



**SHARING  
KNOWLEDGE,  
INSPIRING VIEWS  
AND ADVANCING  
RESEARCH**

**INCLUDES**

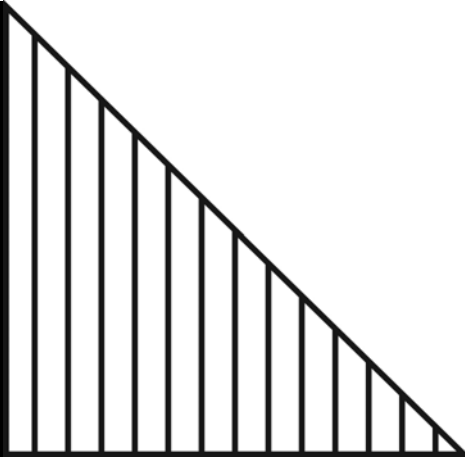
Annual Conference highlights  
Membership engagement  
Annual Report  
Meet our new trustees

**FOR ART HISTORY  
AND VISUAL CULTURE**

# SHAPING THE FUTURE FOR ART HISTORY

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# WELCOME TO THE ASSOCIATION FOR ART HISTORY



We are the subject association for art history and visual culture. Our role is to champion the value of art history by supporting the professional practice and public understanding of art history through our events, advocacy, publications, grants and membership.

We bring people together to share knowledge, inspire views and advance research. Our programmes are open to members and non-members. We welcome support from anyone with an active interest in, or professional commitment to, art history. Together, it's our job to shape the future for art history – be this in schools, universities, museums, galleries or in everyday life. Art history makes visible the world around us, so it's up to us to make visible art history.

## **NEW MEETS OLD: BACK TO OUR ROOTS**

We have been around for 43 years – long enough to know what we're doing and know when we're doing it right, but young enough to retain an infrastructure that's adaptable and open to change. We were set up in 1974 to promote an inclusive, progressive art history for all, regardless of region, religion, schooling or background. The 70s were radical times, when diversity and difference dared to speak out. As an organisation we spoke out too, and we stood up for a subject that's all too often typecast and stereotyped as for some

but not for all. We wanted to change this, and we continue to stand up and speak out for art history. We did so last year for the History of Art A level and made a difference (see New A Level for Art History Announced on page 13). With your support, we will continue to strive to make a difference for art history.

*The relation between  
what we see and what we know  
is never settled.*  
John Berger  
*Ways of Seeing, 1972*

## **WHY WE DO WHAT WE DO**

We believe that art history and visual culture inspire people to think differently and see differently. This is why art history matters to us. Our organisation has always stood for a diverse art history, and this is what continues to make us important and unique. This is why, as a charity, subject association and membership body, we do the work we do. And this is why you, as members, chose to support us (see page 12 Engaging with Members). We are a dedicated team of staff, working closely alongside trustees, members, stakeholders and supporters. What unites our efforts is a determination to show why art history matters, and how it can matter for many not just a few.

Our advocacy work (currently focused on art history in education), our annual conference, our academic journal, our student support, our study days, our

emerging research events, our grants programme, our member benefits, our annual schools conference, our Art History in the Pub talks, are hugely different in scope, scale and audiences, but what lies at their heart and purpose is an Association For Art History.

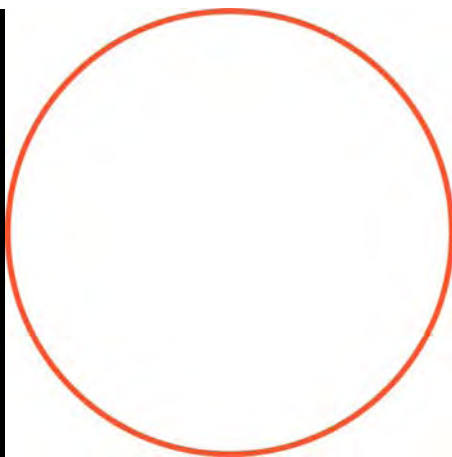
## **BACK TO THE FUTURE**

In addition to the name change, new logo and visual system and new website, you will notice some other changes too. Our new website address will be [www.forarthistory.org.uk](http://www.forarthistory.org.uk) – but don't worry, the old address will still work, it will simply re-direct you to the new url. This means that email addresses and social media will also change to @forarthistory – but again, these will be re-directed from existing ones. In order to promote an inclusive art history, we won't be using the AAH acronym, favouring Association For Art History so that people who may not know who we are or what we do get a sense of our aims and purpose. (For most people nowadays, AAH, is a pharmaceuticals company.) As the Association For Art History, we'll be embracing a bolder tone and language – one that communicates our aims and outputs with confidence and clarity. And delivering on these aims to secure and shape the future for art history.

Art history matters to us, as it matters to you. Art history is at the heart of what we do and why it matters. This is why we are proud to announce our new name, new logo and new website. We now have our core aim clearly stated in our identity as the Association For Art History.

# ANNUAL CONFERENCE 2017

Confounding  
expectations



Many conference delegates may not have been sure what to expect from a university more usually associated with elite sport and STEM subjects, but from the well-appointed venue to the entertaining and heartfelt welcome from Loughborough University's Pro-Vice Chancellor for Research, our university community made the delegates of the 43rd Annual Conference feel at home.

In organising the conference at Loughborough, our aim was to celebrate art history as an expansive field of intellectual enquiry and debate. My colleagues and I had high hopes of being able to facilitate a programme that would be both eclectic and inclusive, able to reach across geopolitical, cultural and disciplinary divides and extend our understanding of the visual and material culture of many diverse periods and places.

Our keynote presenters, session conveners and speakers did not disappoint on this front, and throughout the event there was lively conversation and rich intellectual exchange. We hosted three keynotes – one on each day of the conference – and their contributions set a high standard in terms both of their scholarship and engagement with art's histories and

practices, and their commitment to the social and political relevance of the arts broadly conceived.

**David Solkin** opened on the Thursday evening with a paper tracing an all-too-familiar tale of 'Britain vs. Europe', but in this case, set in the world of Hogarth and the economy of portraiture in the 18th century. Delivered with a wry sense

of humour and an acute eye for visual detail, Solkin led us through the complicated terrain of national identity and art, describing the strategies deployed by artists seeking to make their names in a fickle market, where competition from 'migrants' sometimes seems overwhelming.

Amelia Jones delivering her keynote lecture.



On Friday evening, **Amelia Jones** delivered a keynote that also explored questions of identification, outsider belonging and art, but in her case tracing the lines of an intellectually subtle genealogy of 'queer performance'. Crossing easily between live art, performance practice, philosophical and linguistic theories of gender, sexuality and the performative iterations of subjectivity, Jones suggested thinking again, and otherwise, about how the arts engender subjects and to what end.

In the final keynote of the conference on Saturday afternoon, **Suzanne Lacy** shifted the debate toward art practice



Above: A delegate participating in the demonstration at the Studio of Light Project, School of Arts, English and Drama, Loughborough University.

and, in particular, to some of the questions raised by socially engaged and collaborative activist practice as it is experienced by participants, archived in museums and galleries and theorised by art critics and writers. Lacy's presentation was itself a live, interwoven dialogue between her critical commentary, screened excerpts

from two of her extraordinarily moving current projects, and the physical space of the conference and delegates. Bridging the gap between the past and the present, theory and practice, our keynotes reminded us all of the affective and imaginative power of art to act in the world.

The conference sessions were similarly diverse in theme and content, yet connected by their unflinching commitment to asking searching questions about the value and agency of the arts. A number of themes emerged across the sessions and contributed to the overall dialogues of the conference. Questions of patronage, value and collecting, and the role of art institutions and education, were critical to many of the sessions and are timely debates in the contemporary cultural sphere. Not surprisingly, given the times in which we are living, many sessions explored the role of the arts and visual culture in the cross-cultural migration of bodies and ideas. Technologies played a strong role in the sessions, as did the reconsideration of materials and materiality. There were also a number of sessions that focused on gender and sexuality and there was a heartening turn to a transnational focus for some of



## ANNUAL CONFERENCE 2017 (CONT)

these debates, hopefully signalling a more inclusive agenda in future research in the field.

The conference was enriched by a number of performances, activities and trips over the three days and it was clear from the feedback on each day that these were well received.

On the first day, conference delegates were able to attend a behind-the-scenes discussion of the exhibition 'The Place is Here', a celebration of the Black Arts Movement (BAM) delivered by Marlene Smith, or explore the Studio of Light, a project based in the School of Arts, English and Drama at Loughborough, currently developing new forms of platinum printing in photography that can be made stable.



A demonstration at the Studio of Light Project.

On Friday, a guided forage walk by artist Anne-Marie Culhane introduced intrepid art historians to a living arts and sustainability project at LU entitled Fruit Routes (its slogan is 'Eat Your Campus'). Clearly, smiling delegates had found plenty on their walk! On a very sunny Saturday, a group of delegates made their way to All Saints & Holy Trinity Church, access having been arranged specially for the Association by Elisa Foster from the Henry Moore Foundation.

There were also two performances on the final day: Hester Reeve's *Homage to Robert Smithson* and the *Chant of the Sibyl* performed by Maria-Angeles Ferrer-Fores. These special presentations added to the ambience of the event and the convening team is grateful to those who organised and delivered them – we send our thanks here.

There are more thanks to be given: the Chair of the Association, Christine Riding, the Chief Executive Officer, Pontus Rosén, the Membership and Administrative Officer, Claire Coveney, and all of the Association's Trustees supported us throughout the process of organising the event. Jannet King ensured that everything going into *Bulletin* was absolutely perfect and Nicky Regan designed our great posters, shirts, bags and programme – the pink-shirted assistants loved their tops!

Members of the team of Conference Assistants, who provided such invaluable support.

Photos by Sam Smith and Jagjit Samra



Two colleagues from the Association deserve special mention, as we would never have managed to hold the event without them: Cheryl Platt, Conference Administrator for the Association and Claire Davies, Deputy Chief Executive and Communications Officer.

### TEAM PLAYERS

Thanks too to the convening team here at Loughborough for their great collegiality throughout: Marion Arnold, Kathryn Brown, Rachael Grew, Julia Kelly, Susan Reid and Alison Yarrington. The School of Arts, English and Drama at Loughborough provided outstanding administrative support from Elizabeth Mayne and Helen Tighe, and two other colleagues offered special help in hosting the event and welcoming delegates: Rob Harland and Deborah Harty. My heartfelt thanks to everyone for making this a pleasure to convene.

Two further elements of this year's conference deserve note – the Art Book Fair and the conference dinner – both of which were great successes and helped to give the conference a social focus as well as nice space for discussion and networking. Our venue had an ideal Book Fair location and Cheryl Platt

worked diligently to ensure that publishers came on board to support the event. In the end, against the background of ever-decreasing marketing budgets for academic presses, we had a bumper year, with a real presence in art publishing.

The area was buzzing all three days and I know many colleagues met with editors both formally and informally during the event.

The conference dinner was held at the campus hotel and, with the possible exception of an overly generous sticky pudding that few were able to finish on the night, it was a wonderful evening, full of hearty talk and a lot of laughter.

As I noted in my welcome in the conference programme, a great deal had changed in the world since my colleagues and I first met with the intention to convene Annual Conference 2017. However, these changes have only reiterated the importance of thinking critically and historically about the power of the visual in culture and the imperative to work across boundaries to maintain dialogues with others.



My own abiding memories of Annual Conference 2017 will centre on these dialogues, alongside the thought-provoking presentations I heard and the extraordinary generosity of a truly international and interdisciplinary group of scholars who joined together in collegiality and friendship to ensure that art history will continue to flourish for many years to come.

**MARSHA MESKIMMON**  
Conference Organiser



# ANNUAL CONFERENCE 2017

The power of  
plasticity

The use, application and agency of the term 'plasticity' as a variable and sometimes elusive concept in the histories, theories and practices of making was successfully examined in this session.

The papers provided a diverse spectrum of instances where plasticity illuminates modes of material engagement in art and culture – from its use as a term to register the transformation of materials in and through the making process, to its status as a dynamic condition for the production and reception of historical and contemporary art forms. This was a visually rich set of presentations.

**Malcolm McNeill** of the Victoria and Albert Museum, discussed how the plasticity of materials have reshaped hagiographic narrative accounts of the Bodhidharma. Referring to a 19th-century South China Dehua-ware ivory-white glazed porcelain figurine, McNeill addressed how technical innovations and hand-finishing touches contributed to the narrative re-telling of events. The figurine conflates Bodhidharma's hagiography into a 'synchronic sculptural moment'. McNeill suggested that 'plasticity is in the handling by the maker' – an embodied cognition where the synchronicities between material, making and narrative form are exposed.

Following a similar trajectory, **Randall Rhodes**, American University of Armenia, focused on plasticity as an

elastic and non-linear energy in sartorial volumes and voids. Focusing on the idea of the sartorial script Rhodes proposed that the texture and surface of clothing stands for hidden meanings. His paper provided a constellation of examples where plasticity serves as a tool for thinking about the material affects and effects of changing states of the fold. The psychic narratives evoked out of the sartorial flows of fabric also resonated with recent trends in sculpture and fashion.

**Lisa Lee**, Emory University, Atlanta, presented her ongoing research into the sculptor Iza Genzken, focusing on a moment at which Genzken starts to work with the material plastic in response to the 9/11 attacks on the Twin Towers in 2001. Through Genzken's opus, Lee showed examples of molecular plasticity starting to trump sculptural plasticity, re-purposing the polymer plastic through assemblages and thus putting sculpture under duress. Lee phrased this as a 'head-on strike against the sculptural form'. Lee also examined Genzken's object sensibility through her use of cheap materials, influences from Gabo and Moholy-Nagy and her attempts to subvert commodification with the use of the commodity itself. This paper concluded the morning's session, leaving delegates stimulated and thinking about the material world.

During lunch the live-action artist **Hester Reeve** gave a thoughtful, poetic and meaningful performance modelled on Catherine Malabou and Robert Smithson. This confronted delegates with an approach to artistic research and engagement with plasticity as a substance of mind.

The afternoon opened with a stimulating paper from **Elizabeth Johnson**, Birkbeck College, University of London. She offered a consideration of



Figure of Bodhidharma, 1800-1900 (made). Figure of Damo, porcelain with white glaze, Dehua, China, Ming-Qing dynasty, 1620-1720. Museum Number C.545-1910. Salting Bequest © Victoria and Albert Museum, London.

plasticity in a digital context at work in new media cultures of open commons, post-internet art and changing data sets. Johnson discussed how the re-modelling of code and digital modification in the work of Oliver Laric is an instancing of digital plasticity – a mutable and liquid exchange of information, code and image. With reference to Georges Didi-Huberman's writings on wax as the psycho-dimension of 'a coming and going between form and formlessness', she analysed the psychic terrain of annihilation in digital plasticity. Concluding with *Terminator 2* and the

# ANNUAL CONFERENCE 2017

## Drawing in the age of the artist as networker

liquid plasticity of T1000, Johnson argued that the shape-shifting and morphing capabilities of this figuration makes it difficult for us to know wherein the threat lies. In this respect, as a guaranteed annihilation of form, digital plasticity is always already in a state of uncertain and unpredictable change.

**Sara Buoso** attended to plasticity as a process where light and matter interact through the diffraction of patterns. As a post-phenomenal account of the indexicality of light she explored a selection of light-works (Anthony McCall, James Turrell, Ann Veronica Janssens) to address the moulding of space and the situating of experience through visual, physiological and psychological effects. She offered delegates an insight into the diffraction of light as a process, drawing upon new materialist insights and the work of Catherine Malabou. Buoso concluded with a discussion of the ways in which the malleability of plasticity reflects the interplay of material encounters.

**Rowan Bailey**, University of Huddersfield, presented sculptural plasticity stemming from the worlds of neuroscience and new materialism, and to the ways in which artist research might read plasticity as part of an 'open methodology' (Ursula Biemann) for engaging with the many context-bound and specific instances of the term across the disciplines. The paper proposed that artistic research can serve as a space for transdisciplinary thinking with and through plasticity.

The panel showed how plasticity is a provocative concept for thinking about works of art and material culture, including the emergent discourses (art historical, aesthetic and socio-cultural) used to contextualise and position them.

**ROWAN BAILEY**  
Convenor

The session took as its starting point the provocation: 'Drawing makes you see things clearer, and clearer and clearer still, until your eyes ache' (David Hockney). We suggested, therefore, that drawing is a complex hand, eye, brain process requiring time and attention – or perhaps in the context of the artist as networker – drawing is an app?

The session considered whether we should radically re-examine our framing of the activity of drawing, in the light of past approaches and present technologies, elicited differing perspectives on the provocation suggested above.

The session commenced with Jennifer **Walden** proposing a series of 20 theoretical 'sketches', using a context of Derrida's (1993) 'Memoirs of the Blind' and Jean-Luc Nancy's (2013) 'The Pleasure in Drawing' as a means to theorise about the properties of drawing: considering the drawn mark as both an absence and a means of recreating the world, and proposing that 'drawing is a technological unworking of the senses'.

**Alec Shepley** followed, offering a practitioner's view through discussions of his practice of drawing (sweeping) in various locations across the world, including disused buildings and city

streets in Scotland and India. He related his actions to that of 'ad hoc maintenance', suggesting his practice of the everyday looked to work with 'spaces of potential' the gaps and thresholds that exist in the world. Rather than a drawing of attention to these spaces, Shepley was drawing attention to details, allowing the space and its marks to determine the direction and detail of the sweeping as drawing.

**Adriana Ionascu** brought the use of digital drawing to the fore, comparing its use and importance to and alongside the use of more traditional drawing materials. Ionascu discussed her processes of making. Considering craft (in this case ceramic objects) as an arts practice, she highlighted the importance in her practice of the immediacy and sensorial immersiveness of the body in the making process. Ionascu related the experience of drawing to the making of forms, suggesting the 'act of drawing was an act of modelling'. She discussed how the use of digital technologies retained the qualities of drawing, such as sensitivity to mark-making, seeing the screen as a material, which recorded the trace of the gestural movements of the body in much the same way one could achieve with a pencil. This line of thought is discussed by Hockney (2010). When he works with paint apps on his iPad, he states that he reached to wipe the paint from his fingers. The discussion following this paper considered whether this embodied experience of the digital interface came from the tacit knowledge gained whilst drawing with more traditional media, suggesting that the visual perception was able to relay the experience to other sensory perceptions such as touch, giving rise to the embodied experience of drawing on screen.

This aspect of drawing as an embodied activity was also discussed by >>

**Marion Arnold** in her paper examining the 'cross-cultural interaction and collaboration' at The Calversham Press in KwaZulu-Natal in South Africa. Arnold discussed the process of making, suggesting that the master printers' proof prints evidenced 'visual thinking in action' through the 'imagetext': visual and verbal combined to communicate.

**Clive Ashwin** continued the exploration of the immediacy and embodiment of drawing by focusing on phenomenology and its relation to drawing. Ashwin focused on representational drawings and asked whether it is possible to draw 'things in themselves' (*noumena*).

**Jack Southern's** paper departed from an overheard quote from Deanna Petherbridge, who suggested 'drawing is political'. Southern used this as a means to investigate the 'ever-shifting context' of drawing as a means to anchor thoughts and record reflections of the world in a context where 'new ways of seeing are not human'. In a

similar vein **Jill Gibbon** discussed her practice of drawing as a means to record her experiences of attending arms fairs. Posing as an arms trader Gibbon infiltrated the fairs, observing and recording close-ups of gestures and transaction alongside panoramas of the environment. She noted the act of observing through the reduced means of rapid line drawings, the latest and most advanced technology on offer to the world's forces, and described the potential of drawing to convey 'mute conversations'.

**Rebecca Birrell's** paper concluded the session with a discussion of the workshops taking place between the Bridget Riley Foundation, the British Museum and students from Central Saint Martins. Bridget Riley was concerned with the importance of drawing from drawings to develop skills and 'extinguish hierarchies of practices'. Taking this as a starting point, the British Museum created a series of workshops

to allow students to work from drawings to create 'historical forms reimagined with a contemporary eye'.

From diverse perspectives, covering various themes throughout the session, several overlapping themes emerged: aspects of trace, immediacy and embodiment continued to be related to the process of drawing. In this manner John Berger was referenced in the majority of papers, acting as a single line traced through the session. Highlighting perhaps that although we may live in the age of the artist as networker, with digital screens and apps at our fingertips, drawing still remains a fundamental means of creatively responding to and recording our experiences of the world.

**DEBORAH HARTY**  
Loughborough University

**JILL JOURNEAUX**  
Coventry University  
Co-convenors



## HAVE YOU THOUGHT ABOUT LEAVING A GIFT FOR THE AAH IN YOUR WILL?

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

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

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



# ANNUAL CONFERENCE 2017

Home, exile and  
the politics of  
belonging

A lively mix of speakers and artists from across the world explored the experiences of exile and belonging through a variety of media, engaging deeply with narrations of home and the migrant experience.

**Joel Robinson** (The Open University, UK) opened the morning session, with his paper *Exhibiting the 'Arrival City': Confronting the Migration Crisis at the Architecture Biennale*. Focusing on the pavilions of Austria and Germany, as



exhibited at the 2016 Venice Biennale of Architecture, Joel explored how curators had showed the refugee crisis in Europe. He discussed the exhibitions 'Places for People' and 'Making Heimat', which acted as interventions and became platforms in which refugees are given agency.

The second paper, delivered by **Carol Que** (University of Oxford, UK), explored the two sci-fi short films *Nation Estate* (2012) and *In the Future, They Ate From the Finest Porcelain* (2016) by Palestinian artist Larissa Sansour. Carol discussed the two films in relation to the 'complex spatio-temporal relationships between the body and the land' that is particularly significant to the Palestinian nation.

**Lydia Wooldridge** (University of Bristol, UK) presented, in her paper (t)ex(t)ile: *Exploring Transnational Identities through Cloth*, the work of Iranian artist Parastou Forouhar and Afghani artist Jeanno Gaussi. Lydia explored the ways in which the usage of textiles act as a platform to communicate transnational identity and the migratory experience from the Middle East to Germany.

**Friederike Voigt** (National Museums Scotland, UK) followed with her paper *The Earth of Iran: Ideas of Homeland in Contemporary Iranian Art*. Friederike examined the notion of homeland in the works of Iranian artists Khosrow Hassanzadeh, Maryam Salour and Jila Peacock. Friederike discussed how the choice of motifs and materials form an important factor in understanding the notion of homeland and belonging.

After the lunch break, **Vivian Kuang Sheng** (University of Manchester, UK) explored the work of Mona Hatoum and presented a selection of works where ordinary household objects have been 'unexpectedly estranged' and create a 'tangible sense of threat and disturbance'. Using Alison Weir's

account of 'home' as a 'space of conflict', Vivian examined Hatoum's work as an alternative construction of home that underlines political (as well as social and cultural) debates.

**Sarah Fox** (Carleton University, Canada) considered Jacques Derrida's *Archive Fever: A Freudian Impression* as a theoretical framework to explore the work of Canadian artist Hajra Waheed. Through this framework, Sarah analysed two of Waheed's projects, *Sea Change* (2011 – present) and *The Cyphers* (2016), and illustrated how Waheed develops narratives to represent the notion of home.

**Elianna Martinis** (Ionian University, Greece) explored the work of Greek artist Katerina Hariati-Sismani, with a particular emphasis on the drawings Sismani created during her five-year exile in 1947–52. Elianna discussed representations of exilic experience during the Civic War, as experienced by Greek women who established a sisterhood of comrades.

**Eva Zetterman** (University of Gothenburg, Sweden) concluded the session with a presentation of the work of Chicago artist Guillermo Gomez-Peña. Eva discussed a wide body of Gomez-Peña's work from the 1970s to the 2010s and how the artist has conceptualised the experience of displacement.

All papers had contextualised the experience of exile and belonging and initiated discussions where the audience reflected and addressed questions about the migratory experience and the construction of home. These debates will be further examined in a forthcoming publication, which will include the papers presented at the session.

**MARIA PHOTIOU**  
Convenor

# ANNUAL CONFERENCE 2017

## Photography's history

Two main themes were considered in this fascinating session: issues associated with the writing of photography's history, and the significance of artists' continued engagement with archives of photographs.

Photographic material from Chile, England, Europe and Canada was considered, and it became clear that the ways the past is being used varies greatly across countries and cultures. The speakers' methodological approaches were also refreshingly diverse.

The contemporary relevance of historical material was borne out by the fact that two of the artists whose work speakers specifically addressed were the subjects of major exhibitions – Claude Cahun at the National Portrait Gallery in London ('Gillian Wearing and Claude Cahun: Behind the Mask, Another Mask'), and Geoffrey Farmer representing Canada at this year's Venice Biennale.

The session opened with a paper by **Cassandra Dam**, who convincingly argued that evidence of an expanded interdisciplinary engagement with photography is growing in Canada. In some areas of the social sciences, visual researchers are beginning to utilise photographs not simply as data or as illustrations, which has been the dominant practice in the past. Instead, they are recognising the value of

aesthetic experience and are incorporating aesthetic approaches into their visual research projects.

**Matthias Pfaller** responded to the theme with an examination of the state of Chile's history of photography, currently in the process of being written. He referred to the different periods of photographic practice in Chile and noted the lack of continuity in photography's history because of its political history. The transition from a dictatorship to democracy has led to a paradigmatic shift in historiography: museums and scholars are critically analysing photographic archives at the same time as contemporary artists are working with little knowledge of the photography of their predecessors.

In 'Past and Present: Historiography and the photographic work of Claude Cahun', **Pat Hurrell** chronologically mapped the critical reception to Cahun, emphasising ways in which contemporary theory and contemporary art practice have informed interpretations of her photographs. Hurrell strategically limited her discussion of Cahun's biography, which she noted has dominated readings of her work.

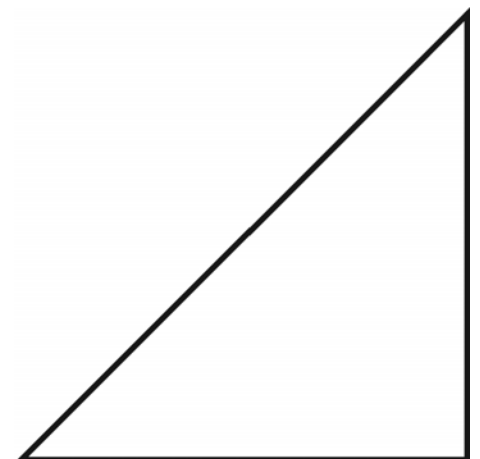
**Sara Callahan's** paper was concerned with the 'archival turn' seen in art in the early 21st century. She focused on the ways contemporary artists have been using archives of conceptual photography from the 1960s and 70s (particularly those of Robert Smithson, Ed Ruscha and Gordon Matta-Clark) and stressed that their investigations are epistemological in nature. In other words, they do not approach the archive simply as a physical resource. Callahan argued that this particular use of photographic works from the canon of conceptual art can be considered indicative of a changed relationship to history and art history.

In 'History, Memory and Experience: The potency of the photographic object' **Joy James** presented what she described as 'a lively encounter' with Jeffrey Farmer's 2013 work *Look in My Face; My name is Might-have-been; I am also called No-more, Too-late, Farewell*. This liveliness was conceived as an alternative to conventional art historical methodology. James eloquently argued that in and of itself photography's history cannot cope with 'the entwining of radically different registers of experiencing' that work like Farmer's achieves.

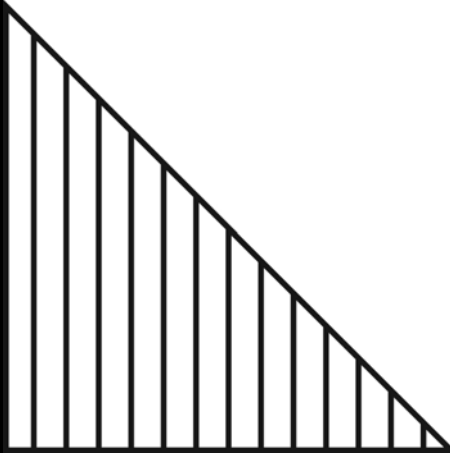
**Nesli Gül Durukan** focused on two contemporary art institutions in Istanbul, SALT and Depo, and analysed exhibitions they have recently mounted that have used different kinds of archival materials in order to generate curatorial, political and cultural discourses.

The session concluded with a speculative paper 'Past matters and/as the future of photographic history' in which **Susana S Martins** adopted a personal and poetic mode to examine how photographs might be considered as images of the future that continue to move through time and space long after their creation. The historical photographs she considered were highly evocative and among the most memorable of the session.

**HELEN ENNIS**  
Convenor



# OUR STRATEGIC DIRECTION FOR ART HISTORY



With the publication of this issue of *Bulletin*, the latest change to our look and, even more importantly, the change to our new name, become public and official. We are now the Association For Art History.

The name change, the first since our founding in 1974, was an idea first floated at a stakeholder meeting in October 2014. The proposition proved immediately popular with those present. It spoke to many of the fundamental issues addressed that day:

What brings our members together?

What changes do we all want to work towards?

How can the Association have a stronger voice?

## A NEW STRATEGIC DIRECTION

As a charity, our overall purpose is 'to advance the education of the public in the study of art history and to advance culture and the arts for the public benefit through the study of art history'. We do this by:

- 1 Promoting and publishing art-historical research
- 2 Supporting and training art historians for the future
- 3 Engaging our members
- 4 Promoting, representing and advocating for art history
- 5 Making art history accessible.

In 2014, with Christine Riding as new Chair of the Association, we started developing this strategic direction, and that stakeholder meeting was an important part of that process. It was agreed that, as an outward-facing organisation, proud of our subject, we needed to focus more of our resources on aims four and five. We decided to do this by:

- re-positioning our organisational identity through a re-brand, and an updated website
- strengthening our voice and outcomes through focused advocacy efforts.

## REBRAND

We now see a culmination of the first of these undertakings in our new name and new look. Claire Davies has led these efforts, as I am sure you are aware, having followed her *Bulletin* articles and read this issue's lead story on page 1. It has been a huge 12-month project that has involved all staff, trustees and many members and supporters.

## ADVOCACY

The second of our strategic focus areas is advocacy, specifically addressing the identified area of art history in education. More people need to become aware of art history and visual culture earlier in their educational careers.

This strategic area of advocacy is being overseen by our Campaigns Manager, Trevor Horsewood. Trevor is building regional networks throughout the UK

that actively engage with a range of social, economic and political issues that impact on the study of art history and visual culture in education. By working with schools, university departments, museums and other cultural institutions we can raise awareness of art history in a range of learning environments. Read about Trevor's efforts on page 13.

## MEMBERSHIP & ENGAGEMENT

Over the past few months we have also been working with trustees on adjustments to governance and structures that allow this stronger focus on our main strategic objectives. As stated in strategic aim number three above, we want all our members and supporters to be involved. We are committed to ensuring that, as a subject association and charity, our offer to members and supporters, is a relevant and valuable one.

Managed by Claire Coveney, the new CRM system (database) will allow easier and measurable interaction with members and supporters. Read more about membership and engagement in Claire Coveney's article on page 12.

The Association For Art History is an organisation for all those who are *for art history*, and who want to contribute to that cause.

**PONTUS ROSÉN**  
CEO

# MEMBER ENGAGEMENT

What does it mean to be a member of an organisation? Why do people become members rather than simply donate a one-off payment?

The answer to both of these questions is in part to do with engagement or, more specifically, a strategy that supports member engagement. A successful engagement strategy includes ongoing opportunities for members to engage with an organisation and its mission, and consistently delivers value to its members.

To help us engage more effectively with each other we realised we needed to re-think our current processes. The outcome, as I wrote in the Membership Report for October's *Bulletin*, has been fruitful and necessary. To briefly recap, we have been researching and rolling out the following:

- A new database/CRM (Customer Relationship Management system), which will allow us to record membership interactions more efficiently, such as your feedback or whether you attended one of our events. Through this information we will be able to gain a better understanding of what you want from the Association and improve the quality of services we provide.
- A new website which will support a far more engaging, user-friendly and interactive experience for the user.

- A more coherent and consistent social media strategy.

These are fantastic developments, but do not equate to overnight results. Our new CRM is going to make a huge difference in helping us communicate more effectively with our members and supporters, but making sure what we're communicating demonstrates the value of the mission effectively and encourages direct action is going to require a little more thinking, research, and time to support.

*A satisfied and active membership base is the core ingredient of any successful association. A healthy and prosperous organisation is one that keeps its members engaged, participating, and interested in their activities and initiatives.*  
Managing Matters

This also goes for our new website. Although it will offer a more effective 'user experience', one that will support two-way communication as well as more efficient self-serving options, effective interaction does not mean much without fresh, useful, targeted content that your audience are willing to engage with or share. Collating this on an ongoing basis takes time and resources, but with our education campaign rapidly gaining momentum and our collaborative work increasing,

we are confident that the resources we provide will be useful, targeted, and engaging to our members.

Likewise, we know social media can be a great way to cultivate two-way conversations with our followers, and promote and share relevant events and topics. In the past year we have implemented a more vigorous social media strategy, which has resulted in gaining over 2,000 new followers on Twitter and almost 1,500 on Facebook in the past 10 months.

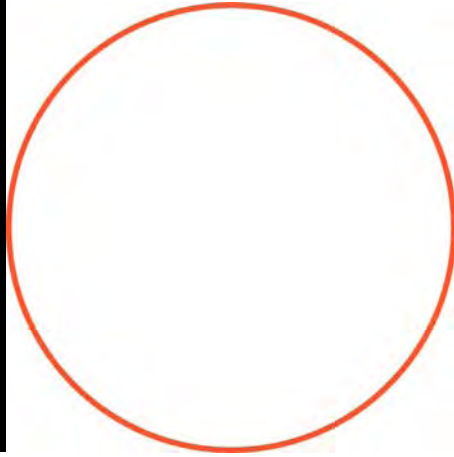
However, supporters on social media do not necessarily equate to more click-throughs to our website, or an increase in membership figures. We intend to provide information that people want to share and interact with, but we also want people to feel emotionally engaged with our mission and our support for art history. It is this engagement that will get them to go above and beyond a 'like' on Twitter, but this journey takes time.

On the back of our governance review last year, internal structural changes are also being made that will allow members greater networking opportunities and feedback mechanisms within, and for, the organisation.

Our overarching aims and actions are always in the long-term interest of the organisation. If you have any queries, suggestions or feedback regarding membership engagement, please get in touch with me on [clairec@aaah.org.uk](mailto:clairec@aaah.org.uk).

**CLAIRE COVENEY**  
Membership and Engagement Officer

# NEW A LEVEL FOR ART HISTORY ANNOUNCED



A period of sustained effort over the winter was rewarded in April with the news that the Ofqual had endorsed the new Art History A level, ensuring that there would continue to be a qualification by which young people could get a first taste of our subject.

Over the last few months we have been working with Pearson and colleagues across education and culture to ensure that the new specification would be available to students this year. As our Chair noted in an April press release, we were thrilled that the qualification will be available for teaching from September 2017, as the A Level is a cornerstone of our on-going campaign to promote Art History in schools.

The new qualification develops and enriches students' understanding of the relationship between society and art, alongside increasing knowledge of key art historical terms, concepts and issues. Global scope is a key aspect of the new specification. It includes works from beyond the European tradition in the thematic topics, introducing into the syllabus works and ways of understanding the world appropriate for the modern and inter-connected world. Also key is the ability to adapt to and adopt local perspectives – allowing schools to choose works to teach that permits them to make best use of their local museums and galleries.

We continue to work with colleagues in art, craft & design and gallery education to ensure that our campaign efforts to increase awareness of art history reach the widest audience. Much of this work includes looking at new ways of supporting teachers and learners across formal and informal settings to engage more with art history and visual culture.

We will be supporting teachers at a History of Art Teachers' Study Day at the University of Sussex on 27 June.

And we will be holding our first art history residential course for art teachers in July, working with colleagues from the University of Leeds to present what has already been acknowledged as a vital contribution to teachers' continuing professional development in a time of much-straitened resources of time and money.

This year's **Ways of Seeing** conference, to be held at the National Gallery on

25 November, will unpick the theme of war in art. This subject is a strand within the new A Level, as well as across many of the curriculum arenas where we are advocating art history to be used as a lens to understanding other subjects and creative activity.

As summer approaches and with the new school year on the horizon, our efforts to reach new audiences and embrace a new era for art history in education gain more and more traction.

Find out more about our work around art history in schools around the country at [www.thinkingaboutart.org.uk](http://www.thinkingaboutart.org.uk) and let us know how you can help us reach out to teachers and students in your area by emailing [education@aah.org.uk](mailto:education@aah.org.uk)

**TREVOR HORSEWOOD**  
Campaigns Manager

*For details of events, see page 23.*

Ways of Seeing audience, 2015



# ANNUAL REPORT 2016

The AAH promotes the professional practice and public understanding of art history and visual culture.

A subject association and charity focused on arts and education, we are the lead body for art history in the United Kingdom. Our campaigns, publications, events, and grants support those involved in learning, teaching and research. This includes *Thinking About Art*, an engaging and thought-provoking art history textbook that widens access to the subject, the internationally renowned AAH annual conference, and the leading academic journal in the field, *Art History*.

Art history connects art with insight. We bring people together to share knowledge, inspire views and advance research.

## STRUCTURE, GOVERNANCE AND MANAGEMENT

The Association of Art Historians was founded in 1974 and registered with the Charity Commission in 1981. We are a company, limited by guarantee, registered with Companies House with company number 08617307, and with the Charity Commission with charity number 1154066.

### Governance

Trustees are appointed by the board or elected by members at an Annual Meeting. Trustee officers (Chair, Honorary Secretary and Honorary Treasurer) are nominated by two members each and elected at the

Annual Meeting. In April 2016, Patricia Hardy was elected Secretary, replacing Christina Bradstreet, whose three-year term came to an end. Trustees are very grateful to Christina for her dedication and hard work.

The chair of the British National Committee of the *Comité Internationale d'Histoire de l'Art* (CIHA) served as an ex-officio Trustee during 2016 and reported on CIHA activities.

While the range and level of relevant skills of the board are continually audited, appointments in 2016 were made according to an extra-constitutional tradition of maintaining representational seats. During 2016, trustees have decided to review governance and the procedures for how trustees are added to the board. It is important that processes are clear, transparent and conducive to a board with the right mix of skills and experience. This review is being undertaken with solicitors from Russell Cooke LLP and expected to bring revisions to the charity's Articles of Association.

### *Trustee recruitment and induction and training*

All AAH trustees must be members of the AAH. Two new trustees joined the board in 2016.

Current processes of trustee appointments have resulted in a board that has satisfactorily represented the Association's constituency during 2016. The board has been adequately

balanced in terms of gender, ethnicity, geographic origins and age.

No trustees attended formal trustee training during the year.

### *Management*

The AAH office consists of six employed staff, including the Chief Executive. The AAH Chief Executive is responsible for facilitating and realising the structure, governance and management to ensure

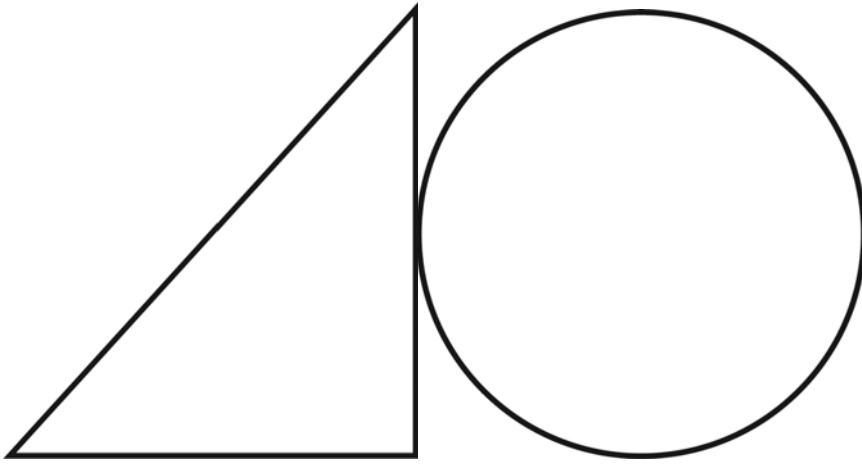
## TRUSTEES WHO SERVED DURING 2016

Christine Riding (Chair)  
Neil Fray (Hon. Treasurer)  
Pat Hardy (Hon Secretary)

Katherine Aspinall  
Nicola Foster  
Jacky Klein  
Sarah Monks  
Grischka Petri  
Sarah Philp  
Tilo Reifenstein  
Ben Thomas – appointed April 2016

### Trustees who left

Christina Bradstreet (Hon. Secretary) – term ended April 2016  
Béatrice Harding (appointed representative, Schools) – resigned July 2016  
Laura MacCulloch (appointed representative, Museums and Exhibitions) – resigned February 2016  
Toshio Watanabe (appointed representative, CIHA) – resigned September 2016



that the charity's objectives are achieved. This includes the day-to-day management of the organisation, its volunteers and its employed and freelance staff.

The Association benefits from advice and counsel given freely by members, supporters and friends of the organisation. Important aspects of planning and execution of events and other activities are carried out by members on a voluntary basis. The trustees of the charity are extremely grateful for such voluntary support.

### **ACHIEVEMENTS AND PERFORMANCE**

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

#### **Strategic focus: access to art history**

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

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

In 2014, at a stakeholder awayday that included trustees, members, volunteers and staff, it was decided to add a primary focus for the organisation: to promote access to art history education. It was agreed this would be achieved through an increased focus of the organisation's resources toward:

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

Similar awaydays in 2015 and 2016 confirmed this commitment and helped plan the currently ongoing operations of campaigning, rebrand and website design.

#### **Campaigns**

Commensurate with our strategic direction to strengthen our voice and campaign for art history, we hired a Campaigns Manager in April 2016 after a thorough search process conducted with the help of a specialist recruitment consultancy.

##### *Thinking About Art*

Building on the success of the textbook, *Thinking About Art*, our work in education takes the book's title as a campaign umbrella and call to action. 'Thinking About Art' sums up our approach to supporting art history in education from primary school to postgraduate university level, and beyond into informal learning settings such as museums, galleries, and other cultural organisations.

With a Campaigns Manager on staff, a programme has been drawn up for this work to be rolled out nationally, region by region, over the next two years. Partners in Higher Education, Museums and Galleries have been contacted around the country. Together with our

partners we will support schools with art history, and with the inclusion of art history content in interdisciplinary and cross-curriculum opportunities at both GCSE and GCE AS and A level. To support our campaign, data has been gathered and analysed this year and both printed and digital material produced.

##### *History of Art A-level*

During 2015 the AAH worked closely with AQA to support work in preparing curriculum changes compatible with new subject criteria for History of Art key stage 5 (the A level). However, in September 2016, AQA announced that this work would cease and that they would stop offering the subject.

With the recent hire of our Campaigns Manager, the AAH was in a strong position to quickly mobilise and support an impressive public response from diverse constituencies wanting to keep the A level, including teachers, students, members of the public, the press, higher education, private and public organisations. The AAH brought the issue to an all-party parliamentary group at Westminster and conducted talks with the various exam boards and the Departments for Education and Media, Culture and Sports. This campaign was successful. Public and political support resulted in Pearson Education committing to take up the subject and start offering the A level for teaching, starting in 2017. >>

# ANNUAL REPORT (cont)

## Membership

This year, we have seen a 6% decline in income from membership. The decline in the last two years comes after a period of growing membership, but indicates that the charity's ongoing efforts on improving member communications and messaging are timely.

During 2016 we hired a new Membership and Engagement Officer and started efforts to redefine how we engage with our members. Ongoing rebranding means we are reinventing how to explain our mission and our purpose to new audiences and a new generation of supporters. This is highly relevant to our membership offer.

### *Member Interest Groups*

Interest groups are a way for members to engage more deeply with the organisation and each other. These groups allow discussion of more specialised topics and provide opportunities to volunteer ideas and provide support for the Association's direction and programme of activities.

During 2016 the Association of Art Historians supported Member Interest Groups for Students, Freelance & Independents, Museums & Exhibitions, and Schools.

## Conferences and Events

AAH achieves valuable outcomes through organising educational events. In 2016 we organised 11 events with the help of partner organisations and member volunteers. The year's events attracted art history professionals and

students involved in teaching, learning, research and exhibitions, as well as other interested individuals.

### *AAH events:*

**AAH2016**, our highly regarded Annual Conference and Bookfair (see below), was held 7–9 April at the University of Edinburgh in Scotland. This international three-day academic conference was attended by 434 delegates. Keynote lectures were given by prominent art historians Nancy Troy and Evelyn Welch.

**Art History in the Pub**, a lecture series that encourages the sharing of research in a relaxed and accessible atmosphere, was held on eight occasions in 2016. All were hosted by a partnering pub in Bristol.

The two-day **Summer Symposium: 'Gender in Art, Production, Collection, Display'**, organised by the Student Members Committee, took place in June at the University of Loughborough. This event was attended by 33 delegates.

A **Careers Day** for undergraduates and sixth-form students, also organised by the Student Members Committee, was held at the University of Manchester in October. It focused on options for those holding at least a bachelor's degree in art history. The event attracted an audience of 64.

Our **New Voices** one-day Conference was entitled 'Art Outside of the Gallery', and attracted 63 delegates to the hosting institution, Plymouth University. This event was also organised by the Student Members Committee.

The annual schools conference, **Ways of Seeing**, for A-level students and teachers was held in November, again kindly and generously supported by a grant from The Worshipful Company of Arts Scholars. With their support, we offer 100 free tickets for teachers and students from state schools. The event

was for the first time hosted by the National Gallery. Talks and presentations were again audio recorded to be made available via the AAH website. The event was attended by 72 teachers/educators and 215 students.

For the second year, we collaborated with the National Gallery on a study day, open to the public, called *One Painting Many Careers*. It took place in November. This event takes one painting as its focus around which invited speakers deliver talks on the range of careers that have been involved in conserving, researching, presenting or marketing art within the gallery context.

### *Other events*

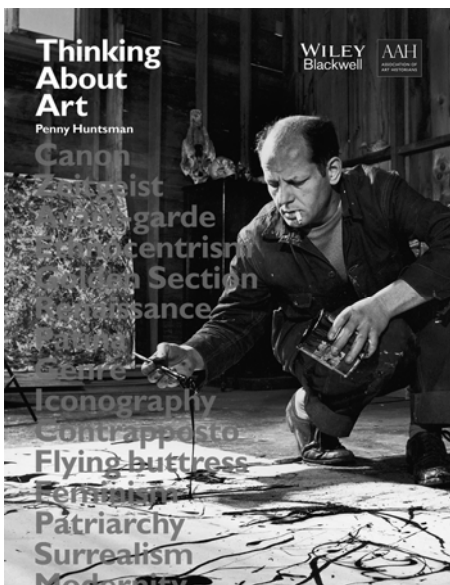
The ARTiculation Prize is a public-speaking competition that invites sixth-form students to give short presentations on a work of art of their choice. The AAH is a dedicated sponsor and makes an annual contribution toward the administration of this impressive endeavour to bring the joy of art research and analysis to young people throughout the UK.

## Publications

*Thinking About Art* launched in the last quarter of 2015, and by the end of 2016 more than 2,000 copies have been sold in the UK, with an additional 500 abroad.

The book (*right*), written by experienced teacher Penny Huntsman, is for everyone wanting an introduction to the subject. The AAH publishes this title in partnership with Wiley in order to make art history widely accessible to people and to schools that consider including art history in their teaching.

*Thinking About Art* is thematic and can be applied to any introductory art history course. It was, however, written to adhere specifically to the current A-level curriculum, offered by AQA.



With Pearson Qualifications, we are working to ensure that the publication will continue to fit this purpose.

*Art History*, the charity's flagship publication and one of the world's leading academic journals in our subject field, is published five times a year. During 2016, Margit Thøfner took over the role of Reviews Editor from Gavin Parkinson.

*Bulletin*, a newsletter for all our members, is published three times a year.

The fourth edition of the book *Careers in Art History* was published in 2013. It includes advice and tips from active art history professionals. The book also includes a section on how to promote oneself on the arts jobs market. Eighty-two copies were sold during 2016.

*Don't Ask for the Mona Lisa* was published in 2012. It provides guidance on how to turn original art-history-related research into a museum exhibition. It includes tips on how to first approach a museum or art gallery with such an idea and then how to prepare and organise an exhibition. In 2016, 34 copies were sold.

### The AAH Grants Programme

The Association has a long history of spending part of its operating income on small grants to support initiatives and research that promote art history in various ways.

The scheme is currently going through a thorough review to increase control and make it administratively easier to oversee and operate. Therefore, no new awards were made during 2016. However, eight awards from previous years were paid out in 2016:

The following small grants (under £1,000) were paid out during 2016:

- An international symposium at Tate Britain entitled 'Artist and Empire: New Dynamics' was partially funded by the AAH and organised by researchers from Birkbeck, University of London.
- A research project of Gordon Museum, King's College received its funding. Roberta Ballestriero, Ruth Richardson and William Edwards collaborated on research for a booklet on the 19th-century English artist Joseph Towne, a British anatomical wax sculptor/modeller.
- Researcher Catriona McAra received a grant to pay for image rights in publishing her book *Leonora Carrington and the International Avant-Garde* with Manchester University Press.
- Researcher Rosalind Polly Blakesley received a grant to pay for image rights towards her book *The Russian Canvas: Painting in Imperial Russia, 1757–1881*, published with Yale University Press.
- One conference attendance grant was paid out upon receipt of travel documentation.

The charity paid out the following grants over £1,000 in 2016:

- A research and conservation project by Rachel King of the National Museum of Scotland and Luca Palozzi of the University of Edinburgh received its final payments in 2016, bringing the total of AAH support to £2,630. The project was an investigation into the National Museum's 14th-century figure of the Virgin and Child as the figure went through conservation ahead of its later display in 2016.
- Studio 3 Gallery in Kent received a grant of £1,083 towards the research and realisation of an exhibition and catalogue, surveying the full career of Grete Marks, a Bauhaus ceramicist and artist.
- A total of £2,407 was paid to the Courtauld Institute towards a project by Katie Scott and Lesley Miller of the V&A. The project, entitled 'The Designer', consisted of a workshop, a conference and a display to commemorate the publication of the first manual on silk design published in Europe in 1765, interrogate its impact on historical and contemporary practices and discuss the creation of an annotated translation.

### Awards

The 2015 Student Dissertation Prizes, celebrating excellence in art history dissertation writing, were awarded to two students on completion and presentation of a BA and MA dissertation essay. This award was presented to the awardees at the AAH Annual Conference 2016.

### PLANS FOR THE FUTURE

As part of the campaign work begun in 2016, we will work closely with Higher Education and Museum and Gallery partners, particularly in Bristol, Sussex/Brighton and Leeds during 2017, with the intention of building networks to support schools in their art history work.

# ANNUAL REPORT (cont)

Working with teachers, parents and pupils, we will raise the profile of art history in education at key stages 3, 4 and 5. *Thinking About Art*, our textbook, provides a key campaign message and framework. The accompanying website, [ThinkingAboutArt.org.uk](http://ThinkingAboutArt.org.uk) will encourage schools to consider art history as an option by introducing students to the field earlier and across different subjects.

Preparations will be made to roll this programme out in more areas during 2018 and 2019. We will create a programme to also develop a presence in primary schools and early-years settings from 2019.

A campaign policy component involves promoting art history as an important ingredient of a future-proof education, both as a stand-alone subject and as part of other subjects. We will continue to collate and present evidence to make the case for our subject.

The Association's rebranding and web-development project will be realised in 2017, strengthening our voice with a new website and a new look. This will be combined with a new engagement strategy for our members and supporters. New database software for membership management will ensure that online interactions, such as payment and membership renewals are easy and that communication with members, supporters and partners is timely and targeted.

The AAH2017 Annual Conference and

Bookfair will be held at the University of Loughborough. We are expecting a programme stretching over three full days, with 35 sessions of academic research paper presentations, and plenary speeches by Amelia Jones, David Solkin and Suzanne Lacy.

The AAH's academic journal, *Art History*, will deliver another five strong issues in 2017. In July, editorship will pass from the current Editor, Genevieve Warwick of the University of Edinburgh, to Dorothy Price of the University of Bristol. Jeanne Nuechterlein will take over as Deputy Editor from Natalie Adamson.

The AAH Grants scheme will be relaunched and open to new applications in 2017. It will be a simpler scheme overseen by a trustee-led Grants Committee, allowing the charity to strategically support practitioners and initiatives for the promotion of art history.

The charity will continue to support and celebrate the voluntary work and efforts of its member committees, work which includes the running of member group-led events, short-listing for awards, recruiting new members and contributing valuable input and ideas.

## **PUBLIC BENEFIT**

In planning our activities, Trustees and staff have kept in mind the Charity Commission's guidance on public benefit. The Association's membership is open to all, as are all our activities, such as the Annual Conference, workshops and seminars, whether organised by the Association's central administration, our members' interest groups, or partner institutions. The Association exists to promote the professional practice and public understanding of art history. We believe that a society where the history of art is practised and taken seriously is a richer society for all.

## **FINANCIAL REVIEW**

At our recent Annual Meeting, the Honorary Treasurer was pleased to report a satisfactory outcome for the financial year ended 31 December 2016. The financial statements show a net loss for the financial year of £67,591 (2015 had a loss of £16,565). This is smaller than the budgeted net loss of £111,000. Trustees are planning to continue a controlled draw-down of reserves through investments that will benefit the charity and lead to outcomes commensurate with our aims and mission.

The Trustees want to especially highlight the donation received this year from the Worshipful Company of Arts Scholars.

## **RISK AND FINANCIAL RESERVES**

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



## STATEMENT OF FINANCIAL ACTIVITIES FOR THE PERIOD ENDED 31 DEC 2016

The main risk to the charity remains excessive dependence on our main income source, the publication of *Art History*. While sponsorship and fundraising has improved in the last three years, it remains an area that needs further attention to grow alternative revenue streams in the long term.

General reserves carried forward at 31 December 2016 amount to £692,463. This amount covers more than a year-and-a-half at current rates of expenditure. The Trustees have seen fit to maintain a relatively cautious level of reserves.

Future changes to UK academic publishing could negatively impact the charity's main source of income but, to date, it seems any negative impact will remain small in the medium term. However, Trustees are aware that further technological and legislative changes to the world of academic publishing are difficult to predict for the long term.

### CHRISTINE RIDING

Chair

The report will be submitted to the Charity Commission after final approval by trustees on 30 June 2017.

*Please note that, on the advice of auditors, there has been a late adjustment to the 2016 accounts since the AGM. The effect has been to reduce income by £20,584 for the year therefore increasing the annual deficit to £67,791. This followed a review of our income recognised in 2016 and the adjustment ensures that the editorial income for the Art History journal is accounted for in the year it is due.*

*The accounts presented here are final and have been signed off by our auditors MHA MacIntyre Hudson and approved by the trustees.*

	Unrestricted Funds £	Restricted Funds £	2016 Total Funds £	2015 Total Funds £
<b>INCOME AND ENDOWMENTS</b>				
<b>Donations and legacies:</b>				
Donations	583	2,000	2,583	2,560
Art History in the Pub	–	–	–	57
<b>Investment and other income:</b>				
Investment income	3,180	–	3,180	3,390
<b>Charitable activities:</b>				
Publication income	325,342	–	325,342	301,628
Members' events	2,978	–	2,978	5,680
Annual Conference income	78,495	–	78,495	70,204
Grants receivable	–	–	–	2,000
Membership - Subscriptions	40,985	–	40,985	43,053
<b>Total income</b>	<b>451,563</b>	<b>2,000</b>	<b>453,563</b>	<b>428,572</b>
<b>RESOURCES EXPENDED</b>				
Charitable activities	519,354	2,000	521,354	445,137
<b>Total expenditure</b>	<b>519,354</b>	<b>2,000</b>	<b>521,354</b>	<b>445,137</b>
Net income/(expenditure) and net movement in funds for year	(67,791)	–	(67,791)	(16,565)
<b>RECONCILIATION OF FUNDS</b>				
Total funds at 1 January 2016	755,278	4,976	760,254	776,819
Transfer of funds from incorporated charity	–	–	–	–
<b>Fund balance carried forward</b>	<b>687,487</b>	<b>4,976</b>	<b>692,463</b>	<b>760,254</b>

## BALANCE SHEET AS AT 31 DEC 2016

	£	2016 £	£	2015 £
<b>FIXED ASSETS</b>				
Tangible		2,002		3,901
Intangible		–		3,290
		<u>2,002</u>		<u>7,191</u>
<b>CURRENT ASSETS</b>				
Debtors	352,467		359,193	
Short term deposits	86,551		86,496	
Cash at bank and in hand	325,429		416,955	
	<u>764,447</u>		<u>862,644</u>	
Creditors: amounts falling due within one year	73,986		109,581	
Net current assets		<u>690,461</u>		<u>753,063</u>
Net assets		<u>692,463</u>		<u>760,254</u>
<b>FUNDS</b>				
Restricted		4,976		4,976
Unrestricted		687,487		755,278
<b>Total funds</b>		<b>692,463</b>		<b>760,254</b>

## CAN YOU WRITE ENGAGINGLY ABOUT PAINTINGS?

THE  
NATIONAL  
GALLERY

Do you have experience writing to a strict word-count and in a limited time?

The National Gallery is seeking six authors to research and write short and long descriptions of its paintings, and short accounts of people related to the paintings, as part of a major project to improve the Gallery's digital information.

We are looking for people with a postgraduate degree in the history of art, or technical art history, with a focus on one or more aspects of European painting c.1200-c.1900; a reading knowledge of at least one European language; and a proven ability to quickly research and summarise art-historical information, writing concisely, accurately, and grammatically in English for a non-specialist readership.

Appointments will take into account the balance of geographical, chronological and technical expertise across all six post holders.

Further details can be found at [www.nationalgallery.org.uk/jobs](http://www.nationalgallery.org.uk/jobs)

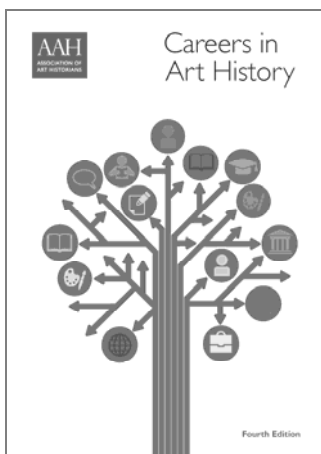
The closing date for receipt of applications is  
**19 June 2017**

Interviews will be held from the week commencing  
**24 July 2017**

## CAREERS IN ART HISTORY

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

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



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

Available from: [www.forarthistory.org.uk](http://www.forarthistory.org.uk)  
Pay-for-download pdf: £5.99; Print-on-demand copy: £9.50 + p&p

## 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*



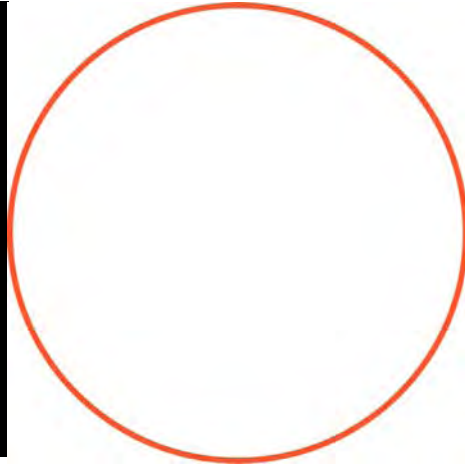
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Heather Birchall  
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Colin Cruise  
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Ivor Heal

Available at: [www.forarthistory.org.uk](http://www.forarthistory.org.uk)  
printed copy: £5.00 + p&p e-book: £3.00

# FREELANCERS WITHOUT BORDERS

Some reflections on Brexit and the coming years



Freelancers are on the rise. The 'gig economy' is on the rise. Data on self-employed workers continues to point to growth, especially in the arts.

In 2015 there were 1.91 million freelance workers in the UK, generating an estimated £109 billion a year. Of those, 328,000 (17%) are estimated to be working in artistic, literary and media occupations, according to an IPSE report ('Exploring the UK Freelance Workforce in 2015', April 2016). This represents a rise in freelance workers of 36% since 2008.

These numbers are encouraging: they suggest a sustainability of freelance occupations in spite of the financial crisis of 2008–9 and the subsequent economic upheavals. The IPSE report additionally cites that 16% of all

freelancers consulted reported that they have been engaged with freelance work for more than 10 years. Yet among these careers, which are notoriously precarious, despite the compensations, and with many flowing in and out of self-employment, it remains to be seen just how much upheaval the flexibility of freelance work can accommodate. There are, however, signs of hope – that the decades-long growth may contain cause for confidence.

A recent article in *Forbes* by Peter Johnson ('Why Freelancers Will Fuel UK Business in the Post-Brexit Economy', 20 April 2017) joined the many voices speculating on the implications of leaving the European Union. Yet Johnson raises the intriguing proposition that as physical borders re-emerge as greater obstacles, it is freelance contracts that could pierce physical limitations through global technological platforms. Businesses will

## F&I GROUP COMMITTEE

Kate Aspinall – Group Chair  
Frances Follin – Treasurer  
Veronica Davies  
David Hodge  
Catherine Hunt  
Judith Jammers  
Janet Tyson

Everyone can be contacted on [independents@aah.org.uk](mailto:independents@aah.org.uk)

continue to look internationally to source talent, and if visas become more elusive, remote working will become more attractive.

The split this could represent between physical and psychological identity is echoed by a recent book by CM Patha, *Roaming: Living and Working Abroad in the 21st Century* (2016). For Patha, a citizen of the world is a mindset.

'Roaming' is a radical new way to exist in the world that is much more than a passing trend and, importantly, resists categories like home and abroad or expats and immigrants.

It may be small consolation that the borderless mental experience of the freelancer can transcend increasingly nationalised politics, but the prospect of

even more freelance opportunities is encouraging as we enter a new economic terrain.



**KATE ASPINALL**

## ART HISTORY IN THE PUB LONDON

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

*Free of charge and open to everyone*

Held every other month 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.

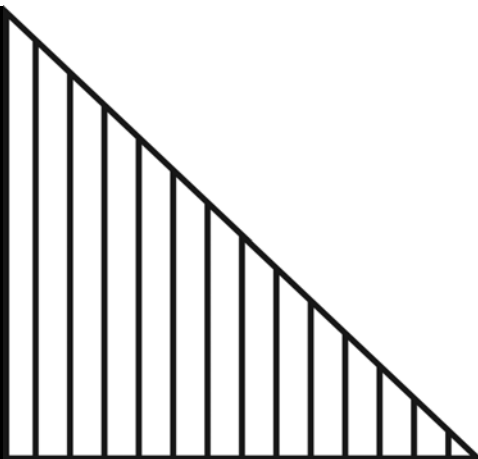
**10 JULY, 7.00PM, DR EMMA CHEATLE**

Newcastle University, *title tba*

For further information see: [www.forarthistory.org.uk](http://www.forarthistory.org.uk)

# SCHOOLS NEWS

## New beginnings



The History of Art teaching community breathed a collective sigh of relief with the announcement in April that the new Pearson A Level specification had been accredited by Ofqual for delivery in September 2017 and first assessment in 2019.

Now this exciting news has sunk in it is time to set to work in making the transition to the new course, which will need very careful preparation. Fortunately, there are a number of events coming up that will offer support and guidance, and all have input from the indefatigable Sarah Phillips, who has worked assiduously on designing sample schemes of work, topic guides and possible configurations of examples to study within the periods and themes.

On 8 June Pearson ran a free event: Getting Ready to Teach Pearson's New A-Level History of Art, followed by an online event of the same title between 4.00 and 6.00pm on 13 June.

Caroline Osborne's important new charity AHIS, the patrons of which include Griselda Pollock and Simon Schama, will host a training day on 21 June at the ICA in London, focused on delivery of the themes 'Nature and Art' and 'War and Art'. Included in the cost will be an opportunity for teachers to work on six case studies of European and non-European art across the two themes, whilst there will also be activities focusing on marking

experience and strategies for delivery in the class room, including the use of critical texts.

The Association continues to do all it can to help and support teachers at this crucial time of transition, and following on from previous events at Oxford Brookes and the University of Birmingham, the University of Sussex will host this year's AAH Study Day for Teachers.

This will provide further opportunity to discuss delivery of the new specification, with particular focus on making the most of regional collections. The cost of the ticket also includes a free copy of the A level text book *Thinking About Art*, by Penny Huntsman (an A Level text book that will also be very helpful in supporting the new specification).

Thinking About Art is also the name of the website the Association has been developing with the specific intention of providing more support for teachers and educators – particularly those new to teaching and those who want to deliver History of Art for the first time. Of course, those of us who have been teaching for many years will also welcome a new website that aims to

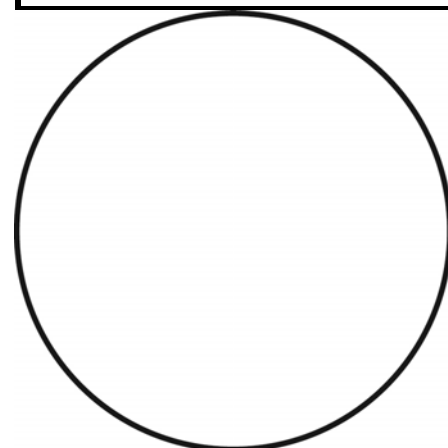


spread the word whilst clarifying many misconceptions about what our job entails.

**PENNY WICKSON**

## SCHOOLS GROUP COMMITTEE

Penelope Wickson – Chair  
[schools@aah.org.uk](mailto:schools@aah.org.uk)  
Maud Hurley – Secretary  
Katy Blatt  
Emma Bowen  
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Lizz Chubb  
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Joanna Meeson  
Theresa Morgan  
Toby Parker  
Andreas Petzold  
Sarah Phillips  
Rebecca Reidel-Frey  
Laurence Wolff  
Laura Worsley



# HISTORY OF ART TEACHERS' STUDY DAY

University of Sussex  
27 JUNE 2017

This one-day event provides a thorough look at the new History of Art A-Level specification and helps prepare teachers for its delivery from September 2017.

It includes:

- an introduction to the new specification
- curriculum-linked sessions delivered by the University of Sussex Art History department
- reflections on how to make the most of regional collections for teaching and informal panel session
- Q&A's to explore the new programme.

The study day will be co-hosted by Benedict Burbridge (University of Sussex) and Penny Wickson (Association of Art Historians).

Benedict Burbridge is Senior Lecturer in Art History and Co-Director of the University of Sussex Centre for Photography and Visual Culture, a pioneering research centre aimed at fostering inter-disciplinary dialogues around visual culture.

Penny Wickson is Head of History of Art at St Mary's School, Calne in Wiltshire and Chair of the Schools Group within the Association For Art History. She is also an independent scholar and contributor to a range of visual culture publications and websites.

To book, please go to: <https://www.eventbrite.co.uk/o/association-of-art-historians-13715865654>

Ticket price: £15 – £25



Includes a copy of *Thinking About Art: A Thematic Guide to Art History* (RRP £24.99)

# WAYS OF SEEING

WAR IN ART  
National Gallery London  
25 NOVEMBER 2017

*Our annual one-day conference for  
A-level students and teachers*



More information, including programme and online booking will be available in June.

## Sixth-Form Art History Conference

Art History Higher Education and Careers Conference and Fair at 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.

Speakers: Tempe Nell, Dr Ben Burbridge, Diana Bullen Presciutti, Dr James Fox, Elise Bell, Fiona Livesey, Alice Wroe, Laura Harford

Caroline Osborne [cosborne@godolphinandlatymer.com](mailto:cosborne@godolphinandlatymer.com)

<https://twitter.com/arthistoryinsch>

Admission free. Book via: [www.eventbrite.co.uk](http://www.eventbrite.co.uk)

# DISSERTATION PRIZE WINNERS 2016

The 2016 Dissertation Prizes were awarded at the Annual Conference to Gaja Golija (Courtauld Institute of Art ) and Amy Moore (University of York ).

The winners were chosen from 29 undergraduate and 24 postgraduate entries. The Student Members' Committee draws on all its members for the process of double-marking all submissions.

Emma Bourne and Sara Tarter managed the awards, and former Trustee Nicola Foster moderated the results.

## MENDING WALLS ON SHIFTING GROUNDS

**GAJA GOLILJA** (Courtauld Institute of Art , winner of the Postgraduate Prize) Examining the works by the Slovenian artist Marjetica Potrč (b. 1953), which oscillate between sculptural interventions, architectural propositions and urban anthropological studies, the present thesis considers them as expressions of and propositions for individuals' interchanges with the built environment. Inspired by survival strategies and building techniques that subvert regulations in rapidly changing cities in transition, it is proposed that Potrč's works reclaim dwelling, as conceived by Heidegger and later critics of modernity, for the increasingly oppressive and exclusionary contemporary urban environments.



From left: Amy Moore (Undergraduate Prize winner) Gaja Golija (Postgraduate Prize winner), and Christine Riding, Chair of the Association For Art History.

The thesis focuses on the artist's lesser-known works from the 1990s and installations from the 2000s that specifically refer to traits and developments in the former socialist cities in Eastern and South-Eastern Europe. In light of the socio-political changes in these regions at the turn of the millennium, it is argued that these works by Potrč manifest the dissolution of the modern conception of a fixed and stable identity as formed in relation to urban and national contexts.

Championing self-organisation and individual initiatives born from the dissolution of the modern nation states in the region, it is suggested that Potrč's works propose a new, insurgent

citizenship. By appropriating the remnants of the past and opposing the homogenising aspirations applied to city planning and societies at large, Potrč's dwellings aspire to more autonomous and democratic living conditions, and present an alternative to the modernist and neoliberal politics of space.

Considering the increasing fortifications of Europe's nation states on the one hand and the aggravation of living conditions in the informal urban areas referred to by the artist on the other, the thesis proposes a contemporary re-evaluation of Potrč's aspirations and invites a critical reflection on the political and social potency of the urban developments espoused by her works.

# DISSERTATION PRIZES 2017

## DEADLINES

Undergraduate prize

1 AUG 2017

Postgraduate prize

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

Each prize-winner will receive:

- A £200 cash prize
- Book tokens to the value of £150
- Free student membership of the Association for one year

- Free admission to the AAH Annual Conference and Book Fair, where their prize will be formally awarded.
- Publication of a summary of their winning entry in the *Bulletin*

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.forarthistory.org.uk](http://www.forarthistory.org.uk)

## THE PHYSICIAN'S FOLDING ALMANAC: A MISNOMER OF THE MEDIEVALIST?

AMY MOORE (University of York, winner of the Undergraduate Prize)

In November 2013, the Wellcome Library acquired a small folding manuscript, MS 8932. Previously unknown to scholars, this private manuscript was sold as a 'folding almanac', becoming one of 29 known folding astrological calendars produced in 15th-century England. In response to the diagnostic and prognostic potential of its contents, Wellcome 8932 joins a group of manuscripts known by historians of medicine (and the British Library) as 'physicians' folding almanacs'. Whilst their name suggests scholarly certainty in the ownership and function

of these manuscripts, we have no surviving textual or visual evidence that associates the almanac with a 15th-century physician. With examination of provenance already exhausted, material evidence offers a tantalising opportunity to draw new light on these mysterious manuscripts.

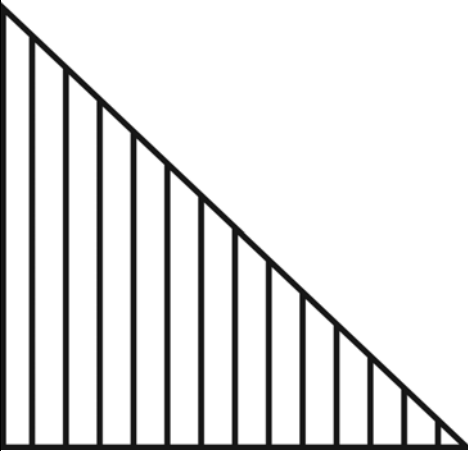
Using the 19 surviving illustrated folding almanacs, this investigation uses the discipline of art history to critically reconsider a consensus crafted by historians of medicine. In exploring their visual similarities and differences, iconography, and form, it addresses three foundational questions: where did the folding almanac come from, who owned them, and how might they have been used? In comparing the body of survivals, one finds convincing

arguments for a shift in their function. The iconography and stylised decoration of earlier editions point towards plausible ecclesiastical patronage; the folding almanac is no longer simply in the hands of the physician.

To think about the folding almanac without the subconscious association with a secular physician opens new environmental and prosopographical enquiries. The results point to a wider range of users – including itinerant friars and monastic infirmaries – and new visual connections between contemporary codices and religious iconography. Findings of this kind provide a poignant case for the value of visual investigation in sources typically removed from the art historical canon.

# STUDENT NEWS

A heads up on forthcoming events and prizes



Summer is upon us and I hope you are scheduling in some time in the sun in order to return to study and research even more keenly.

To support you in your studies, we have a number of events planned. First of all however, let me warmly thank Amy Robson, who recently completed her PhD and stepped down from the student group. We wish Amy all the best for the future and thank her for her tremendous work for the AAH. If you would like to get involved with our events and awards please get in touch with us to join the committee.

At this year's Annual Conference in Loughborough we hosted a special interest session, 'Skills and Support: Networks for Early Career Researchers'. For a brief report, see page 28.

Looking ahead to our upcoming events, we are excited to announce that registration for our annual Summer Symposium in Glasgow, 6–7 July, is now open (see opposite). The conference is promising once again to be a very international and popular event, with speakers from the US, Australia, and across Europe. Early booking is advised.

Our annual Careers Day will be held on 11 November at the University of Oxford. For everyone interested in pursuing a career in the arts and heritage sectors and those who want to benefit from the expertise and experience of professionals working

in areas such as curatorship, conservation, arts journalism, and research we are looking forward to seeing you in Oxford in the autumn. See page 28.

Finally, we are delighted to publish the Call for Papers (page 29) for our annual New Voices conference on 11 January 2018. We are inviting postgraduate and doctoral researchers to propose papers for the theme of Art and Movement.

Having read your 2016 submissions, we were thrilled to see the winners of the Dissertation Prizes announced at the Annual Conference in Loughborough. We warmly congratulate Amy Moore (University of York) and Gaja Golija (Courtauld) for their superb dissertations (see page 24), and sincerely commend those shortlisted, as this year's submissions were of a very high standard.

If you are a final-year student writing an undergraduate or postgraduate (MA) dissertation, be sure to apply for our Dissertation Prizes. (For more details, see page 25.)

The Student Members' Committee is always keen to hear from you. You can find our contact details at [www.forarthistory.org.uk](http://www.forarthistory.org.uk) as well as catching up with us via [facebook.com/AAHStudents](https://www.facebook.com/AAHStudents) and [@AAHStudents](https://twitter.com/AAHStudents).



I look forward to seeing or hearing from you soon!

**TIILO REIFENSTEIN**

## STUDENT MEMBERS' COMMITTEE

### CHAIR: TILO REIFENSTEIN

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[set497@student.bham.ac.uk](mailto:set497@student.bham.ac.uk)

The SMC comprises up to 15 people studying a range of visual culture and historical periods, from undergraduate to doctoral level. If you are interested in joining us, please go to [www.forarthistory.org.uk](http://www.forarthistory.org.uk) for more information and an application form. Applications are considered quarterly by the committee. Forms should be submitted by: **1 Sept, 1 Dec, 1 Mar, 1 June**

# SUMMER SYMPOSIUM

(Re)presenting the Body: Between art and science

6–7 JULY 2017

University of Glasgow

Keynote speakers:  
Professor Lianne McTavish  
Dr Suzannah Biernoff



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

The representation of the body has attracted a renewed interest in recent decades in correspondence with scientific and technological developments. Historically and politically fraught, the body has often become an intersectional point for science, art, and philosophy, and a wide range of artistic and scientific practices inform the way we have represented the body in art.

## REGISTRATION

£19 AAH members, £28 regular

Includes: two keynote addresses, 12 papers showcasing new research, coffee and tea refreshments.

To book : [www.aah.org.uk/events/summer-symposium](http://www.aah.org.uk/events/summer-symposium) or call +44 (0)20 7490 3211

The Summer Symposium is organised by Alicia Hughes, Isobel MacDonald, Rosalinda Quintieri and Naomi Stewart. Enquiries to: [aahrepresentingthebody@gmail.com](mailto:aahrepresentingthebody@gmail.com)

The Summer Symposium is generously supported by the School of Culture and Creative Arts and The Leverhulme Trust Collections research group at The University of Glasgow.



School of Culture  
& Creative Arts



The Leverhulme Trust

**GABRIELLA BECKHURST** (Independent Scholar) *Against Deterioration: Self-representing queer senescence in works by Barbara Hammer and Catherine Lord*

**CARLY BOXER** (University of Chicago) *Bodily Parts: Medical diagrams and mechanical bodies in Al-Jazari's Book of Knowledge of Ingenious Mechanical Devices*

**JACQUIE CHLANDA** (University of Queensland) *The In Utero Encounter: Janine Antoni's Maternal*

**FIONA DAVIS** (Sydney College of Arts, University of Sydney) *A Medical Monitor's Song*

**BEC DEAN** (University of New South Wales) *The Patient: Biomedical art and curatorial care*

**ISABEL FONTBONA MOLA** (University of Girona) *Showing a Female Bodybuilding Body. A subversive act or a new stereotype?*

**ILARIA GRANDO** (University of York) *Chronicles from the AIDS Crisis: Sick bodies, medical gaze, and phototherapy*

**HANNAH HALLIWELL** (University of Birmingham) *The Body of the Fin-de-Siècle Morphine Addict*

**THOMAS MOSER** (Ludwig-Maximilian University of Munich) *Mutual Sensuality: Considerations on the body in art and science during the Fin de Siècle*

**LAUREN ROZENBERG** (University College London) *"I am a brain, Watson. The rest of me is mere appendix": Guido da Vigevano's 15th-century neuroanatomical plates and the fragmentation of the body*

**TARQUIN SINAN** (Université Libre de Bruxelles) *Perceptions of the Human Figure: Analysis of the body as a visual stimulus in art through the work of Anthony Gormley*

**VERENA SUCHY** (Justus-Liebig University, Giessen) *Grotesque Bodies: The representation of disability and deformation in early modern pearl-figurines*

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)

## SKILLS AND SUPPORT

Networks for early career researchers

## ART HISTORY CAREERS DAY SAT 11 NOV 2017

TORCH

*The Oxford Research  
Centre in the Humanities,  
University of Oxford*

The Special Interest Session at the Annual Conference was geared towards early career researchers and PhD students this year.

We were joined in Loughborough by **Hana Leaper** (Fellow at the Paul Mellon Centre), who introduced us to the PMC-supported Early Career Researchers Network.

**Tessa Kilgariff** (PhD student National Portrait Gallery and University of Bristol), one of the co-convenors for the centre's Doctoral Researchers Network, had kindly recorded a video message to share news about the setting up and planned activities of the student network. Both groups seek to support researchers in British art through various activities, from offering a platform for scholarly feedback and exchange, to social events, and a space to share careers advice.

In an academic and professional climate that appears to accelerate and heighten its demands on young researchers whilst often offering only precarious positions and no obvious career trajectory, both networks provide the opportunity for a community of researchers to support each other.

The Doctoral Researchers Network, in particular, wants to help PhD students with their research development by providing workshops for dissertation, grant, and conference-paper writing, as well as providing an environment in

which to present research, prepare for future careers, and meet other academics. The ECR Network is already firmly established and has hosted numerous events, from REF discussions, to manuscript-preparation advice for submissions to *Art History*, to gatherings for supportive research criticism.

In the discussion subsequent to the presentations, Hana encouraged the session's attendees to think about the scope of the term 'British art' in the widest sense and consider the utility of either of the two groups as a support structure for any researcher engaged in art that touches upon the British context or history.

As the constituents that these two networks represent are crucial to the AAH as well, we hope to be able to collaborate on shared activities and events in the near future.

Chaired by Tilo Reifenstein (Chair of the SMC), this lunchtime session continued the tradition (now in its sixth year) of the Association's member groups hosting Interest Sessions at the Annual Conference.

We would like to thank Hana and Tessa for introducing us to their networks and look forward to co-organising further events to promote and support PhD researchers and ECRs. We are also obliged to the conference organisers for supporting this event.

**TILO REIFENSTEIN**

An event aimed at recent graduates, undergraduates, sixth-form students and all those interested in a career in the arts and heritage sector.

The day will bring together speakers from different fields in the arts and heritage sector, who will share professional expertise and experience in areas such as curatorship, conservation, arts journalism, the art market, and research.

Delegates will be able to explore career possibilities in the art world, and gain insights into what these professional positions might entail, including advice on freelance working. Refreshments will be provided during breaks between sessions in order to give participants the chance to talk informally with the speakers, and to discuss more specific careers advice. The full programme will be announced soon. The event is open both to Association members (£5) and non-members (£8).

Places are limited and tickets must be bought online in advance. Booking will open in the summer at [www.forthistory.org.uk](http://www.forthistory.org.uk)

For enquiries contact:  
Emily Knight  
[emily.knight@trinity.ox.ac.uk](mailto:emily.knight@trinity.ox.ac.uk)  
Marie Hawkins:  
[marie.hawkins02@gmail.com](mailto:marie.hawkins02@gmail.com)

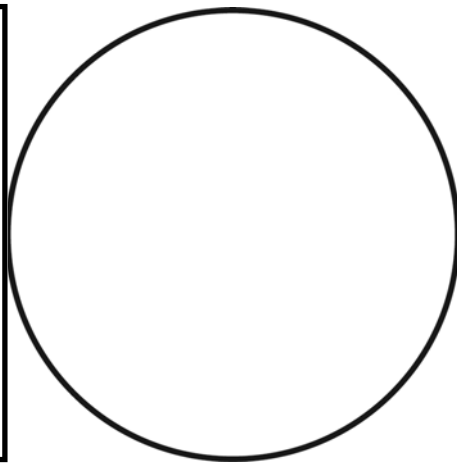
## NEW VOICES

Art and Movement  
*Call for Papers*

**11 JAN 2018**

University of  
Birmingham

**Keynote speaker**  
**PROFESSOR**  
**KHADIJAVON**  
**ZINNENBURG**



Whether moved by force, trade or choice, art and artists rarely remain static. In the 20th and 21st centuries in particular, globalised systems of travel, communication, and trade have meant that art and the art world, including artists, curators and dealers, are perceptibly more mobile.

Yet, artists have always moved in response to the availability of work and materials, or for cultural and educational opportunities. Artists have also long depicted people or objects in movement, from paintings of the flight into Egypt to contemporary installations of the belongings of refugees.

New Voices Art and Movement will give postgraduate and doctoral researchers an opportunity to discuss the topic of art and movement and to address persistent historical, contextual, and conceptual questions. How did art participate in or resist the creation of our globalised world, and how has that system impacted the creation and reception of art? How

can the development of systems and networks for the circulation of art be traced historically? What can the movement of art tell us about specific works of art or cultural, political, economic and social contexts? In what way does the form of an object reflect its movements or movability? How and why has movement been represented through the ages?

The time has perhaps never been more apt to question the way art travels and moves, or the way movement influences the production, curation and reception of art. We welcome contributions from all periods that address the theme.

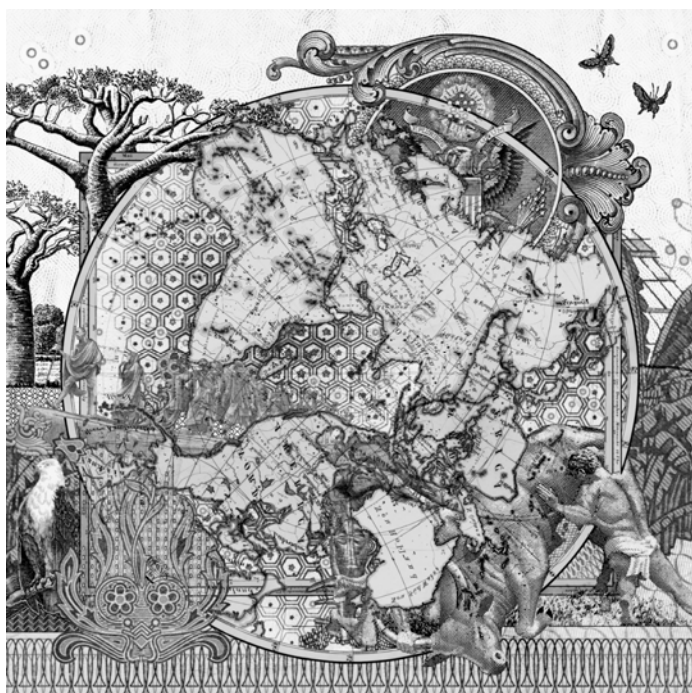
Topics may include but are not limited to:

- Representations of movement or its impact on a work of art's function and form
- The lives and work of artists abroad, including immigrants, expatriates and refugees
- Networks of trade and circulation
- The impact of globalisation on the production of art, its curation and the art market
- The restitution of art and cultural objects
- Non-movement, i.e. art or artists that resist or are denied movement

Please submit abstracts of no more than 250 words for 20-minute papers along with a 150-word biographical note to [artmovement2018@gmail.com](mailto:artmovement2018@gmail.com) by **16 July 2017**.

The submission of abstracts is open to postgraduate researchers (master's and doctoral) of all related disciplines; attendance is open to all.

For more details, see: [www.forarthistory.org.uk](http://www.forarthistory.org.uk)



Malala Andrialavidrazana, Figures 1816, *Der Südliche Gestirnte Himmel vs Planiglob der Antipoden*, 2015. Copyright: Malala Andrialavidrazana. Courtesy of 50 Golborne – London, Afronova – Johannesburg, Kehrler – Berlin.

# IMAGES OF DECAY AS A ROUTE TO RESURRECTION

John Fleming Travel  
Award Report

Face-feasting frogs, stomach-dwelling worms and delicately sculpted flaps of flesh were my impetus for a tour of France, Germany and Switzerland.

In November 2016, with the support of a John Fleming Travel Award, I visited, catalogued and photographed several medieval and early Renaissance cadaver sculptures. These sculptures of skeletons exist singly or adorn double-

The cadaver sculpture of Guillaume Lefranchois (d. 1446), Museum des Beaux Arts, Arras. (d. 1531), by Jean Goujon, Rouen Cathedral.

decker tombs known as a *transi*, the top layer of which houses a sculpture of the deceased as they were in life, thought to represent a perfected, resurrected soul, while on the bottom layer, within the tomb chest frame, is a sculpture of a cadaver in varying degrees of decay.

My intention was to build upon my knowledge of English cadaver tombs (usually free of vermin compared to those on the continent), and to begin cataloguing them for a free online index. The trip took me across northern France, to the south of Germany and then to Switzerland, finishing in a loop across the south of France.

This trip not only informed my studies in medieval tomb art but also gave me the wonderful experience of viewing stylistically similar artworks located across several countries. My travels took me from the medieval fortified town of Laon, perched upon a Picardian hill, to an alpine municipality in the southwest of Switzerland. All my excursions had something in common: a draughty church or museum, and my lone self, intent on locating a medieval sculpture of the deceased, and often trying to converse in broken and elementary French or German with a bemused clerk or cathedral historian.



## CADAVER TOMBS AS SITE OF RITUAL

Medieval cadaver and transi tombs represent the body as a site fraught with expectation and tension relating to life and the afterlife. Not only can they be read as a meditation on the transient nature of one's flesh, they show the body as a site of ritual, evincing metaphysical beliefs regarding the soul and resurrection. The Book of Job (17:14) states that 'I have said to corruption, though art my father, to the worms, though art my mother and sister'. The sculptural presence of worms and other, often regionally significant, vermin becomes a graphic motif of the corruption of mortal flesh, the possibility of resurrection, and the process of purification through death.

## A DOCTOR IN DEATH

The first monument I visited was the tomb of Guillaume Lefranchois, housed in the Museum des Beaux Arts, Arras, northern France. Lefranchois was a doctor of medicine and bachelor of philosophy, who passed away in 1446, and the recumbent effigy of his life-size emaciated corpse (see *left*) had been removed from the frame of its transi. The banderole snaking from his mouth and around his limbs, entangling him in his epitaph, bears French gothic writing, which roughly translates as 'I have hope in my salvation in God's only mercy', demonstrating his faith in God's power of resurrection from his decayed state.

This was one of the more engaging cadaver sculptures I viewed, twisted and turning, ready to address a viewer. In



The tomb of Louis de Brézé (d. 1531), by Jean Goujon, Rouen Cathedral.



The sculpted body of Louis de Brézé (d. 1531), by Jean Goujon, Rouen Cathedral.

stark contrast to the usual pose of an accompanying effigy in the transi format, whose hands are clasped at their chest in prayer, his arms are crossed at the crotch, covering his genitals, demonstrating bodily indignity.

Notably, this piece is not entirely skeletonised; it depicts a stage of decay when the flesh is present and the veins highlighted, picking up subtle human details: the thick ropes of tendons on the feet, the contrast between the bones on the top of the foot and the soft pads on the underside. This mediation between total decay and the soft decay soon after death is enhanced by the brass of the sculpture, which defies the expectation of fleshy material.

This work described the practicalities of death alongside the subtle nuances of biological life. The 'body' is placed upon a sculpted hatched surface, intimating a wicker funeral bier. This would undoubtedly have evoked memories for medieval viewers of the rituals of a medieval funeral. The sculptural detail around the stomach area shows flesh laced with knotted worms that traverse the body on the surface and enter the flesh at points, such as his right ankle. A

jarring crevice wound in the effigy's concave stomach contains a mass of worms. This piece was noted for its process of active decay and death, with the body of Guillaume addressing the viewer whilst on the threshold of life and death. Its heightened anatomical focus may have been inspired by the Guillaume's position as a doctor.

## THE NOBLE CORPSE

An interesting tomb to view in parallel is that of Louis de Brézé (d.1531) at Rouen Cathedral, northern France. The monument was commissioned by Brézé's wife and was sculpted by Jean Goujon (d.1572), whose craftsmanship can also be seen on the facades of the Palais du Louvre and of Rouen Cathedral itself. The tomb offers a striking contrast to that of Guillaume Lefranchois in terms of its structural configuration, and the evidence of Brézé's noble status – he was the son of the illegitimate daughter of King Charles VII of France.

The effigy, a recumbent body wrapped in a funeral shroud, is part of a sculptural scheme that dominates the exclusive Chapelle de la Vierge (see *above*). A tomb-chest is topped by the cadaver,

flanked by four columns of black marble with alabaster capitals. Entablature with Italianate motifs are then topped by double statues of graces and the virgin and child. These surround a central sculpture of Brézé on horseback, in knight's clothing – proud, erect and styled as in life. Both immortal and dead body are viscerally displayed – an extended and extravagant form of the classic double-decker transi tomb. The monument can be viewed upwards, from the cadaver of Brézé to his eventual resurrection and eternal life.

Notably, this cadaver does not show any signs of decomposition. Instead, it elegantly implies his deceased state through the funeral shroud gathered at the forehead in a knot, which is coming undone to show his muscled arms and defined stomach. The unravelled shroud, as well as Louis' arms, which have unhooked themselves from the shroud, suggests that he is in the process of resurrection, ready to free himself and be absorbed into the heavenly scene above.

The entire piece is worked into the architecture of the church, demonstrating both his heavenly presence and his ecclesiastical and social significance through physical domination of the monument. The corruptibility of Brézé's mortal flesh, does not detract from his honour. Instead, it contributes to the monument's overall testament to the glory of god and the esteem of Brézé.

### THE MISSING BODY

A final comparison can be pertinently found in the tomb of Jakob van Sierck (d.1456). Housed in the Trier Cathedral Museum, Southern Germany, it is dated 1462 and was completed by Nicolaus Gerhaert in sandstone. An effigy of the Archbishop Jakob van Sierck lies upon a reconstructed transi frame. The effigy shows Sierck with his hands gathered at



The tomb of Jakob van Sierck (d.1456), Trier Cathedral Museum, Southern Germany.

his chest in prayer and his body swamped by the delicately carved drapery and complicated formality of his vestments. His head is rested on a pillow, his eyes carved open and his face poised and focused.

The expected accompanying cadaver sculpture was missing when the tomb was unearthed in 1949. This piqued my curiosity as it laid bare the configuration of the transi; without a cadaver, the tomb chest becomes a frame for the perfected effigy whose height suggests a proximity to god. The display and pomp of the upper effigy is highlighted, and the significant meditation of the bodily flesh whose decay leads to resurrection is lost.

This monument allowed me to consider the composition of the transi as reinforcing the mimicking of the tomb chest, displayed as open to show the cadaver 'body', when bodies were often buried beneath the floor reduce the smell from the decomposing body.

My initial interest in transi and cadaver tombs centred on the cadaver sculptures' re-exposure of the corpse through the monument, which seemed incompatible with the liturgical rituals

surrounding the deceased body. The efforts to purify and separate the dead from the living, for a 'good death' and certain resurrection, seemed inverted by the often gruesome and explicit imaging of the putrefied corpse.

By visiting these tombs, it became apparent that the traditional separation of body and soul did not always simplistically apply to the medieval conception of the body. The body, evinced through transi and cadaver tombs, was a significant medieval investment and central in the afterlife and safe passage of the soul. The body, though corruptible, was the crucial physical agent of resurrection.

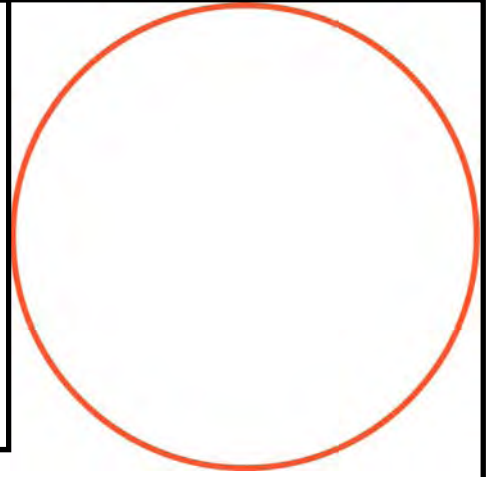
### HANNAH GORMLEY

The Courtauld Institute of Art

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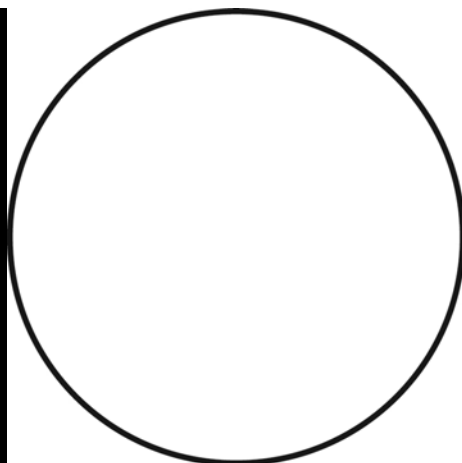


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# MINUTES OF 43RD ANNUAL GENERAL MEETING

Loughborough  
University  
7 April 2017



Chair: Christine Riding

Present: Members of the Board of Trustees, Staff and some twenty Association of Art Historians members

## 1 WELCOME

Christine Riding, Chair, welcomed members to the 43rd Annual General Meeting of the Association of Art Historians. She explained that the previous year had been one of great activity for the Association, including a governance review, new procedure for appointing Trustees, a rebranding exercise with a new name and logo, and a rethinking of the activities and purpose of the Association to bring it in line with successful organisations operating in the charitable sector at the moment.

As far as governance was concerned, the Board of Trustees had approved a new set of Articles of Association in February 2017, which are being lodged at Companies House and the Charities Commission. It addressed certain inconsistencies in relation to governance in order to comply with the requirements of the Charities Commission and Company law. The Secretary, Patricia Hardy, has coordinated the work in conjunction with the firm of solicitors Russell Cooke, and she was happy to answer any questions about it. (No questions were submitted.)

One of the consequences of the revised governance was a new, more transparent, procedure for the election and appointment of trustees to the

Board so that trustees were seen to be accountable to the members and had an obvious skill set, of benefit to the members and the Association. The objects of the Association had been redefined to comply with the Charity Commission and the mechanism for calling Board and AGM meetings brought in line with best practice.

In addition, there has been scrutiny of the subcommittees and they now have Terms of Reference and defined responsibilities, which will assist in the running of the organisation. For instance, the award of grants is under review by the Grants subcommittee to provide greater transparency and up-to-date criteria. A Nominations subcommittee had been formed of the Chair and Secretary, posts were advertised, a shortlist of candidates interviewed and four new trustees were recommended to the members, together with the election of an existing trustee who wished to seek a second term.

The main project for the year was our campaigning activities for art history, for which a full-time member of staff was employed in April 2016, Trevor Horsewood, who would be making a presentation later in the meeting. The campaigning initiative followed on the back of the publication of the textbook in September 2015 and coalesced around the issue of the History of Art A level, which was threatened with closure last year. The Association became the voice of this campaign and

worked in collaboration with others to bring about the successful reinstatement of the A level.

The Association had also been working on its membership offer and to that effect employed, in April 2016, a new Membership Officer, Claire Coveney, to develop our methods of engagement with members and supporters. The Association has a wide reach in terms of its activities and geographical spread, from the flagship event of the Annual Conference to the Art History in the Pub talks to the Ways of Seeing conference, and the Association is seeking to tailor its programming to its target audiences.

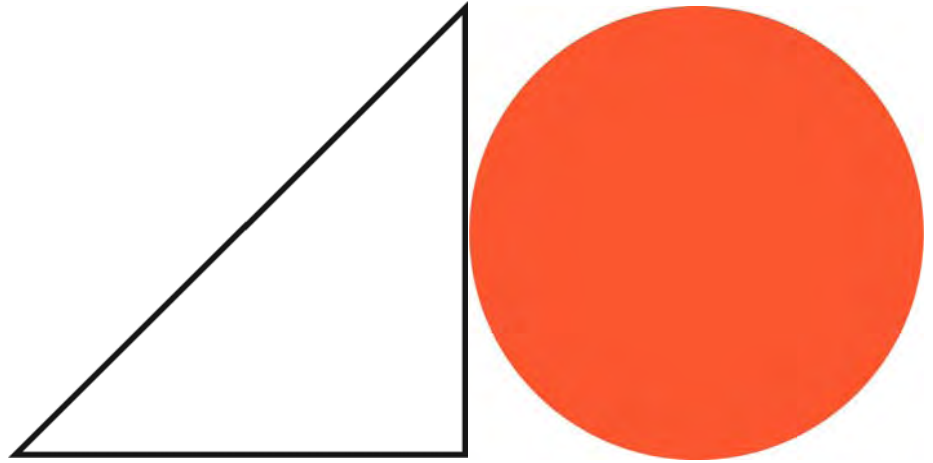
*Art History*, the journal that supplies the main income to the Association, has grown from strength to strength and there are two new Editors, Dorothy Price and Deputy Editor Jeanne Nuechterlein who start in July 2017. The outgoing editor, Genevieve Warwick, was invited to say a few words.

## 2 ART HISTORY

Genevieve Warwick thanked the *Art History* editorial team and the boards, together with Wiley, the readers and authors, the AAH staff and trustees, together with all the members for what had been a good year for the journal. The Chair thanked her warmly for her contribution to the journal's success.

## 3 THE CHIEF EXECUTIVE'S REVIEW OF THE YEAR

Pontus Rosén, Chief Executive, has been in post for seven years and has seen great changes in 2016–17. He



wanted to add to the Chair's review that the staff count at the Association had increased as they had also employed Elizabeth Nkhuwa as a part-time Finance Officer in September 2016, which has brought the bookkeeping in-house for the first time and has proved more efficient than outsourcing it. He invited Joanna Woodall of the Courtauld Institute of Art to say a few words about the 2018 Conference.

#### **4 CONFERENCE 2018**

Professor Joanna Woodall said that the 2018 conference is to be hosted jointly by the Courtauld Institute and King's College, London. It was not intended to have a theme but they did want to think about the idea of 'looking out' to encourage people to feel engaged. Looking out and observing was the message and she would like session proposals to be submitted in relation to this.

#### **5 FINANCIAL REVIEW**

Neil Fray discussed the financial activities for the year ended 31 December 2016 and a PowerPoint is available should members wish to see it. The accounts are posted on the website.

#### **6 RESOLUTIONS**

The Chair, Christine Riding, proposed the following resolutions, seconded by the Secretary, Patricia Hardy.

##### **1 Minutes of 2016 AGM**

The Minutes of the Annual General Meeting held in Edinburgh on 8 April 2016 were approved with no amendments.

They were signed by the Chair.

##### **2 Adoption of the Annual Financial Accounts for 2016**

The resolution to adopt the Annual Financial Accounts for 2016 was approved. The resolution was carried by a show of hands.

##### **3 Appointment of auditors**

The resolution to reappoint McIntyre Hudson as auditors was approved. The resolution was carried by a show of hands.

##### **4 Election of Trustees**

Three serving Trustees were standing down, Grischka Petri, Nicola Foster and Sarah Monks, and they were warmly thanked for their service to the Association.

The resolution to re-elect Jacky Klein was carried on a show of hands.

The resolution to elect Alixe Bovey, Carol Richardson, Suzy Lishman, and Jo Banham was carried on a show of hands.

#### **7 REBRANDING**

Claire Davies, Deputy Chief Executive, gave a talk with PowerPoint on the new name of the Association, the Association For Art History, the new logo and thinking behind it, the new website, launch date May 2017, including new CRM. The PowerPoint is available on request.

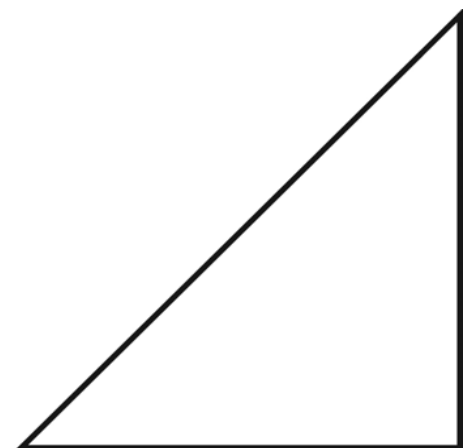
#### **8 CAMPAIGN FOR ART HISTORY**

Trevor Horsewood, Campaigns Manager, gave a talk with PowerPoint on

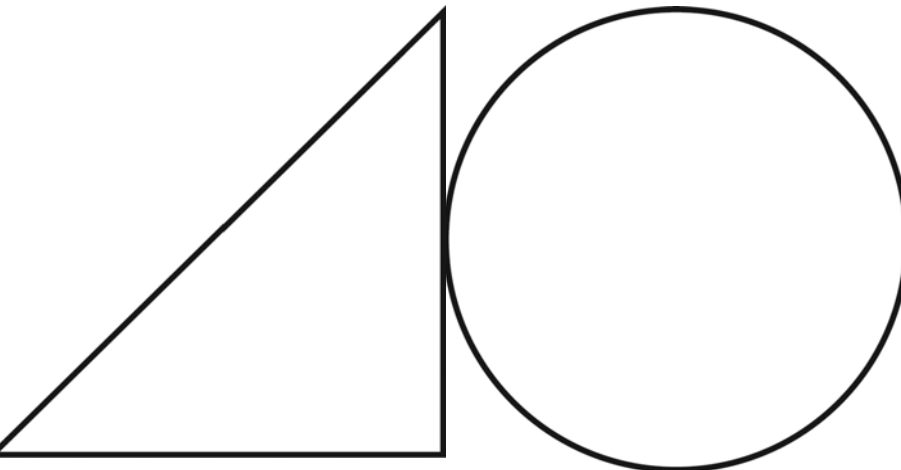
the drive to increase awareness widely about the subject of art history in schools, broadening the demographic of applicants to the subject in higher education, by working together with schools, university departments, museums and other cultural institutions. The PowerPoint is available on request.

#### **9 ANY OTHER BUSINESS**

The Chair thanked the organisers of the annual conference at Loughborough University for their excellent work in delivering such a successful conference and then, after a call for questions, called the Annual General Meeting to a close.



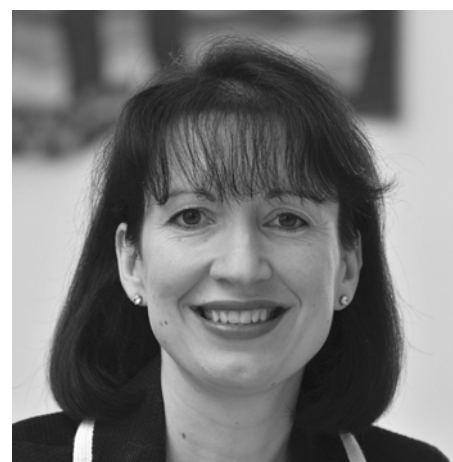
WELCOME TO  
NEW TRUSTEES



## Jo Banham

Jo Banham is Director of the Victorian Society of America Summer School and a freelance curator and lecturer. She has held the posts of Head of the Adult, Students and Creative Industries programmes in the Learning Department at the Victoria & Albert Museum (2006–16), Head of Learning at the National Portrait Gallery, and Head of Public Programmes at Tate Britain.

Her current research is on Artists Models and Aestheticism in the late 19th century. She has also worked on the forthcoming exhibition on William Morris and the Arts and Crafts movement, opening in Madrid and Barcelona, Autumn 2017/Spring 2018, as well as researching for a book on the London art world, 1660 to the present.



## Carol Richardson

Carol M Richardson is a lecturer at Edinburgh College of Art, University of Edinburgh, specialising in institutional patronage. Her research has been primarily concerned with the papal city, Rome, and the ways in which the patronage of individuals combine to create corporate identity. She is passionate about the History of Art as the ultimate interdisciplinary subject area.

## Alixé Bovey

Alixé Bovey is a specialist in the art and culture of the later Middle Ages, with particular interests in illuminated manuscripts, pictorial narrative, and the relationship between myth and material culture across historical periods and geographical boundaries.

As The Courtauld's Head of Research, Alixé has special responsibility for research strategy. She is also involved in the activities of the CHASE consortium, as a member of its Training and

## Suzy Lishman

Suzy Lishman is a consultant pathologist at Peterborough City Hospital and President of the Royal College of Pathologists. She has a life-long interest in art history and over a decade's experience as a charity trustee. Suzy has a particular interest in member and public engagement and has extensive print and broadcast media experience.

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Development Group, and as founder of Material Witness, a training programme for humanities research students who are engaged with the interpretation of physical objects.

Alixé's current research project, entitled 'Giants and the City: Mythic History as Material Cultural in London from the Middle Ages to 21st Century', explores the history of two giants, usually known as Gogmagog and Corineus, from their invention by Geoffrey of Monmouth in the mid-12th century to the present.

## Bulletin deadline

6 September 2017

Email contributions to Jannet King  
[edbulletin@aah.org.uk](mailto:edbulletin@aah.org.uk)

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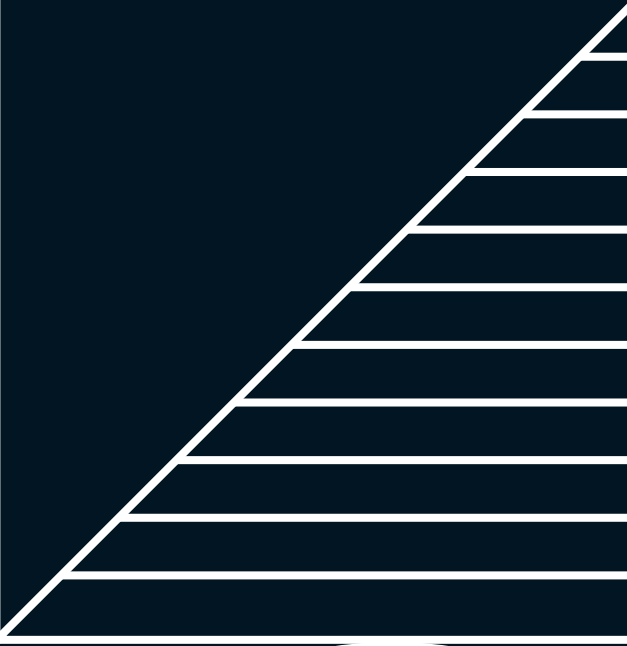
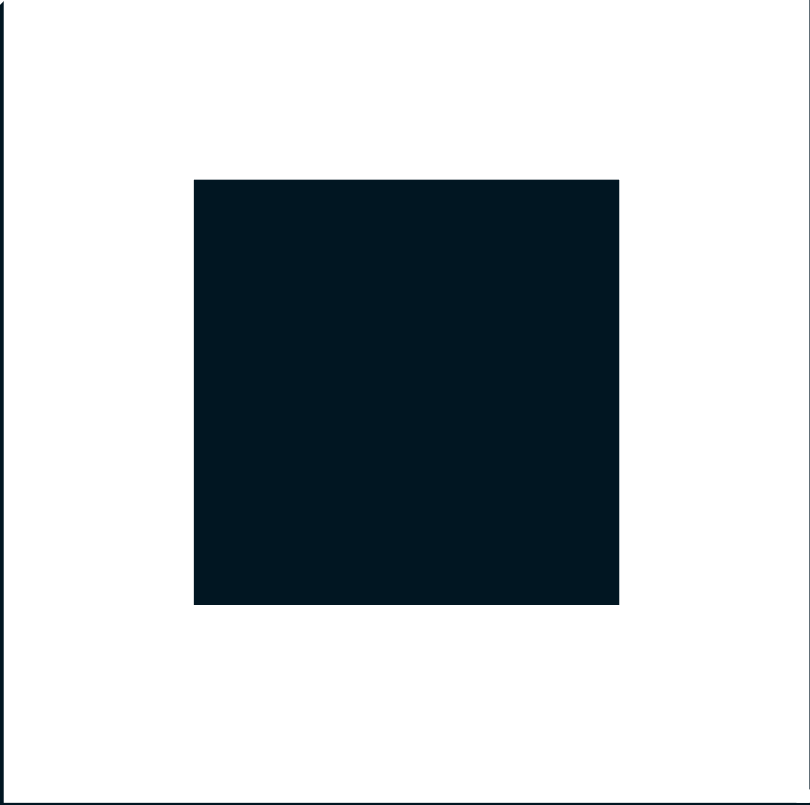
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Courtauld Institute of Art  
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