



**SHAPING  
THE FUTURE  
FOR ART HISTORY**

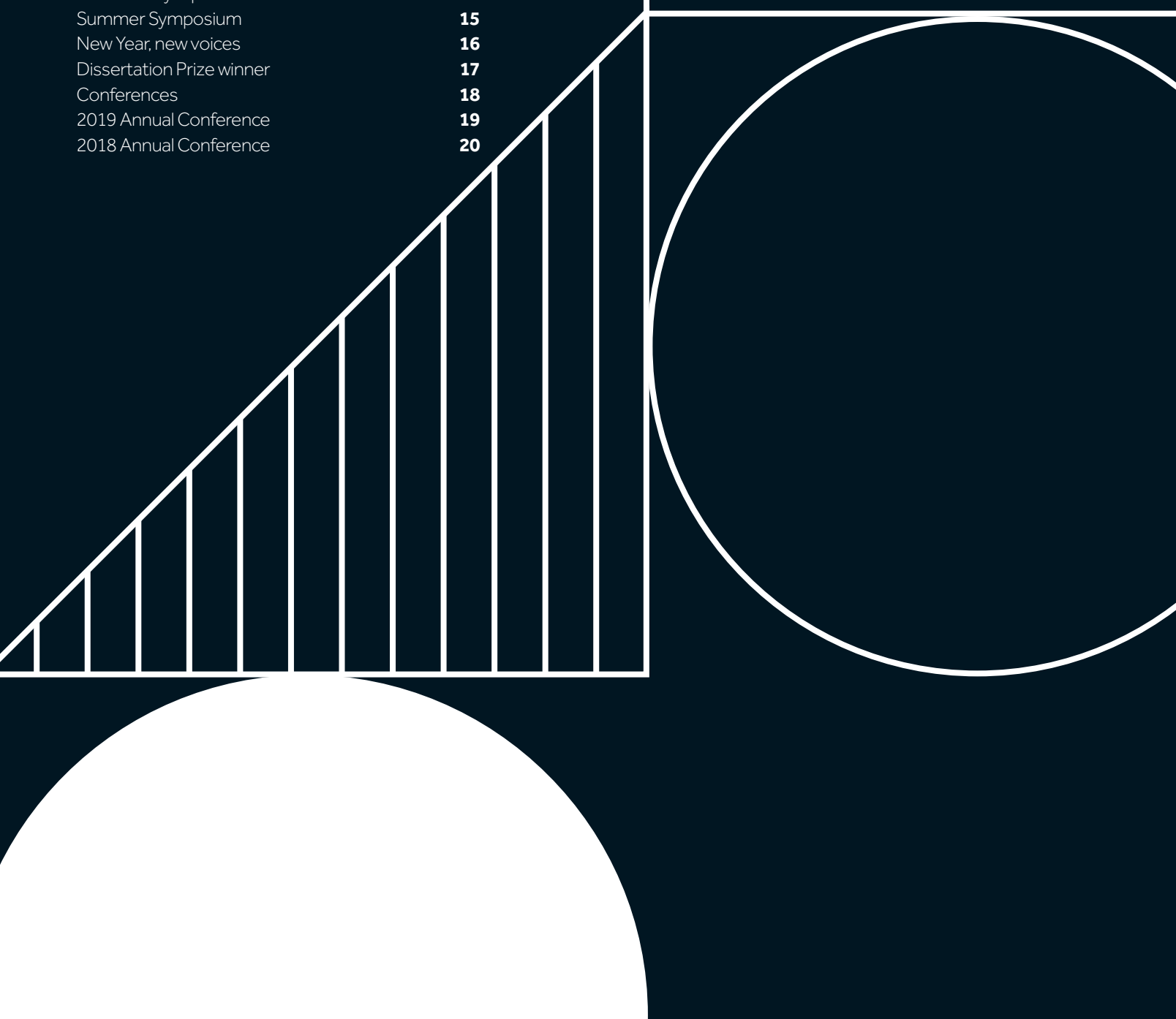
**INCLUDES**

2018 Annual Conference  
Networking the networks  
Effecting change  
Dissertation Prize winner

**FOR ART HISTORY  
AND VISUAL CULTURE**

# SHARING KNOWLEDGE, INSPIRING VIEWS AND ADVANCING RESEARCH

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# LOOKING AHEAD

The Association for Art History was set up in 1974 by a group of people passionate about art history. They recognised the social value and importance of art history, and founded an organisation based on a broad and inclusive art history, regardless of background or schooling.

It was, and remains, an outward-looking organisation that dared to embrace art history in schools, polytechnics, museums and universities up and down the country, publishing 'new art history' research in our progressive academic journal, *Art History*.

Much has changed, but our commitment to ensuring that art history is a broad and inclusive subject remains as strong as ever. Ultimately, the organisation must evolve to ensure our continued growth, in a changing cultural and economic environment (see 'Time for Change' on page 10).

Over recent years we have been clarifying our overall goals and direction, coupled with necessary changes in our organisation and how we operate, which culminated last year in our significant rebranding as the 'Association for Art History'.

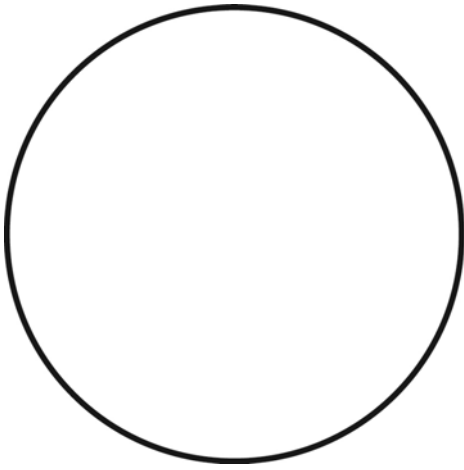
We have repositioned ourselves to represent art history, and those engaged with the subject in a much wider context and with greater visibility for art history. A prime example of this is the success of our textbook *Thinking About Art* and how it has informed our work in 16–19 education, which takes the book's title as creative inspiration and a call to action. Over the next three years our 'Thinking About Art' campaign will look at new ways for more young people to engage with art history and the study of visual culture, both inside and outside formal education.

Given these and other initiatives and aspirations, we are keen that the organisation continues to develop as an attractive, relevant and respected global subject association, membership body and charity for art history. Our advocacy work is a key part of what we do towards promoting the

professional practice and public understanding of art history and visual culture. At present, it covers a range of areas, including education, policy and partnerships. Our internationally renowned Annual Conference showcases current research and critical debate about art history and visual culture. Our publications, including the world-leading academic journal and textbook, are for people teaching, studying or exploring art history and visual culture at different levels in different contexts. And our wide-ranging programmes are open to members and non-members alike.

Chair, Christine Riding, addressing the Ways of Seeing Conference.





### GRATEFUL THANKS

Looking back over the last few years, I am amazed at how much we have achieved on all fronts. I am extremely grateful to my colleagues, whether staff, trustees, committee members or supporters, many of whom have put in extra hours or given their time voluntarily.

### FAREWELL AND WELCOME

Above all, I would like to offer my heartfelt thanks to the Association for Art History's outgoing Chief Executive, PONTUS ROSEN, for his vision, determination, and good humour, and to welcome his successor, GREG PERRY, who will join us on 14 February.

I feel sure that Greg will capitalise on past successes and help us to take full advantage of the many exciting opportunities going forward.

**CHRISTINE RIDING**  
Chair

## DATES FOR THE DIARY

### FEB

26 Art History in the Pub, Bristol – Madge Dresser

### MAR

1 Early booking deadline: 2018 Annual Conference, London

26 Art History in the Pub, Bristol – Michael Liversidge

### APR

5–7 2018 Annual Conference, London

### MAY

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

6 *Bulletin 128* deadline

### JUNE

AGM and Annual Public Lecture – details tbc

26–27 Summer Symposium (Doctoral & Early Career Network) Leeds and Wakefield

### JULY

9–11 Teachers Residential, Leeds

### AUG

1 Dissertation Prize 2018 (undergraduate) deadline

### SEP

6 *Bulletin 129* deadline

Details of additional **Art History in the Pub** talks around the country, will be posted online and via social media

### OCT

Careers Day (for sixth-formers to postgrad) – details tbc

New Voices (post-grad research), Edinburgh – tbc

### NOV

5 Call for Papers deadline for Annual Conference 2019, Brighton

24 Ways of Seeing (sixth form students and teachers), The National Gallery, London

### DEC

1 Dissertation Prize (postgraduate) deadline

# NETWORKING THE NETWORKS

As a subject association we have a key role in ensuring the future vitality and resilience for art history, underpinned by long-standing charitable objectives to ensure that art history thrives in both the professional and public arenas.

Our commitment to growing and developing the subject in 2018 and beyond will see a shift towards an expanded organisational reach through the development and support of a number of new art history networks.

## **MAPPING PRE-EXISTING NETWORKS**

These new networks are self-organising communities of interest and practice. They will allow us to work in new ways with advocates and ambassadors for art history across the UK. At the end of last year we began some preliminary research to locate pre-existing networks, in turn allowing us to more clearly understand where we could influence existing groups and also map where there were art history 'holes'.

This initial mapping has allowed us to identify many well-established networks that serve the arts and humanities communities across the UK. We've already identified 50+ national networks, and over 100 regional structures, many of which are based in our Thinking About Art campaign locations. Some of these existing networks and organisations have a national focus, some a more

regional focus, and some a more sector-specific focus. Whilst specific networks sometimes only engage with a small constituent of professionals in their region, the membership of others extends into thousands.

*Through targeted partnerships, the Association can raise the profile of art history and inspire young audiences.*

The one thing they all have in common is that through targeted partnerships with these distinctive bodies the Association for Art History can look to raise the profile of art history through innovative and collaborative programming, and inspire young audiences to engage with art history.

## **JOINING THE DOTS**

Throughout 2018 we will explore ways in which we can work with partner networks, finding new opportunities to raise the profile for our subject across geographies and disciplines. At the same time we will work towards establishing 12 new regional networks of our own, joining the dots and building new relationships across England, Wales, Scotland and Northern Ireland.

Alongside these efforts to 'network the networks', we will work with the newly established Doctoral and Early Career Research network on a series of projects and events, and lay the foundations for new subject specialist

networks across education, employment and culture.

We will build on the knowledge, connections and expertise of previous member groups to expand our reach and grow new audiences and members for the Association for Art History and art history and visual culture more broadly.

Our Campaigns Manager Trevor Horsewood will be leading on our work in this area as a natural adjunct to his remit to build new relationships across education and culture.

You can find out more about the new networks and how to get involved via the website or by emailing [Trevor@forarthistory.org.uk](mailto:Trevor@forarthistory.org.uk)



# EFFECTING CHANGE

One step at a time

Real change rarely happens quickly, but gradually. A small change leads to another small one, and before you know it, quite a lot has happened. Every once in a while, something happens that feels like a big change, but it often depends on smaller incremental changes that came before it.

As a charity, our job is to affect change that supports and promotes the subject of art history. Serving as the first Chief Executive of the Association for Art History during the last seven years, my job has been to facilitate and push for effective change that supports and benefits the organisation, trustees, staff, members and supporters. As I am now stepping down, it is interesting to reflect on what has happened during my time in post.



## **MORE TRANSPARENT GOVERNANCE**

With a Finance Committee securely established, annual financial audits, and an organised risk-management process, we have introduced structures that will continue, by their nature, to bring about incremental improvements. Dedicated staff, Trustees and volunteers have worked hard to increase control of our planning processes and our use of resources; all to increase the Association's ability to make a difference for art history.

We have nurtured and strengthened our capacity to agree strategic plans by galvanising our Board of Trustees, and ensuring that we recruit and run an inclusive board of Trustees with desirable skills and experience to grow a healthy organisation. Our trustee recruitment and induction process is now overseen by a Nominations Committee.

Currently, we are building a broad Thinking About Art advocacy programme for art history through our campaigning and education work. Our new website, and the current implementation of a database system will bolster and support our ongoing mission to be for a broad and inclusive art history, and show that we are an outward-facing organisation for everyone. Other technological upgrades undertaken over the years will help us achieve more with less.

CEO Pontus Rosén, who is left the Association at the end of January, after seven years in post.

Throughout, we have continued to support research and researchers through our events, our fantastic Annual Conference, our world-leading journal and our dissertation awards programme. Members, volunteers and researchers in our community have furthered their research, extended their networks, gained academic merits, and had valuable experiences as a part of this process.

## **ADVOCATING FOR ART HISTORY**

We have always been an organisation of advocates. During my time, the successes in arguing for art history researchers' needs within the Research Excellence Framework (REF), and helping overturn the closing by a university of its art history department, come to mind. We also took part in the successful campaign to stop an ill-thought-out proposal in the European Parliament to restrict a copyright exception, known as the Freedom of Panorama, very important to many art history researchers.

Currently, we are building a broad advocacy programme for art history through our campaigning and education work. The aim is to tie museums and university departments closer to each other, and to us, in their respective regions, in order to reach out to schools and new audiences. We raise awareness for the subject as a flexible, dynamic and powerful way to analyse the visual and the cultural around us in a world where the sharing of and interaction with creative and cultural content grows exponentially.

# WE ARE FOR ART HISTORY

It has been six months since we officially launched the rebrand and the Association for Art History, and the impact has been really positive.

More people are visiting the website, following us on social media and signing up for our digital newsletters, so our supporter-base has increased significantly.

## WHY WE NO LONGER USE AAH

When we launched the rebrand we made an important organisational decision to stop using the old acronym AAH. This was crucial in demonstrating exactly what the rebrand and new name were intended to achieve: for people to see that art history is accessible to all and that our organisation is for an inclusive art history.

Old habits die hard, but habits that are harmful or no longer useful are worth stopping. When, two years ago, we had our first meeting with communications and branding experts Spencer du Bois, one of the first things they asked was why we used the acronym AAH? Unless you're a big, established organisation like BP, acronyms don't show

anybody anything; they conceal. And in our case, we don't want to conceal who we are and what we do. We want to show and tell people – all people.

Acronyms can be great for those who already know who you are, but off-putting for those who don't because they can make them feel on the outside.

*An organisation's name should not be a code to break that gives access only to members of an exclusive club.*

Organisations get into the habit of using acronyms because it's easy, quick and shorter in tweets. They get used to thinking only about the people on the inside (their members and stakeholders), forgetting about the people on the outside: the many who don't yet know them and what they do. This stops an organisation from evolving and growing.

Adopting a more outward-facing approach was top of the to-do list, and key for the rebrand. Not using acronyms is part of this outward-facing position.

## WHAT TO USE INSTEAD OF AAH?

Well, plainly put, use our name: Association for Art History. If that seems too long, then our digital and



social platforms use @forarthistory. So, if you're looking for a shorthand version 'for art history' is a good replacement. You might also find that saying 'for art history' is much easier than saying AAH.

Where we traditionally used the acronym for things like the Annual Conference, we now use our full name and refer to it as the Annual Conference (including the year, for specific events) and use #forarthistory2018.

If asked what event you are going to, say 'the Annual Conference for art history', or 'New Voices for art history', for instance.

**We are now the Association for Art History, so let's use it, say it and be proud of it.**

This strategic investment in advocacy came about due to the incremental changes before it and allowed us the space and the focus to coordinate the successful campaign that brought back the History of Art A level, which had been suddenly cancelled in 2016.

The fact that people came together in this campaign led to political pressure, which ultimately caused a turn-around, with an exam board promising to pick up

the brilliant and unfairly rejected curriculum, offering the subject anew.

Visible and real moments of success raise the spirits and encourage further progress, as they show us that we can affect change when it counts, when we come together, and when we can enable systems and structures to work for positive change. But successes require continued and never-ending work to improve our Association for Art

History; work which will generate further changes and further successes. Good work is never done.

Real change is something we bring about together. It has been a privilege to see and be a part of the changes accomplished in the last seven years. My sincere thanks go to all who have been part of them with me.

**PONTUS ROSÉN**  
(CEO, 2010–2018)

# MEMBERSHIP & ENGAGEMENT

We have been extremely busy throughout 2017, working out how to improve the ways in which we engage with our members and supporters, both directly or online.

In last February's *Bulletin* I discussed the state of the membership sector, and how organisations that have invested in ways to interact more effectively with their members have found that it has led to improved engagement and advocacy opportunities.

In line with other organisations we have chosen a new customer relationship management (CRM) system that promises a more personal and targeted communications approach. By knowing more about what you consider to be valuable and engaging, we can ensure that the right information is reaching you. The new software is being implemented at the moment and should be up and running later this year.

As mentioned in my 2017 report, one of the main reasons we are focusing on member engagement is to have a closer relationship with our actively engaged supporters, and help the subject of art history thrive and promote its value to a wider audience.

We have been focusing increasingly on improving the ways in which we promote ourselves, and what we do as an organisation to shape the future of the discipline within and beyond traditional arenas and communities.

As an organisation we continue to work hard on our communications, and on telling you what we're up to and why we're doing things. We have introduced two new monthly e-newsletters: one on news and events, and one, INSIGHT, on the wider world of art history and visual culture. Our new website also supports more user-friendly and interactive content pages, including a new Events page, Latest News, as well as our new INSIGHT blog page (which links through to the newsletter).

## GROWING SOCIAL MEDIA PRESENCE

We have also been developing our social media presence and have subsequently grown our follower base on Twitter and Facebook by over 50% in the past year, to 10.5K and 4K respectively.

It's clear that our improved communications and messaging is working, and we hope that this will encourage greater awareness of the value of becoming a member and supporting the organisation, and in turn the subject itself.

Like many charities and associations, we experienced a slight decrease in membership in 2017. We attribute this firstly to the current trend within the membership sector, but also to the new online membership integrations that took place last year, which didn't go quite as smoothly as we'd initially envisaged due to unforeseen technical compatibility issues.

However, we are confident that once these technical issues have been fully resolved and we have our new, user-

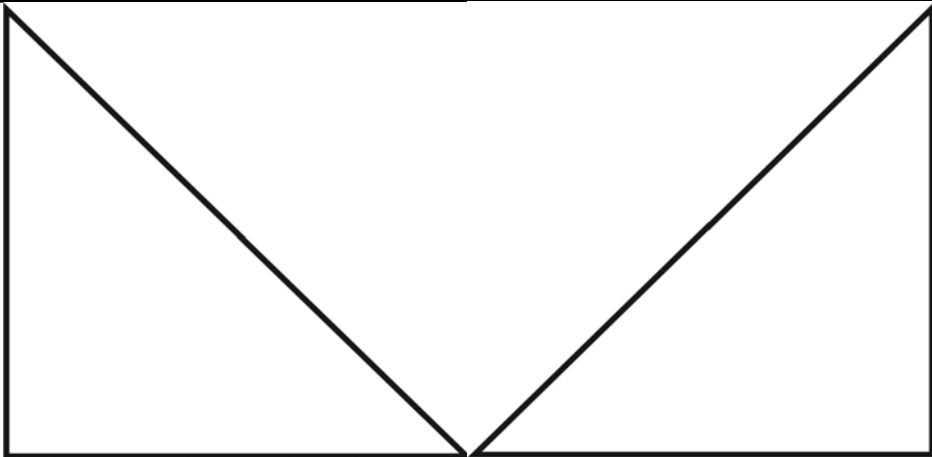
Current overview of Association for Art History Membership		
Membership category	2017	2016
<b>Individual</b>		
UK	315	369
Europe	47	50
Rest of World	47	59
Individual Plus	108	71
<b>Concessionary</b>		
UK	356	387
Europe	36	46
Rest of World	33	38
<b>Organisational (formally Institutional)</b>		
UK	14	13
ROW	2	-
<b>Libraries</b>		
UK	4	7
Europe	4	3
Rest of World	4	5
<b>Complimentary and Additional</b>	91	83

friendly online sign-up pages up and running, we will start to see membership numbers increase again.

That said, we are aware, like most organisations and businesses, that the forthcoming General Data Protection Regulation legislation, which will be coming into force in May 2018, is likely to impact on membership, because of the additional requirements of organisations

# WE NEED YOU TO TELL US IF WE CAN CONTACT YOU

## Important changes to data protection



This year, we will be asking you to confirm the personal data details we currently have on record for you. It is important that you respond when we do.

This information is linked with your membership subscription and usually contains your name, address, email and, if you pay by direct debit, your bank details too.

The reason we'll be asking you for confirmation is that the government has introduced new data protection legislations called GDPR, which will be coming into force in May 2018. Every organisation in the UK that holds data needs to comply with these new legislations.

The Association for Art History will be contacting you, firstly to make sure that the information we have about you is correct and, secondly, to get your confirmation that you are happy to receive material from us, such as

this *Bulletin*, email updates, notices for meetings like the AGM, and updates about our events or advocacy work.

*Even if you feel you have already given us permission, it is important that you tell us again when asked, so that we can clearly demonstrate what consent we have from you and when we received it.*

What's new and important about this incoming legislation is that it requires the recipient of information to clearly opt-in, rather than organisations using those 'tick here to opt-out of receiving info' boxes.

Our data protection policy has always been not to share our members' or supporters' data with any third parties that might use that data for their own marketing or promotion purposes.

That policy will not change.

If you ever feel that you have been contacted inappropriately or if you want to change the means by which we contact you, please let us know by writing to [info@forarthistory.org.uk](mailto:info@forarthistory.org.uk) at any time and we will update your preferences.

As an organisation we must always respect your wishes not to be contacted, and would delete your details altogether, if requested.

Obviously we hope that you choose to stay in touch with us, so that together we continue to support a broad and inclusive art history for all.



that hold data. We will share more information about GDPR and what this means for members in due course. See above for a preliminary 'heads-up'.

What is great to take away from the 2017 data and feedback is that more people know who we are through our communications and campaign work, and this is a huge step in the right

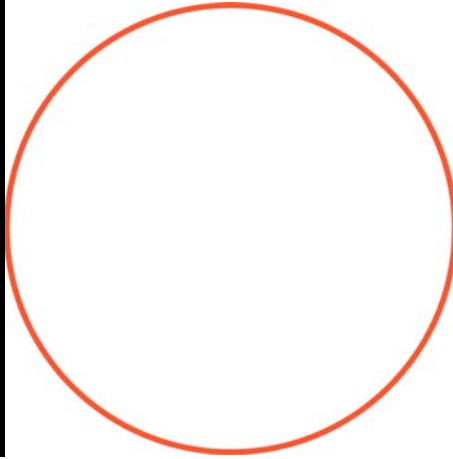
direction for the organisation. The fact that our three-year 'individual plus' subscription continues to be our fastest-growing membership scheme (up again by 40% from last year) demonstrates commitment and loyalty to the sector, as well as confidence in the work that we are doing.

Finally, and on a very different note, I am leaving the Association for Art History for pastures new. I am certain my replacement will want to hear any comments and feedback you have, so please feel free to get in touch via 0207 490 3211 or [info@forarthistory.org.uk](mailto:info@forarthistory.org.uk)

**CLAIRE COVENEY**  
Membership & Engagement

# WAYS OF SEEING 2017

War, Art and Architecture



In November 2017 we celebrated the 10th Anniversary of 'Ways of Seeing' – our annual conference for A Level students and teachers, which is focused on seeing and thinking differently about art and art history.

It is a unique event that supports art history education in schools, colleges and galleries. Over the last decade, Ways of Seeing has explored many different themes and ideas, including propaganda, patronage, identity, gender, nationality and the body.

During this time the event has attracted over 2,500 sixth-form students and hundreds of teachers and educators. Over the years we've worked in partnership with education and research departments at Tate and British Museum, and this year's Ways of Seeing took place on 25 November at the National Gallery. The theme was War, Art and Architecture. Invited speakers responded to this through a broad and varied line-up of talks and presentations.

## THE ART OF WAR

After a warm welcome from GILL HART, Head of Education at the National Gallery, we kicked off with an inspiring introduction about Trafalgar Square from CHRISTINE RIDING, Chair of Association for Art History. This was followed by ROSALIND MCKEVER, curator at the National Gallery, who explored war and art and futurism (see below).



PENNY WICKSON, teacher and chair of the former Schools Group, talked about the consequences of war and practice in transnational Impressionism.

We rounded up the morning sessions with a film showing an interview with artist Jeremy Deller about his work and war, conducted and produced by students at Godalming Sixth Form College, a still from which is shown below (upper pic).

## A WORKING LUNCH

During lunch, artist-educator, GRANT SIMON ROGERS led a 'looking through drawing' workshop for students, using Peter Paul Ruben's painting *Peace and War* as the focus (lower pic).

The teacher's lunchtime forum focused on using critical texts as teaching resources.





The afternoon included student presentations from ARTiculation prize student, ALEX WEST, on Edward Ruscha (pictured left), and SPoKE film competition winner, AMBER BARDELL, with her film on Banksy.

CAMILLA THOMAS from Imperial War Museum North (pictured left, middle) delivered a thought-provoking talk about their current Wyndham Lewis exhibition, as well as on Libeskind's architectural design for the museum. We closed the event with a visually stunning presentation by HELEN NEVEN of Blenheim Art Foundation on Jenny Holzer's new exhibition and commission, SOFTER, at Blenheim Palace (left, bottom).

### REACHING OUT

We were delighted, once again, to see so many students at this year's Ways of Seeing and, in particular, an increase in the number of students studying art and design and other A level subjects that engage with art history.

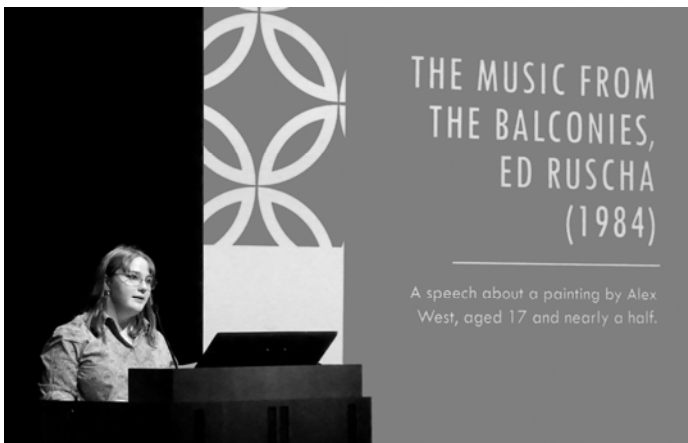
We've been fortunate in recent years to benefit from the generous support of The Worshipful Company of Arts Scholars. Their financial support allows us to offer 100 free places to students from across the UK. We are also very lucky to be able to work with staff and collections at the National Gallery on this nationally recognised event.

Thanks to everyone for helping us make this 10-year anniversary so successful. We're looking forward to next year's 'Ways of Seeing' and encouraging even more people to think about and see art differently.

## WAYS OF SEEING 2018

National Gallery London  
**Saturday 24 November**

Details about the theme and schedule for this day will appear on our website in due course.



# TIME FOR CHANGE

September 2017 was an important milestone for art history in education, marking, as it did, the launch of the new A-level specification for the subject after nearly 12 months of incredible effort and hard work by many people from both within and outside the schools community.

That journey was one that was unexpected, but testimony to the great things that can be achieved when working together with common purpose, embracing the challenge even when, as Paulo Coelho puts it, such challenges test our courage and willingness to change.

Increasingly, change is the one constant. As a subject, art history faces a period of change, the A-Level in History of Art putting the subject – and its value – under the spotlight. The battle elicited a wave of support for the subject (its importance to our culture, to individuals lucky enough to study it, and to the intellectual and industrial prospects of our country). There were passionate and eloquent defences of it by prominent individuals, petitions signed by nearly 30,000 people, and an unprecedented mobilisation of colleagues within the subject, who campaigned effectively together and with one voice. Those people and that voice marked the start of new challenges: the need to embrace change and the realisation of some

uncomfortable truths around the viability and vibrancy of the subject in the coming years.

## THINKING ABOUT ART

In direct response to these issues the 'Thinking About Art' campaign has developed two overarching goals and three high-level objectives as part of its Theory of Change, a structured methodology for the planning, participation, and evaluation of our campaigning work in education:

**Goal 1:** To increase the number of undergraduate students engaging with art history in the UK

**Goal 2:** To diversify the cohort of undergraduate students engaging with art history in the UK

Nested under these twin goals, Thinking About Art aims to achieve the following objectives:

- **To recast art history** as a subject relevant to the lives of all people in the UK, regardless of their education or familiarity with the traditional elements of 'art' or 'art history'  
*Has the message changed?*
- **To raise awareness** of art history as a viable subject of study in secondary and tertiary education amongst pupils, parents, teachers, governors and careers advisors  
*Is the message getting through?*
- **To exploit the expertise and enthusiasm** for art history in museums, galleries and HEIs and put it to work in the places where young

people live, learn and play  
*Is the subject working together?*

The campaign's name intentionally draws attention back to the hugely successful textbook of the same name, allowing us to promote and highlight our work with Wiley in the education sector.

## SEIZING THE MOMENT

There are a range of internal and external reasons why now is the right time to take on this task, not least the potential of mobilised specialists after the A-level battle, and the groundswell of support for the subject for the same reason. The vibrant and continuing debate about 'what is art history', 'what is visual culture' etc. helps us to reframe the conversation to one that more clearly articulates what art history does, rather than focus on the often problematic question of what art history is.

As part of this conversation, we need to acknowledge that art history has the opportunity to reposition itself in the contemporary jobs market in light of increasing demand for those with



# ART HISTORY IN THE PUB

Art History in the Pub is a series of informal talks that take place around the UK.

They reflect the Association's shared commitment to bringing interesting (and often local) art history and visual culture to a wider public community.

Talks last for about 30 minutes, with a break for getting extra drinks, followed by general discussion.

Art History in the Pub is free and open to all. See under 'Events' on: [www.forarthistory.org.uk](http://www.forarthistory.org.uk) for further details.

## AHIP BRISTOL

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

**26 Feb** – MADGE DRESSER – Hidden Black Histories in British Art Collections

How have Black people been portrayed by British artists in the 18th and early 19th centuries and what do such portrayals tell us about attitudes to race and Britain's role in the world?

**26 Mar** – MICHAEL LIVERSIDGE – Putting One Over the Experts: The fine art of forging fine art

Fake news has been around a long time in the art world. Nobody really knows just how much of the art market it represents, but it certainly accounts for multiple billions every year. What does the history of forgery tell art historians about the history of art? How do so many fakers apparently get away with it? Why do the forgers who are caught often become celebrities in their own right?

This informal illustrated talk won't answer these questions, but it will try to stimulate discussion by looking at a few recent unedifying episodes.



Image © Supposed portrait of Florence Smyth, b.1634, daughter of Thomas and Florence Smyth of Ashton Court, with her Black page, by the circle of Gilbert Jackson, 1640, Courtesy of Bristol Culture / Bristol Museum & Art Gallery.

creativity and visual literacy. Art history, whether conducted in the classroom, university, gallery or spaces and places yet to be imagined, engenders a way of seeing and a way of thinking that is increasingly prized.

Although there are many factors which shape the life course of someone considering art history, the focus of the Thinking About Art campaign is on those aged 16–18 who may be able and interested to pursue art history at degree level. While we may not have direct influence on the behaviour and preferences of young people, we believe that we can achieve these objectives via our networks and partnerships. This year we'll work even more closely with

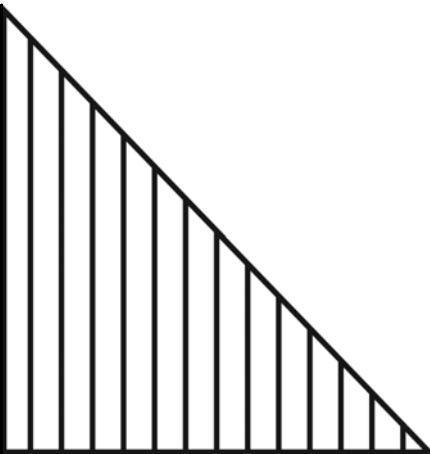
colleagues from across Higher Education, Schools, Sixth Form and Further Education, along with galleries and museums and across the public realm.

The challenge ahead is real, and we know that there is much still to be done to ensure the bright future for art history that sits at the heart of our campaigning efforts. Working together we can make that vision a reality.

You can find out more about our education advocacy and campaigns work and how you can get involved at <https://www.forarthistory.org.uk/our-work/advocacy/> or by emailing [education@forarthistory.org.uk](mailto:education@forarthistory.org.uk)



# A NETWORK IN THE MAKING



Most of us involved in art history remember the point when we started noticing the visual world around us in a different way. By trying to understand this visual culture, and the differences shaping those who produce it, curate it, and study it, I believe we truly see and think differently.

As incoming convenor for the Association for Art History's new Doctoral and Early Career Research Network, it is my ambition to broaden our community of doctoral and early career researchers by organising events that celebrate art history in its widest remit.

The aim of the network will be to provide a support system and platform for current doctoral researchers and those within three years of receiving their doctorate. We will offer a supportive environment for those of us at a key stage in our careers, and organise events that will enable participants to network on regional and national scales.

We will both continue and build upon much of the work and foundations of the Student Members' Committee Conference but, in addition, the Doctoral and Early Career Research Network will aim to deliver new professional development skills workshops and expand future events and projects for doctoral and early career researchers.

## A HUGE THANKS TO TILO

Personally, and on behalf of the Association for Art History, I would like to thank Tilo Reifenstein, who is stepping down after successfully completing his PhD, for his indefatigable enthusiasm, dedication and hard work during his tenure as Chair of the Student Members' Committee. Having had the privilege to work with Tilo, I will be sad to see him go, but he will continue in his role as a Trustee for the Association for Art History and we wish him every success for the future.

I would also like to warmly thank Emily Knight, Liz Mitchell, and Rosalinda Quintieri, who have also stepped down, for their tremendous work whilst members of the Student Members Committee. We are, however, delighted to be joined by new member Susannah Kingwill.

## WOULD YOU LIKE TO JOIN THE COMMITTEE?

We are currently looking to recruit and increase the number of members for this network. We are particularly interested in hearing from those of you who are just starting a doctorate, or have just submitted. If you are interested in receiving an application, please do not hesitate to contact me on [c.mccaffrey-howarth@leeds.ac.uk](mailto:c.mccaffrey-howarth@leeds.ac.uk).

We worked hard over the holidays, finalising the winner of the undergraduate dissertation prize and planning events for the coming year, right up to the end of the first academic term of 2018/19.

## DOCTORAL AND EARLY CAREER RESEARCH NETWORK COMMITTEE

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### SUSANNAH KINGWILL

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The Committee comprises up to 15 people from doctoral and early-career level. If you would like to join, then email Caroline on [c.mccaffrey-howarth@leeds.ac.uk](mailto:c.mccaffrey-howarth@leeds.ac.uk) and [info@forarthistory.org.uk](mailto:info@forarthistory.org.uk)

Provide your name, institution, contact details and a short paragraph as to why you would like to be a member and you will receive an official application form.

### CAREERS DAY

We held our 2017 Careers Day in November at The Oxford Research Centre in the Humanities (TORCH) at the University of Oxford. The event was organised brilliantly by Emily Knight and Marie Hawkins. A full report can be read on page 14.

Our 2018 Careers Day will take place at the University of Glasgow in early December.

### NEW VOICES

The 2017–18 New Voices Conference entitled 'Art and Movement' was organised expertly by Sara Tarter and hosted by the University of Birmingham in January. It was a fantastic day of new research and the full report can be read on page 16.

The New Voices Conference for 2018 will be held at the University of Edinburgh in November.

### ANNUAL CONFERENCE

The Doctoral and Early Career Research Network will have a presence at the 2018 Annual Conference in London, on 5 to 7 April. We will be hosting an Interest Session on the theme 'Image Copyright Fees and the Future of Art History: In conversation with Bendor Grosvenor and Jacqueline Riding'. For more information on all sessions, please see the insert accompanying this *Bulletin*. To benefit from the early booking discount, **book before 1 March**.

### SUMMER SYMPOSIUM

We are also delighted to announce that we will be organising this year's Summer



### INTRODUCING CAROLINE MCCAFFREY-HOWARTH

Caroline is a third-year, AHRC-funded, PhD candidate, and a History of Art tutor at the University of Leeds.

Her doctoral research focuses on the 'mania' and histories of collecting French decorative art in Britain after the French Revolution.

She describes taking on the role of Convenor of the Doctoral and Early Career Research Network at a time when the Association for Art History is undergoing significant change as 'thrilling – yet somewhat daunting'.

Symposium in June at the University of Leeds and The Hepworth Wakefield. Over two days this event will explore the theme '(Re-)Forming Sculpture'. Please see the Call for Papers on page 15. The deadline for abstract submission is 16 March 2018.

### DISSERTATION PRIZES

We have been reviewing your submissions for the Dissertations Prizes. The winner of the Undergraduate prize has been announced as Fiona Saint-Davis (Plymouth University), see page 17. The winner of the Postgraduate Prize will be announced at the 2018 Annual Conference in London.

We are, as ever, keen to hear from you if you have any feedback or want to share

ideas for future projects, events or workshops. Please feel free to get in touch with us by email or in person at our various events. And stay up to date with our events and opportunities via Twitter. Once again, if you are interested in joining the Doctoral and Early Career Research Network, please do contact us for an application form.

On behalf of the Doctoral and Early Career Research Network, I wish everyone a very good 2018 and look forward to meeting many of you soon at this year's events.

**CAROLINE MCCAFFREY-HOWARTH**  
Doctoral and Early Career Research  
Network Convenor

@forarthistory

# ART HISTORY CAREERS DAY

## ARTS, CULTURE & HERITAGE

**NOV 2017**  
TORCH  
The Oxford  
Research Centre in  
the Humanities,  
University of Oxford

This sell-out event, attended by 60 students, provided an array of different perspectives on roles within arts, culture and heritage.

### MUSEUMS & GALLERIES

HELEN HILLYARD described her work as Assistant Curator at the Dulwich Picture Gallery, which involves a variety of activities, from collections research, to exhibition planning and gallery talks. It was helpful to hear about Helen's own career path, which included various internships and an Art Fund Curatorial Traineeship with the National Gallery and the Birmingham City Art Gallery.

We then heard from JO RICE, Head of Education at the Ashmolean Museum, who offered a different perspective on museum work. Jo explained what she looks for when hiring new members of her team, emphasising the importance of gaining work experience with community groups.

Jo's colleague at the Ashmolean, JEVON THISTLEWOOD, then discussed his work as a paintings conservator, giving insights into the training and work experience required, as well as offering further information about various types of conservation, and the differences and similarities between work in a public institution and a private studio.

### ACADEMIA

ALICE PURKISS, Knowledge Transfer Partnership Associate at the National Trust and the University of Oxford,

described her innovative online project Trusted Source, briefly taking a detour to discuss the benefit of public engagement with research. She then gave us an overview of her career so far, from working in imaging departments of museums and libraries, to undertaking a curatorial traineeship at Charleston. Alice advised us to be open to new opportunities, which can lead to jobs you never knew existed.

ROS HOLMES, Junior Research Fellow at Christ Church, University of Oxford, discussed the life of an early career academic. She gave a helpful description of the way she divides her time between research, writing and teaching, as well as offering advice on making postdoctoral applications.

### FREELANCING AND THE ART MARKET

TARINI MALIK, an Exhibition Consultant, who was formerly Head of Exhibitions at Isaac Julien Studio, spoke about her career path, from taking the MA Curating Contemporary Art degree at the Royal College of Art to becoming curator of numerous and diverse exhibitions. She emphasised the importance of being open to different types of exhibition opportunities and offered helpful advice about ways to source funding.

LILY LE BRUN, freelance art journalist and author, discussed the challenges of becoming a successful art journalist. She emphasised the importance of staying true to yourself and developing your own voice. Having studied English Literature at undergraduate level, she

built up writing experience at auction houses before publishing an impressive array of articles in many respected art magazines and newspapers.

Our last speaker of the day was ALEXIS ASHOT, Director, Old Masters Group/ International Head of Private Sales at Christie's. He spoke about the time it took him to work out what kind of career he wanted until landing a job at Christie's, where, after a number of years, he went on to become a director. He stressed the importance of building a network of contacts and leaving a lasting impression on colleagues following internships and voluntary positions.

### AN INSPIRATIONAL DAY

The day provided a remarkable source of inspiration for the attendees and demonstrated that with hard work and persistence, it is possible to pursue a range of careers within the arts sector. A number of students got in touch after the event with requests to contact speakers, so we hope that the event will spark new opportunities for all those embarking upon a career in the arts.

We would like to thank TORCH for supporting this event, and the outgoing Chair of the Student Members' Committee, Tilo Reifenstein, for his support in the run-up to the day. We are hugely grateful to all our speakers for generously giving up their time to offer advice and insight into their careers. And finally, thank you to all the delegates who attended and contributed to the success of the event.

**EMILY KNIGHT AND MARIE HAWKINS**

# SUMMER SYMPOSIUM 2018

(RE-)FORMING SCULPTURE

**26–27 JUNE 2018**

University of Leeds  
The Hepworth  
Wakefield

*Call for papers  
deadline:  
16 March 2018*

@forarthistory  
#summersymposium

The Association for Art History's Summer Symposium is a two-day annual conference highlighting doctoral and early career research.

This year's event hopes to unite the academic and curatorial disciplines of sculptural studies by demonstrating current doctoral and early career research in the field of sculpture, within its widest art historical remit.

This two-day conference aims to re-form previous narratives that have focused on sculpture, created in traditional 'higher' materials of plaster, marble, or bronze. Increased and expanded research around sculpture is embracing a re-thinking of materiality, aesthetics, the role played by gender and identity, and its nature as a critical form of representation. Taking into account the sculptural aspects inherent within painting, architecture, decorative arts, photography, and film, how might we think differently about sculpture as an art historical category in its own right? For example, how do wider notions of sculpture and its relationship with other art forms intersect with discourses relating to histories of collecting, display and place-making? How best can sculpture be re-formed (re-thought?) within academic and curatorial disciplines?

## KEYNOTE SPEAKERS

Martina Droth, Deputy Director of Research, Exhibitions, and Publications | Curator of Sculpture, Yale Center for British Art

Rebecca Wade, Assistant Curator (Sculpture), Leeds Museums and Galleries, based at the Henry Moore Institute

In light of these questions, this conference hopes to re-consider the boundaries and hierarchies of sculpture within art history and visual culture, broadening how it is understood in terms of its medium, form, materiality and cultural significance.

We welcome proposals for 20-minute papers that explore these themes or other aspects of re-forming sculpture, from antiquity to the modern day.

Topics can include but are not limited to:

- Hierarchies of sculpture as an art historical category
- Sculptural aspects of decorative arts, architecture, photography, painting and film.
- Histories of collecting or displaying sculpture
- Formations of private or public sculpture collections
- Practice-led or practice-based approaches to sculpture

The Summer Symposium is organised by the Doctoral and Early Career Research Network. The 2018 organisers are: CAROLINE MCCAFFREY-HOWARTH (University of Leeds) and CLARE NADAL (University of Huddersfield/The Hepworth Wakefield).

- How sculpture is curated or framed in the modern museum or within an outdoor environment
- Non-traditional mediums for sculpture, e.g. porcelain, 3-d printing, light or digital sculpture, ephemeral or recycled material, such as dissolving clay, etc
- The significance and legacies of sculptural heritage in Leeds and Yorkshire.

To propose a paper: Please send a Word document with your contact information, paper title, an abstract of 300 words, and a short biographical note. The submission of abstracts is open to current doctoral researchers and early career researchers within three years of receiving their doctorate.

Proposals should be sent to [reformsculptureforarthistory@gmail.com](mailto:reformsculptureforarthistory@gmail.com) by **16 March 2018**



THE  
HEPWORTH  
WAKEFIELD



UNIVERSITY OF LEEDS

# NEW YEAR, NEW VOICES ART & MOVEMENT

**JAN 2018**  
University of  
Birmingham

This year's New Voices was the 20th-anniversary edition of our one-day postgraduate conference.

The idea and actuality of movement have always been relevant to art and its production, although recent events and the new forms of media by which we broadcast them has brought movement, as an issue, into a starker relief perhaps than ever before. The conference was therefore part of a growing awareness and conceptualisation of movement and mobility within the field of art history and visual culture, and shone a light on current postgraduate research projects and views around the subject.

This is clearly a popular area of research as we received, in response to our call for papers, far more abstracts than we could accept. It shows that movement as an idea is not just relevant within current discourse, but a growing area of research interest for art history.

The event brought together a number of salient topics and issues around movement, which were reflected in the chosen papers and sessions.

## SESSION 1: INSTITUTIONS AND INTERPRETATIONS

ISABEL ALEXANDER, 'Freed from their Contexts?' Reflections on a Pitt Rivers acquisition

RACHAEL SMITH, The Implications of the German Cultural Property Act on Contemporary Paintings with Relation to the Term 'Nationally Significant'



New Voices organiser Sara Tarter from the University of Birmingham introduces the Danford Collection.

KITTY WHITTELL, *Simulated Slow Down, Movement in Virtual Space*

**SESSION 2: MOBILITY AND MEDIUM**  
JEFF RICHMOND-MOLL, *A Walk on the Wayside: John Singer Sargent's Tyrolean sojourn*

MOLLIE ARBUTHNOT, *Russian Modernism on the Silk Road: Poster art in Soviet Uzbekistan 1920–40*

KATHERINE DONIAK, *Searchin' for America: Bas Jan Ader's *In Search of the Miraculous**

**SESSION 3: DISLOCATIONS: ART ACROSS TIME AND SPACE**  
GABRIELLA NUGENT, *Transnational Extractions: The aesthetics of movement in Sammy Baloji's *Mémoire* (2006)*

NAOMI DAW, 'Delighted experience and unforgettable impressions': F. Frith and

Co's photographs of Rome and armchair travel in the 19th century

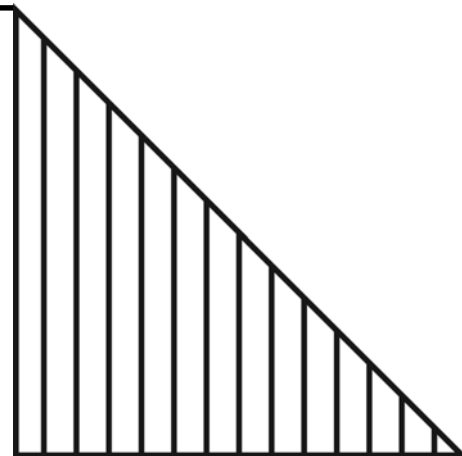
ROBERTA MINNUCCI, *Classical Antiquity in Arte Povera: The peregrinations of a fragmented cultural memory and its artefacts*

Thank you to the University of Birmingham for all of its support in hosting this event, and especially to the College of Arts and Law, the School of Languages, Cultures, Art History and Music, and the Sam Beighton Donation Fund. Thanks as well to everyone who participated. We look forward to many more years of New Voices, including the autumn New Voices taking place later on this year, details for which will appear on the website in due course.

**SARA TARTER AND MARIE HAWKINS**  
Organisers of New Voices | Art & Movement

# DISSERTATION PRIZE 2017

## UNDERGRADUATE WINNER



We are delighted to announce that Fiona Saint-Davis (Plymouth University) is the winner of the 2017 Undergraduate Dissertation Prize for her essay, 'These Stupid Sketches': Bernard's brothel drawings.

The prize will be awarded to Fiona at the 2018 Annual Conference in London. You can read an abstract of her dissertation below.

**FIONA SAINT-DAVIS:** 'These Stupid Sketches': Bernard's brothel drawings

Between April and October 1888, a crucial moment in the development of Post-Impressionism, the young Émile Bernard sent 20 drawings to Vincent van Gogh on the theme of prostitution. His project culminated in a suite of 11 humorously annotated studies titled *Au Bordel*, which he referred to as 'ces croquis stupides'. Bernard's pejorative attitude has set the tone for the reception of his drawings, invariably treated as a young man's ambivalence towards sexually available women.

Little effort has been made to situate them within 19th-century discourses concerning state-regulated prostitution, nor have they been addressed by feminist art historians, which is perplexing considering the

### SHORTLISTED RUNNERS UP

SHANNON BRUNETTE (University of Nottingham): *The Abject Object: Dialectics of decay and the vulnerable body*

SOPHIE BIRKIN (University of Cambridge): *Relics of an Unrealised Future: Miodrag Živković's Yugoslav war memorials*

SAMUEL SPIKE (University College London): 'X is A': Incidents of metaphor in Robert Smithson's art and writing

ELINA IVANOV (Brighton University): 'West Coast Ophelia': Stevie Nicks and representations of Pre-Raphaelite

femininity in fashion and rock music of the 1960–70s

Many thanks to the members of the student committee for assessing this year's Dissertation Prize: Sara Tarter, Marie Hawkins, Alicia Hughes, Karolina Koczynska, Isobel MacDonald, Caroline McCaffrey-Howarth, Clare Nadal, Naomi Stewart. And thanks to Trustees Tilo Reifenstein and Carol Richardson for making the final decision. We received an exceptionally high standard of submissions for this year's prize, which made the process even harder than usual.

attention given to Degas' brothel monotypes.

Also missing from accounts is that during these same months public discourse concerning prostitution escalated to unprecedented levels with the censorship of *Le Courrier Français* for an illustration seen by contemporary commentators as critical of the Republic's involvement in venal practices. Two trials resulted in prison sentences for graphic artist Louis Legrand, and the journal's Editor and publisher, engendering heated battles in the press and artistic circles. At issue were the state's commercial exploitation of women and minors, and the freedom of artistic expression.

A compelling chronological relationship can be demonstrated between the

controversy as it unfolded and the production and development of Bernard's drawings, at a moment crucial for both Art History and French politics. Far from being a relatively inconsequential project demonstrating personal sexual confusion, the context of the drawings' production suggests a sophisticated level of engagement with a debate that exposed patriarchal repression at the heart of the French Republic.

This Dissertation argues that Bernard's 'stupid drawings', executed as the Republic prepared to celebrate the centennial of its formation, are of greater importance than has been realised, and invite reconsideration of Van Gogh's responses to them.

## LEGACIES OF CIVILISATION

11AM – 4PM

SAT 10 MARCH

Sainsbury Wing Theatre,  
The National Gallery

Art and film experts discuss Kenneth Clark's 1969 landmark series, *Civilisation*, at a unique day of screenings featuring highlights of the original series as well as Arts Council films, and rare BBC and BFI National archive footage.

Clark's contribution to British culture is unparalleled. Director of the National Gallery aged 30, he went on to help found both the Arts Council and Independent Television, alongside becoming Britain's most recognisable arts broadcaster of the 1950s and 60s. Clark's great ambition was to bring art to the public, but whose culture was he presenting? What are the ramifications of his 'civilising mission'?

Tickets: £35/£30 conc./£25 for National Gallery, Association for Art History and BFI members /£10 students

Book online at

[www.nationalgallery.org.uk/whats-on](http://www.nationalgallery.org.uk/whats-on)

THE  
NATIONAL  
GALLERY

## SEEKING THE MARVELLOUS

Ithell Colquhoun,  
British Women &  
Surrealism

22 & 23 MARCH 2018

Plymouth College of Art

*Organised in conjunction with Black Mirror Research Network*

 PLYMOUTH  
COLLEGE  
of ART

This interdisciplinary symposium will examine the work of Ithell Colquhoun (1906–1988) and other women connected both with Surrealism and with Britain.

It seeks to re-examine Colquhoun and her place both in art history and in the history of occultism from a variety of perspectives. There will also be a major strand on Leonora Carrington and contributions from leading international scholars on other women connected with Surrealism in Britain, including Valentine Penrose, Virginia Woolf, Stella Snead and Velona Pilcher.

Renowned experts Susan Aberth, Amy Hale and Victoria Ferentinou will speak at the symposium, as will Joanna

Moorhead, whose biography of her great aunt, *The Surreal Life of Leonora Carrington*, has added greatly to scholarship on Carrington.

Also contributing will be independent scholar Richard Shillitoe, whose pioneering work on Colquhoun has done much to bring her work back into the public domain, and Adrian Glew, Head of Tate Archives.

The symposium will also include a screening of a new documentary film based on the memories of Jo O'Cleirigh, who worked with Colquhoun, and a performance of Colquhoun's poetry.

For booking and contact details, see:

[www.plymouthart.ac.uk/research/seeking-the-marvellous](http://www.plymouthart.ac.uk/research/seeking-the-marvellous)

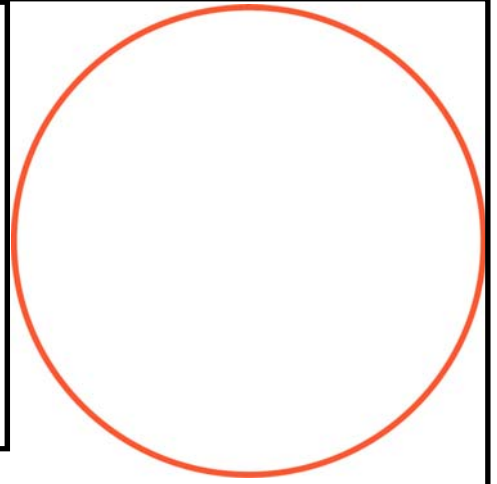
# 2019 ANNUAL CONFERENCE

CALL FOR  
SESSIONS

Deadline  
1 May 2018

**4 – 6 APRIL 2019**

University of  
Brighton



*The (expanded) field provides [...] for an organisation of work that is not dictated by the conditions of a particular medium.*

Rosalind Krauss, 'Sculpture in the Expanded Field', 1979.

The Association for Art History's 2019 Annual Conference in Brighton invites session proposals that explore how art history and visual culture are manifest in the everyday, as well as scholarly and curatorial life. What is art history and visual culture in an expanded field?

The 2019 Annual Conference will relinquish familiar physical and disciplinary confines in favour of expanding into the city of Brighton. The area is known for its eccentric urban landscape, which includes the 200-year old Royal Pavilion and idiosyncratic shopping precincts, and whose latest tourist attraction offers views of both the South Downs National Park and a 116-turbine wind farm.

As well as hosting academic panel sessions, the conference convenors welcome proposals for sessions in alternative formats, which we will be accommodated in appropriate spaces on the University of Brighton's Grand Parade campus, or with partner organisations in the city centre, including the Royal Pavilion and Museums Brighton and Hove.

## **HOW TO SUBMIT A PROPOSAL**

To submit a session proposal please read and use the session proposal form 2019, which you will find online at:

[www.forarthistory.org.uk/latest-news/annual-conference-2019-call-for-sessions/](http://www.forarthistory.org.uk/latest-news/annual-conference-2019-call-for-sessions/)

Deadline for session proposals: **1 MAY 2018**.

Please submit proposals via email to [sessions2019@forarthistory.org.uk](mailto:sessions2019@forarthistory.org.uk)

## **CONFERENCE CONVENORS**

The conference is being convened by a collective of contributors from the University of Brighton, the University of Sussex, and local partners.

## **ABOUT THE ANNUAL CONFERENCE**

The Annual Conference showcases current research and critical debate about art history and visual culture. It takes place over three days throughout the UK, bringing together current research and critical debate about art, art history and visual culture. The Annual Conference is an opportunity to keep up to date with emerging research, hear leading keynotes, broaden networks and exchange ideas. It attracts over 500 delegates, speakers and publishers each year.

Members of the Association for Art History get reduced conference rates.



# 2018 ANNUAL CONFERENCE

#forarthistory2018

## 5 – 7 APRIL 2018

Courtauld Institute  
of Art  
King's College  
London

Our 2018 Annual Conference will respond to the idea of 'looking outwards', and will engage with art history in the broadest sense, presenting a three-day programme of 40 sessions, over 300 papers, and keynotes.

This international academic conference will incorporate an ambitious range of perspectives and research about art history, visual culture and art. The conference is a unique opportunity to engage with new and emerging research from academics, students, researchers, curators, artists and cultural organisations.

For the full list of sessions and papers see the insert with this issue of *Bulletin*, or visit [www.forarthistory.org.uk](http://www.forarthistory.org.uk)

### KEYNOTE SPEAKERS

Thursday 5 April (evening), tbc

Friday 6 April (evening): **TRISTRAM HUNT**, Director of the V&A

Saturday 7 April (lunchtime): **GRISELDA POLLOCK**, Professor of the Social & Critical Histories of Art | Director of Centre for Cultural Analysis, Theory and History, University of Leeds

As in other years the 2018 Annual Conference will include a Bookfair for publishers and exhibitors.

2018 ANNUAL CONFERENCE  
CO-ORDINATOR  
**CHERYL PLATT**

[conference2018@forarthistory.org.uk](mailto:conference2018@forarthistory.org.uk)

2018 ANNUAL CONFERENCE CONVENORS  
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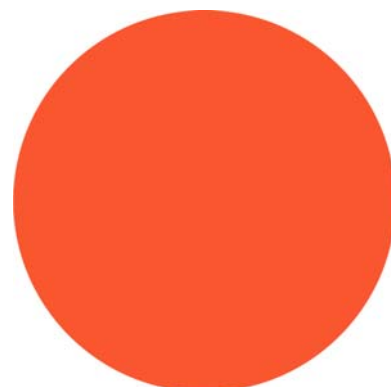
Courtauld Institute of Art

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