

Strategic change and focus make a difference

A lot is happening right now. At the end of last year we led a successful campaign to save the History of Art A level. This year we are changing our name to the Association for Art History, refining our governance to clarify processes and structures, and are launching a new website. That's quite a few developments, but they are all connected and vital to our ongoing strategic aims.

Back in 2013, an AAH trustee meeting was held at the V&A. Discussions involved determining what the future role of the AAH should be in order to bring the most value to members and to strengthen art history's position in education and society. It was concluded that the AAH needed to campaign for recognition of art history's value to society, which, as we all know, is tremendous but is all too often taken for granted.

The following year, Christine Riding took over as AAH Chair and she and I wrote a *Bulletin* editorial outlining how the AAH might strengthen its voice by strategically focusing efforts and messaging. Following the piece, many readers got in touch stating their support. Coming together in a subject association allows for networking, idea generation and a strong and unified voice.

At our first major stakeholder meeting, held in 2015, these ideas were developed further. We wanted to become better at communicating our shared values. We all want wider opportunities for young people to tap into the world's shared visual heritage. We want acknowledgment that studying art history gives students the essential skills of critical thinking and cultural literacy. And we want recognition that art history represents a fundamental building block for the UK's growing cultural and creative sectors.

It was at that stakeholder meeting that the idea to change our organisation's name from the Association of Art Historians to the Association for Art History was first discussed, emphasising our cause rather than ourselves.

Focusing our efforts

Creating any change can be a tall order, but it's often worth it. It's rare that effective change is achieved by an organisation simply doing more stuff. If anything this would be likely to make us less effective, rather than more. So instead, we responded by investigating how we do things, with a view to doing fewer things ►



Students of A-level History of Art at the National Gallery, London, participating in a 'thinking through drawing' workshop in which they were encouraged to sketch a self-portrait.

They were attending the 2016 AAH Ways of Seeing conference, which focused on 'Identity'.

Photo credit: Ajay Hothi

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► better. By simplifying and streamlining our operations, we can focus time and resources on what's important to us and, equally importantly, to you too. The changes taking place are a work in progress, with improvements afoot to how we arrange events, provide funding support and create new publications. Beyond our advocacy work, our core activities to promote and advance the subject are and will remain the annual AAH conference and publishing our world-leading academic journal, *Art History*. The current review of our governing documents is providing clarity of process and structure and will allow us to be a strong, secure and strategic organisation, while allowing AAH members a clear voice.

Re-branding

Our strength as the national subject association for art history relies on how we express ourselves to existing and new audiences. This is the purpose of the re-brand project. Many of you have been involved in this work – through surveys, workshops or meetings – to hone our communications and visual identity. The purpose of this work has gone beyond simply defining a visual brand, important as that is. It has made us think about how to get our values across in what we say and write, which includes the new logo and forthcoming AAH website.

Claire Davies gives an update on this work on p4 of this issue of the *Bulletin*. And, as Claire Coveney writes in her article on p3, we want you, our members, to stand with us as we speak up for art history together.

Engagement

You may have joined because of a generous discount to attend the AAH conference or

on an *Art History* subscription, but we want you to stay because you care about our common cause, the promotion of art history.

Being campaign ready

As an important part of this process to create change, in 2016 we hired Trevor Horsewood as Campaigns Manager. His task is to manage a robust and meaningful AAH campaign by encouraging active regional and national networks among schools, museums, universities, partner organisations and you, our supporters.

When AQA made the shocking announcement in September that they would drop the A level, we were ready with an experienced advocate on the staff. The research, information and partnerships that Trevor was putting together allowed him and the team to get straight to work. We were able to get ahead of the issue and change the outcome. We now benefit from the attention and the stirring support the subject received during that difficult time. Trevor explains more about our campaigning work opposite.

I hope you are as excited as I am about the changes the Association for Art History is going through. Our intention remains to strengthen the organisation's voice through a strategic focus that runs through everything we do.

But we will only ever be as strong as our members and supporters make us. Please ensure you renew your membership and tell your friends and colleagues to join.

We are and remain stronger together.

Pontus Rosén
CEO



AAH2017: 6 APRIL – 8 APRIL
DON'T MISS THE SEPARATE
AAH2017 CONFERENCE SUPPLEMENT
MAILED OUT WITH *BULLETIN*
EARLY BOOKING DEADLINE: 1 MARCH 2017



A new era for art history in education

In October's *Bulletin* we made an unambiguous statement of belief that art history and visual culture are an essential aspect of any civilised society, and that we should cling to, not abandon, this belief. Just days after the *Bulletin* landed on members' doorsteps we found ourselves wrestling with the announcement by the exam board AQA of their intention to discontinue GCE A and AS level in History of Art.

As a qualification, the A level has a long and important history and is a keystone of post-16 art history education, particularly so for young people wishing to study and engage with art history and visual culture at undergraduate level and beyond.

The announcements regarding the possible discontinuation of the A level triggered an unimaginable level of support for art history, within and beyond education. We estimate that over 25,000 people signed petitions to save the subject, and over 200 leading academics, museum directors and cultural leaders from the UK and around the world lobbied for its reinstatement.

The A level's importance – along with the impact and consequences of its loss – was highlighted as part of a House of Lords debate on ensuring exam boards continue to offer creative subjects at A level, and the Minister for Digital and Culture, Matt Hancock, added his voice to those disappointed in the AQA decision to drop the subject from 2018.

At the close of 2016, Pearson Education made a press statement regarding their intention to develop a new GCE History of Art specification: a significant – and welcome – announcement for art history in education and an important milestone in ensuring that young people will continue to have the opportunity to learn about art history through a formal, accredited level 5 qualification.

The AAH response

Our efforts to save the A level were strongly backed by artists, museum directors, university colleagues and other

Trevor Horsewood speaking at the Ways of Seeing conference in November 2016. Photo credit: Ajay Hothi



academics as well as art historians and teachers across the country. Colleagues at the National Society for Education in Art and Design, engage and other cultural education bodies have been amazing in terms of their support, all of which means that we can move into 2017 talking about a new era for art history in education.

When you cling to a belief long enough, and doggedly enough, it will eventually become true: a tenet central to our efforts to save the A level.

The Minister for Culture has highlighted the need for our leading museums and galleries to work closely with schools that already offer or are thinking of introducing the A Level in their teaching, particularly in maintained-sector schools, where uptake has been traditionally very low – an approach we very much welcome, as it has been central to our campaign work for many months.

Over the next two years the AAH campaign will work with Higher Education and Museum and Gallery partners around the country to support schools in their art history work, as well as looking at other interdisciplinary and cross-curriculum opportunities at both GCSE and GCE AS and A level.

We are confident that recent events signal the start of a new era for the study of global art history and visual culture in the UK – an era typified by a more inclusive and diverse

approach to the subject, reaching out to schools and learners in new ways and in new places.

Thinking About Art and the approaches and tools used within the textbook we produced last year will provide a framework for our formal education work, acting as a subset of our overarching 'art history for all' campaign ambition and underpinning a new website.

The website – www.thinkingaboutart.org.uk – is designed to encourage people to think differently about art history and provide a range of teaching and learning resources suitable for key stages 3, 4 and 5.

Longer term we hope to develop new projects within Primary settings, but over the next two years we want to encourage students to consider art history as a study option by introducing them to the field earlier in their secondary school journey and across a range of different subjects.

As we work towards securing the future of the subject, our collaborations with partners across many other sectors and subjects remain vital to guaranteeing the long-term prosperity of cultural education within the UK.

Help us shape this new era by signing up to our campaign and spread the word as we strengthen the networks we're building around the country.

Follow us on twitter @AAHeducation and join the conversation about art history in education at www.thinkingaboutart.org.uk

Trevor Horsewood
Campaigns Manager

Membership report for the Association

In 2016 a tipping point was reached. For the first time in recent years more organisations within the 'association and membership sector' rated member engagement a higher priority than the acquisition of new members.

This will not be a surprise to many. Today, people expect their membership of an organisation to be interactive, engaging and relevant to them, with functions such as online self-services and personalisation being seen as the norm rather than fancy add-ons.

Organisations that invest in incorporating member information and online behaviour demonstrate their willingness to proactively engage with their supporters, resulting in a deeper understanding of what members need, improved member retention, and advocacy.

In a nutshell, it is no longer enough for an organisation to measure its success by how many members it has but, rather, how engaged existing member/supporters are.

So, what does engagement look like to the AAH and what are we doing to achieve it?

Defining engagement

Member engagement can mean different things to different people and organisations. The AAH has established the definition below, which we feel supports our key messaging and objectives:

Member engagement goes beyond becoming a member of the AAH; it aligns hearts and minds with our objectives, producing advocates for the mission and supporters who are proud to be associated with us.

Why focus on member engagement?

The main reason for focusing on member engagement is that the AAH wants to achieve its objectives through having a closer and more actively engaged relationship with our supporters, our main objective being:

To help the subject of art history thrive and promoting its importance in society

In the past, membership organisations have tended to measure success through:

- ◆ member acquisition
- ◆ member retention
- ◆ attendance at conferences and events
- ◆ survey response rates

According to the sector's leading membership and association professional network, these methods of measuring engagement do not go far enough; in the current climate we need to take a more informed, structured and robust approach to assess engagement – one that goes beyond transactions and 'likes' on Facebook.

Research has shown that there is a direct correlation between increased positive member engagement and member loyalty; the more deeply engaged a member is, the more loyal they become. This increases the chances of organisations achieving their positive member outputs. These outputs include:

- ◆ better member support of core aims/objectives/values
- ◆ greater willingness to donate/attend events
- ◆ improved existing member retention
- ◆ increased new member acquisition increased likelihood of advocating/recommending membership to a colleague/friend
- ◆ more understanding/tolerance if quality issues/outcomes occur.

What are we doing to improve engagement?

The AAH re-brand and web development process has been a good way through which to really define our purpose and key messaging through audience-led research. This approach has been extremely useful and has been utilised in all areas of the organisation, including membership. The feedback we received during the re-brand research looked specifically at what it is participants want from the AAH and their membership subscription. We are now feeding these findings directly into our membership engagement strategy moving forward.

Currently we are rolling out the following:

Reviewing our member value proposition (MVP): Members know better than anyone that value is more than 'what members get versus what they pay'. By identifying members' core needs, we aim to create a concise, compelling message of value, proactively filling the gap that exists between what the AAH offers and what our supporters want.

Ensuring that the AAH enables positive member engagement outcomes i.e. our MVP is fit for purpose: The membership journey needs to be well considered, effective, and easy to use. The website development will help to clarify our key objectives and support a deeper level of interaction and engagement throughout the website. For example, we intend to make the membership joining and renewal process a lot more user-friendly as we are aware that many of you have struggled with our current online membership process. We will also be making it easier to share content with others through social media.

Current overview of AAH Membership	
Membership category	2016
Individual	
UK	369
Europe	50
Rest of World	59
Individual Plus	71
Concessionary	
UK	387
Europe	46
Rest of world	38
Institutional	
UK	13
Libraries	
UK	7
Europe	3
Rest of world	5

For Art History

More efficient engagement indicators and reporting: In order to ascertain where we can improve and when we're delivering, we need detailed data and effective indicators. Gaining a true measure of engagement takes more than just tracking a member transaction, which only scratches the surface; it requires both qualitative and quantitative formats that are specific to us as an organisation.

This is where our new database/ CRM (Customer Relationship Management system) will help, as we will be able to measure interactions, attendance, and feedback far more efficiently. Consistent and regular reporting and analysis of this data (always aligned with our member engagement strategy) will mean that we will continue to be forward facing and developing our aims in relation to our supporters.

We believe this approach to membership is in keeping with the direction in which the sector is heading, as well as being in alignment with our more 'outward looking' and inclusive position as an organisation. Judging by your recent feedback, it also seems to be the direction that many of you want us to go in.

The fact that the Individual Plus subscription (which rewards our loyal supporters by offering them a discounted rate) continues to be popular, with a 38% increase in 2016 on 2015 figures, demonstrates that you, as well as us, believe that engagement is worth investing in.

If you have any comments or feedback in relation to AAH membership and/or engagement, I would be very happy to hear from you. Please contact me via 0207 490 3211 or ClaireC@aah.org.uk

Claire Coveney
Membership and Engagement Officer

What a difference a year makes. This time in 2016 we let people know that the AAH would be going through a re-brand and developing a new website, alongside undertaking a governance review, new campaign work and increasing our focus on engagement.

We explained that throughout 2016 we would be finding and working with a specialist agency to help the organisation re-position itself visually and verbally. We wanted the AAH to be recognised and perceived more accurately, and for more people to know who we are, what we do and who we are for. And, of course, for this to be clear, relevant and appealing.

New name

Over the last eight months we've been busy working with Spencer du Bois on our re-brand. It is safe to say that we have approached this task with plenty of consultation, consideration and rigour, not to mention regular reviews and evaluations with those involved or impacted.

So, what has changed or will change? Well, the first, and now official, change is the name of the organisation. In 2017 we will be converting from the Association of Art Historians, to the **Association for Art History**. This is a significant, but arguably overdue, change, and one that so far has been received positively, with comments such as "That makes much more sense."

When the Association was set up 43 years ago it marked an important moment for art history and art historians in the UK. The world and art history has changed considerably since then and it is vital that we, as the subject association for art history, acknowledge and reflect these changes through what we do, how we do it and, most importantly, how we share and show this.

Swapping the individual 'art historian' for the subject 'art history' reflects the necessary shift towards a more outward-facing and inclusive organisational remit; one that is echoed in the necessary changes emerging from the governance review, as well as our UK-wide campaign and advocacy work

around art history in education. Not to mention how timely this is on the back of us being seen and known as the organisation leading the campaign to save the History of Art A-level. We showed that we stood for art history and demonstrated that with this aim we could (and did) make a difference. Having a name that clearly states our subject area (art history) and that our mission is 'for' this subject is a timely, progressive and vital move in the right direction.

We also hope that the new name, in conjunction with the rest of the re-brand work and forthcoming new website, will encourage anyone who is learning about, teaching, researching or writing about art history or visual culture to see the Association for Art History as an organisation for them, rather than think "Oh, but I'm not an art historian, so that's not for me."

Messages, language, tone of voice, engagement and social media

Much of what we've been working on with Spencer du Bois to date has been focused on effectively communicating through visuals and language who we are and what the AAH does. Effective communications link the organisation's core strategic aims, values and outputs with how it presents itself and how it is perceived (as its 'brand').

Just before the festive break the staff took part in a hugely useful workshop regarding tone of voice and language. This was an important workshop in terms of linking work around messaging with on-going work surrounding the visual identity, and bringing both visuals and language together through the new website, digital and printed materials, and our social media profiles.

Visual Identity

We started working with Spencer du Bois' creative team on possible visual identities in October after several thorough briefing and consultation meetings. Spencer du Bois presented three shortlisted identity concepts to the stakeholders at the end of October, out of which a preliminary decision was made to pursue and merge two of the ideas. This, it turned out, was easier said than done. As any designer worth their salt will tell you, designing by ►

Copyright and art history: defining positions

After six years as trustee, Grischka Petri leaves the board of the AAH. As a trained lawyer, he has followed debates on copyright and contributed to defining the Association's position in relation to the practice of art history.

When I joined the board of trustees six years ago, I quickly realised that the AAH was interested in my legal expertise. I trained as a lawyer, and my research interests cover the history of copyright from the perspective of the visual arts. At the time, the implementation of Open Access regulations was raising concerns, and the issue of third-party rights in Open Access publications was – and still is – part of it.

Open Images for Open Access

Many funding bodies now stipulate that funded research outcomes must be published Open Access, which usually means making them available on the internet.

While it has always been complicated to obtain reproduction rights for images in art history publications (and Susan Bielstein's *Permissions: A Survival Guide*, 2006, is recommended reading on this), Open Access policies make the process even

► committee doesn't work, and nor, it seems, does trying to blend two visual identities with fundamentally different core concepts.

After several meetings with the patient, but firm, creative team, we decided to stand back, think again and 'look outwards' by getting views from audiences we want to engage more with. The outcome from which has proved surprising and very helpful in terms of moving forwards with the visual identity. We'll be making a final decision on the logo and visual systems for the website and other materials in January 2017. This will start to appear in print and digital in due course but, as with the name change, the new visual identity marks a timely and exciting move forward for the Association for Art History.

Claire Davies

Deputy CEO and Communications Officer

harder. Many holders of image rights do not release them for digital publications. As a result, an article may have to be published digitally with no illustrations, as can be seen in work presented in Google Books or in electronic editions of scholarly journals.

Art history's concerns about third-party image rights were heard when, in 2014, the Higher Education Funding Council for England (HEFCE) conducted public consultations on its Open Access policy. This is highly relevant to the 2020 Research Excellence Framework (REF), as restrictions on reproductions would make it impossible to deposit some articles in an Open Access repository, leading to their exclusion from the REF.

The AAH took an active part in the negotiations, leading to an exemption for publications that rely on copyright-protected images, which may now be deposited in closed repositories instead, to satisfy the conditions of third-party image-right holders.

It has been one of my main tasks to raise awareness on this convoluted relationship between Open Access and third-party copyrights. I was able to highlight the issue both within the AAH, for example at special interest sessions during the annual conferences, and outside. At a round table organised by the Wellcome Trust in 2015, many stakeholders, such as museums' reproduction rights administrators, expressed their sympathy and promised to help find solutions.

A realistic option would be to publish illustrations under a different licence from that of the text, and to limit the online resolution to 150dpi, which is sufficient to provide visual information but not for a commercial re-use of the image in question.

Copyright for reproductions

Seventy years after the death of an artist, his or her work enters the public domain, which means that everyone can use it. We can all publish our own editions of Shakespeare's works without seeking permission. We can also print Turner calendars, if we like, or Rossetti posters. There is, however, a stumbling block: we need a high-resolution image file from which to print, and access to

such an image can be controlled by the owner of the original artwork.

For a long time, it was disputed whether such 'master copies' of works of art were copyright protected in their own right, and necessitated an additional licence. Many museums and archives claimed that this was the case, although the National Portrait Gallery never sued the Wikipedia user who uploaded a high-resolution image, copied from the NPG website, to Wikimedia Commons in 2009.

It can be a tough decision for a museum to release images of their collection online. As an analogy to Open Access, I like to speak of the 'Open Object'. For a long time it has been the policy of most museums to raise funds by managing image reproduction rights. However, recent surveys suggest that these intentions are not financially rewarded – that it is more expensive to administer permissions than to release high-quality images for free. The National Art Gallery in Washington and the Rijksmuseum in Amsterdam are at the forefront of promoting Open Access to their collections, and more and more institutions in the UK are joining them.

My view is that the release of a collection on the internet benefits a museum and art history in that the collection becomes accessible, better known, and thereby also an asset for merchandising. Such a step also encourages scholarship and research, thereby making a collection relatively more important compared with collections that are digitally invisible.

In 2015, the Intellectual Property Office of the UK released a Copyright Notice on digital images, photographs and the internet which stated that under the recent jurisdiction of the Court of Justice of the European Union, 'it seems unlikely that what is merely a retouched, digitised image of an older work can be considered as "original".' This means that there is no longer a legitimate excuse for museums to charge copyright fees for their reproductions of works of art in the public domain, while their reproduction services can, of course, always ask for a fee for a new photograph. This development makes things easier for

art historians in the UK, and also serves the AAH in its publishing endeavours. This is, however, an effect of European law, and we will have to see whether the achievements of recent years will hold steady against the risk of a possible new legal isolationism in copyright matters.

Consultation processes

Speaking of the European Union, the AAH has played an active role in past consultation processes, initiated both by the EU and the UK. In 2014, the European Commission invited the public and possible stakeholders to participate in a 'Public Consultation on the review of the EU copyright rules', comprising some 80 survey questions. The AAH's answers included suggestions to strengthen the copyright exceptions for academic research, to facilitate international access to digital content, and to consider the mutual dependencies of copyright legislation and Open Access policies. While it cannot be expected that EU legislation will put into practice all our suggestions, this was a good opportunity to represent our members' interests.

Another consultation was initiated by the UK government. It dealt with the repeal of section 52 of the Copyright, Designs and Patents Act 1988 (CDPA), which was put into effect in July 2016. Section 52 specifically applied to artistic works that have been exploited (legally, i.e. with a licence) in industrially made articles. These were only protected for 25 years. Following a case before the European Court of Justice, the UK government decided to repeal this regulation to ensure that design can be protected as a work of art, meaning 70 years after the death of the designer(s). The consultation specifically asked about possible effects during a transition period, and the AAH pointed out that it might affect museums and writers in that illustrations would now count as reproductions and thus necessitate a licence.

Finally, in 2015 our members were able to add their voice to the campaign to save the freedom of panorama in European copyright law. The UK and most other EU countries enjoy this copyright exception. It enables anyone standing on public ground to freely take and use images of buildings and works



Johannes Vermeer, *View of Houses in Delft*. c. 1658. Oil on canvas. One of many images made freely available for reproduction by the Rijksmuseum, Amsterdam

of art. The freedom of panorama benefits AAH members, who use such photographs in their research, lectures and publications, but it also serves anyone who likes to take and share photographs. Plans to abolish this freedom were abandoned after a successful Europe-wide petition, which was supported by the AAH.

Future art history and copyright

Copyright issues will continue to affect art and design history. Reproductions of works of art have always been vital to the dissemination of knowledge about and

admiration for art, and it is important to work for a fair legal framework to regulate these reproductions. In terms of Open Access, it would be helpful if collecting societies such as DACS joined the discourse. Also, the effects of Brexit on copyright are unpredictable at the moment. The AAH will continue to keep an eye on future developments and make sure that its voice is heard in the interests of art history. It has been a privilege to make a contribution to the Association.

Grischka Petri

DATES FOR YOUR DIARY

Here are useful dates for 2017.

Updates and details on:

www.aah.org.uk/events

FEB

- 22 Art History in the Pub, Loughborough
- 27 Art History in the Pub, Bristol

MARCH

- 1 AAH2017 early booking deadline
- 13 Art History in the Pub, London
- 27 Art History in the Pub, Bristol

APRIL

- 6–8 AAH2017, Loughborough University
- 24 Art History in the Pub, Bristol

MAY

- 1 AAH2018, London, session proposal deadline
- 15 Art History in the Pub, London
- 22 Art History in the Pub, Bristol

JULY

- 6–7 AAH Summer Symposium, University of Glasgow

New Deputy Editor *Art History*



The AAH is pleased to announce the final new member of the *Art History* editorial team. [Jeanne Nuechterlein](#), Senior Lecturer in the Department of History of Art at the University of York, will take over as Deputy Editor of the journal in July, when Natalie Adamson completes her term of office. Jeanne has a PhD from the University of California, Berkeley, and has taught at York since 2000. Her research centres on northern European art, primarily from Germany and the Low Countries, in the 15th and 16th centuries, as well as its reception in the 19th and 20th centuries. The AAH warmly welcomes Jeanne to its flagship publication.

New Finance Officer



Thanks for giving me the opportunity to introduce myself to AAH members. I am the new part-time finance officer at the AAH.

I studied Applied Accounting at Oxford Brookes University as well as becoming an ACCA member.

I have worked in charity sector finance for seven years and am happy to be able to use my experience to set up and manage the in-house finance function at the Association.

[Elizabeth Nkhuwa](#)

AAH Art History in the Pub, Bristol

The White Bear, 113 St Michael's Hill, Bristol, BS2 8BS
Late Monday of every month. Free of charge and open to everyone.

27 February, 7.00pm

Dr Jon Bridle, University of Bristol: *At the edge of experience: Curious explorers in science and art*

27 March, 7.00pm

Madeleine Thiele (title to be confirmed)

24 April, 7.00pm

Speaker: Sarah Bodman (title tbc)

22 May, 7.00pm

Simon Trapnell, *Nature in Art* (title tbc)

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

AAH Art History in the Pub, Loughborough

The Hop Loft, The Swan in the Rushes, 21 The Rushes, Loughborough LE11 5BE

Free of charge and open to everyone

22 February, 7.00pm

Kathryn Brown (Loughborough University) will talk about *Ghouls, Ghosts, and Goblins: Haunting Art History*



Approaching 2017 with optimism



Here at the F&I we welcome the New Year, while acknowledging the many challenges that still linger from the old one.

Amid the greater political bumps of 2016, we are proud of our colleagues in the Schools Group and in the AAH Office for their role in saving the Art History A-Level. We continue to be concerned about the effects of Brexit for freelancers and to consolidate our advisory position within the AAH amid the recent rebrand.

As we in the AAH turn from an organisation for art historians to an organisation for art history, we have the opportunity to help strengthen the AAH as a whole in its role as a hub for an expanded network of individuals engaged with art and culture.

We are excited to be taking part in on-going discussions about keeping freelancers central

within the growth of the AAH, particularly within the new emphasis on encouraging sustainable partnerships within geographic 'clusters' of schools, universities and cultural education providers.

The New Year brings changes also to our committee. Two officer positions have recently changed hands. It is with sadness that we say goodbye to Lara Eggleton and Maria Photiou, respectively our Secretary and Treasurer. After years of committed service, first as members of Students Group and then with the F&I, they will be missed.

We welcome Frances Follin as our new Treasurer. Frances has extensive experience within the AAH and as director of both *Cassone: The International Online Magazine of Art and Art Books* and Genesys Consultants Limited. We are delighted to have her back in an officer capacity for the F&I.

We also welcome Beth Williamson as our new Secretary. A relatively new member, Beth is a seasoned organiser, whose professional life involves a variety of writing,

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**

Veronica Davies

David Hodge

Catherine Hunt

Judith Jammers

Janet Tyson

research and curatorial projects, from co-curator of the Spotlight Display 'Basic Design' at Tate Britain (2013) to recently co-editing *The London Art Schools* (2015). She has already rendered herself indispensable.

Kate Aspinall

AAH Art History in the Pub, London

The English Restaurant,
52 Brushfield Street, London, E1 6AG

Free of charge and open to everyone

The London branch of the popular Art History in the Pub series has begun its 2017 season. Lisa Maddigan Newby kicked off a new series of four talks to be held bi-monthly from January through July.

The events are informal and often interdisciplinary: a general-interest talk of about 30 minutes is followed by a break to refresh drinks and then general discussion.

All are welcome to join us in lively conversation amid the ambience of the beautifully renovated historic bar in the heart of vibrant Spitalfields.

13 March, 7.00pm

Dr Eckart Marchand, Warburg Institute, talking about the migration of motifs and the emigration of scholars

15 May, 7.00pm

Dr Edgar Schmitz, Goldsmiths, title tba

10 July, 7.00pm

Dr Emma Cheatle, Newcastle University, title tba

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

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

Schools Group – pulling together



Sitting down to write my first letter for the *Bulletin* at the end of August, little did I know what was waiting around the corner. Indeed, as the October *Bulletin* went to press, I had no idea that even after a launch programme, AQA would rescind its decision to offer the new specification for delivery in September 2017.

By a peculiar twist of fate, the awful news began to break while I was travelling home after chairing my first meeting of the Schools Group; however, it was only the following morning, when History of Art teachers up and down the land opened their inboxes to find notification in black and white, that it was made official.

What followed was an extraordinary galvanisation of resources, energy and strategy. While it would have been tempting to march, Marianne-like, to Guildford waving data and the new A-level textbook in fury, we decided from the outset that a calm, controlled and ostensibly quiet response was needed. Yet there is no doubt that behind the scenes, much activity was taking place and we are indebted to everyone at the AAH for their skill, ingenuity and determination in salvaging the situation. In addition, mention must be made of Sarah Philips who, having worked tirelessly on the new specification, has been at the forefront of negotiations with the boards and played no small part in turning things around. The wider community of History of Art teachers also rose to the challenge and it was fair to say that never had colleagues come together in such a united fashion to display their passion, commitment and ingenuity.

The major role social media would play in alerting public figures to the potential tragedy became apparent from the outset and, ironically, demonstrated how crucial History of Art is in enabling young people to navigate their way through the barrage of messages the fast-moving digital environment throws at them. We have much to thank Twitter for. I quickly messaged an old university friend whose media experience is far greater than my own and asked for her advice. Her response was: 'use social media'.

Yet social media is not all. Three moments in the dramatic surge of support from the press, the commercial art world, the cultural sector and academia stand out for me: first, Waldemar Januszczak's heart-felt defence of History of Art, which appeared rapidly in *The Sunday Times* and generated such widespread public interest; secondly, the support from the House of Lords, which signalled that concern was being shown at the highest political level, and thirdly, the public debate at The Courtauld Institute in which a panel of speakers spoke so eloquently about their love for the subject and the need for its visibility in the educational landscape.

Of course, now that we know that Pearson/Edexcel has agreed to take on the new specification, it is easier to reflect on the dark days of October and November and to highlight the numerous positive outcomes this potential disaster precipitated. Never before has the

Schools Group Committee

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

AAH, the teaching of History of Art within schools, and the discipline as a whole received so much attention, and I am also extremely grateful to Schools Group members Katy Blatt and Penny Huntsman, who wrote excellent articles on the value of the A level, which appeared in the cultural and educational press.

So, now that we have a new examination board and a new global specification in preparation for delivery in September 2017 it is time to move forward. As we live through both anxious and exciting times of significant world change, the opportunity for increasing numbers of young people to be able to engage with History of Art becomes more urgent than ever. 2017 marks a new start for the A level, and one that looks set to be characterised by conversation and collaboration, as teachers, educators and academics come together with a common goal firmly in view – the growth and development of History of Art in schools.

Penny Wickson

Sixth-Form Art History Conference

Art History Higher Education and Careers Conference and Fair
Godolphin and Latymer School, Hammersmith, West London
Friday 30 June 2017

*Fourth annual conference for teachers and
Year 12 students*

Gives students the opportunity to find out about art history at university and the range of career possibilities through short introductory art history lectures, career talks on publishing, museums and the media, Oxbridge and ARTiculation Prize workshops, and the chance to chat with art-history undergraduates.

Caroline Osborne cosborne@godolphinandlatymer.com
<https://twitter.com/arthistoryinsch>

Admission free. Book via: www.eventbrite.co.uk

Ways of Seeing 2016 – questioning ‘identity’

For the first time, the AAH conference for A level students was held at the National Gallery, London. The permanent collection and exhibition ‘Beyond Caravaggio’ was used as inspiration for the theme of ‘Identity’.

Back in April we were not fully aware of just how appropriate the theme would become: never has it seemed more imperative for young people to be able to deconstruct our current media-saturated world, which is so heavily reliant on the visual. It was equally important to question the very definition of ‘identity’: how do images identify, shape and challenge the many forms which a sense of being can assume? Who or what is involved in creating identity? The programmed sessions and activities were intended to enable the students to begin to address such issues.

After a warm welcome from AAH Chair Christine Riding, [Jo Rhymer](#) (NG Education Department) began with her fascinating consideration of the ways in which Degas contested established means of representing class, gender and ethnicity in his *Miss La La at the Cirque Fernando*. When compared to contemporary photographs of the acrobat, Degas’ work demonstrated how complex compositional devices and ambiguities of colour and costume pushed conventional means of depicting the mixed-race circus performer of exceptional talent and bravery to the limit.

[Sarah Monks](#) (University of East Anglia) then went on to use significant works in the National Gallery to discuss how national identity can be shaped through style and subject matter. She also highlighted the transnational nature of British culture and displaced a more narrow perception of artists such as Hockney and Hogarth as precious national treasures easily adopted by patriotism. [Ben Street](#) (Freelance Art Historian and Educator) concluded the morning with his engaging exploration of the salacious mythologies of Caravaggio’s persona that have been reinforced by modern film and graphic novels yet are deeply rooted in the earliest biography of the artist, which was written by his rival.



Photo credit: Ajay Hothi

We were also keen to give students an opportunity to use practical work as a means of thinking about identity. Thus, we introduced a ‘thinking through drawing’ lunchtime workshop, which was run by artist [Karly Allen](#) and supported by Ben Street. The workshop focused on Diego Velazquez’ *Rokeby Venus* – a work that has generated extreme reactions, ranging from physical aggression to adoration, due to its presentation of the female form as a site for the contemplation of issues surrounding gender and vanity.

Teachers had the opportunity to participate in a lunchtime forum led by Schools Group Chair [Penny Wickson](#), which focused on the EPQ. [Joanna Meeson](#) (Heathfield School) and [Liz Keevill](#) (Lady Margaret School, Parsons Green) gave a very helpful and informative presentation on the structure and aims of the qualification, while Penny explained how one of her students had produced an A* project based on a detailed examination of Raphael’s *Madonna of the Pinks*, which is located in the National Gallery. This was a very positive session and teachers welcomed the opportunity to come together at such a challenging time.

The afternoon session commenced with a short presentation about the AAH campaign for art history in education by Trevor [Horsewood](#) (Campaigns Manager) and an introduction by [Toby Parker](#) (teacher and member of the Schools Group) to the type of work that is being carried out by [The Worshipful Company of Arts Scholars](#), who generously supported this event.

Next up were Articulation prize winners [Louise Guillaume](#) (student at Kingsdale Foundation School) and [Josiah McNeil](#) (student at Bishop Vesey’s Grammar School). They gave impressive talks on Eric Ravillous and Candice Breitz, which were introduced by Head of Articulation, [Joanna Littlejohns](#), who highlighted the important role of the competition in giving sixth formers the chance to develop a passion for the subject whilst honing their presentation and research skills.

The day was brought to a thought-provoking close by Matt Lodder’s exploration of David Pérez Karmadavis’ ‘Identification’, which uses tattooing, photography and performance to address state violence in Guatemala during the civil war. He considered the culturally embedded connotations of stamping and marking the body whilst calling in to question the boundaries between subjectivity and objectivity tattooing opens up.

Ways of Seeing 2016 received a lot of positive feedback from those who attended. If ever there were a year when an event for students doing art history was needed then it was last year. We are extremely fortunate to have had such tremendous input from all involved in making this AAH event possible; notably the speakers and educators who delivered such great sessions, the National Gallery, and The Worshipful Company of Arts Scholars. We look forward to making more events like these equally successful in the future.

[Penny Wickson](#)

Student news, events and opportunities

Student Members' Committee

Chair: Tilo Reifenstein

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

Secretary and SMC Archives Officer: Rebecca Senior

University of York
rls503@york.ac.uk

Treasurer: Liz Mitchell

Manchester Metropolitan University
mtchelzbt@aol.com

Digital & Social Media Officer: Isobel MacDonald

University of Glasgow
i.macdonald.3@research.gla.ac.uk

Marie Hawkins

University of Sussex
marie.hawkins02@gmail.com

Alicia Hughes

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

Emily Knight

University of Oxford
emily.knight@trinity.ox.ac.uk

Sofia Mali

Loughborough University
s.mali@lboro.ac.uk

Caroline McCaffrey-Howarth

University of Leeds
fhcmm@leeds.ac.uk

Rosalinda Quintieri

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

Amy Robson

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

Naomi Stewart

University of Edinburgh
s1531295@sms.ed.ac.uk

Sara Tarter

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

The SMC comprises up to 15 people at any one time. To best represent the needs of the AAH's 400 or so student members we maintain a diverse group; between us we study a range of visual culture and historical periods, from undergraduate to doctoral level. If you are interested in joining us, please go to aah.org.uk/students for more information and an application form.

Applications are considered quarterly by the committee. Forms should be submitted by: **1 March, 1 June, 1 September, 1 December**



I trust you've enjoyed a relaxing time over the festive period or, perhaps more likely, used it

efficiently to get some work done. In any case, all the best wishes to our student members for the New Year!

The Student Members' Committee is busy with the organisation of a number of exciting events and activities for the coming year. First of all, however, I'd personally and on behalf of the SMC like to thank four longstanding committee members who have recently stepped down. We are very grateful for the dedicated and superb work [Anna Beketov](#), [Ana Bilbao](#), [Emma Bourne](#) and [Sophie Littlewood](#) have given to many AAH projects. We wish you all the best for the future! We are at the same time delighted to welcome two new members, [Caroline McCaffrey-Howarth](#) (University of Leeds) and [Naomi Stewart](#) (University of Edinburgh), to the team.

The SMC had a number of successful events at the close of 2016. On 29 October, we held our annual Careers Day. This year it took place at the University of Manchester's beautiful Whitworth Art Gallery. Speakers reflected the changing patterns of employment and opportunities in the arts, with more freelance professionals than in previous years. The tone of the day was realistic but inspirational, acknowledging the impact of current policy but offering a spirit of hopefulness, enthusiasm and determination. For a full report on how attendees enjoyed pertinent and practical advice to pursue their careers, see page 15. Our 2017 Careers Day will take place at the University of Oxford in October 2017.

On 25 November, Plymouth University hosted our annual New Voices conference considering 'Art Outside the Gallery'. This sold-out event explored art, its contexts and histories beyond common display and exhibition spaces and included a wonderful keynote presentation by Dr Jody Patterson (Plymouth). See our report on page 14. We are already looking forward to the

forthcoming art-and-movement-themed New Voices conference, which will take place on **11 January 2018** at the University of Birmingham.

The student group's contribution to this year's AAH event calendar will begin at the Annual Conference. (See the insert accompanying this *Bulletin* for details of the academic sessions and be sure to book soon to get your early-bird discount.) We are delighted to announce that Emma Brennan – Editorial Director History, Art and Design at Manchester University Press – will join us for a Special Interest Session under the title 'From Thesis to Publication: How (not) to turn your PhD into a book'.

Looking further ahead, we are excited that our 2017 Summer Symposium will be hosted by the University of Glasgow on **6–7 July**. Under the theme of '(Re)presenting the Body: Between Art and Science' we are inviting student scholars to submit their proposals to explore the methods, contexts and histories of (re)presentation of the body. See our Call for Papers opposite.

Before the Christmas break, we read your excellent Undergraduate Dissertation Prize submissions, the results of which are currently being moderated. Right now, we have the equally daunting task of determining the best dissertation submitted for the Postgraduate Prize. All winners will be announced at the Annual Conference at Loughborough University. If you are interested in entering either of these awards, please consider the criteria for the 2017 prizes on page 17.

As this year will surely fly by in no time, get in touch *now* to share your ideas about future programmes and let me encourage you to get involved and join our committee (details to the left). To contact us and stay up to date with our activities, link up with us via Twitter ([@AAHStudents](https://twitter.com/AAHStudents)) and Facebook (facebook.com/aahstudents).

On behalf of the SMC, I wish you a splendid 2017 and look forward to meeting many of you soon at this year's events.

Tilo Reifenstein

Student Members' Committee Chair



AAH Summer Symposium 2017

(Re)presenting the Body: Between Art and Science

6–7 July 2017 • The University of Glasgow

Call for Papers

The representation of the human body has been a central concern for artists and scientists across cultures. It has been, and continues to be, a source of interest, inspiration, investigation and experimentation. This Summer Symposium aims to contribute to this fascinating area of academic interest by adding its own art historical exploration to the conversation.

From concerns of anatomy to abstract manifestations, the body persists in being a source of physical and conceptual interest. Historically and politically fraught, the body has often become an intersectional point for science, art, philosophy and many more disciplines. A wide range of artistic and scientific practices informs the way we imagine and visualise the body, and subsequently represent it in art today. How have varying modes of material practices changed the way in which we imagine and represent the body?

The potential of the body is an enduring point of interest for collectors and those who wish to categorise human history, but our preoccupation with the physical form has also been challenged, problematised, and even used to condone highly questionable actions. When is a body just a body and when does it function beyond the physical? All of these concerns manifest in the arts in which bodies are so often inescapable.

Although attendance at the conference is open to all, speakers must be AAH members.

The Summer Symposium seeks to highlight postgraduate and doctoral research in particular.

Abstracts of no more than 300 words for 20-minute papers should be submitted along with a 100-word biographical note to aahrepresentingthebody@gmail.com by 1 April 2017.

To access more information on the Summer Symposium visit aah.org.uk/events/summer-symposium



The organising committee welcomes contributions from all periods and contexts that address the theme of (Re)presenting the Body: Between Art and Science.

Topics may include but are not limited to:

- ◆ Historiographical explorations of anatomy and the arts
- ◆ The influence of scientific methodologies on artistic practices and modes of representing the body
- ◆ Collecting 'the body' as both art practice and scientific interest
- ◆ Representations, categorisation and display of the body in museums
- ◆ The relationship between art, the body, and political discourses
- ◆ Optical devices and technology in the visualisation of the body in art
- ◆ Explorations of historical and contemporary artistic body-modification practices
- ◆ Bioart practices, its histories and ethics
- ◆ Innovation and creativity in Technical Art practices that consider the body.

Image: Wellcome Library, London. Model eye, glass lens with brass-backed paper front with hand-painted face around eye, by W. and S. Jones, London, 1840–1900, L0035463. (Creative Commons Attribution-only licence CC BY 4.0)

Art outside the gallery ■ Plymouth University

Art has never been restricted solely to exhibition spaces. This was something that New Voices chose to explore in depth this year, as we brought into question the impact of the gallery and the value of art (and artistic discourse) outside institutional walls. But with art history enthusiasts fighting to preserve the very future of the academic subject in the autumn of 2016, such conversations have never seemed so relevant.

The New Voices conference started with such sentiments expressed by [Dr Péter Bokody](#), Lecturer in Art History at the hosting institution, Plymouth University, before beginning with its first panel, Artistic Identity and Spatial Interventions.

[Yang Cheng](#) (Central Saint Martins) opened this session with an exploration into the work of the Japanese avant-garde collective Jikken Kobo and its inaugural theatre project 'The Joy of Life'. In her paper, *Exhibition in the Theatre: Experimentation as Another Way of Exhibiting Artistic Expression – What Jikken Kobo's 'The Joy of Life' Can Introduce to Exhibition Studies*, Yang Cheng proposed that the ephemerality and experimental quality of such performances works to challenge conventional notions of the art work and its presentation.

Such challenges soon became open not just to what constitutes gallery spaces but also to the concept of 'space' and divisions of 'public' and 'private' spheres through [Marta Zboralska's](#) (University College London) talk. Her paper, *In the Studio of Henryk Stazewski and Edward Krasinski*, questioned the notion of site specificity and the potential of places in which artworks are constructed, displayed, and discussed. The idea of the artist as 'genius' was also problematised, especially in relation to defying conceptual boundaries of space.

Such a questioning of the value or validity of space was further reinforced by [Gráinne Coughlan](#) (Dublin Institute of Technology) in her paper *Representing Reality: Visual Representation in the Work of Stephen Willats and Its Potential within Contemporary Community Outreach Programmes*. This paper

addressed the work of Stephen Willats as existing in an intrinsically social context and queried to what extent this was limited by its display in a conventional gallery space. Processes of artistic production and their prominence over spaces of display were also considered.

With this panel concluded, the event moved on to its second session, Challenging Boundaries and the Conceptual. [Flora Dunster](#) (University of Sussex) opened this panel with her paper *Art 'Outside' the Gallery: Derek Jarman's Public Queerness*. Looking at the canonisation of Derek Jarman through the drag collective The Sisters of Perpetual Indulgence, this paper once again questioned what it meant to be

With art history enthusiasts fighting to preserve the very future of the subject, the impact of the gallery and the value of art and artistic discourse outside institutional walls had never seemed so relevant.

'out', not just in terms of space but also queer and artistic identity. This paper asked if the gallery could ever really be considered a 'private' space if its function is to present art to the public. Derek Jarman's queerness was framed in such questions as an interjection of conventional divides which further exposed the fluid notion of spaces of display and places where art is constructed and authenticated.

Removing all walls, and moving instead to the pages of a catalogue, [Regine Ehleiter](#) (Hochschule für Grafik und Buchkunst Leipzig) critically addressed Seth Siegelaub's 1969 exhibition, in which Siegelaub asked 11 artists each to make one work in one location anywhere in the world. Her paper *'My Gallery is the World Now' – Seth Siegelaub and the Catalogue-as-Exhibition* looked at Siegelaub's own intentions to desensualise the art world and break open its political economy and their ultimate effectiveness.

[Ana C Varas Ibarra](#) (University of Essex) closed this session with her paper *Art Production, Art Consumption and the Process of Gentrification*. Building on the previous talk's concern with geographical boundaries and the impact of art, this paper looked at art in urban environments and the impact of gentrification on these areas due to artistic intervention. Calling for a sense of social responsibility among artists, this paper looked at art's economic capital. In a consumerist landscape it proposed that artists often become complicit participants in 'consumption as capital' and the social dislocation of poor communities from areas targeted for gentrification. It ultimately asked 'What can art do for society?'

This question seemed pertinent to the topics discussed in panel three, which focused on Public Display and the Mural and opened with a talk by [Ben Wiedel-Kaufmann](#) (Plymouth University) concerning left-wing politics, processes of patronage, and public mural painting's engagement with municipal socialism. His paper, *Battersea: The Good, the Bad and the Ugly: Contestation at the Factory Walls*, further addressed the conceptual associations placed on 'public' and 'private' art displays, calling for a more nuanced approach to socio-geographically situated works. In this frameless reframing, a prompt was given for the social and cultural re-examination of the mural in contemporary art historical discourse.

[Hazel A Atashroo](#) (University of Southampton) further collapsed the barriers of conventional galleries with her paper *Walls and Peace: Radical Cultural Policy and the Greater London Council's Nuclear-Free Zone*. This paper looked at Greater London Council's administrative governing body and its impact on mural culture – specifically the trouble of commissioning politically challenging mural works for public spaces. In such a politically charged and socially tense environment, nonconventional forms of artistic display came to take on significant social meaning, which was less reliant on space and more on political and conceptual concerns.

Further addressing themes that persisted throughout the conference proceedings, [Dr Nikki Frater](#) (Plymouth University) ►

Inspirational but realistic careers advice ■ Whitworth Gallery

The annual Careers Day, held at the University of Manchester's Whitworth Art Gallery in October 2016, provided delegates with not only a range of dynamic speakers, but the opportunity to enjoy the riches of this award-winning venue, re-opened in 2015 after a major extension and refurbishment project.

The autumn day showed the gallery off beautifully, with leafy views out over Whitworth Park providing the backdrop to our speakers. The event was well-attended, with postgraduate, undergraduate and a small number of sixth-form students from across the North West, generating good discussion and networking opportunities throughout the day.

Speakers this year reflected changing patterns of employment and opportunity in the arts, with more freelance professionals than in previous years. The tone of the day was realistic but inspirational, acknowledging the impact of current policy and funding challenges, but counselling a spirit of hopefulness, enthusiasm and determination alongside practical advice for developing a flexible blend of skills and experience.

After a brief introduction from SMC members and event organisers Rosalinda Quintieri and Liz Mitchell, our first speaker was [Denise Bowler](#), Learning and Engagement Manager at the Whitworth. Denise revealed the extraordinary wealth and diversity of work that goes on under the



Delegates at the Careers Day. Speaker: Laura Robertson.

heading of Gallery Education, from family and early years workshops, to the Whitworth Young Contemporaries scheme for 15–25-year olds, to the Gallery's award-winning arts and health programme working with stroke survivors and people living with dementia. Her presentation left no doubt as to the beneficial impact of the arts on the wider society and demonstrated a range of pathways that arts graduates might take in this respect.

[Laura Robertson](#), freelance arts writer and co-founder of online arts magazine *The Double Negative*, came next, with a passionate and blunt presentation on art writing. She rejected utterly the stereotype of art history as an elitist subject, and was straightforward in her advice, with top tips

for staying up-to-date and networked in a competitive work environment. Get involved, go and see everything you can, write everyday, blog about things, talk to people and don't be afraid to ask. Her own career trajectory showed how successful this can be.

An extended lunch break gave delegates the chance to either view the galleries or attend a careers advice and CV-writing workshop with [Louise Sethi](#) from the University of Manchester Careers Service.

We reconvened after the break with a presentation by [Kate Jesson](#), Exhibition Curator at Manchester Art Gallery. Kate has over 20 years' experience of curatorship, both in a freelance capacity working with arts festivals, as curator within small ►

► built upon the questioning of the 'public'/'private' divide in her paper *The Paradox of the Private Public Mural*. This paper took a more conventional approach to the mural but in the unconventional space of the household interior. Addressing the fixed nature of murals, in contrast to artwork that can be easily transported and displayed, this paper exposed the potential of art in readily accessible spaces as opposed to art that is perpetually contained, in any manner, to one space.

This talk concluded the three main panels and paved the way for [Dr Jody Patterson's](#) (Plymouth University) stimulating keynote

address *Public Muralism and International Exchange in Britain at Mid-Century*. This paper proposed that the political potential of mural art is undeniable – exploring this assertion through various mid-century dialogues in the international art market and ultimately arguing that art has a significant social and political impact, which needs to be recognised and preserved, no matter the space in which it operates.

The conference closed with a thought-provoking Q&A, which reiterated the need to question spatial boundaries, the relevance and definition of 'the gallery', and the potentially reductive (yet ultimately

inevitable) placement of art within geographical and economic limits.

A wine reception was provided by Plymouth University, to whom the AAH would like to extend their deepest gratitude. Our thanks go to each of the speakers, who made the day an incredibly cohesive and intellectually provocative event, and to all those in attendance. Special thanks are also given to in-house assistants Nicola Wakeman, Kirsty Weeks, and Nadezhda Krasteva.

[Amy Robson](#), [Anna Beketov](#), [Ana Bilbao](#), [Rebecca Senior](#)

► independent galleries and, more recently, within larger publicly funded institutions such as Manchester. She brought this wealth of experience to a discussion of the changing role of curatorship, and the pros and cons of working with both contemporary artists and historic collections. While expounding on the hugely rewarding experience curating can be, she also offered a salutary reminder that (despite the cachet surrounding certain 'celebrity' curators), the day-to-day work of a curator is considerably less glamorous, involving quite a lot of spreadsheet management.

Following Kate, freelance arts consultant [Lara Eggleton](#) spoke about the combination of journalism, research and lecturing. As Managing Editor of contemporary arts journal Corridor8, freelance tutor at the Open College and Visiting Lecturer at the University of Manchester, Lara balances a diverse workload. She talked about picking and choosing your projects, looking for networking possibilities and ways of generating funding (including turning your dissertation into paid journal and magazine articles). She counselled treading a fine line between giving your labour for free in exchange for experience, and valuing your own expertise and skill. In an age when the value of so-called 'soft' subjects is constantly under attack, Lara's point was an important reminder of the significant contribution art makes to society, amply demonstrated earlier in the day by Denise's presentation.

For our final session, delegates were treated to a glimpse of what goes on behind the scenes by the Whitworth's conservation team. Sculpture Conservator Sara Potter outlined her career path, from archaeology to the conservation and preventive care of contemporary art. Her current role involves caring for over 600,000 artworks and preparing sculptural works for exhibition in Manchester and further afield. Her presentation gave an insight into

both the commonsense approaches and cutting-edge technologies used in conservation practice, and included a few examples from the collections for delegates to see close up.

We ended the day with artist, researcher and arts manager [Jack Welsh](#). Jack talked about his experience of combining fine art practice, teaching and curating, and the benefits and pitfalls of returning to study after time away. He gave practical advice on seeking out grants and re-iterated one of the key points of the day – the importance of finding and engaging with every opportunity you can.

The overall message of the day was one of possibility and potential in a difficult climate, if you are prepared to seek it out. Feedback from the day was excellent, with presentations all enthusiastically received, and some useful recommendations for the future, including break-out sessions and longer tea/coffee breaks to enable more informal conversations.

For a delegate perspective, read University of Manchester Art History and Visual Studies student Rachel Hughes' blog entry at <https://manchesterarthistory.wordpress.com>

We would like to thank the Whitworth and the AHVS Department of the University of Manchester for supporting this event, and for sponsoring a number of delegate places. Thanks too to Manchester Metropolitan University for providing similar sponsorship. We are grateful to all our speakers for generously giving their time and enthusiastically sharing their professional experience, insight and advice. Thank you to Tilo Reifenstein for his support in the run-up to the day. And finally a big thank you to all the delegates who attended and contributed to the success of this event.

[Rosalinda Quintieri](#), [Liz Mitchell](#),
[Anna Beketov](#)

Call to graduate and undergraduate students

Would you be willing to come along to an Art History HE Fair on the afternoon of Friday 30 June 2017 and talk to school students about your experience of studying art history at university?

In the year that Art History A level nearly disappeared from the school curriculum, help spread the word about the value of Art History as a subject, and about the career possibilities it opens up.

The Art History HE Fair is held annually at Godolphin and Latymer School in Hammersmith, London, and is attended by teachers and students from over 30 schools, a third of which are state-sector schools that do not offer the subject at A level.

If you think you can help, please get in touch with Ashley Gibbs agibbs@godolphinandlatymer.com

<https://twitter.com/arthistoryinsch>



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

Make the most of digital AAH

Whilst we're working hard to develop a new website, don't forget to make the most of what appears online, be it information and resources on the website, or keeping up to date with news and views via Twitter and Facebook.

But there is already lots of useful material at www.aah.org.uk

- ◆ Check it out for jobs and other opportunities.
- ◆ *And remember that if your department is advertising a job, it can be posted free on the AAH website using the online form.*
- ◆ Check the online noticeboard for events with a link to art history or visual culture.
- ◆ *And remember that if you are organising an event – such as a talk, conference, or workshop – just send in the details and it will be put online.*

Follow us on social media: Twitter [@arhistorians](https://twitter.com/arhistorians) and [@AAHeducation](https://twitter.com/AAHeducation) and on Facebook

Voices in Art History – Oral History Project

Listen to podcasts and interviews with those involved in setting up the AAH 43 years ago. Find out why the Association of Art Historians was set up:



Why was such an Association needed?

How did it take shape?

And what was its impact on the discipline, nationally and internationally, both then and now?

<http://www.aah.org.uk/projects/oral-history>

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

AAH Dissertation Prizes 2017

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 and one for postgraduate (Master's-level) dissertations.

Each prize-winner will receive:

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

Dissertations will be assessed on the following qualities:

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

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

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

For full regulations and entry details:

www.aah.org.uk/funding

Deadlines for:

Undergraduate prize: **1 August 2017**

Postgraduate prize: **1 December 2017**





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



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

[Suzanne Lacy](#), Professor of Art at the Roski School of Art and Design

Conference Organiser
Cheryl Platt: AAH2017@aah.org.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 conference also offers 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.

For details of papers, conference fees, visits tours and activities, see insert mailed with *Bulletin*, or www.aah.org.uk/annual-conference/2017-conference



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Representatives

Editor, *Art History*

Genevieve Warwick

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arthistory@aah.org.uk

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arthistory@aah.org.uk

Reviews Editor, *Art History*

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arthistory@aah.org.uk

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Jannet King

edbulletin@aah.org.uk

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independents@aah.org.uk

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Ben Thomas

Studio 3, University of Kent
museums@aah.org.uk

Schools

Penny Wickson

St Mary's Calne
schools@aah.org.uk

Students

Tilo Reifenstein

Manchester Metropolitan
University
students@aah.org.uk

Staff

Chief Executive

Pontus Rosén

pontus@aah.org.uk

Deputy Chief Executive & Communications Officer

Claire Davies

claire@aah.org.uk

Membership & Engagement Officer

Claire Coveney

clairec@aah.org.uk

Associate Editor, *Art History*

Samuel Bibby

samuel@aah.org.uk

Campaigns Manager

Trevor Horsewood

trevor@aah.org.uk

Finance Officer

Elizabeth Nkhuwa

elizabeth@aah.org.uk

AAH Office

Association of Art Historians
70 Cowcross Street, London, EC1M 6EJ

Tel: 020 7490 3211

Fax: 020 7490 3277

General enquiries:

admin@aah.org.uk

www.aah.org.uk



Bulletin contributions – Next deadline: 6 May 2017

Please email (as a Word file) to: Jannet King edbulletin@aah.org.uk

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