

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

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

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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

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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 Kunstfreunde Vortrag gehalten in der Gesellschaft der Wiener Kunstfreunde,' 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 Jöekalda, 'What has become of the New Art History?' 9/JK1

Stefan Muthesius, 'Towards an "exakte Kunstwissenschaft"(?)', 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 Kunstwissenschaft"(?)'. 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 Verstegen, 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

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