

## Journal of Art Historiography, No. 22, June 2020

Richard Woodfield, University of Birmingham

'Art for the Nation: John Ruskin, Art Education and Social Change': a series of articles arising from a conference held at the National Gallery, London, 20–21 September 2019

Guest edited by Susanna Avery-Quash (The National Gallery) Janet Barnes (Guild of St George) and Paul Tucker (University of Florence), 'Introduction: Art for the Nation: John Ruskin, Art Education and Social Change' 22/AQB

Dinah Birch (University of Liverpool), 'Ruskin and his Victorian readers' 22/DB1

Susanna Avery-Quash (The National Gallery, London), 'John Ruskin and the National Gallery: evolving ideas about curating the nation's paintings during the second half of the nineteenth century' 22/SAQ1

Anthony Burton (Victoria and Albert Museum), 'Ruskin and South Kensington: contrasting approaches to art education' 22/AB1

John Holmes (Birmingham) and Paul Smith (Oxford), 'Visions of nature: reviving Ruskin's legacy at the Oxford University Museum' 22/JH1

Lucy West (Leeds), '"She enclosed & decorated this hall on the advice of John Ruskin": Pauline, Lady Trevelyan and the creation of Wallington Hall's Central Hall' 22/LW1

Paul Tucker (University of Florence), 'A 'new clue': Ruskin's Guide to the Principal Pictures in the Academy of Fine Arts at Venice (1877), the history of Venetian art and the idea of the museum' 22/PT1

Louise Pullen (Ruskin Collection, Museums Sheffield), 'The joy of pretty things: a museum for Sheffield's workers' 22/LP1

Donata Levi (Udine) and Paul Tucker (University of Florence), 'J after J. Ruskin': line in the art teaching of John Ruskin and Ebenezer Cooke' 22/LT1

Jenny Graham (Plymouth), 'An ass with precious things in his panniers': John Ruskin's reception of The Lives of the Most Excellent Painters, Sculptors and Architects by Giorgio Vasari' 22/JC1

Suzanne Fagence Cooper (Independent), 'Stones and Lilies: Ruskin's legacy since 1969' 22/SFC1

Alistair Hudson (Whitworth Gallery), 'Ruskin unleashed: towards a revised political economy of art or Joy for ever: How to use art to change the world (and its price beyond the market)' 22/AH1

Jacqueline Yallop (Aberystwyth), '"And now, come with me": a closer look at Ruskin's writing'

22/JY1

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Art history and its 'well-(un)known' masters: introductory remarks

Guest edited by Julia Trinkert and Reinhard Köpf (Heinrich-Heine-Universität (HHU) in Düsseldorf), 'To be [titled] or not to be [titled]? Art history and its 'well-(un)known' masters: introductory remarks' 22/TK1

Marjan Debaene (museum M in Leuven), 'The problem with Leuven sculpture around 1500: the creation of anonymous sculpture workshops' 22/MD1

Agnieszka Patała (University of Wrocław), 'Masters without Names in Medieval Silesia: the Master of the Years 1486–1487, the Master of the Gießmannsdorf Polyptych and Wilhelm Kalteysen von Oche' 22/AP1

Elinä Räsänen (Helsinki), 'Interpreting an anomaly: the encounter of Olga Alice Nygren and Carl Axel Nordman with the crowned Saint Anne' 22/NR1

Julia Trinkert (Heinrich-Heine-Universität (HHU) in Düsseldorf), 'Art centres in the Lower Rhine and the Maasland revisited: research potential of a methodological reorientation of medieval art history' 22/JT1

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The influence of the Vienna School of Art History before and after 1918 – Part 2

Marta Filipová (Masaryk University, Brno), 'The Czech Vienna school and the art of the "small people"' 22/MF1

Greta Monica Miron (Babeş-Bolyai University, Cluj-Napoca), 'Learned history- lived history: the national overtones of Coriolan Petranu's art historical discourse' 22/GMM1

Rebeka Vidrih (Ljubljana), 'The scope and ambition of Izidor Cankar's "systematics of style"' 22/RV1

Michael Young (University of Connecticut, Storrs), 'Oskar Pollak reconsidered: a Bildungsroman in miniature of late Austrian culture and politics' 22/MY1

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General articles

Charlotte Denoël (Bibliothèque nationale de France), 'The beginnings of scholarship on early medieval book illumination (1700-1850): between classicism and ethnicity' 22/CD1

Eleonora Gaudieri (Vienna), 'Alois Riegl and his lecture notes. A reconsideration of his concept of "Baroque"' 22/EG1

Alexander Kauffman (Philadelphia Museum of Art), 'Manet, museum, modernism: Michel Foucault and modernist art history' 22/AK1

Chari Larsson (Griffith University's Queensland College of Art), 'Didi-Huberman and art history's amicable incursions' 22/CL1

Milica Madanovic (University of Auckland) and Renata Jadresin Milic (Unitec Institute of Technology, Auckland), 'Uncharted architectural theory of critical regionalism in the work of Aleksandar Deroko between the world wars' 22/MRM1

Marjorie Munsterberg (Independent), 'Writing about the ymage in fifteenth-century England' 22/MM1

Katarzyna Murawska-Muthesius (Birkbeck College, University of London), 'A Company of Artists Watching a Mountebank Show: studies in seventeenth-century caricature' 22/KMM1

César Saldaña Puerto (Universitat Politècnica de Catalunya), 'Arnold Hauser, Walter Benjamin and the mythologization of history' 22/CS1

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## Reviews

Claire Farago (University of Colorado Boulder), 'The Truth in Painting'. Review of: *Lexicographie artistique: forme, usages et enjeux dans l'Europe moderne*, edited by Michèle-Caroline Heck with Marianne Freyssinet and Stéphanie Trouvé (Montpellier: Presses Universitaires de la Méditerranée, 2018). 22/CF1

Sylvester Okwunodu Ogbechie (University of California, Santa Barbara), 'The pathfinder paradox: historicizing African art within global modernity'. Review of: Chika Okeke-Agulu, *Postcolonial Modernism: Art and Decolonization in 20th Century Nigeria*. Durham: Duke University Press, 2015. 22/SO01

Marie Tavinor (Royal Academy), '"You ought to write. You need to probe the heart of life": art dealer and diarist René Gimpel and the interwar transatlantic art trade (1918-1939)'. Review of: *The Journal of a Transatlantic Art Dealer. René Gimpel, 1918-1939*, by Diana J. Kostyrko, London, Turnhout: Harvey Miller/ Brepols Publishers, 2017. 22/MT1

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## Report

Julia Secklehner, 'Moving times, moving spaces'. Conference report on 'Questions of Periodisation in the Art Historiographies of Central and Eastern Europe', Bucharest. 22/JS1

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Reference:

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