

WELCOME FROM GREG PERRY, CEO

In my first three months in post I have very much enjoyed getting to know the committed staff, trustees and members of the Association.

The Annual Conference taking place during this time helped to speed up my own learning about the organisation, to meet members whom I had previously only corresponded with, and to appreciate the importance to the field that the Association and the conference represent.

As members know, the Association for Art History has recently gone through some significant changes: from a different name and corresponding visual

identity, to new governance structures, four new trustees and now a new CEO. In any organisation, not least one with a small staff, these are dramatic shifts, which warrant our taking stock of the transition the Association has undergone.

Our previous work and journey to this point will serve as a foundation for a way forward that reflects the new status of the Association as the subject association for art history. While advocating for the field, we will also continue to support our members and address their professional concerns. Therefore, an important component of our strategy work will be to focus on how the Association can be an even more relevant resource to those who

practise and have an interest in art history.

We will turn to our members – current, past and potential – to help answer questions around this issue. This is an opportunity for you to weigh in on what we do and how we could be of greater value to you. You will receive invitations to participate in these surveys, and I encourage you to take this chance to let your voice be heard to help shape our offer and our strategy for the future.

We know now that increasing our advocacy efforts on behalf of the discipline and our members will be a major element of our strategy going forward. In this issue of *Bulletin*, we refer to the letter you received announcing this intention and asking for your participation to assist with this work.

We are forming a group to help coordinate this initiative as well as consult with us on issues affecting the higher education sector. Please do let us know if you would like to participate. We will have a more powerful impact with your support and it is particularly needed during this time of serious threats to the humanities at school and university levels, and of sustained reductions in funding to the arts and culture sectors.

With your participation in our advocacy and strategy work, we can strengthen our voice and increase our influence on matters that concern us all. I look forward to working with you to ensure that art history and the Association flourish.

GREG PERRY



Greg Perry, the new Chief Executive Officer of the Association for Art History.

WAYS OF SEEING 2018

National Gallery London

Saturday 24 November

Our annual conference for sixth-form students and teachers is an opportunity for those teaching or learning about art history to listen to talks, engage in workshops and share ideas. This year's theme will be identity.



ABOUT LOOKING 2018

Nottingham

Saturday 13 October

A new sister event to Ways of Seeing, developed in partnership with the University of Nottingham. Art history meets art, craft and design subjects in this innovative multi-sited day about looking.

Further details of both events will appear online shortly.



GDPR

Signing up for the email newsletter

On 25 May the new General Data Protection Regulation (GDPR) privacy laws came into effect. Under this legislation, we need your permission to continue to send you newsletters via email.

As a small charity and subject association, our work focuses on championing a broad and inclusive art history through advocacy, events, grants, networks, membership and

publications. We do not have a large marketing team behind us, so our ability to ensure a vital and vibrant future for our subject depends on us being able to communicate with individuals and organisations about the issues that are important to our members, supporters and subscribers.

If you have not received a GDPR email from us, but would like to receive art history NEWS, EVENTS & INSIGHTS via our email newsletters, please go to our website and sign-up for our newsletters.



Our role, as a subject association and charity, is to champion art history, and those engaged with it, throughout the UK.

Help us map art history today and chart the territory for the future.

Find out how to get involved at www.forarthistory.org.uk/our-work/advocacy/atlas/

THINKING ABOUT ART

We have created a set of 10 postcards, drawn from the textbook *Thinking About Art* by Penny Huntsman, published by the Association for Art History and Wiley.

The cards include Collector, Critic, Dealer, Feminist, Flâneur, Gallerist, Marxist, Other, Patron and Socialist, and are designed to act as prompts for discussion about key art historical concepts, themes and roles.

They can be used in both classroom and gallery settings to generate ideas and work, as well as an icebreaker or creative prompt to conversations, particularly when used in conjunction with our *Thinking About Art* textbook.

If you'd like a set or have suggestions for other cards, email education@forarthistory.org.uk.

You can download a pdf of the cards at www.forarthistory.org.uk/our-work/advocacy/cards/

Critic Someone who writes and publishes their opinions on art and artists. They can be very influential, raising or lowering an artist's status.

This art history keyword is drawn from the glossary of the textbook *Thinking About Art* written by Penny Huntsman and published by the Association for Art History and Wiley.

Find out more at www.forarthistory.org.uk/our-work/advocacy/cards/



@forarthistory
www.forarthistory.org.uk

CRITIC

OTHER

Other A term that denotes difference or divergence from norms established by ruling or controlling authorities in relation to ethnicity, culture, **gender** or other groupings.

This art history keyword is drawn from the glossary of the textbook *Thinking About Art* written by Penny Huntsman and published by the Association for Art History and Wiley.

Find out more at www.forarthistory.org.uk/our-work/advocacy/cards/



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DATES FOR THE DIARY

JUNE

- 25 Art History in the Pub, Bristol
- 26 – 27 Summer Symposium (doctoral & early career research), Leeds and Wakefield

JULY

- 9 – 11 Teachers Residential, Leeds
- 11 Study Day at the Sir John Soane Museum
- 30 Art History in the Pub, Bristol

AUGUST

- 1 Dissertation Prize 2018 (undergraduate) deadline
- 10 Call for Papers deadline for New Voices, Art & Conflict

OCTOBER

- 13 About Looking (for 16–18 year olds), Nottingham Contemporary, Nottingham

NOVEMBER

- 5 Call for Papers deadline for 2019 Annual Conference, Brighton
- 9 New Voices, Art & Conflict (post-grad research), Edinburgh
- 24 Ways of Seeing (sixth form students and teachers), The National Gallery, London

DECEMBER

- 1 Dissertation Prize 2018 (postgraduate) deadline
- 6 Careers Day, Glasgow

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

JOIN THE NETWORK

Advocacy for Higher Education

It is our intention that the Association for Art History takes a more active role in advocating for the subject and on behalf of our members.

In April 2018, CEO Greg Perry circulated an email about our advocacy efforts around issues in the Higher Education sector. We are keen to show how and where we are making a difference and advocating for positive action and change in higher education.

We are developing a new network of academic art historians across the United Kingdom which will promote and defend the discipline across institutional boundaries and support the Association in representing the interests of academics and students alike.

This idea arose in part as a consequence of an informal meeting at our Annual Conference in April, during which delegates discussed how to

maintain the momentum generated on the picket lines during the UCU strike.

MEETING THE CHALLENGE

Art history faces a number of challenges borne of the increasingly market-based approach to higher education. Some of the challenges that colleagues have identified include:

- The increasing reliance on casual contracts for academics
- The absorption of art history teaching and teachers within other humanities departments and within studio-led fine art departments
- A drive to recruit art history students in competition with other departments
- Ever increasing class sizes making first-hand engagement with works of art and class discussion difficult;
- A growing tendency to regard art and its histories as cultural products to be consumed, rather than as subjects of rigorous study and critical engagement
- Recruitment and retention of staff and students in light of current immigration policy.

Beyond these trends are more specific and immediate concerns, including the constitution of the 2021 REF panel, the consequences of Open Access and the threat to the humanities at the Open University, one of the keystone providers of art history in the HE sector.

The Association will help facilitate the formation and the advocacy of a group.

This could take the form of establishing a digital platform for the exchange of ideas and for organising actions.

We could also assist in helping to focus efforts on specific geographical areas, where that is warranted.

WE NEED YOUR EXPERTISE

We rely on participants to supply data from the field, help frame the issues and provide expertise from the sector.

We are aware just how busy everyone is – that is in itself one of the problems – but by working together we can make a difference.

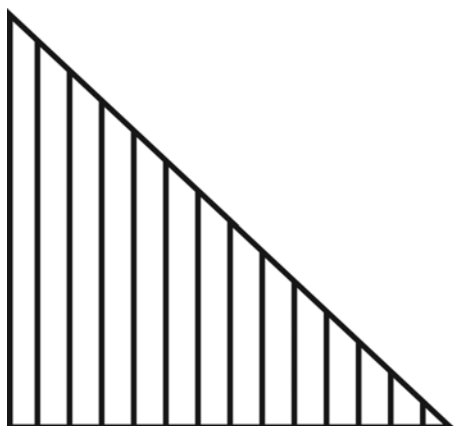
GETTING INVOLVED

A small group of people who prompted a meeting at the 2018 Annual Conference is joining with the Association to help influence policy and decision makers.

If you would like to be involved or learn more about this initiative or our advocacy work in general, please contact our Campaigns Manager TREVOR HORSEWOOD.

You can reach him on Trevor@forarthistory.org.uk or on 020 7490 3211.

Please feel free to pass this information to interested colleagues, as membership of the Association is not required to be involved in this group.



ART HISTORY FOR ALL?

Advocacy for educational opportunities

As champions and ambassadors for art history and the arts and humanities in this country, we work to ensure the continued vitality and vibrancy of these fields, and to argue for policy and economic regimes that ensure these subjects are open to all.

In our responses to recent policy consultations on education and funding, we have highlighted our concerns with respect to meaningful and equitable access to education, regardless of location, class, income, gender or race. Social mobility and long-term life prospects are increasingly affected by issues relating to social, cultural and financial capital, contributing to a 'postcode lottery'.¹

UNEQUAL ACCESS

Access to post-18 education has improved for working-class youngsters getting a university place but, as the Social Mobility Commission and others report, there is a significant correlation between social class and educational success and, ultimately, employment and income. There is a huge disparity in terms of university participation rates around the UK; disadvantaged young people in post-industrial areas are half as likely to achieve two or more A-levels and almost half as likely to go to university compared with those in more socially and ethnically diverse urban areas.

ACADEMIC ASPIRATIONS

Various studies suggest that children have early occupational aspirations – some suggest that at age seven, children already envisage future careers. We believe it is important that academic and scholarly careers should be highlighted earlier on within a young person's educational journey, particularly in areas where – for a range of reasons – technical and vocational routes will be suggested as the natural choice. This is not to dismiss these routes, but rather to argue that an academic trajectory should be sign-posted as an available option, in particular to children from backgrounds under-represented within the university population.

We contend that a more nuanced and discursive approach is required to ensure that our post-18 education system, and the funding mechanisms associated with it, is accessible, regardless of financial, class or geographical issues. More effort needs to be expended to encourage the

take-up of academic qualifications in the humanities, and in particular art history, from those groups currently under-represented within HE.

We believe it is important to scaffold learners earlier in their school journey so that they understand the specific merits of academic, technical and vocational qualifications, and that an academic route is a valid and realistic option.

BREAKING DOWN THE BARRIERS

We recognise that there is a range of complex and inter-related issues and barriers for people from so-called 'disadvantaged' backgrounds progressing to and succeeding in post-18 education. As an association and as an academic community we need to make sure that we do all that we can to break down these barriers and to ensure that our art history truly is an art history for all.

¹ Social Mobility Commission (SMC), Social Mobility in Great Britain: Fifth state of the nation report, November 2017.

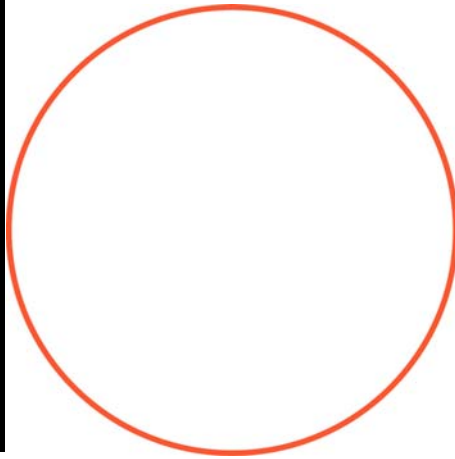
FUTURE PLANS

Over the coming months we will continue to work with members and partner institutions in Yorkshire, the Midlands and the South East to build on existing insights and bring new thinking to how we provide educational and engagement opportunity to young people who sit outside our traditional audiences and locations.

To find out more, and how to get involved in our education and advocacy activities visit www.forarthistory.org.uk/our-work/advocacy/ or email our Campaigns Manager TREVOR HORSEWOOD at Trevor@forarthistory.org.uk

2018 ANNUAL CONFERENCE

Thoughts from the conference convenors



When we three volunteered to organise the 2018 Annual Conference at The Courtauld Institute and Kings College London, we wanted to conceive and realise an event that brings the different sectors of our discipline together for sustained discussion, debate and conversation about issues that concern us all now

Of course it was hard work, but the meticulous planning and organisation of Cheryl Platt (Annual Conference Coordinator) and the wise counsel of Claire Davies (Deputy Chief Executive)

took the huge burden of day-to-day management of the event off our shoulders and enabled us to concentrate on shaping its character and programme.

Our task was made easy by your positive response to the Call for Session Proposals and your appetite for engaging with the provocation 'Look Out!'. We received a wealth of suggestions from which to draw the 40 sessions that best fitted our invitation to collaborate by reaching out beyond the disciplinary, professional, social, cultural and geographical boundaries that often limit our ambitions. We can honestly say that we enjoyed the whole process!

Our vision for the conference was inspired in part by our frustration at

academic conferences in which too often papers of a rigidly prescribed format are presented on an almost industrial scale, pushing their audiences to the limits of endurance and reducing meaningful discussion, seemingly, to the minimum. The Association's Annual Conference has a strong tradition of openness to critical engagement and debate that challenges this commoditisation of academic work. We wanted to build on that commitment to produce a programme that was varied and lively in structure as well as in content, by combining intellectual imagination with sociability and – dare we say it – pleasure. To that end we wanted delegates to feel free to either move between or stay in sessions; the buzz and energy in the corridors throughout the conference suggests that we were in some measure successful.

In the hierarchy of genres of academic output, and to either side of the academic sessions, we organised three formal keynotes and an informal 'festival'. The artist Sonia Boyce, the museum director Tristram Hunt and Professor Griselda Pollock in different ways but with one voice spoke in their lectures of the political agency of art (history?) and its institutions in the wider world: for its role to help mitigate social injustice by intellectual and cultural intervention.



Sonia Boyce (left) in conversation with Dorothy Price, Editor of *Art History*.



The Festival, which took place on Friday afternoon, was, you could say, an attempt to put that ambition into our conference practice. Brilliantly co-ordinated by Abigail Walker, a doctoral student in the Department of Classics at King's, it worked as an intermezzo between the more formal academic sessions. Moving between different spaces provided opportunities to dip or settle into a whole range of useful, challenging and enjoyable experiences.

In The Courtauld Gallery, for example, festival goers appreciated a series of 'Sounding the Gallery' sessions that delivered evocative, historically informed performances of vocal music in response to works on display. The 'Access All Senses' festival session introduced festival-goers to looking at art using a language accessible to people with sensory impairments, notably how deaf people use a spatial/visual language to explore visual culture, or how blind or visually impaired people engage with art via audio description.

We hope that the 2018 Annual Conference has been the beginning of conversations about art and art history that will endure long after the posters

come down and the T-shirts go into the washing machine.

Looking back on those three days in early April, when the sun began to shine after a long winter, our priority is to thank everyone who participated for making the 2018 Annual Conference such a success. A special shout-out goes to our wonderful conference

assistants, all of whom were students from the Courtauld and King's. We hope that the experience of delegates will have whetted their appetites for future Annual Conferences. Roll on Brighton 2019! We wish Lara Perry (2019 Annual Conference convenor) and her team all the best.

**MICHAEL SQUIRE, KATIE SCOTT,
JOANNA WOODALL**

Above: The audience at one of the plenary sessions.

Below: Delegates engaged in debate.

All photographs by Ajay Hothi.



2018 ANNUAL CONFERENCE

DADA DATA

Contemporary art
practice in the era
of post-truth
politics

*'Big Data excites everything.
Big Data knows everything.
Big Data spits everything out
[...] The ministry is overturned.
By whom? By Big Data.'*

If you replace the word 'dada' in the Dada manifesto written in 1921 with the word 'Big data' (as above), it seems that the Dadaists were far ahead of their time. Were the Dadaists already anticipating the powerful 'Data-ists' of our time, including Facebook or Google? The allegations against Cambridge Analytica are one of countless examples that show how data power and political discourse entwine. If populist politicians persuade the masses by tailored data strategies and simplified conceptions of reality, how can art highlight the neglected nuances of the so-called 'post-truth' era?

Dada's artistic response to the aggression, nationalism and rising fascism defining its time offers a fruitful backdrop from which to approach such a question. Our panel invited nine art practitioners and theoreticians to explore whether artistic strategies of Dada could illuminate the art of our time. The aim was to foster critical vocabularies in confronting our contemporary moment, mediated by post-truth politics, information floods and 'big data'.

REBECCA SMITH started the session with a historical survey of the Berlin Dada Group, whose parafictive acts even included the announcement of the

Dadaist Republic in Berlin. Their legacy was discussed in conjunction with the humorously political modes of intervention by artists Ubermorgen and activist group The Yes Man. Such iconographies of resistance, in which artistic practice is reconceptualised as a form of political tactics, also surfaced in LEONOR DE OLIVEIRA's paper on Portuguese artist Paula Rego or the The Dadaesque attitude of art collective IOCOSE.

For the work *Dadasourcing*, specially conceived for the panel, the group had commissioned anonymous online workers via crowdsourcing to fulfil the following task: Go in a public place, hold signs with slogans taken from the DADA manifesto by Tristan Tzara and photograph yourself.

The documentation – reminiscent of a modifiable protest – played on the emergence of a new kind of political rhetoric. Here, facts can be customised. The truth is made infinitely malleable.

JACK SOUTHERN told the multiple narratives of post-truth politics through pictures. Referencing the political scientist Victoria Hattam, he argued that political education has to happen visually. His call became evident following a presentation by LUCY BYFORD, a member of the art collective Montage Mädel's. Drawing from Jürgen Habermas's definition of the bourgeois public sphere, Lucy scrutinised how Kekistan and other visual memes and alt-right symbols are currently used to create new forms of belonging in on- and offline communities. Such demagogic rhetoric was contrasted with the Montage Mädel's own practice adapting Dada photomontage to denounce the hate-driven ideologies of our current moment.

Image from *Dadasourcing*, in which anonymous online workers fulfilled the task: Go in a public place, hold signs with slogans taken from the DADA manifesto by Tristan Tzara and photograph yourself.



2018 ANNUAL CONFERENCE CRITICAL PEDAGOGIES



Looking at teaching and learning in art and art history today through the lens of artists, art historians, and other academics and educators, the narrative thread of the 'critical' took us on a journey through post-art and post-humanist pedagogies to the art schools of the 1960s, into university archives and the realm of 'cobbled together' art history. Provocative and conversational, the afternoon's world café gave us manifestos and art histories of and for the margins, radical acts of hospitality and Boltanski and balloons.

The session had always been conceived as a jumping-in point rather than a summary and our eight speakers and

provocateurs helped validate an initial idea that there could be a real appetite for this discussion to continue beyond the walls of Bush House. We will be producing a summary of thinking and reflections on the ideas put forward by PAT THOMSON (University of Nottingham), CHARLOTTE BIK BANDLIEN (Oslo National Academy of the Arts (KHiO) MATTHEW CORNFORD and NAOMI SALAMAN (University of Brighton), JOANNE CRAWFORD (University of Leeds), JANE TROWELL (University of Nottingham), RIIKKA HAAPALAINEN (Aalto University, School of Arts, Design and Architecture, Espoo) and KIMBERLEY FOSTER (Goldsmiths) later this year as part of a publication.

We will also be including visuals that were produced during the day by artist NORA SCHMEL (left) and visual scribe RACHEL WOOLEY (above).

As one might expect from a session that set out to explore the many connotations and theoretical positions associated with the term 'critical' and its relation to teaching and learning in art and art history today, the conversations were excited, occasionally heated and – as we hoped – set to continue outside the 2018 conference and on into the 2019 Conference in Brighton.

TREVOR HORSEWOOD AND EMILY PRINGLE



Artistic acts of slicing, cutting, hacking and remixing in order to re-configure toxic colonial rhetoric and neoliberal consumerist fantasy also featured centrally in JAIME TSAI's presentation on the practices of Australian pixel pirates Joan Ross and Soda_Jerk. While the photomontage used to function as a powerful political weapon, these counter-cultural tactics have also been (ab)used as counter-cultural marketing tool.

VID SIMONITI analysed the meme as invitation to sacrifice truth-directed enquiry. He identified current image-driven strategies, oscillating between lies, bullshit and simulacra, that allow alt-

right collages to circumvent facts and consequently thrive. CLARA BALAGUER examined precisely the opacity and non-linearity of such developments through the perspective of online-trolling in the Philippines. In the online world of political trolling at the service of controversial president Rodrigo Duterte, the most successful protagonists are, paradoxically, women or alternatively gendered. When marginalised groups support a president known for misogyny and a self-proclaimed war on the poor, the idea of intersectional discourse is turned on its head.

While our speculative cross-reading of dada and data generated many

productive openings to think about the challenges of our present moment through artistic practice, it also brought out quite clearly that it is no longer a liberal avant-garde that revises Dada strategies for contemporary times. If Dada strategies are now used even by the alt-right, how does genuine artistic resistance need to be re-thought in the era of post-truth?

SARAH HEGENBART

Technische Universität München

MARA-JOHANNA KÖLMEL

Leuphana University Lüneburg

2018 ANNUAL CONFERENCE ART & RELIGION



A two-tonne bell in magnetic motion without a clapper, a disembodied incorruptible foot surrounded by inquisitive putti, a group of Israeli soldiers re-imagining Jesus in Leonardo Da Vinci's *The Last Supper*.

This trio of images was amongst the wealth of diverse artworks considered in the 2018 Annual Conference's session on Art and Religion.

Co-convened by scholars with backgrounds in both theology and art history, the panel consisted of eight papers ranging across 20th-century India, 18th-century France, 13th-century interpretations of the Book of Ezekiel, and beyond. The panel's intention was to draw together a range of viewpoints and methodologies that amplified what it could be to 'look out!' upon the complex terrain in which sacred traditions and the visual arts intersect. Text and image, the museum and the holy zones of houses, ashrams, and churches, and the proliferation of perspectives on the body, gender, and the senses framed a cluster of topics that cohered in surprising ways, gathered in pairs of papers that deliberately sparked off one another.

The painting conservationist SPIKE BUCKLOW explored how alternating panels of red and green connected to gendered imagery across alchemy, Chaucer, the Bible, and medical

treatises, suggesting that these colours' presence on East Anglian rood screens reveal ways of understanding the medieval mind and body. HONOR WILKINSON delineated the little-known diagrams of the medieval theologian Richard of St Victor, whose interactions with biblical interpretation took schematic visuality as a departure point for instruction and prayerful contemplation. These ideas were placed in contact with theosophy, Japanese aesthetics, and Indian spirituality in 1930s Tamil Nadu, in research offered by HELENA CAPKOVA, and new views on presence, transfiguration, and sacred performance discussed by WHITNEY DAVIS in relation to Kwakiut'l masks and dances in British Columbia. The sheer range of paths towards sacred experience and cultural insight on the borders of the numinous stimulated open questions regarding forms of knowledge and visuality.

Intensive tribal dances in Canada and polished surfaces of shoji-like wood and concrete in the stillness of modern meditation spaces gave way to the cosmopolitan art world of late 18th-century France, and HANNAH WILLIAMS' research on the permeable boundaries between the apparently 'secular' world of the Salon and the realm of the urban parish church. Fluidity across these boundaries in the display of artworks prompted ongoing curiosity regarding the significance of art historical readings that would encourage a strong dichotomy between religious life and other forms of the public sphere.

Above: Kris Martin: *Altar* (2014). Installation view Oostende, Belgium. Photo Benny Proot. Courtesy Kris Martin.

Holy ground as contested space also characterised CATHERINE MCCORMACK's suggestions regarding the foot relic of Teresa of Avila, built upon a methodology of montage to consider multiple, proximate iterations of St Teresa's body in sculpture and prints alongside the spectre of the altar and the dissection table.

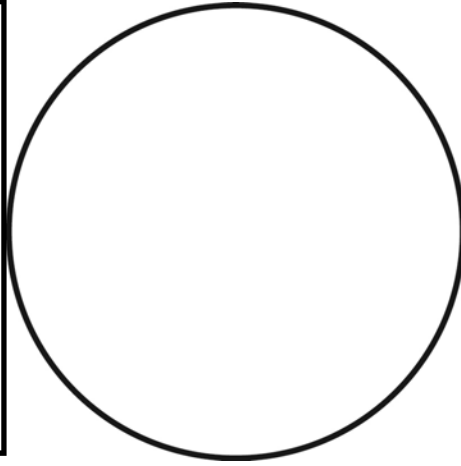
Kris Martin's contemporary Belgian art questions the meaning of religious discourse in everyday life; found objects become conduits for interrogating the extent to which the Church truly matters (or doesn't). From the production of uncanny metallic bunting from crucifixes in which Christ and the cross have been separated, to a frame for the Ghent Altarpiece picked out in steel to house nothing but air, artist JONATHAN ANDERSON maintains that Martin evacuates religious symbols of their core content, leaving a disconcerting vacuum.

Curator AMITAI MENDELSON's research on Jewish artists' representations of Jesus created fruitful new debates around religious history, and intensified the political and historiographical heft of the panel theme, incisively showing how a profound taboo has shifted to become a figure of solidarity in suffering and in hope. Throughout, issues of temporality, dissonance, and >>>

2018 ANNUAL CONFERENCE

SOUNDSCAPES

New challenges,
new horizons



In response to the call to 'Look Out', this session was co-convened by a musicologist and an art historian.

We decided to explore Jonathan Hicks's observation on the relationship between art history and musicology: 'it may be precisely in attending to the locations of expressive culture – whether noisy, spectacular, or a combination of these and more – that our disciplines might find most common ground'. So we asked: what may be learned from focusing on how music and sound – or even the silent evocation of sound – is framed by places, spaces, objects, rituals and other performative contexts and vice versa?

Our eight speakers rose magnificently to this. First, there was a productive chronological diversity, moving from the immediate present back to the middle ages. The types of music and artwork under discussion was equally diverse: ANDREW KLUTH analysed a recent, poignant sound installation in

>>> combinative strategy returned continually, demonstrating that across multiple contexts, religious themes in art ask viewers to consider love, life, and death afresh in each image.

AYLA LEPINE

University of Essex

BEN QUASH

King's College London

Los Angeles; MENG-JIAO CHEN spoke on Beijing folk jazz and how it evokes a complex urban landscape; CHARLOTTE GOULD covered contemporary soundwalks in British art; ZACHARY FURSTE discussed the curating of American folk music on surrealist principles; LOIS OLIVER considered the potential uses of new sound technology in a proposed exhibition on Manet and music; DARIA FONER evaluated the role of polyphony in the making of a 16th-century Florentine fresco cycle; LAURA STEFANESCU focused on music pictured in silent spaces in ducal Urbino; and, finally, LAURA SLATER investigated the role of images and musical notation in a 14th-century psalter made for Philippa of Hainault.

Despite this diversity, a number of interesting themes emerged. One hinged around recording and other forms of technology. How can and do technological developments structure our perceptions of sounds and space? Although such questions arise most urgently after the coming of sound recordings, they date back as far as the coming of musical notation, itself a type of memory technology. Such technologies can expand and intensify but also inflect and even question sensory experiences.

Another important set of themes clustered around gender, race, class and other hierarchical power structures. Who has access to and the right to make specific sounds in specific spaces? Who and what controls those

spaces and sounds and, conversely, how can this be resisted by artists and/or performers? A different but equally fascinating theme was about the impact that music has on picture-making, arising from artists' regular exposure to actual musical performances or to its many cognate practices such as, for example, the precise nature of a violin bow-hold.

BREAKING OUT INTO SONG

Our session was complemented by the Friday 'festival' period, during which several relevant pieces of music were sung in various spaces inside the Courtauld Gallery. Excitingly, this included pieces from Philippa's psalter, from Urbino and from Florence that we had discussed the day before.

There was also a sing-along focused on Reformation imagery; this involved the gallery audience learning and performing a simple canon by Michael Praetorius. It was a delight for ear, eye, body and soul and we are very grateful to the organisers, Katie Bank and Charlotte de Mille, curator of music at the Gallery, as well as to Tempe Nell, Nerissa Taysom and the singers, who gave generously of their time and vocal skills.

Warm thanks are also due to all eight speakers, who travelled from as far as Beijing, New York, Paris and Los Angeles to share with us their work, knowledge and thought-provoking insights.

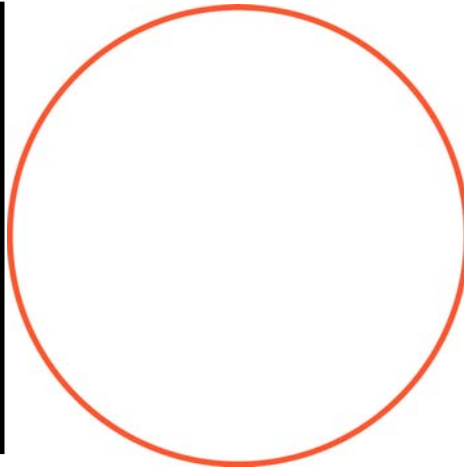
MARGIT THOFNER

University of East Anglia

TIM SHEPHARD

Sheffield University

2018 ANNUAL CONFERENCE FACTS & STATS



Each year after the Annual Conference we ask those who attended, the delegates, publishers, conference assistants, to give us their feedback.

We ask what they enjoyed most, what they thought about the programme and what single thing they would want us to improve for future events.

This year's Annual Conference 2018 in London, at Courtauld Institute of Art and King's College London, was our biggest conference to date. We had over 700 attendees in total, including delegates, exhibitors, publishers, festival participants as well as organisers and volunteers.

We also had our biggest response rate to the feedback survey.

WHO ATTENDS THE CONFERENCE

Almost half of the attendees (47%) who responded to the survey worked in Higher Education.

The second largest constituency (26%) of respondents were PhD researchers.

Other attendees who responded included masters and postgraduate students, curators, freelancers and consultants.

Of those who responded to the survey, 60% were members of the Association for Art History. This is because of the significant discount offered to members on early bird and standard rate conference tickets.



WHAT DO PEOPLE MOST VALUE ABOUT THE CONFERENCE

Most conference survey respondents see the conference as a valuable opportunity to keep up to date with the latest art history research. This is closely followed by the opportunity to present personal research, network with others and hear prominent keynote speakers.

The features that most appealed about this year's conference were the venue, quality and range of academic sessions – and the new Festival Programme seemed popular too, which is good because we plan on expanding the conference fringe programme for the 2019 Annual Conference in Brighton and also future conferences.



What did you most enjoy about this year's conference?

"The programme was varied and rich across topics and themes"



Delegates gathered in the conference registration area, in the entrance to the Great Hall at King's College. All photographs by Ajay Hothi

What did you most enjoy about this year's conference?
"Griselda Pollock [below] gave me hope"



CONFERENCE COSTS

One question that crops up regularly each year, is: Why does the conference cost what it does?

Our Annual Conference is currently run as a not-for-profit event that takes place around the UK. It brings together current research and critical debate around art, art history and visual culture. The ticket sales for the conference and the bookfair all feed back into supporting the running of the event.

The average cost of our Annual Conference over the last five years has been £75,000 (based on the costs of conferences in London, Edinburgh, Norwich, and Loughborough). It costs this much to plan, manage and deliver the event.

The costs of the conference are largely determined by the university's or institution's conference office, which covers room hire, security, AV, teas & coffees, technical support and any other venue-based costs.

In addition to venue costs, which are the largest expense, we also allocate £3,000 for three keynote speakers.

Where possible, we seek reception venues that are free of charge, and seek to cover drinks through sponsorship or 'in kind' support.

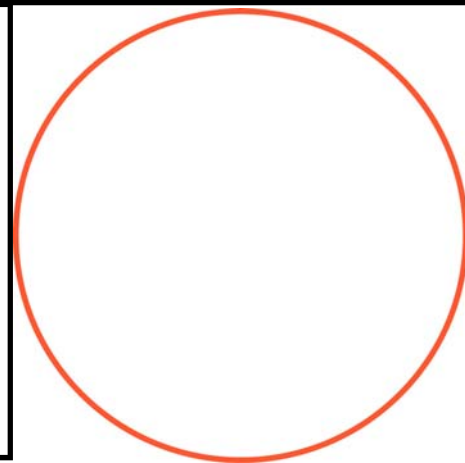
Visits and lunches are always charged at cost value, and we never charge for keynotes or receptions, even if we do have to ticket them from time to time because of venue capacity.

£14,500 of the conference budget is currently allocated for the Conference Coordinator's contract fee, and £4,000 is allocated for design and marketing.

What did you most enjoy about this year's conference?
"The excellent content of the sessions, great networking opportunities, the location (and sunshine!)"

**2019 ANNUAL
CONFERENCE**
CALL FOR PAPERS
Deadline
5 NOVEMBER 2018

4 – 6 APRIL 2019
University of Brighton
University of Sussex
and local partners



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 will explore how art history and visual culture are manifest in the everyday, as well as in scholarly and curatorial life. What is art history and visual culture in an expanded field?

The 2019 Annual conference will be based in the city centre campus of the University of Brighton. The conference itself will also expand physically into the city of Brighton, known for its eccentric urban landscape, including the 200-year old Royal Pavilion, the Brighton Museum, the idiosyncratic shopping precincts, as well as Brighton Pier and beach.

The conference presents sessions that think in expanded ways about the materials of art history and visual culture, and the diverse sites and circumstances of its production and circulation. Some connect art histories with pressing topics in humanities, such as the role of migration and its legacies in global histories, and the relation between image and planet.

Other sessions encourage reflections on how our activities as writers, educators and theorists enrich and stimulate our professional practices.

There will also be a fringe programme of parallel events, including talks, workshops, visits and performances, that will stimulate and enrich the discussions held in the academic panels and beyond. We hope that this conference will provoke and share encounters with art histories and visual cultures in new, diverse dimensions.

TO OFFER A PAPER

Please email your paper proposals direct to the session convenor(s).

You need to provide a title and abstract (250 words maximum) for a 25-minute paper (unless otherwise specified), your name and institutional affiliation (if any).

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

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

Deadline for submissions:
Monday 5 November 2018

For details of sessions, see insert mailed with *Bulletin*, or
www.forarthistory.org.uk



The Royal Pavilion, Brighton

ART AND CONFLICT

2018 NEW VOICES

**9 NOVEMBER
2018**

University of
Edinburgh
CALL FOR PAPERS

Depictions of conflict have played a significant artistic and political role in various cultures throughout history.

Recent studies have focused on the part that art and artists play during armed conflict, revolutions, and reconciliation, demonstrating the potential art has to glorify, memorialise, critique or oppose conflict.

In addition, conflict is present in ongoing discourse surrounding post-colonial theory and the role of cultural institutions in relation to looted art and artefacts.

New Voices 2018 will give postgraduate and doctoral researchers an opportunity to discuss the topic of art and conflict and to address persistent historical, contextual, and conceptual questions. How do artists represent conflict in their work? How can art be used as a weapon of resistance and a means of reconstruction? What is the artist's obligation, if any, to conflict? How does art respond uniquely to different kinds of conflict?

To offer a wide-ranging and inclusive discussion, New Voices will consider 'conflict' in its broadest sense.

Image: National Library of Scotland, Edinburgh. Watching the Boche trench through a periscope, c.1918, (497) D.706. (Creative Commons Attribution only licence CC BY 4.0)



CALL FOR PAPERS

We welcome contributions from all periods that address the theme. Topics may include but are not limited to:

- Representations of war/violence
- Art as resistance; the artist as activist
- Disputes between artists and patrons/dealers/critics
- Contested definitions (in theory and practice)
- Revolutionary activities of the avant-garde and counter-culture
- Looted artworks and art restitution
- Depictions of psychological conflict (e.g. conflicting identities)
- Controversial exhibitions
- Iconoclasm/iconoclastic artistic methods
- The limits of representation
- Making conflict visible/invisible.

The Doctoral and Early Career Research Network of the Association for Art History welcomes proposals for 20-minute papers which explore these themes.

Please submit abstracts of no more than 250 words, along with a 150-word biographical note, to artconflict2018@gmail.com by **10 August 2018**.

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

For more details, see: www.forarthistory.org.uk



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

SUMMER SYMPOSIUM 2018 (RE-)FORMING SCULPTURE

26–27 JUNE 2018

University of Leeds
The Hepworth
Wakefield

The Association for Art History's Summer Symposium highlights doctoral and early career research – this year in the academic and curatorial disciplines of sculptural studies.

NICOLE COCHRANE (University of Hull)
'The Only Happy Couple I Ever Saw': Ancient Hermaphrodite Sculptures and their Receptions

HELEN GOULSTON (University of Birmingham/Oxford University Museum of Natural History)
'The Founders of Natural Knowledge': Sculpture at the Oxford University Museum of Natural History

AMY HARRIS (University of York/Tate Britain)
Wrestling with an Unruly Collection: The curation of the Sculpture Hall at Tate Britain – 1904 and 1933

STEPHANO COLOMBO (University of Warwick)
Baldassarre Longhena's Funerary Monument to Doge Giovanni Pesaro and the Rhetoric of the Living Sculpture

CIARÁN RUA O'NEILL (University of York)
'The Old Truth that the Art is One': Sculpture and artistic intermediality from the 19th to early 20th centuries

CLARE FISHER (University of St Andrews)
Reductive Art, or What I've Learnt from Las Vegas

SOOYOUNG LEAM (Courtauld Institute of Art)
The Spectres and Spectacles of the Past: Lee Seung-taek's non-sculptures and monuments

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

CLAIRE BOOTH (University of Huddersfield/Yorkshire Sculpture Park)
Sculpture, Landscape, Social Agency: A Gellein approach to Barbara Hepworth's The Family of Man

MEGHAN GOODEVE (Yorkshire Sculpture International) & JULIA MCKINLAY (Leeds Beckett University)
Yorkshire Sculpture International: Material Literacy

ASHLEY HANNEBRINK (Harvard University)
Reforming the Past: Figures of antiquity in 18th-century French porcelain

ELIZABETH SAARI BROWNE (Massachusetts Institute of Technology)
Modelling Enlightenment: Clodion's Bacchic sculpture and the materialist pleasures of touch

CATHERINE ROCHE (University of Westminster)
Crafting Sculpture: Embodied perspectives of sculptural ceramics

PHOEBE CUMMINGS (University of Westminster)
Fugitive Objects

MELISSA L. GUSTIN (University of York)
Sporegasbord: Materials, multiples, and the mushroom

LEILA RISZKO (University of Glasgow)
Trans/formative: Cassils' performances of corporeal sculpting

TICKET PRICES

£20 – Association member who is a current student, PhD researcher or ECR (within 3 years out of viva)

£30 – non-Association member who is a current student, PhD researcher or ECR (within 3 years out of viva)

£35 – standard ticket for an Association member

£40 – standard ticket for a non-member

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).

@forarthistory #summersymposium

PANDORA SYPEREK (Independent)
Sculptural Ecologies of the Natural History Museum

ANNEKÉ PETTICAN (University of Huddersfield)
Brass Art: The uncanny reforming sculptural thinking

JENNIFER SARATHY (CUNY Graduate Center, New York)
British Land Art's Utopian Cartographies

STEFAN VERVOORT (Ghent University & LUCA School of Arts, Brussels)
Models after Sculpture: Dan Graham and the plague of architecture

ELIZABETH JOHNSON (Birkbeck College)
Film and Video in the Round: Tracing the Influence of sculpture on Bruce Nauman's early films and videos

Supported by:



PAUL MELLON CENTRE
for Studies in British Art

THE
HEPWORTH
WAKEFIELD

UNIVERSITY OF LEEDS



DECR NETWORK

Connecting
doctoral and early
career researchers

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

For those of you coming to the end of your academic year, the Doctoral and Early Career Research Network (DECR) wishes you the best of luck for your exams, dissertations and deadlines. For everyone else, who may be going on research trips, conferences, and internships over the summer, we hope these will be successful.

To support you in your studies, we have a number of events planned over the holidays and into the winter. First of all however, let me warmly thank MARIE HAWKINS, who has recently stepped down from the committee. We wish Marie all the best for the future and thank her for her tremendous work with the Association for Art History. We are, however, delighted to be welcome new member NAOMI BILLINGSLEY, who joins us as our first official Early Career Researcher representative.

At this year's Annual Conference in London, hosted by King's College and the Courtauld Institute of Art, the DECR network hosted an interest session under the title 'Image Copyright Fees and the Future of Art History: In conversation with Bendor Grosvenor and Jacqueline Riding'. The session was well-attended and generated a good deal of discussion about the future of image copyright fees for art history. For a brief report, see page 18.

SUMMER SYMPOSIUM

Looking ahead to our upcoming events, registration for our annual Summer Symposium, **26–27 June**, is now open. Under the title (Re-)Forming Sculpture, we are looking forward to 20 papers, from a variety of international doctoral and early career researchers, as well as keynote addresses by Martina Droth and Rebecca Wade – see p 16.

The organisers (Caroline McCaffrey-Howarth and Clare Nadal) were delighted to receive a substantial Educational Programme Grant from the Paul Mellon Centre. As Clare Nadal says:

We are thrilled to have been awarded a Paul Mellon Centre Educational Programme Grant and a Henry Moore Foundation Grant to support (Re-)Forming Sculpture. Their contribution has funded a networking wine reception and enabled us to offer 20 free conference places, with £30 towards travel, for those without institutional support.

The Summer Symposium is promising once again to be a very popular event. Early booking is advised.

CAREERS DAY

The annual Careers Day for art history will this year be held at the University of Glasgow on **6 December 2018**. We are looking forward to welcoming to Scotland those interested in pursuing a career in the highly competitive arts and heritage sectors, and those who want to benefit from the expertise and experience of professionals working in areas such as curatorship, conservation, arts journalism, and research. >>>

DOCTORAL AND EARLY CAREER RESEARCH NETWORK PROJECT BOARD

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The Network project board comprises up to 15 people at doctoral and early-career level. If you would like to join, then email Caroline on decr@forarthistory.org.uk. Provide your name, institution, contact details and a few words on why you would like to be a member and you will receive an official application form.

WHAT PRICE AN IMAGE?

DECR 2018 Annual Conference Special Interest Session April 2017

The phrase 'an image is worth a thousand words' is one we are all too familiar with. But what do we do when an image costs too much to be included in a publication?

This discussion took place as part of the Association for Art History Festival Programme. It was chaired by Caroline McCaffrey-Howarth, who introduced speakers **BENDOR GROSVENOR** and **JACQUELINE RIDING**. The topic of image copyright fees and the future of art history have recently received much attention, and both speakers made the audience aware of the issues at stake.

In November 2017, a letter written by Bendor Grosvenor to *The Times* with almost 30 signatories called for the UK's national museums to abolish image fees for out-of-copyright artworks, especially for scholarly and educational use. The large amount of money required to include images in an article, a book chapter or a monograph is just not feasible, especially for current Doctoral and Early Career Researchers.

Bringing their personal experiences to the panel, both Jacqueline Riding and Bendor Grosvenor explained their positions clearly and succinctly, calling for a standardisation of publications thought to be academic or scholarly.

The session also presented information for grants that can help with image

copyright costs, many of which are available to current doctoral and early career researchers.

Both speakers succeeded in opening up a broad discussion about the future of image copyright fees for art history and we are grateful to the panel and the conference organisers for supporting this event.

This afternoon session continued the tradition (now in its seventh year) of the committee hosting an Interest Session at the Annual Conference and we look forward to seeing you all at our next interest session in Brighton next year.

CAROLINE MCCAFFREY-HOWARTH

NEW VOICES

To see you through the winter, we are delighted to publish a Call for Papers (page 15) by postgraduate and doctoral researchers on the theme of **Art and Conflict** for our annual **New Voices** conference to be held at the University of Edinburgh on **9 November 2018**.

DISSERTATION PRIZES

We were delighted to see the winners of the dissertation prizes announced at the Annual Conference in London. As always, the judging process, undertaken by our committee, was thoroughly rewarding, although often difficult decisions have to be made. I warmly thank my committee members for reading, marking and giving feedback on the numerous dissertations we

received, especially **NAOMI STEWART** for her superb organisation, and **SARA TARTER**, who is stepping down as lead organiser of the Dissertation Prize.

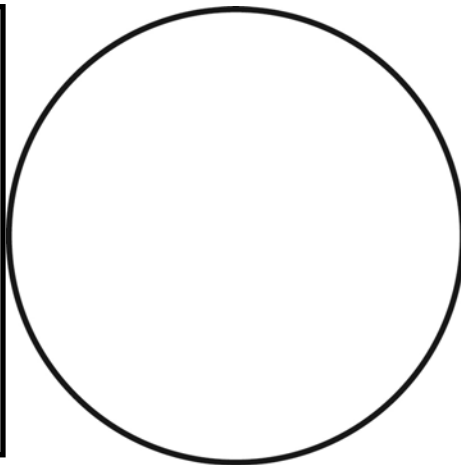
We warmly congratulate **KATRINA HARPLE** (University College London), winner of the 2017 Postgraduate Dissertation Prize (see page 19). Congratulations are also due to **FIONA SAINT-DAVIS** (Plymouth University) who won the 2017 Undergraduate Dissertation Prize (see *Bulletin* 127, page 17). We also sincerely commend those shortlisted. If you are a final-year student writing an undergraduate or postgraduate (MA) dissertation, be sure to apply for our Dissertation Prizes (for more details, see page 19).

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 (@forarthistory #phdecrnetwork). If you are interested in joining the Doctoral and Early Career Research Network, please do contact us for an application form.

Have a sunny summer. I look forward to seeing or hearing from you soon!

CAROLINE MCCAFFREY-HOWARTH
DERC Network Convenor

DISSERTATION PRIZE 2017 POSTGRADUATE WINNER



We are delighted to announce that Katrina Harple (University College London) is the winner of the 2017 Postgraduate Dissertation Prize.

WINNER'S ABSTRACT

KATRINA HARPLE: *'What do I get out of it?' Reprographic Resistance and Consumer Critique in David Salle's Early Paintings (1980–90)*

This dissertation untangles the influence and interrelation of capitalist commodity culture and aesthetic production in the context of the USA in the 1980s. To do so, David Salle's painting practice from 1980–90 is analysed. Salle's work has incited debate surrounding the function of painting as an aesthetic practice, versus painting as a commodified product. His work has achieved great commercial success, yet, conversely, it has been almost entirely neglected by critical scholarship. Salle's contentious practice is thought of in relation to a Marxist model of cultural critique. I consider the ways in which Salle's canvases criticise and resist dominant culture and ideology through their formal structure by isolating three kinds of material disruption – the use of a multi-canvas format, the objectified presence of the female body, and the superimposition and transparency of images.

Salle's paintings are conceived of as a locus of social content, a locale from which to work through issues in

postmodern cultural critique, such as the merging of high and low, of aesthetic and commodity, of integration and isolation. Recent scholarship on the agency of painting in a post-medium condition helps to contextualise the revitalisation of figurative painting practice, and ontologically shift the space of the canvas from a passive to an active state. Adorno's negative dialectical schema provides the lexicon from which to assess Salle's practice. His paintings are brought into productive union with Adorno's criterion for a negating, resistant aesthetic praxis. Salle's work is seen as a visual manifestation of a new form of deconstructive cultural critique.

SHORTLISTED RUNNERS UP

KATHARINE AULT (The Open University) *How did Ugolino di Nerio's Santa Croce Polyptych Challenge and Change the Art Historical Canon between 1780 and 1887?*

MANDIRA CHHABRA (University of London) *The Dress of the Bodhisattva in the Art of Gandhara: Influences, connections, materials, and techniques 25*

Many thanks to Sara Tarter, Marie Hawkins, Alicia Hughes, Karolina Koczyńska, Isobel MacDonald, Caroline McCaffrey-Howarth, Clare Nadal and Naomi Stewart for assessing this year's entries. And to Trustees Tilo Reifenstein and Carol Richardson for making the final decision.

DISSERTATION PRIZES 2018 APPLICATION DEADLINES

**Undergraduate prize
1 August 2018**

**Postgraduate prize
1 December 2018**

Nominations are invited for students at UK institutions who have written exceptional dissertations about the history of art or visual culture.

There are two competitions: one for postgraduate (Master's-level) and one for undergraduate dissertations.

Each prize-winner will receive:

- A £200 cash prize
- Book tokens to the value of £150
- Free student membership of the Association for one year
- Free admission to the 2019 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
- Research and method
- Content and form

For further details go to:
www.forarthistory.org.uk



ART HISTORY & ME: Suzy Lishman



Dr Suzy Lishman CBE is a consultant pathologist with an interest in colorectal cancer and patient safety.

She is immediate past president of the Royal College of Pathologists, where she led the public engagement programme. She joined the Association as a Trustee in 2017.

WHAT IS YOUR INTEREST IN ART HISTORY?

I visited Italy on holidays with my grandparents, and my grandfather, who was also a doctor, passed on his interest in art and architecture. As a medical student I spent a vacation studying Italian and art history in Florence and enrolled with the Open University, studying Italian renaissance art and architecture alongside and after my medical studies. My honours dissertation was on the inscription on Botticelli's *Mystic Nativity*. Since then, my interest in art history has largely involved visiting galleries, and using images of works of art to illustrate talks about health, disease and the history of medicine.

WHY WERE YOU KEEN TO GET INVOLVED WITH THE ASSOCIATION?

I have many years' experience as a charity trustee in membership organisations, working with teams to develop and deliver strategy. I am particularly interested in public and political engagement and often give talks about the crossover between art and science. It seemed like perfect

timing when I saw that the Association was looking for new trustees and was undergoing rebranding. Being a trustee allows me to pursue my interest in art history while contributing to the smooth running and development of the Association.

WHAT DO YOUR TALKS ABOUT ART AND SCIENCE INVOLVE?

I have given a wide range of talks to schools and the public on themes including art, history and medicine. I recently spoke to Cambridge University students about how studying art makes medical students better doctors by improving their observational skills, empathy and visual literacy. I have curated an exhibition based on the art of the heart, giving talks to art and science students about how depictions of anatomy can be expressed through a range of media. I have also organised art competitions for school students, from primary to 'A' level, based on pathology, including microscopic images.

WHAT OTHER ROLES HAVE YOU GOT IN ADDITION TO BEING A TRUSTEE OF THE ASSOCIATION?

I am a full time NHS consultant at Peterborough City Hospital, where I lead the department of cellular pathology. The main part of my job is examining tissue under the microscope to diagnose diseases such as cancer. I am a trustee of the Academy of Medical Royal Colleges, which represents all the medical royal colleges to improve care for patients. As Chair of the Scientific Advisory Board of the charity Bowel Cancer UK, I lead the committee that

awards funding for research into the disease. I am also a trustee and council member of the Royal Veterinary College, University of London.

DO YOU THINK THERE ARE SIMILARITIES BETWEEN PATHOLOGY AND ART HISTORY?

I think that the skills I use to diagnose cancer are very similar to those used when examining works of art. When I look at a slide under the microscope I consider the shape, colour, symmetry, outline, proportions and relationships of the cells. I also consider the context of the case, such as the results of other tests or information about the patient. I think this is very similar to viewing a painting and recognising the artist by the style, brush strokes, content etc. Pattern recognition and putting things in context are important parts of both disciplines.

WHAT ARE YOUR HOPES FOR THE ASSOCIATION?

It is an exciting time for the Association and a great opportunity to increase what the organisation offers and to attract new members. I am delighted to serve as a trustee and look forward to working with the excellent central team and to meeting and talking to members. I particularly looked forward to attending the Annual Conference, the content of which made a nice change from my usual meetings on molecular genetics and antibiotic resistance!

Art history & me' is a regular feature on our INSIGHT blog. If you are keen to talk about your relationship with art history, please email info@forarthistory.org.uk