place by February 2017. This gives us a 10-month period in which to undertake the following:

Strategic work (April – July) – brand positioning, organisational name, audience messaging, consultations/market research and research analysis

Visual identity/Design work (July–Nov) – visual identity, brand 'look' in keeping with existing 'AAH' designs, logo/name review, digital identity

Digital/Web work (July–Dec) – audience mapping, user-led planning and user flows, wireframes, road-mapping functionality

Implementation (Nov–Feb 2017) – integrating new logo/visual identity within print and digital materials, digital integrations and transitions, testing, soft-launch, actual launch

Phase 2 work (2017) – new CRM/database, integrating/developing more webpages or web functions, i.e online directory, and making visual identity consistent through all AAH printed materials

Much of the time since our initial meeting with Spencer du Bois in April has been spent doing the strategic, consultation work. This has involved many workshops and feedback exercises, including the online survey that went out in June. We've consulted with AAH stakeholders and members, as well as people outside the organisation who are our desired and expanded audiences and supporters. *A summary of the findings from this research is presented opposite.*

We have just started work on the visual identity phase and hope to see initial designs in September. Spencer du Bois will deliver a short status update and visual presentation to stakeholders at the end of October.

Utilising feedback research

The feedback research will lead directly into how we re-position the AAH brand and how we design our new website. We will be taking an audience-led (or user-led) approach to re-thinking how we present the AAH in terms of what we do and who we are for.

The same will apply to the website; we will be using the 'knowns' as our starting point from which to design a website that meets people's expectations, that they can use with ease and enjoy navigating around.

The research will inform our five key areas as a subject association:

1 Scope – our area of activity

2 Ambition – our heart-felt mission

3 Status – our role

4 Ethos – the principles behind our actions

5 Response – the lasting impression we want to create.

The research will also inform the name and visual identity for the organisation.

Much has been achieved since April and it's great to have this research to hand and to have gained such extensive insight via the views and experiences of so many. Whilst there is still a lot more to do, we will be expertly guided through this process by Spencer du Bois, who have been doing this sort of thing with organisations like us for over 20 years.

So watch this space...

Claire Davies

Deputy Chief Executive & Communications Officer

Find out more about Spencer du Bois at spencerdubois.co.uk



Art History in the Pub, Bristol

The White Bear, 113 St Michael's Hill, Bristol, BS2 8BS

Free of charge and open to everyone

These talks are very informal, of general interest, and usually last about 30 minutes. They are followed by a break for a trip to the bar and then a general discussion. They will take place on the **last Monday of every month** (except December).

Monday 31 October, 7pm

Jon Bridle, University of Bristol, talking about art and science (title tbc)

Monday 28 November, 7pm

Jenny Gaschke, Bristol Museum and Art Gallery: Drunk as a ...Monkey? Telling images of drinking in the collection of Bristol Museum and Art Gallery

For further information see: aah.org.uk/events

Re-brand research and analysis

Spencer du Bois presented us with their brand research and analysis report in mid-July. It brought together the feedback results from the various consultation exercises, highlighting some knowns and unknowns in the process.

When asked *What is the value of art history?*, the most frequent responses honed in on the 'visual', 'society', 'value' and 'past'.

The research suggests that those consulted see art history as a means through which to help educate and engage by providing a way to connect and understand the world around us. Art history helps us to analyse human behaviour, and understand our identity, as an individual and as a collective. Other participants value art history for its ability to promote cultural awareness and prevent us from losing valuable knowledge.

Most participants, when asked about 'the art history community', said that this was dependent upon job titles and degrees.

When asked *'Why do people join the AAH?'* 60% of participants said because it's the professional body for art history and visual culture.

When describing the organisation's role, respondents highlighted two aspects: a scholarly platform and resource hub, and a promoter of the subject. 29% said the AAH helped them to share ideas, network and advance career opportunities.

Currently, the top three most relevant AAH resources are (1) Website, (2) Annual Conference and (3) *Art History* journal. The conference and journal are also the two main things that the AAH is known for; they both have the largest USPs and the largest non-member take-up.

That said, it was noted that AAH supporters rarely engage with just one aspect of the organisation; instead, they engage with multiple services and resources. The website, in particular, was highlighted as a key area for engagement, with 42% of participants seeing it as a useful resource for information about programmes and opportunities.

What about the people who don't join or renew their support for the AAH?

A lot of participants said that they want benefits and services that are relevant to their own subject areas and to advance their careers. They don't see a benefit in being a member per se. For others, their hesitance to join is based on the perception that the AAH is exclusively for art historians, meaning that it's seen more as a 'private club' reserved for professionals with certain job titles or an art history degree, rather than those with a professional involvement or informed interest in the subject.

When the AAH's over-arching ethos, accessibility and supporter benefits aren't made clear or visible to members and non-members, it impacts directly on people's willingness to join-up or renew. Hence, why the re-brand and web development are so important.

In another workshop, feedback from 'influential and informed' participants outside the AAH criticised the organisation for past inactivity when action was needed, but agree that the Association now has a new energy and resolve. This group of participants wanted a 'business to business brand' for an expert and 'interested' community that extended into school education and the engagement of the wider public through 'influence' and the supporting of 'third parties'.

For these participants the key is advocacy, with a need to protect and promote the subject and its value, and to advance knowledge/research.

Interestingly, this group recognised that studying art history equips you with useful, desirable careers skills that could be applied to almost any academic subject. What they considered to be the more crucial, differentiating and transcendent quality of art history was the visual aspect of 'art' and its ability to engage at a visceral/emotive level.

AAH DATES FOR YOUR DIARY

Here are useful dates for 2016.

Updates and details on:

www.aah.org.uk/events

OCT

29 Careers Day (for Undergraduates), University of Manchester

31 Art History in the Pub (Bristol)

NOV

4 One Painting, Many Careers, National Gallery

7 Call for Papers deadline for AAH2017

25 New Voices, 'Art Outside the Gallery', University of Plymouth

26 Ways of Seeing schools conference, British Museum, London

28 Art History in the Pub, Bristol

DEC

1 Application deadline: John Fleming Travel Award

1 Application deadline: Postgraduate Dissertation Prize

APRIL

6–8 AAH2017, Loughborough University

One Painting, Many Careers

4 November, 11.00am–4.00pm

Sainsbury Wing, National Gallery

This careers day is intended for students and career-changers interested in working in a gallery. All welcome.

This event, organised in association with the AAH, provides a glimpse behind the scenes at the National Gallery and an opportunity to learn about the career paths of staff members who work here.

Learn how Van Eyck's *Arnolfini Portrait* involves curators, educators, framers, conservators, development staff and employees of the National Gallery Company.

Speakers include Rachel Billinge, Christina Bradstreet, Judith Kerr, Jane Knowles, Julie Molloy, and Mona Walsh

Tickets: £25/£14 conc./£12 Members/£10 students/£10 AAH Members

Change, truth and the future – AAH Campaign

*Most of the change we think we see in life
Is due to truths being in and out of favour.*

These lines from Robert Frost's poem 'The Black Cottage' are 100 years old now, yet show an uncanny prescience with respect to the status of cultural education in recent years.

At the close of the last century, creative and cultural education was posited as both relevant and necessary to the needs of then and future generations.¹ Today, our campaign research points to a state of affairs where the arts and arts education constantly battle for their place in the curriculum and at the policy table, derided equally for lack of academic rigour or as solely for a privileged few.

Despite evidence that highlights the positive role and impact the arts can play within and beyond creative learning settings² and across many cultural and demographic settings, these particular 'truths' are currently out of favour.

Strategic partners such as the National Society for Art in Design in Education continue to evidence the impact of government policy and the restructured curriculum on both practical and critical engagement with the arts in education. UCAS point to factors such as ethnicity and areas of disadvantage having association with university applicants missing their predicted grades. The government provide data that shows that progression to the most selective Higher Education institutions is still affected enormously by the type of school you attended.

This is the backdrop for our campaign work to shift the perception and the reality of art history in the 21st century – and the need to think differently about the AAH's relationship to places, provision and policy.

Places

Over the last few months our work to encourage active and sustainable partnerships between and across educational contexts has resulted in many new conversations about 'clusters' of schools, universities and cultural education providers around the UK. Our research underpins our thinking about where these clusters might be over the next year, given particular hotspots and opportunities in the North, South West, South East and Scotland.

Clusters form a large part of our thinking about increased investment in art history education from trusts and foundation, and we aim to submit a number of applications to funders in autumn 2016/spring 2017 to support this work.

Provision

Thinking About Art – our textbook produced to support art history in schools – forms the backbone of our work in terms of resource provision while enabling us to think differently about the sharing and documentation of knowledge between educators, institutions and phases of learning. We are looking at how to support teachers at GCSE and A Level across a range of subject areas, showing how art history can both underpin and enhance learning.

From September we'll be working with schools, universities and museums and galleries across the country to get high-quality,

relevant resources out to teachers and pupils at the right time, and in the right format.

Policy

From October we will introduce our 'futures' forum series. These meetings will look at the best ways we can share information and evidence with a range of stakeholders, including government, communities, the media, arts organisations and others. Thematic meetings will bring together a range of ideas from across subject specialisms, organisations and locations, with the aim of developing an AAH roadmap to support art history over the next three years. If you would like to find out more about our Futures Forum meetings please contact trevor@aah.org.uk.

All of this work runs in parallel with our other organisational development initiatives, and provides added opportunity for both horizon-scanning and reflection on our core ambitions to promote professional practice and public understanding of art history and visual culture.

These ambitions are built upon a central belief that art history and visual culture are essential aspects of any civilised society. To return to Frost and the Black Cottage:

*...why abandon a belief
Merely because it ceases to be true.
Cling to it long enough, and not a doubt
It will turn true again, for so it goes.*

Trevor Horsewood

Campaign Manager

¹ National Advisory Committee on Creative and Cultural Education All Our Futures: Creativity, Culture and Education May 1999 (see <http://sirkenrobinson.com/pdf/allourfutures.pdf>)

² See for instance the OECD CERI 2013 report on the impact of arts education

Luke Herrmann (1932–2016)

It is with great regret that we announce the recent death of Luke Herrmann, one of the first members of the Association.

He read History at the University of Oxford (1952–55) before becoming Assistant Editor of the *Illustrated London News*. From 1956–67 he worked in the Department of Western Art at the Ashmolean Museum before taking a lectureship at University of Leicester in 1967, eventually becoming Chair of the Department of History of Art.

Publications include the first catalogue raisonné of a collection of Turner works, *Ruskin and Turner* (1968), as well as *Eighteenth Century British Landscape Painting* (1973), *Turner* (1975), *Paul and Thomas Sandby* (1986), and *Turner Prints* (1990).

He became Professor Emeritus upon his retirement from the University of Leicester in 1986, but continued to contribute to the field as an independent art historian, through publications and public lectures.

Art history – a subject of the future

With our current emphasis of promoting art history to new and wider audiences, I thought I would take the opportunity to reflect more personally on how I look at the relevance of art history and the purpose of our subject association.

Art history is often seen, by those who are not familiar with the subject, as something narrow and specific, restricted to the study of particular old masters and ‘accepted’ movements. But the study of art history and visual culture goes far beyond this, of course. It allows us different and important perspectives on the human experience, our social history and, in turn, the world around us. It teaches us to think differently and therefore to see the world differently.

I believe AAH’s decision to focus on speaking to a wider audience is timely and the right thing to do. This issue of the *Bulletin* is full of descriptions of the good work we are doing together to strengthen our voice for art history and to ensure art history thrives. I am convinced that the thinking and the skills that you learn from the study of art history will be increasingly crucial when navigating the world we live in. Employers and governments are beginning to understand this. Cultural awareness and expertise will be highly sought-after commodities in the future.

Significance of culture in Southeast Asia

My trip to Indonesia this summer strengthened my views in this regard. My wife, Emilda, grew up in Indonesia. She is currently there working for the United Nations Development Programme. Her job in Indonesia is all about climate change prevention, water and sanitation. So, during my annual leave, I joined her and saw some of the areas she has been working for. We are both interested in international development and studied it at university in the 90s. As one would expect, it is complex and difficult and the Indonesian government and the development agencies working there have to make difficult practical and political choices. Methods and theories vary and change over time.

Particularly noticeable in Indonesia and Southeast Asia is that culture has been recognised as an important part of development. In 1969, Singapore’s Prime Minister and strongman, Lee Kuan Yew, famously stated that in the race for development ‘poetry is a luxury we cannot afford’. That is no longer the case. Singapore spends big on culture, with a large National Gallery recently opened with a mission to display and safeguard the art history of the region. Indonesia is poorer than Singapore and not as far along on their hoped-for path to prosperity, but there, as well, art and culture are now seen as important parts of building a vibrant, innovative and creative economy for the future. During my visit, I saw several projects fuelled by ‘creative economy’ development funding, including a highly marketed exhibition of the Indonesian Presidential Collection, which had been brought out from the inaccessible Presidential Palace for public display.

For me, it was particularly interesting to note that when the Indonesian government decided to focus on art and culture as part of their national development strategy, and looked for expertise to



Pontus, reflecting on the cultural significance of *Malay Woman with Flowers* by Diego Rivera, painted in 1955 and later given to Indonesia by Mexico.

help them, they turned to the British Council. Despite previous and stronger international ties with the Netherlands, the USA and other nations, Indonesia looks to the UK for expertise on the role of culture in social and economic development. The UK obviously has its own issues with how culture and the arts can and should be emphasised politically and economically, but overall and comparatively speaking, we have a strong tradition of taking culture seriously that is envied by other nations.

This was demonstrated with the hugely successful opening ceremony of the 2012 Olympic Games in London, for example, which showed some of the width and depth of this tradition, but really just scraped the surface. At present, students come from near and far to pursue cultural studies in the UK, including to study art history and visual culture. It is vital that we ensure that this tradition is understood to be the strength it really is, and receives the attention and support from policy makers that it deserves.

Global populations are growing, and through new digital technologies we are increasingly connected, sharing and interacting online. As cultural content becomes a focus for interaction and engagement, cultural sectors of economies across the world are growing disproportionately. And as the creation of, consumption of and engagement with cultural content grows, the need to analyse, curate and understand culture will inevitably grow. Art history has developed valuable perspectives and methodologies to do this. To my mind, it is thus a subject of the future, like few others.

As the UK’s subject association for art history, we must ensure that the subject is recognised as a relevant life skill for all and an important part of our shared future.

Pontus Rosén
CEO

Terra Foundation Fellowships

SAAM Smithsonian
American Art
Museum



THE TERRA FOUNDATION FELLOWSHIPS IN AMERICAN ART

at the Smithsonian American Art Museum (SAAM) seek to foster a cross-cultural dialogue about the history of art of the United States up to 1980. Three twelve-month fellowships are awarded annually, one each at the predoctoral, postdoctoral, and senior levels, to scholars from abroad who are researching American art or to U.S. scholars with an exceptionally strong international component to their study. All fellowships are residential and support full-time independent and dissertation research.

Resources

SAAM is home to one of the largest and most inclusive collections of American art in the world. Its artworks reveal America's rich artistic and cultural history from the colonial period to today. Each scholar is provided a carrel in SAAM's Research and Scholars Center, situated across the street from the museum. Available research resources there include a 180,000-volume library that specializes in American art, history, and biography; the Archives of American Art; the graphics collections of SAAM and the National Portrait Gallery; the Joseph Cornell Study Center; and the Nam June Paik Archive, as well as a variety of image collections and research databases. Conveniently located in downtown Washington, D.C., SAAM's Research and Scholars Center is a short walk from other Smithsonian museums and libraries, the Library of Congress, the National Archives, and the National Gallery of Art. Regular lunchtime seminars, workshops, public lectures, and symposia provide a forum for scholarly exchange and professional advancement. Short research trips are also possible.

Support

The annual stipend for Terra Foundation Fellows is \$32,700 at the predoctoral level and \$48,000 at the postdoctoral and senior levels, with up to an additional \$4,000 for research travel. Additional allowances may be provided to help with temporary relocation to the Smithsonian and the cost of health insurance. The Smithsonian Institution's Office of International Relations will assist with arranging J-1 exchange visas for fellowship recipients who require them.

Deadline

December 1, 2016, is the application deadline for fellowships that begin on or after June 1, 2017. For applications, research consultation, and general information visit AmericanArt.si.edu/fellowships or email AmericanArtFellowships@si.edu.



Smithsonian

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Outreach and Beyond

Thoughts on outcomes from the AAH fast-track AS Art History outreach scheme

For the past two academic years the AAH piloted a fast-track AS Art History outreach scheme in two state schools. It's been a great couple of years and the scheme's excellent outcomes reflect the collaborative efforts of teachers, schools, the AAH and, of course, the students. We – outreach scheme teachers, school and other colleagues – would like to share some thoughts on our experience of working together on the scheme and of its outcomes.

How did the outreach scheme work?

Art History was offered as an extra AS level and taught in a condensed format – for two hours a week after school, instead of in five periods throughout the school week. The scheme was piloted at St Marylebone C of E School and Townley Grammar School, and was taught by subject specialists with experience of school teaching. Results were excellent: all students passed (see breakdown by grade below), and a number chose to study Art History at FE/HE as a result, including a significant proportion from 'widening participation' backgrounds. Townley Grammar School now employs the AAH's former outreach teacher, artist and curator Stephanie Farmer, as an Art History teacher, and the School intends to offer the full A level in due course.

2015 results:

100% pass – 27% A, 65% A–B, 73% A–C

2016 results:

100% pass – 31% A, 62% A–B, 87% A–C

Opportunities

The success of the AAH scheme demonstrates the subject's appeal to students in state schools, where it is infrequently taught.

The outreach scheme gave our students amazing opportunities, along with the eye opener that History of Art gives in understanding the world. This subject, and its impact, is so important – more people need to know about it.

Birte Meyer
St Marylebone CE School

Forty per cent of the 2016 St Marylebone cohort's AS exam papers achieved full marks.

A new AS and A2 Art History specification starts in September 2017, with an emphasis on museum and gallery collections as primary sources. The exam board AQA is working closely with museums and galleries to provide resources for Art History teachers to use in their teaching. Smarthistory, the online Art History resource, is creating material for this new syllabus which, combined with cloud technology, can facilitate powerful virtual classrooms for sharing resources and information, plus 'flipped learning'.

Many partners are keen to collaborate in supporting this type of work. These could include museums and galleries offering teaching space and networks, school colleagues such as those at Townley and St Marylebone who have given outreach teachers and students such staunch support, and colleagues at FE/HE level concerned about the current situation and keen to support outreach where possible.

Challenges

Recruiting schools and, in turn, students, to a little-known subject can be a challenge that word of mouth and presentations in assembly can go some way to solve. Local authorities circulate emails to head teachers and this can be a useful way to disseminate information. In turn, the school/host organisation and students need confidence in their teacher, and the teacher needs to be skilled in classroom management and syllabus delivery in order to retain and inspire students while ensuring best possible final outcomes.

There were concerns that students' other subjects might suffer as a result of their taking an additional AS level. Students selected for the course were generally strong in their other subjects and in fact benefited from cross-curricular connections made as a result of the course.

Concerns were also raised that fast-track results could affect the schools' performance in league tables. However, it is possible for students to sit exams as 'independent candidates' and so for results

to be attached to individual student records and not the school.

With only 27 students over two years, per capita costs were significant, as photocopying costs are high, especially for a fast-track course with much information to deliver. Exam entry fees are also a factor. Obtaining portable DBS checks and full safeguarding training for all potential teachers prior to contact with students is another essential area of expenditure. In addition, if teachers are relatively new to teaching the syllabus, they may need extra time for preparation and marking, and also support from a more experienced colleague. An option for those considering a fast-track course would be for an experienced teacher of Art History A level to train and support a subject specialist with a talent for teaching – a PhD student or artist, perhaps. With such a collaboration, outcomes could be excellent for all involved.

As Stephanie Farmer, former AAH outreach teacher, comments:

Teaching on the outreach scheme has been a fantastic and rewarding experience, both in terms of helping a passion for art history to develop in the students, and of seeing the course's very tangible results.

Rose Aidin

Education Officer Nov 2014–Sept 2016

Possible model

The Wallace Collection is providing teaching space for a free fast-track AS Art History course on Saturday mornings for state school students from September 2016. This independent development came about as a result of links built between St Marylebone School and The Wallace Collection via the AAH outreach scheme.

Visit The Wallace Collection's Schools webpages for more information.



Photo: Quentin Newark

After the Break: Grete Marks and Laure Prouvost

Studio 3 Gallery ▪ University of Kent 22 January – 24 March 2016

Last year the University of Kent's Studio 3 Gallery received a generous AAH Museum and Exhibitions Grant to support the research and development of our exhibition *After the Break: Grete Marks and Laure Prouvost*. This exhibition examined the ruptured artistic practices of two artists who fled Germany and came to England following the designation of their work as 'degenerate' (*entarte*) by the Nazis – Grete Marks (1899–1990) and Kurt Schwitters (1887–1948) – the latter via the contemporary video work of artist Laure Prouvost.

The main gallery space featured drawings, paintings, and ceramics by Marks (born Margrete Heymann), a Jewish Bauhaus-trained painter and ceramicist who started the technically innovative and commercially successful pottery factory Haël Werkstätten für Künstlerische Keramik in 1924. Tragically, as the Nazis swept to power and quickly and brutally implemented their anti-Semitic agenda, Marks was forced to give up her factory, and fled to England in 1936.

Although she briefly worked in the potteries of Stoke-on-Trent, and even established a short-lived factory, Grete Pottery, as Britain's involvement in the war developed,

Grete Marks, *German Boy*, pre-1934, watercolour.
Courtesy of the Estate of Grete Marks.



her new business became untenable. She moved to London in 1940, and although she painted and made studio ceramics throughout her life, she never regained significant recognition for her work.

Alongside Marks's work, the legacy of Kurt Schwitters is examined through contemporary artist Laure Prouvost's 2013 video *Wantee*. In this strange, unsettling, and inescapably funny 15-minute video, Prouvost crystallises the complexities of encountering the artistic legacy of Schwitters in his final years, away from the German avant-garde and in relative isolation in the Lake District.

The video tells the story of Prouvost's fictional and absent grandfather, a former conceptualist who (much like Schwitters in his final years) now paints landscapes and flowers. Schwitters and his companion Edith Thomas are both discussed in the video as friends of the absent grandfather, the title of the work referencing the nickname given to Thomas by Schwitters after her very English habit of repeatedly offering up the warm drink.

By placing Schwitters at this remove, and thinking about him through a fictional character, Prouvost is able to skillfully explore very frank aspects of his time in the Lake District, including feelings of loss, isolation, the dismissal of his paintings, and the absurdity of being a conceptual artist in a remote and lonely setting. Originally commissioned by Tate and Grizedale Arts as part of the exhibition *Schwitters in Britain*, Prouvost was awarded the Turner Prize for this work in 2013.

Despite the groundbreaking nature of Marks's work, the scholarship surrounding her career is limited and mostly focused on her ceramics. Much like Schwitters, Grete Marks's creative career is often described as being split between her ground-breaking work in Germany, and the lost years spent painting in England. Thanks in part to the grant from the AAH, we were able to reconsider these narratives and demonstrate the resilience and persistence of these artists, who continued to create astonishing works even after experiencing profound loss and disruption.

The award allowed us to conduct multiple visits with Grete Marks's daughter, Dr Frances Marks, who granted us unprecedented access to the family's archives, and to visit the archives of Ben Uri gallery, where Marks was a frequent exhibitor. Prior to the exhibition's opening, we were also invited to Ben Uri's exhibition *Out of Chaos* at Somerset House to present the research that informed our exhibition.

The exhibition was very warmly received by our audiences, and thanks in part to our partnership with the International Festival of Projections, the University of Kent's new major arts festival that ran from 18–20 March 2016, our attendance figures saw an increase of 28 percent over the same period the previous year.

We would like to sincerely thank the Association of Art Historians for their support of this project.

Katie McGown
Curator of *After the Break*

All the World's a Stage

University of Bristol • July 2016

'All the World's a Stage: Performing Identity in Everyday Life' was a one-day interdisciplinary conference hosted by the University of Bristol, and organised by four postgraduate students. The conference was designed to bring together a wide-ranging array of speakers from diverse disciplinary backgrounds to explore the themes of performance and identity.

Upon announcing our initial Call for Papers in January, we were overwhelmed by a hugely positive response from potential speakers and attendees, who ranged from undergraduate students to senior lecturers, receiving over 60 paper abstracts in total.

Thanks to the generous financial aid afforded to us by the Association of Art Historians, the Arts and Humanities Research Council, the Bristol Institute of Research in the Humanities and Arts, and the Bristol Graduate School of Art and Humanities and History Department, we chose to run seven parallel panels on the themes of Performing Gender, Ritual and Religion, Boundaries and Identity, Sport and Spectacle, Sound and Song, Embodiments, Performing National Identity. On the day, we welcomed a total of 60 conference attendees; including 20 speakers, two keynote speakers, nine chairs, and a further 6 delegates who presented posters during the morning Poster Session.

Whilst we initially set out to organise an interdisciplinary conference, we were

pleased to find that it soon became an international affair, with speakers travelling from as far as Washington DC and Perth, Australia, to deliver their papers. We were particularly delighted to be joined by Dr Eleanor Standley (University of Oxford / Ashmolean Museum), our first keynote speaker, who delivered her paper on 'Things, People and Possessions: Late medieval and post-medieval material culture and their owners', showing us her latest research into a series of late-medieval clothing accessories; and also by Dr Angela McShane (Victoria and Albert Museum / Royal College of Art), who closed the day with her lively and captivating talk entitled, 'Through the Venice Glass: Performative materialities in Early Modern Europe'.

'All the World's a Stage' proved to be a successful event and we were pleased to receive many positive reviews from our attendees. One individual informed us that she felt 'buzzing' and 'full of ideas' after the day's panels; another attendee told us that he had been hard-pressed to pick between all the exciting papers on offer, and one senior lecturer said that it was one of the best postgraduate-run conferences she'd ever attended. All of this, of course, would not have been possible without the generous sponsorship of the Association of Art Historians and we are truly indebted and grateful for their support in helping us to put together this event.

Bethany Pleydell, Imogen Peck,
Taylor Aucoin, Hannah Clark

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

A WORLD HISTORY OF ART

published by Laurence King Publishing Ltd

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 (the 2016 deadline has now passed) 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 for Postgraduate prize:

1 December 2016



Schools Group – Greetings from new Chair



For some of you, my face may seem familiar as between 2001 and 2002 I was Chair of the AAH Students Subcommittee. Therefore, it is with both a sense of excitement and honour that I find myself in this position, although this time as a qualified teacher of History of Art, leading the Schools Group.

Much has happened since 2002: I have completed my PhD, gained my PGCE and, as well as remaining in girls' boarding schools, I have also taught History of Art in a Pupil Referral Unit and worked as an examiner and trainer for AQA.

I have also been lucky enough to return to university and in 2014 gained my MA in English Literature (Shakespeare Pathway) from the University of Bristol. I have found teaching both English and History of Art to be enormously beneficial to both subjects.

When not at school, I do my best to maintain my links with academia through my own research and publications and I strongly believe that this enables me to empathise more strongly with the learners whom I hope to inspire with my enduring passion for the subject at the sharp end.

Challenges and opportunities facing Art History

There is no doubt that I am taking up this position at a challenging moment for both the Arts and Humanities generally and History of Art specifically. However, I am determined to do all I can to see the subject expand in the private and state sectors, and widening access remains as important to me now as it did in 2001.

In terms of the life of the subject, I believe that it is only in its pedagogic infancy, and one of my aims is to begin the work needed to establish greater support and formal training for new and younger teachers, with the longer term aim of creating a subject-specific PGCE in History of Art.

By the same token, these are exciting times: the new AQA specification has been launched for initial delivery in September 2017, whilst the Pre U and IB continue to open up equally stimulating possibilities for study. The arrival of the first ever History of Art textbook written intentionally with A Level students in mind, *Thinking About Art*, has been a monumental event and will certainly help bridge the transition to the new A-level specification.

I am certain that the creation of this book would not have been possible without the hard work of the Schools Subcommittee and I am truly delighted to be working with such a committed, enthusiastic and talented group of individuals. It is incredible to think that several members could just about have taught me when I was in the Sixth Form, whilst I could easily have taught A Level to some of our younger members, and this is testimony to the wealth and range of experience which the group represents.

Whilst I originate from a family of teachers, my path to History of Art was one I made entirely on my own, triggered at the age of

Schools Group Committee

Penelope Wickson – Chair	Maud Hurley – Teachers' Study Day Coordinator
Matt Wilson – Secretary	Liz Keevill Eyres
Katy Blatt – Ways of Seeing Coordinator	Joanna Meeson
Emma Bowen	Toby Parker
Lizz Chubb	Andreas Petzold
Imogen Cornwall-Jones	Sarah Phillips
Kate Evans	Rebecca Reidel-Frey
Beatrice Harding	Laurence Wolff
Penny Huntsman	Laura Worsley

fourteen not only by reading Gombrich but also by reading the novels of the late art historian Anita Brookner. It was from that point that I knew I wanted to study History of Art. I went alone to museums and galleries, despite receiving little support from my school, and if History of Art is not fully understood today then the case was even more acute in the late 1980s, when careers advice was far more limited than it is now.

However, I eventually found my way, which is why I am so committed to increasing the public understanding of History of Art and giving more young people the opportunity to learn about this incredibly rich and diverse subject whilst considering it as a realistic option to take further.

Penny Wickson



Insight into Art History & Visual Studies

Study Day for Sixth Formers at the University of Manchester

9 November 2016

Are you interested in art? Would you like to know more about how to study visual culture and how artworks are exhibited and cared for in galleries?

Our Insight Day will introduce you to the study of Art History at university and give you a chance to cast a behind-the-scenes look at the award-winning Whitworth Art Gallery. The day includes a taster lecture which will show you techniques on how to 'read' a work of art, a chance to meet Art History undergraduate students and a tour and activity at the art gallery.

The day is free to attend, but booking is essential. Please visit our website to see details: <http://man.ac.uk/Xx1Qqu>



Ways of Seeing

National Gallery, London

Saturday 26 November 2016

Ways of Seeing is an annual event aimed at those teaching or studying art history or art at AS and A level.

Our theme this year is 'Identity', which will be explored through notions of nationality, gender, class, ethnicity and place.

Speakers will explore the theme by drawing upon art historical as well as practice-based ways of seeing and thinking about art.

The event will take place, for the first time, in partnership with the National Gallery, London.

Talks and discussions will take place in the large Sainsbury Wing lecture theatre, and there will be lunchtime workshops for students.

As usual, teachers will be able to attend a lunchtime forum to discuss ways of teaching art history and visual culture.

Student ticket: £15

Teacher ticket: £25

As part of our ongoing commitment to encourage more art history in state schools we are able to offer up to 100 free tickets to state school teachers and students.

All tickets must be pre-booked online.

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

Booking deadline: 30 October 2016



Why your membership matters

The AAH is a charity that supports the professional practice and public understanding of art history and visual culture. We bring people together to share knowledge, inspire views and advance research. It is our mission to champion the value of art history and visual culture in today's society.

Your support enables us to continue to grow our programmes of activities and events. These include our core activities, such as our leading academic journal *Art History*, our internationally renowned academic annual conference, a UK-wide events programme, our grants & prizes, as well as our publications and online resources.

Your support also helps fund our crucial campaign and advocacy initiatives, which focus attention on specific aspects of art history education, policy and practice.

How your support is helping us at the moment:

Campaign – This year we launched our three-year campaign for art history. Our focus over this time is to build relationships with schools, universities, museums and galleries and through focused resources and discussions to show how art history can both underpin and enhance learning.

Textbook – Last year the AAH produced the first ever art history textbook, *Thinking About Art*, which is designed to support educators and learners in schools, colleges and museums. It has proven to be a much-needed resource and teaching tool which we are continuing to advocate through the Campaign.

Grants & Prizes – Last year the AAH awarded 22 awards and prizes to individuals and institutions delivering new research and ways of engaging with art history and visual culture.

Expanding the Annual Conference programme – We have actively grown our three-day academic conference in response to demand for more sessions and broader scope. The conference now hosts more than 35 academic sessions, over 250 research papers, and two keynotes from leading scholars or practitioners, as well as interest sessions, panel discussions and receptions.

As well as supporting the aims of our organisation, your joining fee also entitles you to significant discounts on *Art History* journal subscriptions and annual conference tickets.

Please continue to show your support, and help extend our reach by joining our social media networks on Twitter [@arthistorians](https://twitter.com/arthistorians) and Facebook, or simply by talking to people about the AAH and the benefits of being a member.

Keep up to date with our news and activities online at www.aah.org.uk.



As always, please feel free to contact me with enquiries, thoughts or suggestions about supporting the AAH on admin@aaah.org.uk

Reflecting on ‘agile talent’



With analysts scrambling to contend with the implications of freelancers across the global economy, we consider what is

in a name and the changing terrain of knowledge workers in the art world.

A new name for freelancers has emerged: ‘agile talent’. The term marks the increased interest from organisations, large and small, in taking advantage of the growing global network of experts and knowledge workers who prize their professional flexibility.

It was recently popularised by two senior figures from the management consulting firm RBL with the publication of *Agile Talent: How to Source and Manage Outside Experts* (Harvard Business Review Press, 2016), which helps organisations attract and manage external experts.

Crucially, the term distinguishes experts and knowledge workers from an older concept of freelancers. When once the only temporary workers at a corporation might

have been involved in low-level administrative roles, now it is increasingly common to see firms such as Campbell Soup Company and PepsiCo seeking advice from academic specialists.

‘Agile talent’ draws attention to the increased prestige in being a free agent. A label change can greatly affect the perception of and possibilities for a given labour market. It is good news that businesses are looking to academic experts.

With the global art market booming – last year generating sales of \$63.8 billion according to TEFAF – high prices and low regulation are attracting those with business experience over those with academic credentials, as buyers look to a new breed of consultants to supplement the traditional and more academically inclined art advisors.

This destabilisation in the field works in two ways: it means increased competition for academic agile talent but it also means that top earners in our field are increasingly free agents, especially among the high-profile advisors.

A new terrain of competition and possibility is emerging. For art writers and art

Freelance & Independents Group Committee

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

Kate Aspinall – **Group Chair**

Frances Follin – **Treasurer**

Beth Williamson – **Secretary**

Mary Jane Boland

Veronica Davies

David Hodge

Catherine Hunt

Judith Jammers

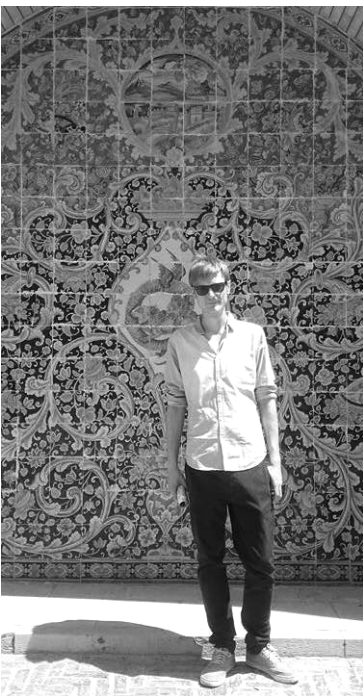
Janet Tyson

historians, questions are emerging about the new outlets for academic expertise.

Perhaps, as those with MBAs continue to compete with those with PhDs, it is profitable for the latter to rethink how academic knowledge can be used to engage those outside the traditional parameters of the art world.

Kate Aspinall
F&I Chair

David Hodge – new F&I Group Committee member



David researches international modern and contemporary art, with a special focus on the politics of recent practice. He is Head of Art History, Theory and Contextual Studies at The Art Academy, a fine-art school in London. He also teaches at the University of Essex.

David completed his PhD in Art History and Theory at the University of Essex in 2015. His thesis was on the American artist Robert Morris. He is currently co-editing a book and publishing articles on the Iranian-American public artist Siah Armajani. He has articles published or forthcoming in *Art History*, *Oxford Art Journal*, *Sculpture Journal* and *e-flux*.

In 2014 he co-curated an exhibition of contemporary Iranian art at Brunei Gallery, SOAS and he recently received a grant from the British Council to organise a series of workshops on art writing in Tehran. David also has an ongoing practice of making documentary films about art for the BBC World Service.

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

Art Historians & Arts Professionals Online Directory

www.aah.org.uk/directory



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

The Directory is free to join and to use. Any AAH member can opt to be included.

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

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

www.aah.org.uk/directory

New Editor for *Art History*



We are very pleased to report to members that the new Editor for *Art History* will be Dorothy Price. She will succeed Genevieve Warwick, whose term of office comes to an end in June 2017.

Like Margit Thøfner, the new Reviews Editor announced in the last issue of *Bulletin*, Dot has formerly served on our editorial board, from 2001 until 2008.

Dot's wide-ranging research interests include sexuality, race, gender, women artists, photography, modernism and contemporary art.

Having held positions in a number of universities in the UK, she is currently a Reader in the Department of History of Art at the University of Bristol.

The AAH is delighted that Dot will lead its flagship publication, and welcomes her warmly.

AAH Widening 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.*



Photo: Quentin Newark

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

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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 December, 1 March, 1 June, 1 September**



Alas, summer is already over again, but I hope you all had a reasonable mix of leisure and

productive time, and are geared up for the coming academic year. If you've just begun your studies, I want to welcome you just as warmly as our returning students and researchers.

To support you in your studies during 2016–17, we are planning some great events, awards and opportunities. I'm also delighted to welcome **Isobel MacDonald** from the University of Glasgow as a new committee member to help us over the coming years.

At the beginning of the summer, we held our annual **Summer Symposium**, this year on the theme of 'Gender in Art: Collection, Production, Display' at Loughborough University. Welcoming student speakers from the UK, Austria, Belgium, Finland, Germany and the US, and delegates additionally from Russia and Denmark, this was again a truly international event.

Over two days, our 14 student speakers, two keynote presenters – Professors Katy Deepwell (Middlesex) and Marsha Meskimmon (Loughborough) – and delegates investigated and debated theories and methodologies that contribute to an understanding of the implications of gendered artistic depiction, production and exhibition. For a full report, see page 16.

With the new academic year already in full swing, please make a note of our upcoming events. On **29 October** and in partnership with the University of Manchester, we are taking our **Art History Careers Day** to the Whitworth Art Gallery.

The event will bring together a diverse group of arts professionals, among them curators, journalists, conservators, auctioneers and academics, to provide you with an insight into the various professional opportunities afforded to art historians. Whether you've already begun your art history studies and want to know how best

to place yourself in the field, or are planning to study the subject and are intrigued how the discipline will set you up for a career, we highly recommend this event. For booking details, see page 17.

Another opportunity to explore career options is available on **4 November**, at an event run by the National Gallery, in their Sainsbury Wing. **One Painting, Many Careers** provides an insight into the roles of the different departments of a gallery. See page 3 for further details.

Later in the month, on **25 November**, we are excited to explore the theme of 'Art Outside the Gallery' during our annual **New Voices** conference. Hosted by Plymouth University, and with a keynote by Jody Patterson, this event promises to be very popular again, and early booking is therefore advised. See opposite for speakers and papers.

Members of the student committee are currently very busy assessing the numerous submissions for our **Undergraduate Dissertation Prize**. However, other deadlines for our awards and opportunities are fast approaching. If you are planning to do research abroad, be certain to apply for the **John Fleming Travel Award** by **1 December**. The award of £2,000 is kindly sponsored by Laurence King Publishing.

Also on 1 December, submissions to the competitive **Postgraduate Dissertation Prize** are due. Judging both awards will keep the committee busy for the remainder of the year, with the winners of all three categories announced, as usual, at the 2017 Annual Conference in Loughborough.

We definitely appreciate it when fellow art historians – whether student or professor emeritus – get in touch with us via social media to share their events and ideas. So please follow us on Twitter: **@AAHstudents** and Facebook: **AAH Students**. Updates are also posted via aah.org.uk/students. Moreover, if you'd like to join us on the committee, check out the same website to find out how.

Best of luck with your studies,

Tilo Reifenstein

Student Members' Committee Chair

Art Outside the Gallery

AAH New Voices Conference 2016

25 November 2016

Plymouth University

Keynote: Dr Jody Patterson (Plymouth University)

Public Muralism and International Exchange at Mid-Century

Where do we see art? What impact do exhibition spaces have on how an artwork is received? Who is art created for? Who owns public art? New Voices 2016 encourages delegates to consider art outside of conventional exhibition spaces and to engage in a discussion over the function of art in the public, digital, domestic, religious, and secular spheres.

The location for New Voices this year, Plymouth, has had its own recent controversies when it comes to art in public spaces. In November 2014, Robert Lenkiewicz's 20ft mural 'The Last Judgement' was removed for conservation purposes from the front of a quayside shop in Plymouth's Barbican Quarter. Upon removing the work, conservationists discovered a second mural that had been covered up by 'The Last Judgement' for more than forty years. This was a giant sketch of a copulating couple. The discovery provoked praise and outrage from the public before culminating in the shop's owner drilling holes into the mural in April 2015 to secure a wooden board across the figures' genitalia.

While of local interest, the recent events relating to Lenkiewicz's mural raise wider questions about the function, display, security, ownership, history, and future of art outside the gallery. The worldwide socio-political impact of art exhibited outside the conventional gallery space has encouraged artists and curators to create new and innovative methods of engagement that provide alternative models to that of the traditional gallery setting. New Voices 2016 aims to address the growing significance of 'Art Outside the Gallery' within this discourse.

Mr. Jago and Lucy McLauchlan, *Mc. Jago*, 2011, Image Courtesy of Erokism.



List of papers

Hazel A Atashroo (University of Southampton): *Walls of Peace: Radical cultural policy and the Greater London Council's nuclear-free zone*

Yang Chen (Central Saint Martins, UAL): *Exhibition in the Theatre: Experimentation as another way of exhibiting artistic expression – what Jikken Kobo's 'The Joy of Life' can introduce to exhibition*

Gráinne Coughlan (Dublin Institute of Technology): *Representing Reality: Visual representation in the work of Stephen Willats and its potential within contemporary community outreach programmes*

Flora Dunster (University of Sussex): *Art 'Outside' the Gallery: Derek Jarman's public queerness*

Regine Ehleiter (Hochschule für Grafik und Buchkunst Leipzig): *'My Gallery is the World Now' – Seth Siegelau and the catalogue-as-exhibition*

Nikki Frater (Plymouth University) *The Paradox of the Private Public Mural*

Ana C Varas Ibarra (University of Essex): *Art Production, Art Consumption and the Process of Gentrification*

Ben Wiedel-Kaufmann (Plymouth University): *Battersea: The Good, the Bad and the Ugly: Contestation at the factory walls*

Marta Zboralska (University College London): *In the Studio of Henryk Stazewski and Edward Krasinski*

Registration includes: One keynote address, nine papers showcasing new research; refreshments and a drinks reception (lunch and speaker's dinner not included).

Tickets: AAH Members £10; Non-Members £15

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

Enquiries to artoutsidethegallery@gmail.com

Convenors: Ana Bilbao, Sophie Littlewood, Amy Robson, Rebecca Senior.

Gender in Art: Production, Collection, Display

Loughborough ■ June 2016

This year's Summer Symposium invited delegates to explore the construction of gender in art and its histories as a reflection of wider social and cultural narratives. Stimulating thorough debate through two exciting keynote presentations and 14 excellent student speakers, the conference investigated current critical and art-historical approaches that develop theories, methodologies and debates that help to analyse the making, display and collection of art in light of concepts of gender.

The opening session, 'Private and Public', sought to negotiate the construction of gendered meanings through the spheres depicted, or as a consideration of art's site of encounter or production. Our first speaker, [Elizabeth Kajs](#) (Bristol), considered the dual status of women in the public and the private, using Käthe Kollwitz's early self-portraiture as an example in her paper 'Woman as "split": investigations of the public and private in Käthe Kollwitz's early self-portraiture'. In the following paper, [Molly Eckel](#) (Courtauld Institute of Art) discussed the interconnections of gender and notions of a growing commercial empire in the domestic display of objects in "A little world within a world": the Wardian fern-case in the Victorian home'. The session was concluded by [Caroline McCaffrey-Howarth's](#) (Leeds) 'Gendered collections: from the home to the museum – the case of Lady Dorothy Nevill'. McCaffrey-Howarth addressed the unstable concept of gender in the late 19th century, describing the increasing influence of women within the public sphere of the art world and explaining how this may have altered the gendered space of art collections between home and museum.

Our first keynote speaker, [Professor Katy Deepwell](#) (Middlesex), drew attention to the ongoing importance of feminist art history, arguing that despite the growing levels of feminist art scholarship, questions surrounding the works of women artists are still marginalised. Drawing on her experience as editor of *n.paradoxa*,

Delegates discussing the Plymouth Degree Show.



Deepwell's 'Women artists, "magnificent exceptions", feminist problems' passionately argued for art history's embrace of female collectors, artists and exhibition makers beyond ideas of 'exceptionalism', which situate achievements at the edge of women's capacity.

Starting off Session 2, 'Curating and Display', [Madeleine Pelling](#) (York) explored methodologies of female curation in the long 18th century in "That noble possessor": the pursuit of virtuous knowledge and its materials in the collection of Margaret Cavendish Bentinck, Duchess of Portland (1715–85). [Elina Suoyrjö](#) (Middlesex) subsequently extended the historical trajectory by raising similar questions regarding curatorial strategies since the early 2000s in her 'On affects, emotions and feminist curating'. Finally, [Wendy Wiertz](#) (KU Leuven, Belgium) continued the thematic arc by reflecting on her own experiences of exhibiting lesser known professional and amateur women artists in "Honneur aux dames!": displaying 19th-century Belgian amateur women artists'.

'Feminist Practices', our third and final session of the day, focused on the explicit presence of feminist practices in the works of several women artists. [Rose-Anne Gush](#) (Leeds) explored 'Image-body space in VALIE EXPORT' by considering how the artist's early performance and cinema-based work highlights the psychic and physical gendered oppression of women in wider society. In the final paper of the day, 'The

literal impossible: a critique of literalism in minimalism', [Cat Dawson](#) (University of Buffalo, USA) discussed how works by American feminist artists such as Judy Chicago and Adrian Piper undercut the wider modes of Minimalism that white male artists were invested in. Concluding a thought-provoking first conference day, delegates were invited to a small wine reception, followed by an informal speakers' dinner.

Beginning day two with our 'Labour and Practice' session, [Helen Osborn](#) (Birmingham City), [Sarah Charalambides](#) (Goldsmiths) and [Anastasia Philimonos](#) (Collective, Edinburgh) explored the notions of labour as a means of feminist art practice. Osborn discussed aspects of her own art practice, in which she drew on personal experiences of female fertility, IVF treatment, pregnancy and now motherhood in 'Blue period: exploring themes of fertility and motherhood through media experimentation'. While in the following paper, Charalambides's 'Situating precarity in feminist art practice' focused on the ways gender and precarity featured in the practices of the feminist collective *Precarias a la Deriva* (PaID), who explore the problematic role of women's domesticity. Closing the sessions, Philimonos took up gendered divisions of labour in 'Franki Raffles's "Lot's Wife": documenting the domestic in the early 1990s' by using the artist's photographic project to explore how artistic practice may function as a form of knowledge production that remains faithful

to feminism as an instrument of potential collective emancipation.

Subsequently, [Professor Marsha Meskimmon](#) (Loughborough) presented our second keynote lecture: 'Materialising transversal worlds: on sexual difference, representation and cosmopolitan public art'. In a fascinating talk, Meskimmon explored her preference of denizenship over citizenship by commenting on the ways that the latter has been represented, explained, explored and even transformed within the contemporary sphere of cosmopolitan public art. Following an enthusiastic plenary discussion, delegates were invited to tour the recently opened Arts Degree Show at the University. Spread out over a vast array of exhibition spaces, the exhibition demonstrated the skills and

imagination of Loughborough's Foundation, 3D Design, Fine Art, Graphics and Textile students.

Returning to the lecture theatre one final time, Session 5, 'Representing and Contesting Gender', opened with [Qiuqi Guo](#)'s (Heidelberg University, Germany) 'The gaze of voyeur: female representation from porcelain to photography', which surveyed the long tradition of depicted voyeurism in Chinese art from Ming Dynasty porcelain to early photographers in the middle of the 19th century. [Sabine Hirzer](#) (Graz University, Austria) then offered a critical whistle-stop tour of the symbolic implications of depictions of women bearing arms in 'Women at arms: visualisations of gender in art'. The closing paper of the

conference was [Minna Hamrin](#)'s (Åbo Akademi University, Finland, and Università di Bologna, Italy): 'Saint Francis of Assisi's exemplary chastity: picturing hegemonic masculinity in post-tridentine Italian art'. Hamrin examined the at times risqué portrayals of Francis's temptation against chastity to draw out the erotic and gendered battle between the carnal body and the spiritual mind.

The conference provided an excellent opportunity for emerging scholars to present and share their research and received glowing feedback. We would like to thank Loughborough University for hosting the 2016 Summer Symposium. In particular, we appreciate the generous support the School of the Arts, English and Drama has offered for every aspect of the event. We are grateful for the organisational support provided by Emma Nadin and want to thank our co-convenor Sara Tarter for all her help in the lead-up to the event. Finally, we would like to send a very special thank you to our speakers and delegates, who made this Summer Symposium so engaging and enjoyable.

Emma Bourne, Sofia Mali, Tilo Reifenstein



Art History Careers Day 2016

Whitworth Art Gallery,
University of Manchester

Saturday, 29 October 2016

This event is aimed at recent graduates, undergraduates, sixth-form students and all those who are interested in pursuing a career in the increasingly competitive arts and heritage sector. It will bring together a wide range of speakers from different fields within the arts and heritage sector, who will share professional expertise and experience in areas such as curatorship, conservation, arts journalism, gallery marketing and education, and research.

Speakers include:

Laura Robertson, editor at *The Double Negative*

Denise Bowler, secondary and FE co-ordinator at the Whitworth

Lara Eggleton, freelance writer and lecturer

Kate Jesson, curator at Manchester Art Gallery

Sarah Potter, preventive conservator at the Whitworth

See the web page for full details.

Refreshments will be provided during breaks in order to give participants the chance to talk informally with the speakers, and to discuss more specific careers advice.

The event is open to all and costs £8 for AAH members and £12 for non-members.

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

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

This annual Art History Careers Day is organised by the AAH Student Members' Committee. For enquiries please contact the event co-organisers:

Rosalinda Quintieri: rosalinda.quintieri@gmail.com

Anna Beketov: annabeketov@hotmail.com

Liz Mitchell: mtchelzbt@aol.com



Careers in Art History

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



Contributors enthuse about their work, and give practical advice on where jobs are advertised, and what training might be useful.

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



AAH2018 Annual Conference

Courtauld Institute of Art and King's College London

Thursday 5 – Saturday 7 April 2018



Call for Sessions



Look out! will be the theme of AAH2018, co-hosted by the Courtauld Institute of Art and King's College London. The close collaboration between two institutions – involving numerous other museum and cultural partners in London – will set the tone for a conference oriented to 'looking outwards'.



On the one hand, we challenge art historians and researchers to think about their disciplinary relationships with other affiliated subjects in the arts and humanities (and indeed beyond); on the other, we invite new perspectives on international collaborations within the field (particularly important in the wake of recent political events).

For details about proposing a session please visit www.aah.org.uk

By incorporating an ambitious range of perspectives – from university academics and doctoral researchers to educators, curators, heritage partners and, not least, artists themselves – we hope the event will help widen the remit and reach of the AAH too.



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





AAH2017

43rd Annual Conference & Art Book Fair

Thursday 6 April – Saturday 8 April 2017

Loughborough University

Call for Papers – deadline 7 November 2016

Keynote Speakers:

[Amelia Jones](#), Robert A Day Professor in Art and Design and Vice-Dean of Critical Studies at the Roski School of Art and Design

[Mark Hallett](#), Director of Studies, Paul Mellon Center for Studies in British Art

To offer a paper

Please email a proposal for a 25-minute paper direct to the session convenor(s). The proposal should consist of: a title and abstract of no more than 250 words, your name and institutional affiliation (if any).

Please make sure the title is concise and reflects the paper's contents, because the title is what appears online, in social media and in the printed programme.

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

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

Deadline for submissions:
7 November 2016

Conference Organiser
Cheryl Platt: AAH2017@lboro.ac.uk

Conference Convenors:
Marsha Meskimmon
AAH2017@lboro.ac.uk

with Marion Arnold, Julia Kelly,
Gillian Whiteley and Alison Yarrington

[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.

The proposals received for sessions at AAH2017 were exceptional in their quality and range and we are pleased that the final selection demonstrates the breadth of art historical research today, both in its disciplinary richness and its interdisciplinary reach. Sessions range in period from the medieval to the contemporary and suggest an international and multi-medial approach to the field.

Through the selection process, it became clear that some core themes ran between and across a number of the proposals, such as art history and pedagogy, the role of institutions in the production and consumption of art, the cross-cultural migration of bodies and ideas, the significance of women to cultural production and questions of materiality and art. In harmony with these themes, the proposals also offered a richly varied diet of unique, stand-alone sessions that cut across conventions of period and place to consider a concept or a structure underpinning the practice of the discipline.

Bringing these together through the selection process, we hope that the sessions offered for AAH2017 are read as an open invitation to scholars, artists and professionals working in any area of art historical research to participate in the event.

[For details of sessions, see insert mailed with *Bulletin*, or \[www.aah.org.uk/annual-conference/2017-conference\]\(http://www.aah.org.uk/annual-conference/2017-conference\)](#)



Accessions to Repositories Relating to Art 2015

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

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

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

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

Local

Archifau Ynys Mon / Anglesey Archives, Bryncefni Industrial Estate, Llangejni, Anglesey, LL77 7JA, Wales

Harry Hughes Williams (1892–1953), artist: papers c1895–1953 (WDAAU)

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

Birmingham Art Circle: records (MS 3201)

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

Francis Darby (1793–1861), artist: corresp 1856 (41197/6)

Artspace Ltd, artists' collective, Bristol: posters 1976–93 (45338/unlisted2)

Bury Museum and Archives, Moss Street, Bury, Greater Manchester, BL9 0DR, England

Text Art Archive Collection 2005–14 (AAC)

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

Richard Sell (1922–2008), stone lithographer: corresp with members of the Senefelder Club 1967–75 (2836)

Devon Archives and Local Studies Service (South West Heritage Trust), Devon Heritage Centre, Great Moor House, Bittern Road, Exeter, Devon, EX2 7NL, England

Sketchbook of Devon scenes and buildings by **Edith M Percival** 1923–25 (ZACN)

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

Elizabeth Jean Frink (1930–93), sculptor: corresp and files rel to exhibitions and publishers 1950–99 (D-FRK)

Poole Pottery Ltd: additional artwork and designs 1930 (D-PPY)

Dudley Archives and Local History Service, Tipton Road, Dudley, DY1 4SQ, England

SG Jennings (fl c1990), artist: papers incl corresp, exhibition materials, photographs, slides and prints, news cuttings and exhibition catalogues 20th cent (Acc 9858)

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

Capt Douglas Yuille Caldwell (fl 1939), Durham Light Infantry: photographs, sketchbook and drawings c1939 (D/DLI)

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

AG Wells (fl 1957–66), disabled rush mat weaver, poultry farmer, amateur artist: diaries 1957–66 (ACC 12397)

Explore York Libraries & Archives, York Explore Library Learning Centre, Museum Street, York, YO1 7DS, England

William Peckitt (1731–95), glass painter: papers 1779–96 (PEC)

Flintshire Record Office, The Old Rectory, Rectory Lane, Hawarden, Flintshire, CH5 3NR, Wales

Flint and District Art Society: records 1967–2005 (AN4957)

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

New Brewery Arts Centre,

Cirencester: minutes, photographs and papers incl records of predecessor bodies 1970–90 (D13793)

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

Denis Dunbar Gibbs (1927–2015), physician: photographs and papers, incl photos of Abney Park Cemetery, East End pubs, and large photos of Dr Gibbs' Wildlife in a Hackney Garden exhibition c1980–89 (2015/05)

Art House Foundation: research work for creation of artwork displayed at Hackney Archives 2014 (2015/09)

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

Garth Evans (b 1934), artist: personal and working papers, sketchbooks, corresp, photographs and negatives, transcripts of interviews, appointment diaries c1950–89 (2015)

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

Eva Cantin (fl 2005–15), artist: 'Signs of the Times' fabric book containing stitched names of the participants in the Threads of Time 2 project and photographs of their pieces alongside panels stitched by the artist 2015 (Acc 5739)

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

David Ralston Morrison (1941–2012), poet, painter, editor and librarian: additional papers c1970–2012 (P/404)

Knowsley Archives, The Kirkby Centre, Norwich Way, Kirkby, Knowsley, L32 8XY, England

Robin McGhie (1922–2012), artist, designer and calligrapher: designs, drawings and corresp rel to Prescott area, mainly rel to St Mary the Blessed Virgin, St Agnes Infant School, Huyton, and St Paul's, Prescott, and to involvement in community life 1972–2007 (RMCG)

Lambeth Archives, Minet Library, 52 Knatchbull Road, London, SE5 9QY, England

Michael David Trace (1937–2006), photographer: negative series of Lambeth photographic survey c1970–87 (ARC/2015/13)

Lincolnshire Archives, St Rumbold Street, Lincoln, LN2 5AB, England

David Fleming (fl 1990–99), newspaper photographer: photographs and negatives rel to events in Spilsbury c1990–99 (MISC DON 1893)

Lincoln Society of Arts: administrative records incl minutes, annual reports, programme files and publicity material 1949–2015 (LSA)

Manchester Archives and Local Studies, Archives+, Manchester Central Library, St Peter's Square, Manchester, M2 5PD, England

Manchester International Arts Festival: posters, programmes, photographs and ephemera 1990s–2009 (GB127.M849)

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

Edith Mieres Percival (1858–1942), artist: sketchbooks rel to Norfolk 1921–32 (MC 3172)

North Yorkshire County Record Office, Malpas Road, Northallerton, North Yorkshire, DL7 8TB, England

Arthur Bell Foster (b 1900), artist: papers and self-portrait 1901–78 (Z.1491)

Nottinghamshire Archives, County House, Castle Meadow Road, Nottingham, NG2 1AG, England

Robin McGhie (1922–2012), artist, designer and calligrapher: drawings rel to altar furniture and ornaments for the Chapel of Mary Ward College, Keyworth 1968 (8766)

Pembrokeshire Archives and Local Studies, Prendergast, Haverfordwest, Pembrokeshire, SA61 2PE, Wales

Edith Ellen Davies (1871–1968), artist: records incl photographs 1878–1964 (HDX/1945)

Peterborough Archives, Peterborough Central Library, Broadway, Peterborough, PE1 1RX, England

Edith Mieres Percival (1858–1942), artist: sketchbooks 1883–1934 (2015/29)

Sandwell Community History and Archives Service, Smethwick Library, High Street, Smethwick, West Midlands, B66 1AA, England

Martin Parr, photographer: 'Black Country Stories' art produced for Multistory, Sandwell 2015 (2015/28)

Staffordshire and Stoke-on-Trent Archive Service: Stoke-on-Trent City Archives, City Central Library, Bethesda Street, Hanley, Stoke-on-Trent, ST1 3RS, England

Frederick Thomas Penson (fl c1860–1905), artist: personal papers 1883–1905 (SD 1719)

Teesside Archives, Exchange House, 6 Marton Road, Exchange Square, Middlesbrough, TS1 1DB, England

Tees Valley Arts, Middlesbrough: business records, commissions and project documents 1974–2013 (7430)

Tyne and Wear Archives, Blandford House, Blandford Square, Newcastle Upon Tyne, NE1 4JA, England

Linda Kay, graphic designer, North Shields: job files, samples, office stationery c2004–15 (DT.LK)

Them Wifies, community arts organisation, Newcastle upon Tyne: records incl annual reports, articles of association and DVDs 1979–2015 (DX1621)

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

Downland Art Society: records c1990–99 (17891)

Wigan Archives Service, Leigh Town Hall, Civic Square, Leigh, Wigan, WN7 1DY, England

Robin McGhie (1922–2012), artist, designer and calligrapher: designs rel to buildings in the Wigan area incl Upholland College, Orrell Grammar School, Church

of St Joseph, High Moor, Wrightington, Wigan, St Catherine of Siena, Lowton c1950–89 (Acc. 2015/18)

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

Roger Leigh (1925–97), architect and sculptor: photographs, sketches, diaries, photographs and plans 1941–97 (4311)

Herbert Spackman (fl 1877–91), photographer: photographs 19th–20th cent (4127)

Devizes Outdoor Celebratory Arts: corresp, minutes, accounts, contracts, grant applications, ephemera 1999–2011 (2755A)

National

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

S John Woods (1915–97), advertising director and artist: scrapbooks of articles and press cuttings, corresp, photographs and working papers c1930–79

Historic England Archive, The Engine House, Fire Fly Avenue, Swindon, SN2 2EH, England

Philippa Lewis (fl 1976–2015), writer, photographer, picture editor and researcher: slides and transparencies rel to architectural details, buildings and gardens throughout England c1980–2015 (EFC01)

Cecil Victor Shadbolt (1859–92), balloon photographer: lantern slide collection mainly of South London, incl aerial views 1882–92 (CVS01)

Manx National Heritage Library & Archives, Manx Museum, Douglas, IM1 3LY, Isle of Man

John Hobson Nicolson (1911–88), artist: research notes 1980s (MS 13820)

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

Neil MacLaren (1909–88), Assistant Keeper at the National Gallery: research notes and indexes for his Dutch and Spanish catalogues c1929–88 (NGA36)

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

James Rannie Swinton (1816–88), portrait painter: personal and family diaries 1838–39 (Acc.13686)

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

Liz-Anne Bawden (1931–2012), teacher, town councillor, museum curator and campaigner: interviews rel to William Coldstream and his contemporaries at the Slade School of Art c1978–87 (TGA 201511)

Evelyn Dunbar (1906–60), artist, illustrator and teacher: album of Christmas cards designed by the artist and 3 vols of illustrated writings 1940–59 (TGA 201522)

Rose Finn-Kelcey (1945–2014), artist: personal papers c1970–2009 (TGA 201517)

Honor Frost (1917–2010), underwater archaeologist, draughtswoman and designer: records rel to Wilfrid Evill's art collection and its subsequent management by Honor Frost c1930–2009 (TGA 20136)

Mel Gooding (b 1941), art historian and author: corresp from the artist Justin Knowles with associated printed ephemera and publications c1970–2003 (TGA 201515)

Francis Ernest Jackson (1872–1945), artist and painter: sketchbooks (12), illustrated letter, journal account and lecture notes c1895–1935 (TGA 201521)

John Jones (1926–2010), artist and teacher: audio recordings of interviews with 98 artists in the USA and fourteen artists in the UK, with associated films, transcripts and documentation 1965–66 (TGA 201520)

Margaret Mellis (1914–2009), artist: personal papers and records of her second husband, Francis Davison c1930–99 (TGA 20157)

Marie-Louise von Motesiczky (1906–96), artist: records incl papers and corresp (3 items) with the surrealist artist, Wolfgang Paalen c1920–99 (TGA 20129 and TGA 201523)

Eugene Rosenberg (1907–90), architect: corresp, documentation, artwork and ephemera rel to private collection and artist commissions c1950–99 (TGA 201516)

John Sharkey (fl 1964–66), artist: corresp with Fred Hunter with associated documentation c1964–66 (TGA 20154)

Rachel Whiteread (b 1963), artist: maquettes or 'try-outs' for the artist's Unilever commission for the Turbine Hall, Tate Modern 2005–06 (TGA 20151/2)

Paul Wood (fl 1970–2015), artist and academic: papers rel to 'Art in Theory' publications, the Open University course 'Art of the Twentieth Century', and the circles around Art and Language c1970–2015 (TGA 201510)

Lawrence O'Hana Gallery, London: records 2003–05 (TGA 201519)

V&A Archive of Art and Design, Blythe House, 23 Blythe Road, London, W14 0QX, England

Erik Blegvad (1923–2014), illustrator: additional papers 1936–99 (AAD/2015/10)

Louise Olga Mary Lehmann (1912–2001), artist and designer: additional papers c1930–89 (AAD/2015/2)

Printmakers Council: records 1965–2015 (AAD/2015/8)

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

Sir John Murray Scott (1847–1912), adviser and secretary to Lady Wallace: papers incl copy of Sir John Murray Scott's will, inventory of 5 Connaught Place, bound transcript of the court case disputing Murray Scott's will and information on items formerly in the collection of Sir Richard Wallace which were inherited by John Murray Scott c1890–1913 (MURR)

Special

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

Astra Blaug (1927–2015), artist and feminist: papers, photographs and artworks 1955–2014 (BLAUG)

North Paddington Community

Darkroom: exhibition panels, photographs, slides and audio tapes 1979–98 (NPCD)

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

Brixton Art Gallery: papers, pamphlets and ephemera 1985–2011 (AC2015/46)

Community Arts North West: Lisapo–The Congolese Tales Oral History Archive: an oral history project with the Congolese community in Greater Manchester 2014 (AC2015/15)

Original chromolithographs (8) of **European Black ephemera** c1800–99 (AC2015/57)

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

Charles S Rhyne (1932–2013), art historian: research material compiled by Rhyne on John Constable incl corresp, unpublished articles, images and annotated published articles c1960–2013 (CSR)

Royal College of Obstetricians and Gynaecologists, Information Services, 27 Sussex Place, Regent's Park, London, NW1 4RG, England

Eric Lepier & Leslie Caswell (fl 1954), illustrators: plate drawings, commissioned for Shaw's Gynaecological Text Book 1954 (2015/1)

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

Barbara Firth (1928–2013), illustrator: finished and preliminary artwork for "You can't sleep, Little Bear" c1987 (BF)

Paul Strickland (b 1957), author, artist and illustrator: artwork for 'Dinosaur Roar' (published by Ruffed Bears Publishing in 1994) and other titles 1994–2000 (PS)

Rough and finished artwork by **Alan Lee**, Jerry Pinkney and Nina Crews for 'Over the Hills and Far Away', nursery rhyme book (published by Frances Lincoln in 2014) 2013 (OHFA)

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

Langley Brown (fl 1980–2008): corresp and papers, including for work with various arts in health projects and organisations c1980–2008 (ARTLAB)

Mark White (fl 1960–2000), community based arts and health worker: papers rel to art and health projects in the UK and abroad c1960–2000 (ARTMIW)

Artlink West Yorkshire: records 1984–2010 (ARTAWY)

Arts for Health: records c1988–2007 (ARTAFH)

Healing Arts: Isle of Wight: records c1980–2012 (ARTIOW)

Lime Arts: records c1975–2007 (ARTLIM)

York Minster Archives, The Old Palace, Dean's Park, York, North Yorkshire, YO1 7JQ, England

Peter Gibson (fl 1945–2010), stained glass artist: collection of slides of stained glass (2015/8)

Yorkshire Archaeological Society, Claremont, 23 Clarendon Road, Leeds, LS2 9NZ, England

Herbert Dewes Pritchett (1849–1945), antiquary and author: pencil drawings and prints early 20th cent (MS1981)

University

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

Frank Humphrey Sinkler Jennings (1907–50), film-maker, painter and writer: academic and literary papers 1929–38 (MS Add. 10097)

Raymond Lister (1919–2001), artist and art historian: diaries and notebooks 1954–2001 (MS Add. 10106)

Dundee University Archive, Records Management and Museum Services, Culture & Information, Tower Building, University of Dundee, Dundee, DDI 4HN, Scotland

EMBRYO-Dundee Textile Artists: additional records 1989–99 (Acc 2015/702)

Heritage Quay – University of Huddersfield Archives, Central Services Building, University of Huddersfield, Queensgate, Huddersfield, West Yorkshire, HD1 3DH, England

Albert Booth (fl 1970–90), architect and photographer: photographic prints and negatives of buildings and people, West Yorkshire c1970–99 (BOT)

Donald Crossley (1918–2008), artist: papers, mss, drawings, photographs and maps 1918–2008 (CRS)

Marion Rhodes (1907–98), artist: papers and drawings 20th cent (MRH)

Kirklees Image Archive: photographic slides and negatives, photographs of West Yorkshire 19th–20th cent (KIA)

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

Liverpool Biennial: additional records 2002–12

London University: School of Oriental and African Studies (SOAS), Archives & Special Collections, Thornhaugh Street, Russell Square, London, WC1H 0XG, England

James Sibree (1836–1929), architect, missionary and naturalist: paintings on fabric by Malagasy artists, incl James Rainimaharosa thought to have been used by James Sibree, as teaching aids rel to work in Madagascar c1860–1899 (MS 381237)

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

Robert Percy Kelly (1920–94), artist: letters to Norman Nicholson, with one of Rosemary Joyce, and illustrated envelopes c1971–87 (PKL)

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

Naji Salim Al-Ali (1938–87), cartoonist: additional cartoons c1970–89 (0599)

Sheffield University: National Fairground Archive, Main Library University of Sheffield Western Bank, Sheffield, South Yorkshire, S10 2TN, England

Alfred Grey (1904–99), photographer: photographs created in novelty studio and related ephemera 1950–71 (NFA0093)

David Harris (fl 1960–90), photographer: photographs rel to circus performances 1960–90 (NFA0129)

Tim Holmes (fl 1979–99), fairground enthusiast: photographs rel to fairgrounds 1979–99 (NFA0126)

Percy Jackson (fl 1900–70), fairground enthusiast: photographs rel to fairgrounds c1900–79 (NFA0127)

Ron Lee (fl 1960–2000), fairground enthusiast: photographs rel to fairgrounds c1960–2000 (NFA0128)

Jack Leeson (1917–95), fairground enthusiast: photographs and negatives, notebooks, scrapbooks and related ephemera, corresp 1949–92 (NFA0019)

Ron Newbold (fl 1960–79), fairground enthusiast: photographs rel to fairgrounds c1960–79 (NFA0051)

Dave Skidmore (1960–90), photographer: photographs rel to fairgrounds 1975–85 (NFA0099)

Jack Stevens (fl 1970–2006), fairground enthusiast: photographs rel to fairgrounds 1970–2006 (NFA103)

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

Stour Valley Arts, public arts organisation, Ashford and area: records rel to the commissioning of exhibitions, incl photographs, objects, and documentation of artists' work, visitors' books, publicity,

educational material, funding bids, business plans, minutes 1993–2015 (SVA)

University of Bristol: Theatre Collection, Faculty of Arts, Cantocks Close, Bristol, BS8 1UP, England

Hull Time Based Arts: negative strip sheets of festivals 1998–2001 (2015/001)

University of Exeter Library (Special Collections), Research Commons, Old Library, University of Exeter, Prince of Wales Road, Exeter, EX4 4SB, England

John Moat (1936–2014), writer and artist: project and committee papers, papers rel to Arvon Foundation 1970–2008 (MS 230, MS410)

University of the Arts London: University Archives and Special Collections, London College of Communication, Elephant and Castle, London, SE1 6SB, England

Bess Frimodig (b 1964), artist, teacher and independent researcher: printed ephemera rel to research, primarily promotional material and samplers from paper companies that utilise photography, graphic art and illustration c1987–2000 (ASCC-2015-02)

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