Journal of Art Historiography, December 2016

Richard Woodfield, University of Birmingham

General papers

Diane Boze (Northeastern State University, Tahlequah, Oklahoma)
'Creating history by re-creating the Minoan Snake Goddess'

William Casement (Independent, Naples, Florida)
'Were the ancient Romans art forgers?'

Bente Kiilerich (University of Bergen)
'Towards a "Polychrome History" of Greek and Roman Sculpture'

Gregory P. A. Levin (University of California, Berkeley)
'Critical Zen art history'

Branko Mitrovic (NTNU, Trondheim, Norway)
'A Panofskyian meditation on free will and the forces of history: is humanist historiography still credible?'

Ludwig Qvarnström (Lund University)
'The Jewish modernist: Isaac Grünewald in Bertel Hintze's art history'

Baroque for a wide public

Editorial

Michaela Marek and Eva Pluharová-Grigiene (Humboldt-Universität zu Berlin)
'Baroque for a wide public: Popular media and their constructions of the epoch on both sides of the Iron Curtain'

Papers

Dubravka Botica (University of Zagreb)
'Baroque in Croatia. Presentation of Baroque culture in Croatia in the socialist period'

Verity Clarkson (University of Brighton)
'"The works themselves refute geographical separatism": Exhibiting the Baroque in Cold War Britain'

Meinrad v. Engelberg (Technische Universität Darmstadt)
'Baroque in the Federal Republic of Germany: The variety of narratives as reflected in exhibition projects'

Noemi de Haro García (Universidad Autónoma de Madrid)
'Banal art history. Baroque, modernization and official cinematography in Franco's Spain'

Ivan Gerát (Slovak Academy of Sciences in Bratislava and University of Trnava)
'The role of saintly personalities in popular discourses from around 1970 on Baroque artistic cultures'

Emilia Kloda and Adam Szelag (University of Wroclaw)
'Ribald Man with a cranky look. The Sarmatian portrait as the pop-cultural symbol of the Baroque in Poland'

Krista Kodres (Estonian Academy of Arts and Tallinn University)
'Scientific Baroque – for everyone. Constructing and conveying an art epoch during the Stalinist period in the Soviet Union and in Soviet Estonia'

Carol Herselle Krinsky (Emerita NYU)
'Reception of the Baroque in US university textbooks in art history'
Michaela Marek (Humboldt University, Berlin), 'International exhibitions as an instrument of domestic cultural policy: how Baroque art came to be honoured in socialist Czechoslovakia' 15/MM1
Andreas Nierhaus (Vienna Museum), 'Exhibitions on the Baroque as media of the construction of Austrian identities in the 20th century' 15/AN1
Lenka ?ezníková (Academy of Sciences of the Czech Republic in Prague), 'Beyond ideology: Representations of the Baroque in socialist Czechoslovakia as seen through the media' 15/LR1

A Tribute to Donald Preziosi

Introduction

Philip Armstrong (Ohio State University) and Jae Emerling (University of North Carolina, Charlotte), 'Introduction: "The Preface of What You Shall Have Been"'

Philip Armstrong (Ohio State University), Jae Emerling (University of North Carolina, Charlotte), and Claire Farago (University of Colorado Boulder)
'Interview with Donald Preziosi'

Essay

Hayden White (Emeritus, University of California)
'Modernism and the sense of history'

Tributes

Daniel Bridgman (Smith College, Northampton, MA)
'An art history of machines?'

Cynthia Colburn (Pepperdine University, Malibu, California)
'Whose global art (history)?: Ancient art as global art'

Jae Emerling (University of North Carolina, Charlotte)
“To betray art history”

Claire Farago (University of Colorado Boulder)
‘Stories fort/da my significant other’

Louise Hitchcock (University of Melbourne)
‘What does a transition mean?’

Paul Ivey (University of Arizona)
‘In gratitude’

Preminda Jacob (University of Maryland Baltimore County)
‘Spectres in storage: The colonial legacy of art museums’

Amelia Jones (University of Southern California)
‘“I write four times…”: A tribute to the work and teaching of Donald Preziosi’

Henrik Reeh (University of Copenhagen)
‘Encountering empty architecture: Libeskind’s Jewish Museum Berlin’

Anne Sejten (Roskilde University)
‘Art fighting its way back to aesthetics: Revisiting Marcel Duchamp’s Fountain’

Dan Smith (University of Arts London)
‘Deferring and materiality: Incomplete reflections on Donald Preziosi’

Ian Verstegen (University of Pennsylvania)
‘Is art history still a coy science?’

Appendix

Donald Preziosi (Emeritus University of California, Los Angeles)
Bibliography

Reviews

Gail L. Geiger (Emerita University of Wisconsin-Madison)
‘Approaches and challenges to a global art history’: Circulations in the Global History of Art, edited by Thomas DaCosta Kaufmann, Catherine Dossin, and Béatrice Joyeux-Prunel, Studies in Art Historiography, Surrey, England and Burlington, VT: Ashgate, 2015. $109.95, ISBN 978-1-4724-5456-0 hdbk, ISBN 978-1-4724-5737-0 ebk-PDF, ISBN 978-1-4724-5738-7 ebk-ePUB Geiger

Ladislav Kesner (Masaryk University Brno and National Institute of Mental Health in Klecany)
‘Exorcising the demons of collectivism in art history’: Branko Mitrovi?, Rage and Denials. Collectivist Philosophy, Politics, and Art Historiography, 1890-1947, University Park, Pennsylvania University Press 2015, 242pp., ISBN 978-0-271-06678-3, $89.95

Marco M. Mascolo (Independent, Italy)
‘From “bad” to “good”: Baroque architecture through a century of art historiography and politics’:

Evonne Levy, Baroque and the Political Language of Formalism (1845-1945): Burckhardt, Wölfflin, Gurlitt, Brinckmann, Sedlmayr, 400 pp., 42 ills, Basel: Schwabe, 2015. ISBN 978-3-7965-3396-9, € 68

Branko Mitrovic? (NTNU, Trondheim, Norway)
'A refutation of (post-) narrativism, or: why postmodernists love Austro-Hungary': Jouni-Matti Kuukkanen, Postnarrativist philosophy of historiography, Houndmills: Palgrave Macmillan, 2015. 252 pp., AIAA 2015 edition (1 July 2015), ISBN-10: 113740986X, ISBN-13: 978-1137409867, £60.00

Andrei Pop (University of Chicago)
'Bagley among the Germans': Robert Bagley, Gombrich among the Egyptians and Other Essays in the History of Art, Seattle: Marquand Books, 2016, 208 pages, ISBN-10: 0692397140, ISBN-13: 978-0692397145, 150 ills, $60.00

Matthew Rampley (University of Birmingham)
'A workshop of the mind': Aby Warburg, Fragmente zur Ausdruckskunde, edited by Ulrich Pfisterer and Christian Hönes. Berlin: Walter de Gruyter, 2015. Volume 4 of Aby Warburg: Gesammelte Schriften. 372 pages, ISBN-10: 3110374781, ISBN-13: 978-3110374780, £58.93

Matthew Rampley (University of Birmingham)
'Fish, volcanoes and the art of brains': John Onians, European Art: A Neuroarthistory. New Haven and London: Yale University Press, 2016. 320 pages. ISBN-10: 0300212798. ISBN-13: 978-0300212792. £40.50

Translation

Matilde Mateo (Syracuse University)
'In Search of the origin of the Gothic: Thomas Pitt´s travel in Spain in 1760': 'En busca del origen del gótico: el viaje de Thomas Pitt por España en 1760', Goya. Revista de Arte, published by the Fundación Lázaro Galdeano, No 292, 2003, 9-22. It is reproduced here in an English translation by kind permission of the Fundación Lázaro Galdeano and Goya. Revista de Arte.

Document

Ingrid Ciulisová (Institute of Art History, Slovak Academy of Sciences)
'Dvorák's Pupil Johannes Wilde (1891–1970)' originally published in um?ní LX (2012), 101-8

Conference report

Matthew Rampley (University of Birmingham)
Julius von Schlosser: aesthetics, art history and the book', Report on the 150th Anniversary Conference on Julius von Schlosser, 6th and 7th October 2016: Julius von Schlosser (1866–1938), Internationale Tagung zum 150. Geburtstag, gemeinsam veranstaltet vom Kunsthistorischen Museum Wien und dem Institut für Kunstgeschichte der Universität Wien

Blog

Richard Woodfield (University of Birmingham)

Review of: Uwe Fleckner and Peter Mack, The Afterlife of the Kulturwissenschaftliche Bibliothek Warburg: Volume 12 (Vortrage Aus Dem Warburg-Haus), Berlin/Boston: De Gruyter 2015, 250 pp., 52 ill. b/w, £29.99, ISBN-10: 3110438305, ISBN-13: 978-3110438307. Published in the Journal of Art Historiography's blog, 11 June 2016

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