

Journal of Art Historiography 18, June 2018

arthistoriography.wordpress.com

Richard Woodfield

Journal of Art Historiography, Number 18, June 2018

The emergence of the museum professional in nineteenth-century Britain

Guest edited by Elizabeth Heath.

Introduction:

Elizabeth Heath (Independent), 'The emergence of the museum professional in nineteenth-century Britain: an introduction' 18/EH1

Articles

Eloise Donnelly (University of Cambridge / British Museum), 'A desire for the National Good': Sir Augustus Wollaston Franks and the curatorship of Renaissance decorative art in Britain, 1840–1900' 18/ED1

Elizabeth Heath (Independent), 'A man of 'unflagging zeal and industry': Sir George Scharf as an emerging professional within the nineteenth-century museum world' 18/EH2

Jacob Simon (National Portrait Gallery, London), 'George Scharf and improving collection care and restoration at the National Portrait Gallery' 18/JS1

Jessica Feather (Paul Mellon Centre for Studies in British Art), 'The career of Sidney Colvin: a transitional moment at the fin-de-siècle' 18/JF1

Elena Greer (National Gallery, London), 'Sir Frederic Burton and the controversy of art-historical expertise at the National Gallery, London, in the late nineteenth century' 18/JG1

Charlotte Drew (University of Bristol), 'The colourful career of Sir. John Charles Robinson: collecting and curating at the early South Kensington Museum' 18/ED1

Elizabeth Pergam (Sotheby's Institute of Art, New York), 'John Charles Robinson in 1868: a Victorian curator's collection on the block' 18/EP1

Deborah Stein (Independent), 'Charles Callahan Perkins: early Italian Renaissance art and British museum practice in Boston' 18/DS1

Susanna Avery-Quash (National Gallery, London) and Corina Meyer (University of Stuttgart), 'Substituting an approach to historical evidence for the vagueness of speculation': Charles Lock Eastlake and Johann David Passavant's contribution to the professionalization of art-historical study

through source-based research' 18/AQM1

Lucy Hartley (University of Michigan, Ann Arbor), 'How to observe': Charles Eastlake and a new professionalism for the arts' 18/LH1

Anne Galastro (University of Edinburgh), 'The arduous and responsible duty of arranging, classifying, and hanging...': William Borthwick Johnstone and the nascent Scottish National Gallery' 18/AG1

General articles

Jessamine Batario (The University of Texas at Austin), 'What could have been and never was: the intellectual context of Clement Greenberg's "Byzantine Parallels"' 18/JB1

G. A. Bremner (University of Edinburgh), 'The expansion of England? Scotland, architectural history, and the wider British world' 18/GB1

Victoria Horne (Northumbria University), '"Our project is not to add to art history as we know it, but to change it." The establishment of the Association of Art Historians and the emergence of feminist interventions, 1974-1990' 18/VH1

Reviews

Ann Jensen Adams (University of California, Santa Barbara), 'Franciscus Junius: Philology and the survival of Antiquity in the art of northern Europe': Art and Antiquity in the Netherlands and Britain. The Vernacular Arcadia of Franciscus Junius (1591 – 1677) by Thijs Weststeijn, Leiden and Boston: Brill, 2015 18/AJA1

Ingrid Vermeulen (Vrije Universiteit Amsterdam), 'Challenging the myth of Pierre-Jean Mariette (1694-1774)': Valérie Kobi, Dans l'oeil du connaisseur. Pierre-Jean Mariette (1694-1774) et la construction des savoirs en histoire de l'art, Rennes: Presses Universitaires de Rennes 2017 18/IV1

Patrick Werkner (Universität für angewandte Kunst Wien), Rezension zu: Nathan J. Timpano, Constructing the Viennese Modern Body. Art, Hysteria, and the Puppet. New York/London: Routledge, 2017 (Studies in Art Historiography) 18/PW1

Brief reviews

Axel Christoph Gampp (Institute of Fine Art, Basle University), 'On Michel Yonan, Messerschmidt's Character Heads, Maddening Sculpture and the Writing of Art History': Michel Yonan, Messerschmidt's Character Heads: Maddening Sculpture and the Writing of Art History, New York and London: Routledge 2018 18/ACG1

Richard Woodfield (Birmingham), 'New light on sweetness: a brief review of Joseph Imorde's book on Carlo Dolci': Joseph Imorde, Carlo Dolci: A Refreshment, Studies in Iconology 8, Leuven-Paris-Bristol, CT: Peeters 2017 18/RW1

The Journal of Art Historiography is an Open Access Journal, freely available at

<https://arthistoriography.wordpress.com/>

This journal has been recognized by the online Dictionary of Art Historians as 'The major serial organ for the study of art historiography. Essays, primary texts, translations. Seminal.' 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:

TOC: Journal of Art Historiography 18, June 2018. In: Arthist.net, Jun 12, 2018 (accessed Apr 26, 2024), <<https://arthist.net/archive/18388>>.