



SHAPING THE FUTURE FOR ART HISTORY

INCLUDES

Annual Conference 2018 Sessions
Making Connections – art teacher residency
Grants Programme update
Dates for Diary

**FOR ART HISTORY
AND VISUAL CULTURE**

SHARING KNOWLEDGE, INSPIRING VIEWS AND ADVANCING RESEARCH

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MAKING CONNECTIONS PLAN + PREPARE + PROVIDE

This summer we worked with colleagues from the University of Leeds to develop a ground-breaking residential course in which art teachers engaged with art history. In over 25 years I have never seen such positive feedback.

The Plan + Prepare + Provide art teachers residential at the School of Fine Art, History of Art & Cultural Studies was the first of a new strand of projects looking to extend our connection with other school subjects. Its success was due in no small part to the amazing work of Head of School Abigail Harrison Moore and the residential project coordinator Sarah Richardson, along with presenters from the arts and art history, including teachers Sarah Phillips, Anne-Louise Quinton and arts & educational activist Susan Coles, who worked with us as a critical friend on the project.



'Blown away', 'energised' and 'awesome' were just some of the phrases the evaluation presented. 'Really want to deliver the Art History A Level now' is one respondent's remark that stays with us months after the event, along with an active network of artist-educators, inspired and engaged with our subject just at teaching starts on the new A level across the country.

The residential represented a unique opportunity to reflect upon and develop both academic and practical art lessons, and also reaffirmed our ambitions to bring art history to new audiences in schools, colleges and beyond. Alongside sessions providing insights and advice on integrating art history into a practical art lesson, and ideas about planning and delivering the written element of art & design coursework, the three-day residential took in Bourdieu, resilience, exhibitions and artist-led workshops along the way.

Over the time we spent with the 25 teachers on the course we realised that



Teachers had the opportunity to take part in practical activities as part of the residency programme, including screen and mono printing, within the School of Fine Art, History of Art & Cultural Studies.

they had a combined reach in excess of 4,500 pupils. As reports from across the educational and policy arenas point to a downturn in the take-up of creative subjects, as an organisation we are looking at ways in which we can work with sister organisations in the creative sector to ensure that young people can continue to engage with thinking about art while making. »

MAKING CONNECTIONS (cont.)

Our 2018 programme for policy, advocacy and campaigning is still in development, but collaboration and collective action to ensure the future of our subject within the arts and humanities features prominently. We'll talk more about this and our future plans around education and engagement at the launch of the programme back in Leeds on 26 October, where our partnership

there has resulted in the first annual lecture for the Association for Art History, delivered this year by Professor Griselda Pollock.

Coming back to the residential briefly, I would like to note Susan Coles' reflections on the course – you can see the full post on her blog at artcrimes.org.uk – where she muses on a question she was asked regarding why she continued to fight for education and

the arts. She responded:

It's worth it isn't it? There we all were, at the end of a long school year, yet surrounded by people who care about art, who thrive on it, who can't get enough of it and who rally on through two and a half days of vital, exciting, creative learning and challenges.

Which is why we'll be back again next year.

TREVOR HORSEWOOD

Introducing

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Cutting-edge online coverage of design and crafts worldwide

This authoritative online library is the ideal choice to enhance research, teaching, and learning in the fields of design, craft studies, and visual arts.

- 2 definitive reference works, over 60 scholarly eBooks, more than 100 Designer Pages
- Interactive timeline providing an illustrated overview of global design and crafts history
- Intuitive taxonomy and search function for seamless navigation between designers, places and periods
- Fully-searchable images from prestigious museum partners, including the Museum of Arts and Design, New York

Images courtesy of the Museum of Arts and Design, New York. Not for reproduction.



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DIGITAL RESOURCES 

For more information or to request a free institutional trial, visit: www.bloomsburydesignlibrary.com

BEING HUMAN: A Festival for the Humanities

The Association for Art History will be participating in Being Human – a week-long, annual national festival for the humanities, focusing this year on the theme of 'lost and found'.

The Association will be hosting a special series of Art History in the Pub (AHITP) talks and film screenings as part of the festival, all of which will take place on the same day. **Monday 20 November, 7.00–9.00 pm.**

Art History in the Pub events reflect our shared commitment to bringing art history and visual culture to a wider public community. AHITP talks last for about 30 minutes, with a break for getting extra drinks, followed by general discussion.

This special season of AHITP talks is delivered in partnership with the Open Arts Archive team of The Open University, focusing on artefacts from local collections, and presenting short films produced as part of the Open Arts Object project.

OPEN ARTS OBJECT

Each pub talk will feature an object drawn from research by a member of the department, while also providing a comparison to similar objects/themes in a local collection.

Open Arts Objects films and podcasts are at the core of the Art History department's current strategy at the Open University to develop a series of

public-facing initiatives that can help inspire wider and diverse constituencies to enjoy and understand art works and visual culture, through the dissemination of research in an accessible manner.

Bringing art history to the pub will bring to life local objects, while also underscoring the relevance of art-historical skills – key concerns for both the Association for Art History and the Art History department at the OU. The objects explored will range across materials and time, from paintings to performance art, from ancient times to the present

There will be three pub events in three cities – London, Leeds and Bristol.

These events will bring the wonders of the museum into the comfort of the pub. They will be an opportunity for people to learn about objects in local arts collections and discover more about artefacts from their local community – Where are they from? Have they ever been lost or stolen?

The three events will bring together the expertise of art historians from the Open University, a department whose mandate has long been the democratisation of the discipline and making the subject accessible to all, and the Association for Art History, which is also committed to securing the future of the discipline and reaching out to new audiences.

For more details about each event go to www.forarthistory.org.uk/events

DATES FOR THE DIARY

OCT

- 26 Annual public lecture, Griselda Pollock
- 30 Art History in the Pub, Bristol, Catherine Hunt, U of Bristol

NOV

- 6 Annual Conference 2018 paper proposal deadline
- 11 Careers Day, U of Oxford
- 20 Being Human festival
- 25 Ways of Seeing, National Gallery, London
- 27 Art History in the Pub, The White Bear, Bristol – Gill Perry

DEC

- 1 Application deadline: Postgraduate Dissertation Prize

JAN

- 11 New Voices: Art & Movement, U of Birmingham
- 29 Art History in the Pub, Bristol, Phil Owen, Arncliffe

FEB

- 26 Art History in the Pub, Bristol – Madge Dresser

MAR

- 1 Early booking deadline: Annual Conference 2018, London
- 26 Art History in the Pub, Bristol – Michael Liversidge

APR

- 5–7 Annual Conference 2018, London

MAY

- 1 Call for Sessions deadline for Annual Conference 2019, U of Brighton

SCHOOLS NEWS

An exciting new beginning and a fond farewell

We returned to school at the start of the September with a sense of anticipation, ready to see the final year of the legacy A2 through to the end, and eager to start delivering the new, much anticipated, A Level.

Once again, particular thanks goes to Sarah Phillips for her enormous undertaking not only in devising a new specification that is inclusive in terms of its appeal to the widest audience and range of abilities but also for creating an anthology of texts to assist in fulfilling the requirements of the new thematic units. Extended thanks must also go to all those within the teaching community who forwarded texts for sharing.

Having completed almost three weeks of delivering the new specification, I am already noticing a difference; it has been necessary to keep up a fast and stretching pace from the outset, whilst being able to pause and focus on details at the same time. The students are loving it.

Although summer seems to have flown by and September is now almost over, we should cast our minds back to last term, which saw an unprecedented range of events teachers were able to attend. Pearson/Edexcel hosted face-to-face and online training to assist in the transition to the new A Level, whilst Art History In Schools reinforced these useful events with more in-depth guidance on how to approach the

themes. For the third year running, the ever popular AAH Study Day for Teachers took place. This year it was hosted by the University of Sussex, who enriched us with a stimulating range of talks relevant to the new specification. Penny Huntsman and Sarah Phillips joined me, along with members of the History of Art department, in a panel discussion that focused on the role of texts in the contextual study of case studies, as this marks the most significant change from the old to the new A Level. Many of us will have been able to take students to another key fixture in the school calendar – the hugely successful History of Art careers event, run by Caroline Osborne and Katy Blatt of Godolphin and Latymer, and I know from having spoken to my own students that the day proved invaluable.

LIZ CHUBB

Very sadly, the summer holidays were brought to an abrupt end by the sudden and untimely death of Liz Chubb. Liz will be known to many of us due to her role as Chair of AQA History of Art – a role

which she carried out with characteristic positivity and good humour. After leaving Aylesbury High School she moved to Stowe, where she became Head of History of Art and energised the subject through her enthusiastic approach and profound love of Art History. It is hard to believe that Liz is no longer with us and it is hard to convey the sadness of this loss. Liz was so excited about everything: from cricket to cake and, of course, Stowe, which she adored. She was especially looking forward to a forthcoming trip to New York with her much-loved department. She will be sorely missed and our thoughts remain with her friends, family and colleagues.

One thing is certain however, Liz would not want anyone to be sad on her behalf; rather, she would be wishing us well with our new courses, whether A Level or Pre-U, as her greatest wish was to witness the growth and survival of Art History in all schools.

PENNY WICKSON



Liz Chubb

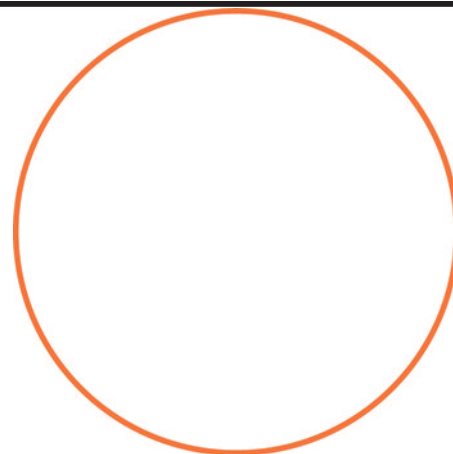
WAYS OF SEEING

WAR IN ART

National Gallery London

25 NOVEMBER 2017

*The Association for Art History
annual one-day conference for
A-level students and teachers*



Now in its 10th year, this popular annual event includes talks, discussions and workshops on ways of seeing and thinking about art.

This event is open to members and non-members. We also make available a limited number of free tickets for A level students and teachers in maintained sector schools thanks to the support of the Worshipful Company of Arts Scholars. For further details see: www.forarthistory.org.uk



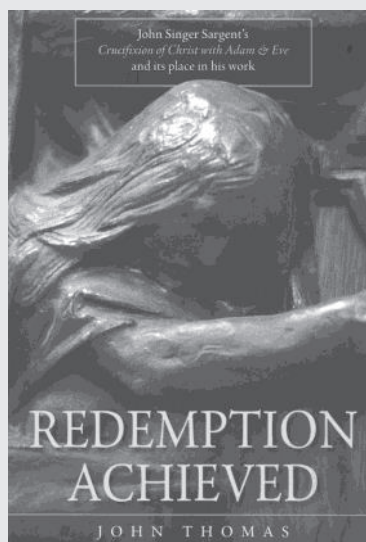
NEW BOOK

Redemption Achieved

John Singer Sargent's *Crucifixion of Christ with Adam & Eve* and its Place in His Work

by John Thomas

Sargent's sculpture of Christ's crucifixion was created to form the centrepiece of the "Christian end" of the mural cycle *The Triumph of Religion*, with which the artist decorated part of Boston Public Library, a cycle which took him from 1890 and remained unfinished in 1917. In addition to the plaster and wood relief *in situ* in



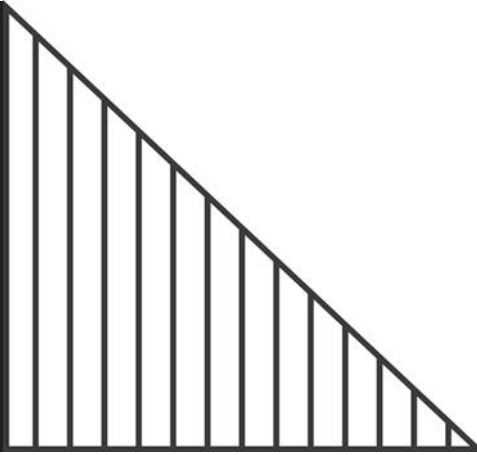
Boston, Sargent commissioned a series of bronze casts of his work, large (life-size figures; St. Paul's Cathedral, London), medium (Tate Gallery, London, and Fogg Museum, Harvard, Massachusetts), and small.

This book is the first major study of this important *fin de siècle* work.

ISBN 978-0-9934781-1-6 240 x 168 mm, 61pp. Illus: 9 colour & 3 b&w plates, matt laminated
£7.50. From Twin Books PO Box 3667 WV3 9XZ or the Twin Books website: www.twinbooks.co.uk

STUDENT NEWS

Forthcoming events not to be missed



To support you through your studies in 2017–18, the Association is planning some great events, awards and opportunities.

First of all, let me warmly thank **Sofia Mali** and **Rebecca Senior** for their tremendous work for the Association. Both recently completed their PhDs and have stepped down from the student group. We wish them the very best and look forward to seeing them again. I'm also delighted to welcome **Karolina Koczyńska** (Edinburgh) and **Clare Nadal** (Huddersfield) as new members.

In July we held our annual Summer Symposium, this year at the University of Glasgow. Five panels of student speakers – from Australia, Belgium, Canada, Germany, Spain, the USA and UK – dealt with painting, photography, sculpture and performance art, from the 14th century to the present day, and **Suzannah Biernoff** (Birkbeck) and **Lianne McTavish** (University of Alberta) offered stimulating keynote addresses. For a full report, please see page 9.

On **11 November**, in partnership with the University of Oxford, we are taking our Art History Careers Day to the Oxford Research Centre in the Humanities. The event will bring together a diverse group of arts professionals to provide an insight into the opportunities afforded by art history. Whether you've already begun your art history studies or are planning to study the subject and are intrigued at

how the discipline will set you up for a career, we highly recommend this event. For details, see page 8.

We are currently reviewing abstract submissions for our annual New Voices conference on **11 January 2018**, on the theme of 'Art and Movement', hosted by the University of Birmingham. With a keynote address by **Khadija von Zinnenburg Carroll**, this event promises to be very popular again and early booking is therefore advised. For information on how to book tickets, please see opposite page.

Members of the student committee are currently busy assessing the numerous submissions for the Undergraduate Dissertation Prize. If you were a postgraduate student in 2016–17 and have written an MA-level dissertation in that time, make sure to check out our **Postgraduate Dissertation Prize**, for which submissions close on **1 December**. Judging both awards will keep us busy for the remainder of the year, with the winners of both categories announced, as usual, at the Annual Conference.

We always enjoy hearing from you via social media and don't be shy to say Hello at our various art-history events.

Best of luck with your studies,



TILO REIFENSTEIN
Student Members' Committee Chair

STUDENT MEMBERS' COMMITTEE

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The Student Members Committee comprises up to 15 people from undergraduate to doctoral level. If you would like to join, then email Tilo at info@forarthistory.org.uk and provide your name, institution of study, contact details and a short paragraph as to why you'd like to be part of the student group. We consider new recruits on a quarterly basis around **1 Dec, 1 Mar, 1 June, 1 Sept**

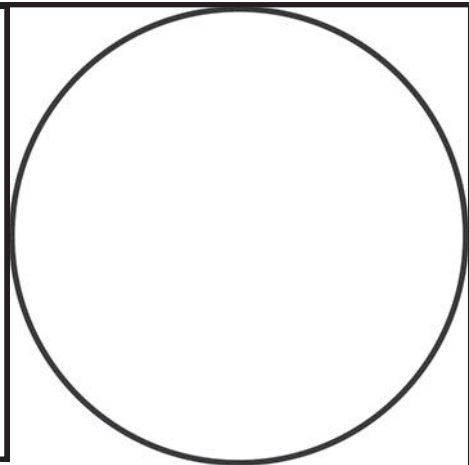
NEW VOICES

Art & Movement

11 JAN 2018

University of
Birmingham

Keynote speaker
PROFESSOR KHADIJA
VON ZINNENBURG
CARROLL



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?

BOOKINGS

Standard rate: £15

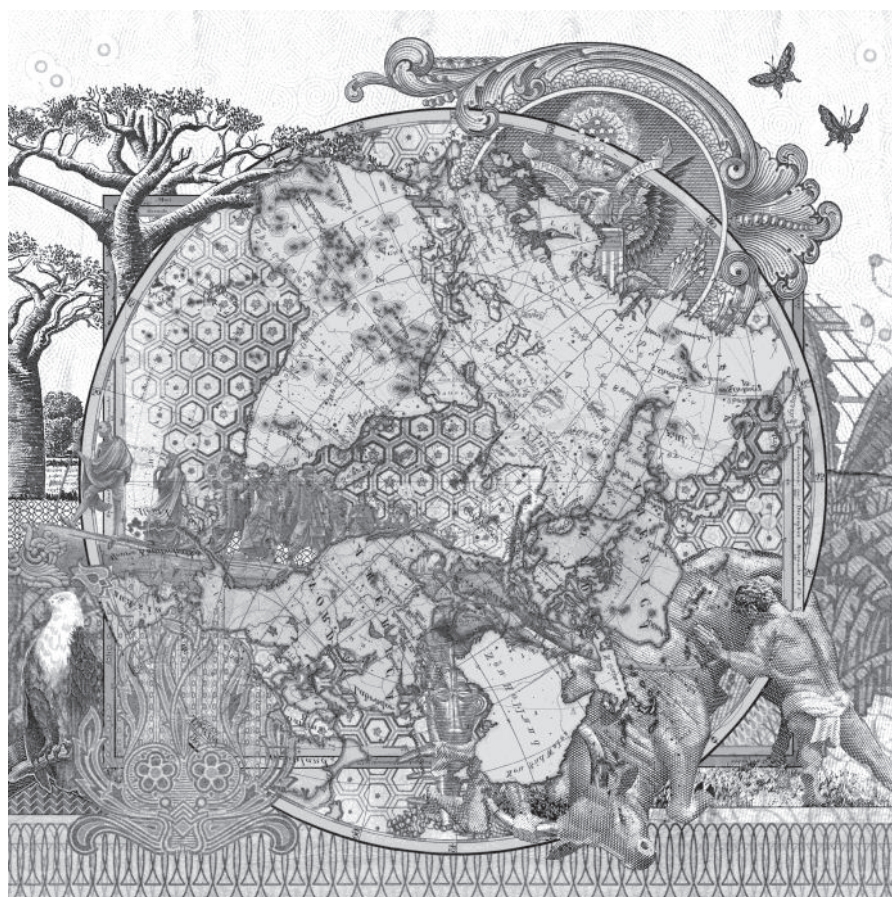
Member rate: £10

Tickets include: a keynote lecture, papers showcasing new research; refreshments and a drinks reception (lunch and speaker's dinner not included). This conference is open to all. Information about where to get lunch locally will be included in the delegates' pack.

For up-to-date information, the day's programme and to book tickets, visit

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, Kehrer – Berlin.



ART HISTORY CAREERS DAY

Arts, Culture & Heritage

**SATURDAY
11 NOV 2017**

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

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.

BOOKING

The event is open to all.

Standard rate: £12

Member ticket: £8

Places are limited and tickets must be bought online in advance. For full details of the event, the day's programme and to buy tickets, visit www.forarthistory.org.uk

For enquiries contact:

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marie.hawkins02@gmail.com

CONFIRMED SPEAKERS

Helen Hillyard

Assistant Curator,
Dulwich Picture Gallery

Jo Rice

Head of Education,
Ashmolean Museum

Jevon Thistlewood

Paintings Conservator,
Ashmolean Museum

Alice Purkiss

Knowledge Transfer Partnership
Associate,
National Trust/University of Oxford

Dr Ros Holmes

Junior Research Fellow, History of
Art, Christ Church College,
University of Oxford

Tarini Malik

Exhibition Consultant (formerly Head
of Exhibition, Isaac Julien Studio)

Lily Le Brun

Freelance Art Journalist and Author

Alexis Ashot, Director, Old Masters
Group/International Head of Private
Sales, Christie's



Left: 'Reading Images' workshop series at the Ashmolean Museum, University of Oxford

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

Reflecting the body's endurance as a motif in visual representation across ages, movements and media, the papers presented in the 2017 Summer Symposium dealt with painting, photography, sculpture and performance art, from the 14th century right up to the present day.

Eleven wonderful postgraduate speakers engaged with a diverse set of conceptual considerations within art history and practice, demonstrating the durability and depth of artists' interest in the body as subject matter.

Hannah Halliwell (Birmingham) opened the first session, The 'Deformed' Body, with her paper, *The Body of the Fin-de-Siècle Morphine Addict* (see picture, right). It situated the hypervisibility of the female morphine addict within a socio-political, artistic and medical context, taking George Moreau de Tours' *La Morphine* (1886) as its central focus.

The discussion of visual representations of deformity was then carried on through **Verena Suchy's** (Justus-Liebig-University, Germany) analysis, *Grotesque Bodies: The Representation of Disability and Deformity in Early Modern Pearl Figurines*. She proposed that through an examination of these figurines, an understanding of early modern discourses surrounding human abnormalities can be formed.

Thomas Moser (Ludwig-Maximilian's University of Munich, Germany) then explored fin-de-siècle reactions to visual culture, arguing for images' ability to evoke bodily sensations. His paper, *Mutual Sensuality: Considerations of the Body in Art and Science during the Fin-de-Siècle*, considered the psychological and scientific context of the period to argue that the sense of touch gave life to inanimate objects.

In the second panel, The Medical Body, curation and creative practice were brought to the fore. **Bec Dean** (University of New South Wales, Australia) explored her own curatorial practice in her paper *The Patient: Biomedical Art and Curatorial Care*. Focusing on the issue of care, Dean worked through the challenges involved in curating a show centred on boundary-crossing works of biomedical art. **Fiona Davies** (University of Sydney, Australia) continued this emphasis on the body in a

biomedical context with her paper *A Medical Monitor's Song*. Taking her own artistic practice as an example, Davies utilised the medical monitor's visual and acoustic output of biomedical data as means to explore the idea of medicalised death and how it might be successfully represented in art.

A fitting conclusion to the first day of the symposium was the keynote address, given by **Dr Suzannah Biernoff** (Birkbeck). Her paper, *Approaching disfigurement: Towards a cultural anatomy of the face*, offered a fascinating perspective on the characterisation of disfigurement, reimagining it as a cultural formation. Focusing on the imagery of disfigured faces in the contemporary videogame *Bioshock*, which used WWI medical photography as source material, Dr Biernoff was able to explore the legacy of disfigurement in terms of its symbolic value and cultural embeddedness. »



Delegates being warmly welcomed to the conference.



The second day of the conference opened with a session dedicated to The Subversive Body. **Tarquin Sinan** (Université Libre de Bruxelles, Belgium) presented on *Perception of the human figure: An analysis of the body as a universal visual stimulus in art through the work of Antony Gormley*, investigating Gormley's anthropomorphic sculpture and its preoccupations with empathy and perception. Sinan's key thesis was that Gormley's concern with formal simplification and modes of reception can be read through neuroscientific theories.

Jacque Chlanda (University of Queensland, Australia) followed with her paper *The In Utero Encounter: Janine Antoni's Maternal*, which attempted to read Antoni's work through the feminist psychoanalytic theories of Bracha Ettinger and Luce Irigaray. Chlanda offered a cross-reading of Antoni's photography and body performances, suggesting that the focus on the nexus between mother and daughter therein can be read through an understanding of the maternal as a generative structure of feminine subjectivity.

Travelling back in time for the fourth session on The Medieval Body, **Carly Boxer** (University of Chicago, US) opened with her paper *Bodily Parts: Medical diagrams and mechanical bodies in Al-Jazari's Book of Knowledge of Ingenious Mechanical Devices*. Using a leaf from a 1315 copy of the text, Boxer considered how the diagrammatic presentation of the

illustration prompts a reading of these images as a human body. By comparing them to premodern Arabic ophthalmological diagrams, she unravelled the various representational strategies at work in the diagrams and their place in medical and scientific instruction.

Lauren Rozenberg (UCL) then presented her paper *I am a brain, Watson. The rest of me is a mere appendix: Guido da Vigevano's 14th-century neuroanatomical plates and the fragmentation of the body*. She gave an in-depth comparative analysis of six plates showing the stages of dissection of the brain, within which she considered the treatment of the absent body. Rozenberg then questioned the contradictory visual use of the body as a mere 'appendix' to the seat of the soul.

The final session of the symposium, on The Affected Body, returned discussion to the contemporary period and to considerations of the often fraught dynamics of representing and viewing bodies defined by their otherness.

Ilaria Grando (York) presented on *Chronicles from the AIDS Crisis*, analysing representations of the sick body in works by Albert J Winn, Nicholas Nixon and Rosalind Solomon. Focusing on the 'medical gaze' and its effect on both the creation and reception of such images, she suggested that critiquing this gaze is necessary in order to avoid a reductive view of the AIDS-affected body.

Isa Fontbona Mola (Universitat de Girona, Spain) then concluded the session with her paper *Showing a female bodybuilding body: A subversive act or a new stereotype?* As an active bodybuilding competitor, Fontbona offered an informed perspective on historical and contemporary representations of the muscular female body. Focusing on photography, she explored the subversive nature of such representations and how the perceived 'otherness' of these bodies can be counteracted and reclaimed.

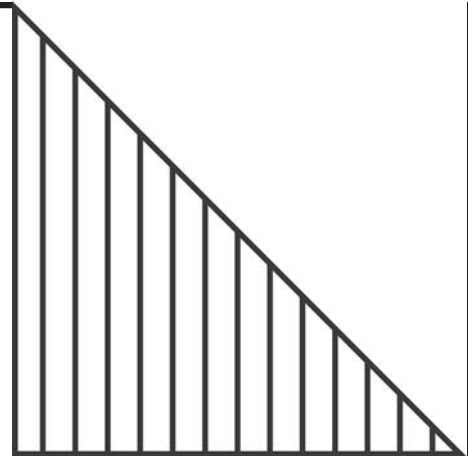
Professor Lianne McTavish's (University of Alberta, Canada) closing keynote on Early Modern representations of tapeworms in/as body, held in collaboration with Glasgow's Leverhulme Trust Collections Research Group, provided a fascinating analysis of visual representations of tapeworms in Early Modern medical treatises. Her paper argued that the observation and visual representation of these specimens complicate our current understanding of bodily reproduction and fertility in this period. Through various graphic descriptions of physicians 'delivering' tapeworms from patients, Prof McTavish asserted that they were considered both part of and other than the human body – harmful invaders but also beneficial cohabitants.

The conveners would like to thank the University of Glasgow for hosting the event, in particular, the generous support offered by the College of Arts and the School of Culture and Creative Arts. Thanks are also due to our partners in the Leverhulme Trust Collections Research Group for their support and collaboration, to Claire Davis and Claire Coveney at the Association office, and to Sara Tarter for her help on the day.

**ALICIA HUGHES, NAOMI STEWART
ISOBEL MACDONALD
ROSALINDA QUINTIERI**

DISSERTATION PRIZE 2017

DEADLINE
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 (the deadline for which has now passed).

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

FUNDING PLANS

We are re-imagining our funding scheme so that we can continue to support a range of high-quality projects.

We aim to make the application process more straightforward, and to streamline the awarding of funds and the monitoring of outcomes. The process will be simplified into a single grants scheme, with a set of priorities our Grants Committee will look for in applications.

Everyone will use the same form, on which they will be asked to describe the project for which they are seeking funding and to specify how it matches the Association's stated priorities and wider aims. (Prizes, such as the dissertation prize, above, will be run separately.)

We are still keen to support collaborations – such as those between cultural/educational institutions and academic research – and will make that one of the stated priorities. We will be encouraging museums, galleries,

schools or other institutions to team up with universities or individual scholars to run research-driven projects together. We will also continue to support students and researchers reach their goals and push the boundaries of art history.

The grants programme will be relaunched in 2018, with two application deadlines a year. More details will appear online in due course.

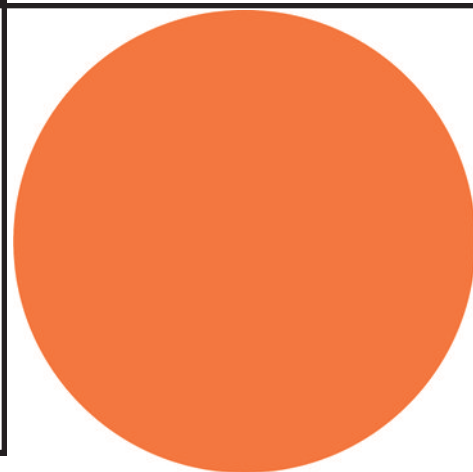
PONTUS ROSÉN

ANNUAL CONFERENCE 2019

Call for Sessions

4 – 6 APRIL 2019

University of
Brighton



We invite session proposals for our 2019 Annual Conference, which will take place in partnership with the University of Brighton.

For more details about this event and how to submit a proposal, go online to www.forarthistory.org.uk



STUDY DAY ART ORGANISATIONS AND INSTITUTIONS IN SCOTLAND

Call for Papers

10 FEBRUARY 2018

Reid Auditorium,
Glasgow School of
Art



Scottish Society for Art
History in association with
Fine Art Critical Studies,
Glasgow School of Art

The study day will share current research and scholarship on art institutions, galleries, societies, collectives and support organisations in Scotland.

We aim to attract a range of multi-disciplinary papers from a variety of different speakers, from academics and independent researchers, to curators and archivists, and practising contemporary artists.

If you would like to discuss the CFP in greater detail or submit an abstract, please contact Claire Robinson, Chair of the SSAH – cr67@st-andrews.ac.uk

Topics include (but are not limited to):

- The development of artist-led societies and collectives in Scotland
- The history of collecting art by Scottish museums and galleries
- The role of national institutions such as the RSA, RSW and SSA
- Patronage of artists by commercial galleries
- The role of such organisations in artistic, intellectual, political and popular culture
- Contemporary responses to the historic collections of art institutions

- The changing role of funding and support bodies (Scottish Modern Art Association, CEMA, Scottish Arts Council etc)

We welcome 300–500 word proposals for 20-minute presentations. Deadline: **30 October 2017.**

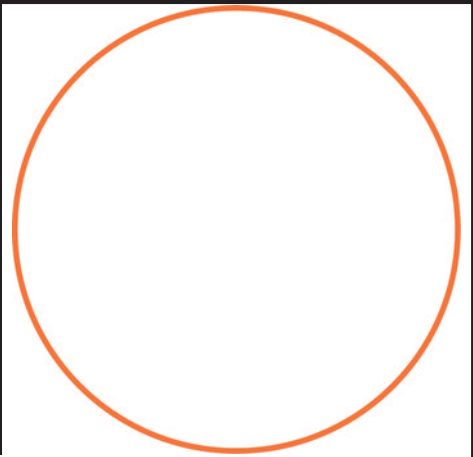
Papers will be considered for publication in the 2018–19 volume of the SSAH Journal. If you do not wish your paper to be considered for the journal, please let us know when submitting your proposal.

ANNUAL CONFERENCE 2018

Call for Papers

5 – 7 APRIL 2018

Courtauld Institute
of Art
King's College
London



The close collaboration between two institutions – involving numerous other museum and cultural partners in London – will set the tone for a conference oriented to 'looking outwards'.

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

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

For a list of sessions and details on how to submit a paper proposal, see www.forarthistory.org.uk



BOB DYLAN in **DONT LOOK BACK** Released by PIONEER ASSOCIATES INC.

Bob Dylan in a still from 1967 documentary film *Don't Look Back*, courtesy of Granamour Weems Collection. Alamy Stock Photo



THE SMITHSONIAN AMERICAN ART MUSEUM AND ITS RENWICK GALLERY invite applications for research fellowships in the art and visual culture of the United States. Fellowships are residential and support full-time independent and dissertation research. Recipients will be part of the premier residential fellowship program in American art—one that celebrates its fiftieth anniversary in 2020.

The holdings of the Smithsonian American Art Museum reveal the United States' rich artistic and cultural history from the colonial period to today. This unparalleled collection of over 43,000 works includes special strengths in nineteenth- and twentieth-century marble and bronze sculpture, nineteenth-century landscape painting, Gilded Age and American impressionist painting, twentieth-century realism, photography and graphic art, self-taught art, Latino art, African American art, and film and media arts. Contemporary American craft and decorative art are featured in the Renwick Gallery, a branch of the museum located across from the White House.

Resources

Each scholar is provided a study carrel in SAAM's Research and Scholars Center, situated across the street from the museum. There, fellows have access to a 180,000-volume library that specializes in American art, history, and biography; the Archives of American Art; the graphics collections of SAAM and the National Portrait Gallery; the Joseph Cornell Study Center; and the Nam June Paik Archive, as well as a variety of image collections and research databases. Located in downtown Washington, DC, SAAM's Research and Scholars Center is a short walk from other Smithsonian museums and libraries, the Library of Congress, the National Archives, and the National Gallery of Art. Regular lunchtime seminars, workshops, lectures, and symposia provide a forum for lively scholarly exchange and professional advancement.

Support

The stipend for one year is \$36,000 for predoctoral fellows and \$50,400 for postdoctoral and senior fellows, with up to an additional \$4,000 for research travel. Standard residencies are twelve months, but shorter terms are available with prorated stipends. An additional allowance may be provided to help with temporary relocation to the Smithsonian and the cost of health insurance. The Smithsonian Office of International Relations will assist with arranging J-1 exchange visas for fellowship recipients who require them.

Deadline

December 1, 2017, is the application deadline for fellowships that begin on or after June 1, 2018. For applications, research consultation, and general information visit AmericanArt.si.edu/fellowships or email SAAMFellowships@si.edu.



ART AS ETHNOGRAPHY/ ETHNOGRAPHY AS ART

Panel P002
Call for Papers

ART, MATERIALITY
AND
REPRESENTATION
1–3 JUNE 2018
THE BRITISH
MUSEUM, LONDON

Convened by Max Carocci (Chelsea College of Art) and Stephanie Pratt (Independent Scholar and Curator), the panel addresses the role of art in ethnographic enquiry and its relationship to the ways in which anthropologists visualise evidence.

Frequently regarded as only complementary to text-based evidence, images produced by anthropologists raise questions about their value, reliability, authority, and objectivity.

Given that all images inevitably rely on conventions of representation, the quality of information in anthropological illustration is dependent on effective utilisation of the prevalent conventions by the maker and the consumer of it.

Analysing these conventions allows us to work with them, to assess how anthropological information has been conveyed, but also to look beyond them at the surplus every image necessarily brings with it.

Conference hosted by the Royal Anthropological Institute (RAI) at The British Museum and SOAS, University of London

For further details about the conference and to make an online submission go to:
www.therai.org.uk/conferences/art-materiality-and-representation

You will need to provide a 250 word abstract proposal by 8 January 2018. Papers should be around 15–20 minutes in length (with 3–5 mins for questions). The inclusion of multimedia, film, audio, or other elements as part of the presentation would be most welcomed.

SHOULD EVERY PICTURE TELL A STORY?

John Berger on film
SAT 28 OCT
THE NATIONAL
GALLERY
William Fowler and
Matthew Harle

Organised and presented in collaboration with the British Film Institute (BFI), a panel of art and film experts celebrate the life and work of art critic and writer John Berger at a unique day of screenings and discussion, featuring rare films from the BFI National Archive.

Examine Berger's ascent into art criticism and his burgeoning career as a broadcaster crowned by his most famous work, 'Ways of Seeing' and enjoy some of his less familiar interpretations

of art and visual culture, including footage never rebroadcast on television since it was first aired.

We will consider how Berger defined himself as a storyteller, reflect on what it means to watch him on film at the National Gallery, and contemplate his enduring contribution to the way we interpret fine art.

To book tickets, go to:
www.nationalgallery.org.uk

THE
NATIONAL
GALLERY

**COLLAGE,
MONTAGE,
ASSEMBLAGE:**
Collected and
composite forms,
1700–present

University of
Edinburgh
18 – 19 APRIL 2018
CALL FOR PAPERS

This two-day multidisciplinary conference will explore the medium of collage across an unprecedentedly broad chronological range, considering its production and consumption over more than 300 years.

This conference will think about collage across history, medium, and discipline. Employing an inclusive definition of the term, the conference invites papers discussing a variety of material, literary, and musical forms of collage, including traditional *papier collé*, alongside practices such as

writing, making music and commonplacing, and the production of composite objects such as grangerized texts, decoupage, quilts, shellwork, scrapbooks, assemblage, and photomontage.

We invite contributions from scholars working in the fields of art history, history, music, material culture studies, and literature. We also welcome and encourage papers from practitioners working in any medium whose practice is influenced by collage, assemblage, and/or montage.

Topics may include but are not limited to:

- Collage as medium; making/viewing collage

- Collage, assemblage, montage: terminologies and categories; defining/redefining collage
- Collage and identity
- Collage and intention: chance, agency, intentionality
- Collage and the modern/pre-modern/postmodern; collage in art historical writing/literary criticism
- Collage as political tool; collage and geography
- Collage in space; collage in the digital age
- Collage and collaboration, and collecting, collating, compiling, combining
- Collage in/as music

For the full CFP, see our website: <https://collagemontageassemblage.wordpress.com/>

This conference is supported by Edinburgh College of Art's Dada and Surrealism Research Group.

TRUTH TELLING

Art History in the
Digital Age of Global
Uncertainty

THURS 26 OCT

6.30 – 7.30PM

**UNIVERSITY OF
LEEDS**

FREE

For the Association for History's first Annual Public Lecture, we are delighted to welcome Professor Griselda Pollock as our inaugural speaker.

Pollock is Professor of the Social & Critical Histories of Art at University of Leeds and is internationally known for her innovative theoretical and methodological work in art, film and cultural theory.

For this talk Pollock will draw upon her recent work, providing insights on art history today and reflecting upon the issues that the subject is currently facing within all levels of education.

This event forms part of an ongoing partnership between the School of Fine Art, History of Art & Cultural Studies at the University of Leeds and the Association for Art History to promote art history and the humanities in schools and to the wider public.

Book your free tickets online: www.forarthistory.org.uk

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