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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

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'Baroque for a wide public: Popular media and their constructions of the epoch on both sides of the Iron Curtain'

Papers

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Verity Clarkson (University of Brighton)
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Meinrad v. Engelberg (Technische Universität Darmstadt)
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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 Szilag (University of Wrocław)
‘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)
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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 Řezníková (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

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Philip Armstrong (Ohio State University), Jae Emerling (University of North Carolina, Charlotte), and Claire Farago (University of Colorado Boulder)
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Appendix

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

Reviews

Gail L. Geiger (Emerita University of Wisconsin-Madison)
Ladislav Kesner (Masaryk University Brno and National Institute of Mental Health in Kecany)

Marco M. Mascolo (Independent, Italy)

Branko Mitrović? (NTNU, Trondheim, Norway)

Andrei Pop (University of Chicago)

Matthew Rampley (University of Birmingham)

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Translation
Matilde Mateo (Syracuse University)

Document
Ingrid Ciulisová (Institute of Art History, Slovak Academy of Sciences)
'Dvorák’s Pupil Johannes Wilde (1891–1970)’ originally published in um?ní LX
Conference report

Matthew Rampley (University of Birmingham)

Blog

Richard Woodfield (University of Birmingham)

This journal has been recognized by the online Dictionary of Art Historians as ‘the major research organ of the field’. It is indexed by ProQuest, EBSCO, DOAJ and is linked to by the world’s leading research centres for art history. It is archived by LOCKSS and the New York Art Resources Consortium (NYARC). It has also been awarded the DOAJ Seal.

REFERENCE: