

## Journal of Art Historiography, No. 9, 2013

Richard Woodfield, University of Birmingham

Journal of Art Historiography Number 9 December 2013

Priyanka Basu, 'Ideal and material ornament: rethinking the "beginnings" and history of art' 9/PB1

Colleen Becker, 'Aby Warburg's Pathosformel as methodological paradigm' 9/CB1

Rex Butler and A.D.S. Donaldson, 'Surrealism and Australia: towards a world history of Surrealism' 9/RBAD1

A.A. Donohue, 'History and the Historian of Classical Art' 9/AAD1

Antoinette Friedenthal, 'John Smith, his Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters (1829–1842) and the "stigma of PICTURE DEALER"' 9/AF1

Carolyn C. Guile, 'Winckelmann in Poland: An Eighteenth-Century Response to the "History of the Art of Antiquity"' 9/CCG1

Christopher P. Heuer, '"Hundreds of eyes": Beyond Beholding in Riegl's "Jakob van Ruysdael" (1902)' 9/CPH1

Vlad Ionescu, 'The rigorous and the vague: aesthetics and art history in Riegl, Wölfflin and Worringer' 9/VI1

Emmanouil Kalkanis, 'The "Meidias" hydria: a visual and textual journey of a Greek vase in the history of art of antiquity (c. 1770s–1840s)' 9/EK1

Kwame Amoah Labi, 'Afro-Ghanaian influences in Ghanaian paintings' 9/KAL1

Branko Mitrovic?, 'Romantic worldview as a narcissistic construct' 9/BM1

David Pestorius, 'Ian Burn's Questions: Art & Language and the rewriting of Conceptual Art history' 9/DP1

Parjanya Sen, '"Gaur as 'Monument": The Making of an Archive and Tropes of Memorializing' 9/PS1

Buildings and objects – the Rococo and after:

Kristel Smentek, 'Introduction. Buildings and objects: the Rococo and after' 9/KS1

Jean-François Bédard, 'Beds and thrones: the reform of aulic space in late eighteenth-century France' 9/J-FB1

Alexis H. Cohen, 'Domestic utility and useful lines: Jean-Charles Krafft's and Thomas Hope's outlines' 9/AHC1

Michael Yonan, 'Material transformations: thinking about objects and spaces at the Wieskirche' 9/MY1

Irish art histories:

Niamh NicGhabhann, 'Introductory essay: writing Irish art histories' 9/NNG1

Mary Jane Boland, 'A troublesome "genre"? Histories, definitions and perceptions of paintings of everyday life from early nineteenth-century Ireland' 9/MJB1

Riann Coulter (F.E. McWilliam Gallery and Studios), 'John Hewitt: Creating a Canon of Ulster Art' 9/RC1

Gabriel Gee (Franklin College, Switzerland), 'The catalogues of the Orchard Gallery: a contribution to critical and historical discourses in Northern Ireland, 1978-2003' 9/GG1

Nicholas E. Johnson, 'Performative Criticism: Samuel Beckett and Georges Duthuit' 9/NEJ1

Róisín Kennedy, 'The Irish Imagination 1971 – Stereotype or Strategy' 9/RK1

Una Walker, 'The Scandinavian Report: its origins and impact on the Kilkenny Design Workshops' 9/UW1

To what end? Eschatology in art historiography':

Jeanne-Marie Musto, 'To what end? Eschatology in art historiography' 9/J-MM1

Robert Born, 'World Art Histories and the Cold War' 9/RB1

Benjamin Harvey, 'The rest is silence: the senses of Roger Fry's endings' 9/BH1

Henrik Karge, 'Projecting the future in German art historiography of the nineteenth century: Franz Kugler, Karl Schnaase, and Gottfried Semper' 9/HK1

David O'Brien, 'Delacroix, Chenavard, and the End of History' 9/DOB1

Travelling Artists in Medieval and Renaissance Europe:

Sandra Cardarelli, 'Travelling Artists in Medieval and Renaissance Europe: An Introduction' 9/SC1

Sandra Cardarelli, 'Antonio Ghini and Andrea di Francesco Guardi: Two 15th-century Tuscan Artists in the Service of Local Governments' 9/SC2

Katja Fält, 'Locality, nation and the 'primitive' – notions about the identities of late medieval non-professional wall painters in Finnish historiography from 1880 to 1940' 9/KF1

Michelle Moseley-Christian, 'Confluence of Costume, Cartography and Early Modern European Chorography' 9/MM-C1

Cinzia Maria Sicca, 'Vasari's Vite and Italian artists in sixteenth-century England' 9/CMS1

Translation:

Alois Riegl, 'Lovers of art, ancient and modern' posthumously published as 'Über antike und moderne Kunstmfreunde Vortrag gehalten in der Gesellschaft der Wiener Kunstmfreunde,' Kunstgeschichtliches Jahrbuch der K. K. Zentral-Kommission zur Erforschung und Erhaltung der kunst- und historischen Denkmale, Volume 1, 1907, Beiblatt für Denkmalpflege, column 1-14, reprinted in Alois Riegl, Gesammelte Aufsätze, Augsburg Vienna: Filser, 1929, 194-206. Translated with an introduction by Karl Johns 9/KJ1

Reports:

Kristina Jõekalda, 'What has become of the New Art History?' 9/JK1

Stefan Muthesius, 'Towards an "exakte Kunsthistorik" (?), A report on some recent German books on the progress of mid-19th century art history. Part I: Work by German art historians on nineteenth-century art-historiography since 2000' 9/SM1

Stefan Muthesius, 'Towards an "exakte Kunsthistorik" (?). Part II: The new German art history in the nineteenth-century: a summary of some problems' 9/SM2

Reviews:

Branko Mitrovic?, 'A realist theory of art history'. Review of: Ian Versteegen, *A Realist Theory of Art History (Ontological Explorations)*, London and New York: Routledge 2013, 192 pages, £89.72 hbk, ISBN-10: 0415531519, ISBN-13: 978-0415531511. 9/BM2

Andrea Pinotti (Università Statale di Milano), 'Styles of Renaissance, renaissances of style'. Review of: L'idée du style dans l'historiographie artistique. Variantes nationales et transmissions, edited by Sabine Frommel and Antonio Bruculeri, Roma: Campisano Editore, 2012, 343 pp, 91 b & w ill., € 40,00, ISBN 9788888168982. Was war Renaissance? Bilder einer Erzählform von Vasari bis Panofsky, edited by Hans Christian Hönes, Léa Kuhn, Elizabeth J. Petcu, Susanne Thüringen, with a foreword by Ulrich Pfisterer and Wolf Tegethoff, Passau: Dietmar Klinger Verlag, 2013, 182 pp, 90 colour and b & w ill., \$ 47,50, ISBN 9783863281212. 9/AP1

Matthew Rampley, 'Images of Globalisation: Paris 1889'. Review of Beat Wyss, *Bilder von der Globalisierung. Die Weltausstellung von Paris 1889*. Berlin: Insel Verlag, 2010, 285 pp., 112 b. & w. illus., € 49.90 hbk, ISBN 9783458174851 9/MR1

Mark A. Russell, "Cannon fodder for respectable question marks": Fritz Saxl and the history of the Warburg Library'. Review of: Dorothea McEwan, *Fritz Saxl – Eine Biografie: Aby Warburgs Bibliothekar und Erster Direktor des Londoner Warburg Institutes*, Wien, Köln, Weimar: Böhlau Verlag, 2012, 344 pp., 36 b. & w. illus., €39.00 hdbk, ISBN 978-3-205-78863-8. 9/MAR1

Kathryn A. Smith, 'Medieval women are "good to think" with". Review of: Therese Martin, ed., *Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture, Visualising the Middle Ages*, volume 7, 2 vols, Leiden and Boston: Brill, 2012, 1,280 pp., 287 b&w illustrations, 32 colour plates, ISBN: 978-90-04-18555-5 (hardback), E-ISBN: 978-90-04-22832-0, Euro 215.00 / US\$

299.00. 9/KAS1

Ian Verstegen, 'Art is not what you think it is (but we can approach it through the Art Matrix)'. Review of: Donald Preziosi and Claire Farago, *Art is Not What You Think It Is*. Wiley-Blackwell, 2012. 171 pp. ISBN-10: 1405192402. ISBN-13: 978-1405192408. 9/IV1

Jindřich Vybíral, 'Writing the history of modern architecture after the fall of the Iron Curtain'. Review of: Hans Ibelings, *European Architecture since 1890*, Amsterdam: SUN, 2011, 236 pp., 735 col. illus. 38 EUR, ISBN 978 90 8506 8815. 9/JV1

Document:

André Chastel (1912-1990), *Histoire de l'Art & Action Publique*, Catalogue de l'Exposition, Institut National d'Histoire de l'Art, 8 février 2013 – 6 avril 2013. 9/AC1

Reference:

TOC: Journal of Art Historiography, No. 9, 2013. In: ArtHist.net, Dec 3, 2013 (accessed Jul 4, 2025),  
<<https://arthist.net/archive/6541>>.