

Journal of Art Historiography, No. 26, June 22

Richard Woodfield, University of Birmingham

Number 26 June 2022

CONTENTS

Translating Warhol: Guest edited by Reva Wolf (State University of New York at New Paltz)

Reva Wolf, Translating Warhol: turbamento, transmutation, transference 26/RWf1

Jean-Claude Lebensztejn (University of Paris I—Pantheon-Sorbonne), Warhol in French 26/J-CL1

Nina Schleif (Staatliche Graphische Sammlung München), Schnecken, Schlitzmonger, and Poltergeist: Andy Warhol in German—translations and cultural context 26/NS1

Francesco Guzzetti (University of Florence), La Filosofia di Andy Warhol and the turmoil of art in Italy, 1983 26/FG1

Annika Ohrner (Södertörn University), Warhol in translation, Stockholm 1968: many works and few motifs 26/A01

Elaine Rusinko (University of Maryland, Baltimore County), Andy and Julia in Rusyn: Warhol's translation of his mother in film and video 26/ER1

Jean Wainwright (University for the Creative Arts, Surrey), Translating Warhol for television: Andy Warhol's America 26/JW1

Deven M. Patel (University of Pennsylvania), Translating texts, translating readers: could Andy Warhol's writings be translated into Indian languages? 26/DMP1

Studies on the Cicognara Library, Part 1 of a series: Guest edited by Jeanne-Marie Musto (New York Public Library)

Jeanne-Marie Musto, Introduction 26/JMM1

Barbara Steindl (Kunsthistorisches Institut in Florenz, Max-Planck-Institut), The early years of Leopoldo Cicognara's book collection 26/BS1

Translation: Barbara Steindl (Kunsthistorisches Institut in Florenz, Max-Planck-Institut), Collecting art books: the library of Leopoldo Cicognara and his bibliographic system 26/BS2

The Print in the Codex: Guest edited by Jeanne-Marie Musto (New York Public Library)

Jeanne-Marie Musto, Introduction 26/JMM2

Sarah C. Schaefer (University of Wisconsin-Milwaukee), Bibles unbound: the material semantics of nineteenth-century scriptural illustration 26/SCS1

The Influence of the Vienna School of Art History II: The 100th Anniversary of Max Dvoraks Death, Part 2 with the editorial assistance of Tomas Murar (Czech Academy of Sciences)

Katja Mahnic (University of Ljubljana), Max Dvorak and the founding of the Ljubljana School of Art History 26/KM1

Gaia Schlegel (Università della Svizzera italiana and the Philipps-Universitat Marburg), Competing images: illustrated volumes by Max Dvořák and his contemporaries shaping national Art History 26/GS1

General papers

Hans Bloemsma (University College Roosevelt, Middelburg), Henry Moore and the historiography of early Italian art 26/HB1

Chiara Cecalupo (Universidad Carlos III de Madrid), The study and dissemination of an iconography: banquet scenes from the catacombs of Rome to the facsimile catacombs of the nineteenth century 26/CC1

Samuel OConnor Perks (Independent, Leuven), Between mysticism and industry: Breuer, the Benedictines and a binder 26/SOP1

Jindrich Vybiral (Academy of Arts, Architecture and Design (UMPRUM) in Prague), A man of many gifts and the anti-materialistic struggle in the arts: Ferdinand Feldeggs monographs on Friedrich Ohmann and Leopold Bauer 26/JV1

Amanda Wasielewski (Stockholm University), Interfaces of art: Meyer Schapiro, Fernand Leger, and the role of the art historian in anachronistic artistic influence 26/AWa1

Alex Weintraub (Columbia University), Perpetual iridescence, or Impressionisms minor harmonies 26/AWe1

Tommaso Zerbi (Biblioteca Hertziana), Neo-Medievalism Studies, Italy, and the Four Ghosts: architectural history and the study of medievalism 26/TZ1

Documents

E. H. Gombricht, Reflections on teaching art history in art schools paper given, 4th January, 1966 26/EHG1

Jonathan Blower (Independent, London), Max Dvorak, Wilhelm von Bode, and the Monuments of German Art 26/JB1

Tomas Kowalski (Monuments Board of the Slovak Republic, Bratislava), Conference report on: Max Dvorak and the Denkmalpflege, 13 October 2021, Monuments Board of the Slovak Republic 26/TK1

Elizabeth McGoe (Art Institute of Chicago) and Elizabeth Siegel (Art Institute of Chicago), Photography and Folk Art at the Art Institute of Chicago: new models for exhibitions and scholarship 26/EMcG1

Discussion about Matthew Rampley, Networks, horizons, centres and hierarchies: on the challenges of writing on modernism in Central Europe, special issue of Umeni: Journal of The Institute of Art History, Czech Academy of Sciences, 69:2, 2021, edited by Steven Mansbach. This journal is normally only available on subscription but the editor has kindly agreed to allow the publication of this issue for readers of Katarzynas review. 26/U1 (7mB file)

Reviews

Katarzyna Murawska-Muthesius (Birkbeck College, University of London), The place of Modernism in Central European art. Review of: Discussion about Matthew Rampley, Networks, horizons, centres and hierarchies: on the challenges of writing on modernism in Central Europe, special issue of Umeni: Journal of The Institute of Art History, Czech Academy of Sciences, 69:2, 2021, edited by Steven Mansbach, pp. 142-215, 19 col. plates and 6 b. & w. illus., 99 CZK, ISSN 00495123 26/KMM1

Ian Verstegen (University of Pennsylvania), Americas greatest empiricist. Review of: Meyer Schapiro's Critical Debates: Art Through a Modern American Mind by C. Oliver O'Donnell, University Park: Penn State University Press, 2019, 272pp, 36 b. & w. illus. ISBN 9780271084640 26/IV1

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 worlds 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. The journal has been approved for inclusion in ERIH PLUS.

Reference:

TOC: Journal of Art Historiography, No. 26, June 22. In: ArtHist.net, Jun 23, 2022 (accessed Jan 9, 2026),
<<https://arthist.net/archive/37006>>.