



# ICMA NEWS

...AND MORE

Spring 2018, no. 1

Heidi C. Gearhart, Editor

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## FROM THE PRESIDENT, HELEN EVANS

Dear Members,

It is a great pleasure to announce that the ICMA session at CAA's annual meeting in Los Angeles was excellent. Jessica Barker and Jack Hartnell of the University of East Anglia deserve credit for bringing together a thought-provoking group of speakers to consider aspects of "Medieval Echo Chambers: Ideas in Space and Time." We look forward to the applications to chair next year's ICMA session at CAA's annual conference in New York, Feb. 13 - 16. We need to receive your applications by April 14.

We had a special tour of the Getty Museum's *Outcasts: Prejudice and Persecution in the Medieval World* exhibition including a hands-on experience in the manuscript collection's study room. Beth Morrison, Kristen Collins, and Bryan Keene are to be thanked for their generous hospitality. The ICMA meeting at this year's CAA celebrated David Raizman's outstanding tenure as Treasurer. We look forward to Warren Woodfin continuing David and his predecessor Rebecca Corrie's successful efforts. Those attending began discussions of how the \$20,000 budget surplus that David left us should be spent. We thank the many who answered the email blast that resulted seeking the opinions of all members. We are assessing your responses and will announce at Kalamazoo which projects are funded.

We also just had a compelling ICMA-Courtauld Lecture, the 18<sup>th</sup> annual lecture, by our past President Nancy Ševčenko on Byzantine imperial patronage by the Comnenians in the twelfth century. The ICMA-Courtauld Lecture is one of the most successful efforts of The International Center for Medieval Art and generously sponsored by William Voelkle. Ryan Frisinger, ICMA Administrator, recently met with ICMA members and others in London and Paris about expanding our overseas presence. We are pleased that new ICMA committee members this year increasingly reflect our international membership. As we work to increase our membership outside of the United States, we would appreciate any ideas or suggestions you have to encourage our efforts, as well as names of conferences abroad and listservs to join internationally. Mail your ideas and information to [ICMA@medievalart.org](mailto:ICMA@medievalart.org).

We are very pleased that our new ICMA committee members reflect a broad-based diversity of academic and curatorial positions as well as national identities. Do look at the ICMA website to see all new members and do offer to participate in ICMA projects in the future. ICMA's success is rooted in the participation and opinions of its members.

While visiting our website, note the addition of two new areas under Resources: "Education and Careers" and "Teaching a Global Middle Ages." Heidi Gearhart and Pamela Patton worked to compile the information with Andrea Achi and Meseret Oldjira. We hope this serves as a valuable resource to students and colleagues worldwide.

Heidi Gearhart has produced another impressive newsletter. Look at our major award winners, our new books, the date for book prize submissions, and information about the Project for a

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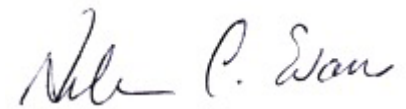
Global Middle Ages. Read about recent past special exhibition tours like “Now and Forever: The Art of Medieval Time” with Roger Wieck at The Morgan Library and Museum, and ones coming up in the fall. Consider carefully our five special features and see how themes related to photography, painting, the premodern, Moldavia, Africa, and Japan connect to our increasingly diverse understanding of the Medieval.

If any of you worldwide would like to organize events like exhibition tours or Study Days, please contact Ryan at [ICMA@medievalart.org](mailto:ICMA@medievalart.org) to enable us help make your plans happen. Also, please think of submitting innovative manuscripts to our new publication opportunity – Viewpoints. More about that is on our website.

I look forward to seeing you at the Kalamazoo conference, May 9-12 and hope you can attend the study day afterwards in Chicago. The ICMA will be in Leeds on July 4 and for the first time, we’re hosting a reception in the evening. Ryan and Sarah Guerin, chair of the Membership Committee, will be there. We hope to see you too!

Sincerely,

Helen



Dr. Helen C. Evans  
President, ICMA  
Mary & Michael Jaharis Curator for  
Byzantine Art  
The Metropolitan Museum of Art  
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*Helen Evans, President of ICMA, thanks David Raizman for his service as Treasurer during the ICMA reception held at the elegant Gallery Bar and Cognac Room of the Millennium Biltmore Hotel, Los Angeles, during the annual conference of the College Art Association, February 23, 2018.*

## MEMBER NEWS

### Member Awards

If you are a member and your work has garnered a prize in the twelve months prior to July 2018, please send your information to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **June 15, 2018** (in advance of the July Newsletter).

Benjamin Andersen's *Cosmos and Community in Early Medieval Art* (Yale University Press, 2017), received the Charles Rufus Morey Book Award of the College Art Association.

Janetta Rebold Benton, Ph.D., received a Fulbright Scholar Award to teach graduate students in the Advanced School of Art and Humanities, China Academy of Art, Hangzhou, China, during the spring 2018 semester. She was previously a Fulbright Senior Scholar in St. Petersburg, Russia (2012).

Elena Gertsman (Case Western Reserve University) has been awarded the Medieval Academy of America's inaugural Karen Gould Prize in Art History for *Worlds Within: Opening the Medieval Shrine Madonna* (University Park: Penn State Press, 2015). The Karen Gould Prize, established by an endowed gift from Lewis Gould in 2016, is awarded annually for a book or monograph in medieval art history judged by the selection committee to be of outstanding quality.

Kathryn A. Smith, Professor of Art History, New York University, has been awarded a British Academy Neil Ker Memorial Fund Grant and an American Philosophical Society Franklin Research Grant to support travel to manuscript libraries and the acquisition of images for her current book project, "Found In Translation: Artists, Patrons, and Readers in the Welles-Ros Bible."

With great pleasure *CARMEN The Worldwide Medieval Network* announces the winners of the CARMEN Project Prize. The overall winner is James Smith and his team for the project 'Pre-modern Manuscripts and Early Books in Conflict Zones'. This project will establish a set of themes that raise awareness of medieval and early modern manuscripts and early books under threat from conflict, and their need for protection. Special commendations go to Elizabeth L'Estrange on 'Redefining Women and the



Benjamin Anderson, Assistant Professor of the History of Art, Cornell University.



Elena Gertsman, Professor, Department of Art History and Art, Case Western Reserve University.

Book in the Middle Ages (c. 800-1600)' and Paul Sturtevant for a medieval podcast idea. Elizabeth L'Estrange reassesses the relationship between women and book culture in the European middle ages. Paul Sturtevant proposed 'The Public Medievalcast, Season 1: Borders', a venture into a new, medium by the team at The Public Medievalist, a popular web-zin. More about the winners' proposals can be found on <http://www.carmen-medieval.net/project-prize/>.

On behalf of CARMEN,  
Jitske Jasperse



## MEMBER NEWS

(continued)

### RECENT BOOKS BY MEMBERS

If you are a member who has published a book (or equivalent research project) twelve months prior to July 2018, and which has not yet been announced in this newsletter, please send your information to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **June 15, 2018** (in advance of the July Newsletter).

Mickey Abel, ed. *Medieval Urban Planning: The Monastery and Beyond* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2017).

<http://www.cambridgescholars.com/medieval-urban-planning>

Armin F. Bergmeier, *Visionserwartung. Visualisierung und Präsenzerfahrung des Göttlichen in der Spätantike* (Wiesbaden: Reichert, 2017).

[https://reichert-verlag.de/schlagworte/natur\\_und\\_existenz\\_gottes\\_schlagwort/9783954901173\\_visionserwartung-detail](https://reichert-verlag.de/schlagworte/natur_und_existenz_gottes_schlagwort/9783954901173_visionserwartung-detail)

Herbert R. Broderick, *Moses the Egyptian in the Illustrated Old English Hexateuch* (London, British Library, Cotton MS Claudius B.iv) (Chicago: University of Notre Dame Press, 2017).

<http://undpress.nd.edu/books/P03319>

Olga Bush, *Reframing the Alhambra: Architecture, Poetry, Textiles and Court Ceremonial*, Edinburgh Studies in Islamic Art series, ed. Robert Hillenbrand (Edinburgh: Edinburgh University Press, distributed by Oxford University Press in the Americas, 2018).

<https://edinburghuniversitypress.com/series-edinburgh-studies-in-islamic-art.html>

Adam S. Cohen, *Signs and Wonders: 100 Haggada Masterpieces* (Jerusalem: Toby Press, 2018).

[https://www.korenpub.com/toby\\_en\\_usd/toby/new-releases-toby/signs-and-wonders.html](https://www.korenpub.com/toby_en_usd/toby/new-releases-toby/signs-and-wonders.html)

Richard K. Emmerson, *Apocalypse Illuminated: The Visual Exegesis of Revelation in Medieval Illustrated Manuscripts* (University Park: Penn State University Press, 2018).

N.B. : Penn State is offering a 30% discount on the book for ICMA members. The discount code if ordered directly from Penn State is RKE18.

<http://www.psupress.org/books/titles/978-0-271-07865-6.html>

Karen Rose Mathews. *Conflict, Commerce, and an Aesthetic of Appropriation in the Italian Maritime Cities, 1000-1150* (Leiden: Brill, 2018).

<https://brill.com/abstract/title/34037>

Stella Panayatova and Paola Ricciardi, eds. *Manuscripts in the Making, Art & Science I* (London: Harvey Miller Publishers, 2017).

This volume, the first of two, stems from a conference held in conjunction with the exhibition “Colour, The Art & Science of Illuminated Manuscripts” held at the Fitzwilliam Museum in Cambridge in 2016.

Essay authors include: Lucy Freeman Sandler, Nicholas Herman, Roger Wieck, Stella Panayatova and Paola Ricciardi and Nancy Turner, and many others.

[http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9781909400108-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9781909400108-1)

Achim Timmermann, *Memory and Redemption: Public Monuments and the Making of Late Medieval Landscape* (Architectura Medii Aevi, Brepols, 2017).

[http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503546520-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503546520-1)

## COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to June 2018, and which has not yet been announced in this newsletter, please send a 200-500 word obituary and, if possible, an accompanying photo to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **June 15, 2018** (in advance of the July Newsletter).

## IN BRIEF

### A Note from the Editor: Newsletter Schedule Changes

In order to better coordinate with the yearly cycles of calls for papers and calls for sessions, we will be shifting the dates of the newsletters. The new schedule will begin in the summer of 2018. The release dates will be as follows:

Summer issue, released mid-July  
 Winter issue, released mid-November  
 Spring issue, released mid-March

Any information that you would like to have published in the newsletter must be received by the editors on or before June 15 for the July issue, October 15 for the November issue, and February 15 for the March issue. Calls for information will be sent out a month prior. We hope this will make the newsletter more useful for our readers. If you have any questions please don't hesitate to contact Heidi Gearhart, Editor, at [newsletter@medievalart.org](mailto:newsletter@medievalart.org).

### The Project for a Global Middle Ages: New Website Resources

The working group for the ICMA's Project for a Global Middle Ages has put together some resources for teaching and mentoring that can now be found on the ICMA website under "Resources." These are intended to help members broaden the content that they teach and to assist young scholars in navigating the paths of medieval art history. Please note that the bibliographic and web resources are intended to be guidelines only. They are very much works in progress. Contributions are welcome and may be sent at any time to Heidi Gearhart at [newsletter@medievalart.org](mailto:newsletter@medievalart.org) with the subject line: GLOBAL.  
<https://www.medievalart.org/education-careers/>  
<https://www.medievalart.org/teaching-a-global-middle-ages/>

### 18<sup>th</sup> Annual ICMA-Courtauld Lecture

On March 13, 2018, Nancy Ševčenko gave the 18<sup>th</sup> annual ICMA-Courtauld lecture at the Courtauld Institute of Art, entitled "All in the Family: The Byzantine imperial family of the Comnenians as patrons in the first half of the twelfth century." The Kenneth Clark Lecture Theatre was full, and attendees enjoyed a lively reception afterwards.



*Nancy Ševčenko gives the 18<sup>th</sup> annual ICMA-Courtauld Lecture, March 13, 2018.*



*Attendees enjoy conversation and collegiality at the reception following the ICMA-Courtauld annual lecture, March 13, 2018.*

### ICMA Member Tour: Now and Forever: The Art of Medieval Time at The Morgan Library and Museum, New York

Thirteen ICMA members attended a special tour on March 1, 2018 of *Now and Forever: The Art of Medieval Time* at the Morgan Library and Museum in New York. Roger S. Wieck, Melvin R. Seiden Curator and Department Head, Medieval and Renaissance Manuscripts, introduced the tour by explaining how his fascination for calendars led him to create this extraordinary exhibition.

The exhibition of over fifty manuscripts is divided into five sections: The Medieval Calendar, Liturgical Time,

## IN BRIEF

(continued)



Roger S. Wieck, Melvin R. Seiden Curator and Department Head, *Medieval and Renaissance Manuscripts*, leads a tour of *Now and Forever: The Art of Medieval Time at the Morgan Library and Museum in New York, March 1, 2018.*

Historical Time, Time After Time (death, judgement, heaven and hell), and the San Zeno Astrolabe. The astrolabe is the only one of its kind to survive from the Middle Ages, and the only object on loan to the Morgan; the other objects are part of the museum's collections.

Wieck also explained some of the design decisions. He focused on the use of an unusually large case to house a sixty-foot scroll, which serves as the centerpiece of the exhibition. The *Universal Chronicle* outlines the history of the world from the Creation to the reign of King Louis XI of France. The entire scroll can be seen in detail on a screen just outside the exhibition gallery.

Each section of the exhibition is introduced by clearly written wall texts. The exhibition runs through April 29, 2018 and is accompanied by a catalogue, *The Medieval Calendar, Locating Time in the Middle Ages*, also by Wieck. It is certain to become the standard guide on how to read and localize a medieval calendar. Each of the manuscripts in the exhibition can be seen in CORSAIR, the Morgan's online catalogue.

Doralynn Pines  
Chair, Friends of ICMA

## ICMA Member Tour: Outcasts, at the J. Paul Getty Museum, Los Angeles

On February 21, 2018 a group of twenty-five ICMA members gathered at the J. Paul Getty Museum to attend a special

tour and discussion of *Outcasts: Prejudice and Persecution in the Medieval World*, led by exhibition curators Kristen Collins (Curator of Manuscripts) and Bryan Keene (Assistant Curator of Manuscripts).

The exhibition features roughly two dozen manuscripts from the Getty's collection, open to pages with illuminations manifesting attitudes toward the "out-groups" in western medieval society. The show considers how iconographies and formal qualities in these images conveyed negative attitudes toward Jews and Muslims, the poor, those perceived to be gender or sexual deviants, and peoples beyond the borders of Europe, among others. It was particularly compelling that Collins and Keene talked with the attendees about the process of developing the exhibition. For instead of simply delving into relevant scholarship and talking among experts at the museum, the duo authored a blog series on the Getty *Iris* and invited input from members of the general public. (The exhibition's title wall similarly invites visitors to "join the discussion" online). It was encouraging to hear that the *Outcasts* show has garnered more foot traffic than is typical for manuscripts collections shows at the Getty – a sign that contemporary audiences are open to the complicated and at times disturbing histories that art objects reveal.

After the discussion in the gallery, the attendees were treated to a visit to the Getty's manuscript reading room, led by Elizabeth Morrison (Senior Curator of Manuscripts), who presented several recent acquisitions. Among the treasures brought out for us were *The Book of Deeds of Jacques de Lalaing* (France, ca. 1530-40) and a previously unpublished manuscript leaf, attributed to the Rohan Master or his immediate circle, featuring *The Rejection of Joachim and Anna's Offering* (France, ca. 1410-30). A lively presentation by Morrison and other Getty staff on the history and acquisition of these works followed, and Larisa Grollemond (newly hired Assistant Curator of Manuscripts) discussed her upcoming exhibition, *All the Glitters*.

Finally, as the sun set over the hill of Los Angeles, the group retired to the bar at a nearby hotel for a cocktail. It was wonderful to raise a glass to our generous hosts at the Getty and to celebrate another gathering of ICMA members.

Nina Rowe  
Vice President, ICMA  
March 12, 2018





*Bryan Keene leads ICMA members on a tour of Outcasts: Prejudice and Persecution in the Medieval World, at the J. Paul Getty Museum, February 21, 2018.*



*ICMA guests enjoyed close study of manuscripts in the manuscript reading room of the J. Paul Getty Museum, following the member tour of Outcasts: Prejudice and Persecution in the Medieval World, February 21, 2018.*

## SPECIAL FEATURES

### TEACHING MEDIEVAL ART HISTORY

#### Cultural Heritage, Photography, and Encountering the Premodern

By Kisha G. Tracy and Madeline Moison

Khaled al-Asaad was the director of the antiquities and museum at the UNESCO World Heritage Site at Palmyra, Syria. Al-Asaad was born in Palmyra and served as its custodian for forty years - even securing its World Heritage designation. On August 18, 2015, Khaled al-Asaad was murdered by the terrorist organization ISIS. After evacuating Palmyra before ISIS took control, he refused to reveal where the antiquities of the site were hidden. He quite literally gave his life for the cultural heritage he had protected for so long.

Al-Asaad is far from the first to risk his life or livelihood for cultural heritage. The stories are endless, extending back as far into history as we have record. Students and the general public often have difficulty connecting with the significance of the premodern, finding the distance in time, space, and culture daunting to bridge. Stories such as those of al-Asaad illustrate the belief that cultural heritage is worth hardship, even sacrifice, causing us to pause and reflect on those choices and perhaps close the distance with the past.

#### *I. Cultural Heritage through Image*

The Cultural Heritage through Image project was born out of a pedagogical experiment applying the principles of cultural heritage to teach the premodern and out the personal belief in the art and power of photography. Project leader Dr. Kisha Tracy is Associate Professor of English Studies at Fitchburg State University in Massachusetts. Her specialty is, in particular, medieval literature, and she teaches the ancient and classical as well. In addition, she is an amateur photographer. When traveling as a medievalist and premodern scholar, she photographs the sites she visits. Cultural Heritage through Image developed out of the realization that this photography was informed by the expertise of the photographer and communicated much about the significance of its subjects.

The focus of the project is to parallel through image the ancient to medieval cultural heritage stories from other

countries to the cultural heritage stories of local communities, particularly centered on New England and Fitchburg, MA, but beyond as well. Students and community members select premodern cultural heritage they wish to study from a photo taken by Tracy. After researching this initial heritage, they then explore the purpose, function, and deeper meanings of this heritage in order to connect it to local heritage with similar characteristics. Participants create their own researched exhibition notes, focused on the connections they have made, that are included in the digital exhibition of the project. This digital exhibition is curated by students. The notes will be the highlight of upcoming physical exhibitions, in museums, at conferences, and in other venues. University students and community members are contributing the images of local heritage identified in the notes.

The goal is to encourage participants to make connections between the history and experiences of their local culture with those outside of New England as well as to encourage this kind of appreciation and perception in local communities and hopefully beyond through the digital humanities project. Students are learning to connect their local cultural heritage to global cultural heritage and communicating what they learn to local communities, empowering them in terms of their world context and in terms of their relevance to their own environments. Further, the project is designed to improve participants' understanding and appreciation of the premodern, simultaneously creating affective and intellectual connections to the past.

#### *II. Example Pairings*

To this point, participants have contributed connections between the premodern and the local that emphasize a number of significant concepts. The following are examples of those connections and quotations from exhibition notes that highlight some of the identified intersections between the medieval and the local.

In these examples, ideas about overarching concepts of cultural heritage are clearly evident. These participants have noted how the values of cultures are encapsulated by cultural heritage and ways these values of different time periods can be analyzed. They have explored the idea of heroic figures, even when those figures are in different contexts and situations. They have researched cultural practices, such as burials, and how the practices change over time and yet retain similar motivations.



### III. Participant Reactions

At the end of the semester students were asked to fill out paper evaluations of the course. Student feedback is an important tool for instructors to help assess and improve the quality of learning, teaching, and engagement in students' experience. It also allows instructors to better gauge if the students met the course goals. The primary goals of this course were three-pronged. First was for the creation of detailed gallery notes to be used in gallery exhibitions starting in the Fall of 2018. Second was for students to gain an understanding of the importance of cultural heritage both abroad and in their own communities. Last, it was to help students understand and bridge the gap between the present and the premodern. The students successfully created gallery notes, situating their selected images within the context of local heritage. The latter goals are broad and thusly much harder to prove successful. However, an analysis of the feedback provided by the students, compiled by project assistant Madeline Moison, helps mark the progress of the program's initiatives.

For many students, this project was a lesson in patience as it pushed them to grapple with the course material on a deeper level than they were used to in other courses. One student described the most important part of the whole experience as "learning to do certain parts on your own." This project pushed students to tackle a large-scale project and engage with even larger concepts. Every student noted that they had gained a better understanding of cultural heritage. Several students went even deeper and noted that objects and historical sites are not the only a part of cultural heritage, and the connections they have to people and group identity are a vital part of experiencing cultural heritage.

This unique program structure asked students to make deep connections between the seemingly more distant heritage of the medieval and the more accessible heritage of central Massachusetts.

Based upon feedback, the goal of this project to assist participants in making connections between their local experience and the ancient to medieval experience has, so far, been successful. Noah Milliard, a student at Fitchburg State University, who has contributed to the exhibition, noted:

This project highlighted what was for me specifically a text around 630 years old, which was supposedly fictionally based. I was then able to not only learn from this text and its cultural historic background of Glastonbury Abbey in England, but connect those ideas to local cultural monuments including the church that I attend in my own hometown.

George French, a community member participating through an Adult Learning in the Fitchburg Area class, wrote:

The Cultural Heritage project demonstrates graphically that underlying the novel customs, fashions, and lore of the past are universal human themes of joy and suffering, honor and betrayal, conflict and compassion, love and hate. Like traveling to foreign lands, journeying to the medieval past brings fresh insights into our own culture and time.

Perhaps, however, the most poignant and rewarding reaction was from a middle-schooler at the Boys and Girls Club of Fitchburg and Leominster, who, after participating in workshops focused on the project, declared simply, "I want to learn about and see all of these things."



*Photo by Kisha Tracy.*

*Chiusdino, Italy - Madonna Statue (Abbazia di San Galgano); Clinton, MA - Private Mary Shrine.*

*"It is important to view every aspect of an image in order to realize that details may be hidden in the background or underneath weathered statues." - Tatyana D'Agostino, Student, Fitchburg State University.*

## TEACHING MEDIEVAL ART HISTORY

(continued)



Photo by Kisha Tracy.



Photo by Madison Dalmaso,  
Student, Fitchburg State University.

Certaldo, Italy - Giovanni Boccaccio Grave (Chiesa dei Santi Jacopo e Filippo); Leominster, MA - Joseph Palmer Grave (Evergreen Cemetery).

*"It is interesting how hundreds of years later you can still be attacked for not following the social norms of the time period and how society takes action into their own hands in order to correct what they believe to be wrong, even authorities."* - Courtney Jensen, Student, Fitchburg State University.

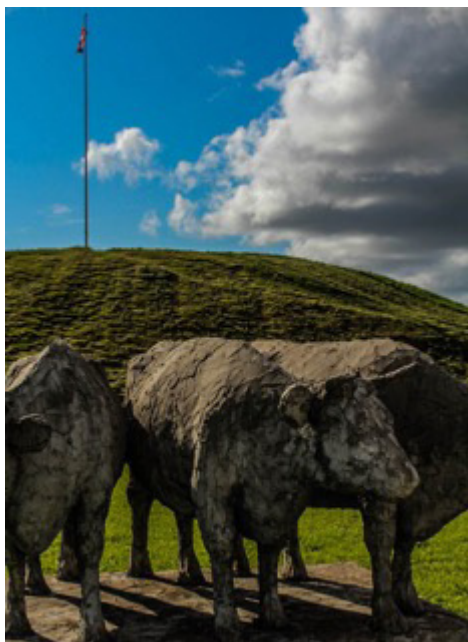


Photo by Kisha Tracy.

Jelling, Denmark - Gorms Høj; Fitchburg, MA - Forest Hill Cemetery.



Photo by Katie Duncan, Student, Fitchburg State University.

*"While there are certainly differences between the customary rituals of medieval Norse culture and modern-day American culture, the value of finding appropriate places to bury our dead remains constant in these societies."* - Alexander Denhurst, Student, Fitchburg State University.



*Photo by Kisba Tracy.*



*Photo by Jon Jones, Adult Learning in the Fitchburg Area.*

*Poitiers, France - Statue of Saint Joan of Arc (Église Saint-Hilaire-le-Grand); Worcester, MA - Our Lady of Mt. Carmel Church*

*"On a surface level, Judith, the story of Joan of Arc, and the church Our Lady of Mt. Carmel are clearly different, as Monseigneur Maffei building a church and Judith decapitating Holofernes should be quite obviously unrelated. While heroic figures can take many different forms, they all encompass a desire for protection and justice. The Italian parish of Worcester serves just as much as an icon as the monuments of Joan of Arc or the literary exploits of Judith." - Jacob Meck, Student, Fitchburg State University.*



## NEW PERSPECTIVES

### Monastic Art and Architecture in Medieval Moldavia

By Alice Isabella Sullivan

In the decades after the fall of Constantinople in 1453, as the Ottoman Turks turned their attention toward other points of resistance, particularly in the Balkan Peninsula and regions of the Carpathian Mountains, the principality of Moldavia emerged as Europe's eastern Christian frontier (Fig. 1). Extending in regions of north-eastern modern Romania and the Republic of Moldova, and situated thus at the crossroads of western European, Slavic-Byzantine, and Ottoman cultures, this neighboring territory of the Byzantine Empire took on a central role in the continuation and refashioning of Byzantine artistic traditions from the second half of the fifteenth century onward. Given its location at the point of intersection of diverse cultures, Moldavia's contacts with neighboring regions also resulted

in the local assimilations of select elements from distinct visual traditions. This eclecticism with respect to sources is most evident in the fortified Orthodox monastic churches of Moldavia built initially under the patronage of Stephen III "the Great" (*reg.* 1457-1504) and then with support from his illegitimate son and heir, Peter Rareș (*reg.* 1527-1538; 1541-1546).<sup>1</sup>

Whereas Stephen built more than 47 churches and chapels during his extensive reign, it was under Peter's patronage that architectural forms were consolidated in individual buildings, and 17 of the older churches and newly built ones received extensive mural cycles both inside and outside. The Church of the Annunciation at Moldovița Monastery, built in 1532 and painted in 1537, offers a good example (Fig. 2). The murals display Christological, Mariological, and hagiographical stories interspersed with monumental images of historical and apocalyptic scenes, as well as full

<sup>1</sup> Alice Isabella Sullivan, "The Painted Fortified Monastic Churches of Moldavia: Bastions of Orthodoxy in a Post-Byzantine World," Ph.D. dissertation (University of Michigan, 2017).

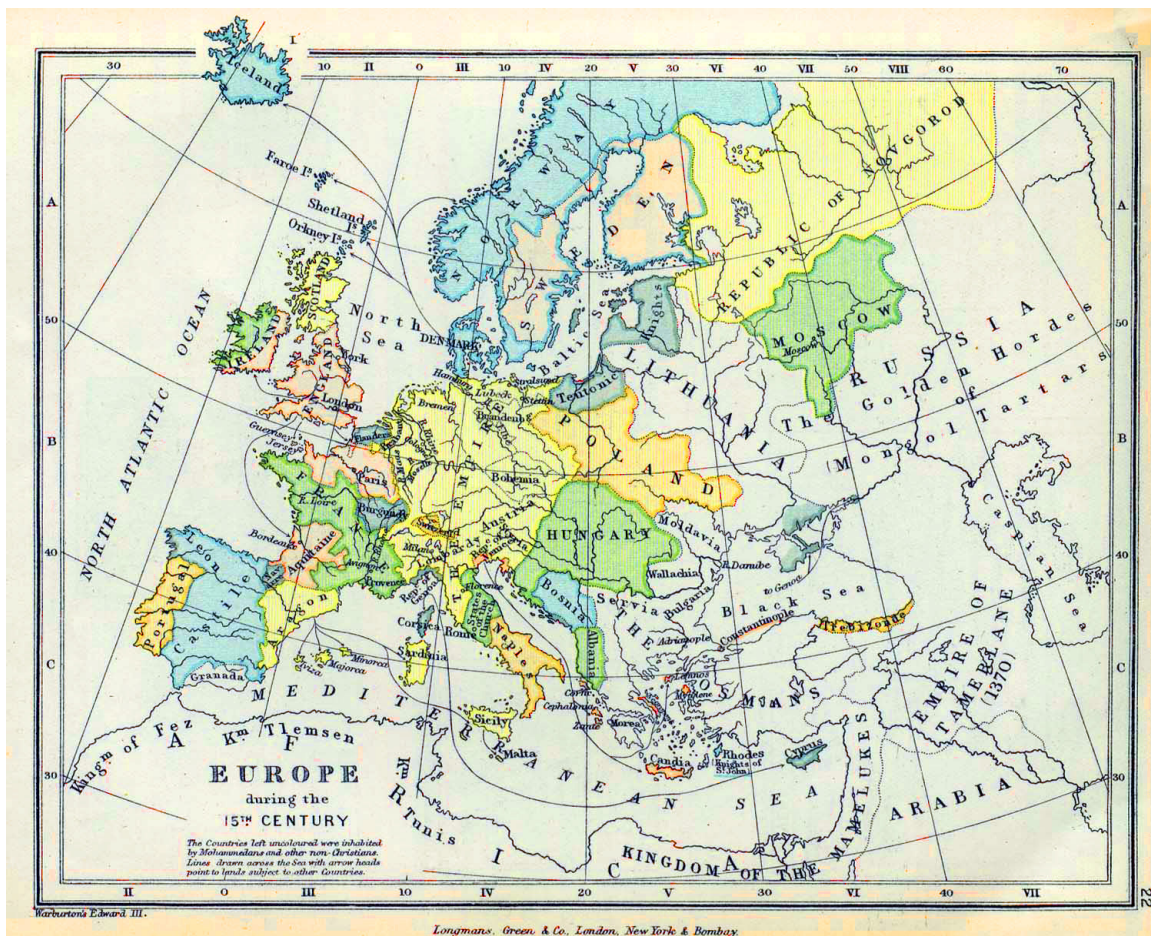


Figure 1. Map of Moldavia. (Image: public domain; The Public Schools Historical Atlas, ed. C. Colbeck, 1905.)



Figure 2. Church of the Annunciation, Moldovița Monastery. (Photo by the author.)

length depictions of saintly figures and angels. The images were carefully conceived in relation to the architecture of the buildings and the various functions of their distinctive spaces, and some were even adapted to address princely and local needs and concerns.<sup>2</sup>

In their layout, organization, and functions, the Moldavian monastic communities emulate Byzantine, and in particular Athonite examples.<sup>3</sup> The churches consist of a triconch naos toward the east, a small barrel-vaulted burial chamber, a pronaos, and an exonarthex. Although built on a plan suited for the needs of the Orthodox faith and its rituals, the Moldavian churches also display markedly Gothic features particularly in the subdivisions of the roofs, the three-tier buttresses found around the exteriors, and the door and window framings and the window tracery. Variants of the *Spitzbogenportal* and the *Schulterbogenportal* appear at the thresholds, and the larger windows of the pronaos display two lancets with trefoil cusps supporting a quatrefoil oculus. Although little information survives about the masons

who worked on these buildings, certain stone cutters, we know, were trained in Transylvanian workshops that generally followed east-central European Gothic building practices and designs.

The reigns of Stephen and Peter witnessed the initiation and realization of extensive building programs in both the secular and ecclesiastical spheres, particularly of church architecture and its mural decoration. This tradition of architectural patronage was continued by the princes who succeeded them, though these later enterprises were never as numerous. It was not until the last decades of the sixteenth century that another independent monastic church was built in Moldavia under princely patronage with extensive image cycles on its interior and exterior walls: the Church of the Resurrection at Sucevița Monastery (Fig. 3). This was the project of three brothers belonging to the Movilă family: Ieremia, Simion, and Gheorghe. Sucevița was the last ecclesiastical monument in Moldavia constructed and decorated in the fashion popularized by Stephen and further developed under Peter, yet it also introduced a number of iconographic and architectural changes that would persist in Moldavian church architecture well into the seventeenth century. That the mother of the Movilă brothers was a descendent from Peter Rareș's family line may explain why the founders of Sucevița erected a monastic church that emulated the ecclesiastical

<sup>2</sup> Alice Isabella Sullivan, "Visions of Byzantium: The Siege of Constantinople in Sixteenth-Century Moldavia," *The Art Bulletin* 99, no. 4 (December 2017): 31-68.

<sup>3</sup> For a consideration of the kinds of contacts that extended between Moldavia and the Athonite communities during the second half of the fifteenth century, see Alice Isabella Sullivan, "The Athonite Patronage of Stephen III of Moldavia, 1457-1504," *Speculum* (2018), forthcoming.



## NEW PERSPECTIVES

(continued)



Figure 3. Church of the Resurrection, Sucevița Monastery. (Photo by the author.)

building and decorating traditions established under their princely predecessors. Sucevița functioned as an expression of legitimacy and social prestige for the Movilă brothers, especially for Ieremia who was to succeed to the Moldavian throne while the church and monastery were going up (r. 1595-1600).

The project of the Movilă brothers at Sucevița celebrated the accomplishments of their predecessors, and also sought to set in motion a new Byzantine “revival” in the cultural and artistic spheres in Moldavia that was to culminate in the first decades of the seventeenth century with the monastic mausoleum of Prince Vasile Lupu (r. 1634-1653): the Church of the Three Hierarchs in Iași (Fig. 4). The extensive figural painted decorations characteristic of churches in the region were here replaced by bands of vegetal and geometric motifs carved in relief. Contemporary sources describe the exterior decorations of the Church of the Three Hierarchs and note their gilded quality, which would have afforded a brilliant impression.<sup>4</sup>

Scholars to date have studied the ecclesiastical art and architecture of Moldavia largely from specific, somewhat limiting viewpoints. As might be anticipated, Romanian historians, archaeologists, and conservators have contributed to the greater part of the research on this material, focusing predominantly on formal, archaeological, and iconographic studies. Through their efforts, a great deal has been revealed about the forms of the buildings, the details of the complex iconographies discovered in the mural programs, as well as patronage. The limited approaches, however, have been to a large degree a consequence of twentieth-century politics. The Iron Curtain created actual and ideological barriers, rendering much of the relevant literature inaccessible and new fieldwork difficult to carry out. As a result, both the local and the international intellectual communities lacked access to the resources necessary to examine more fully and seriously the artistic production of Moldavia in particular and that of the entire Carpathian Mountain region in general.

My work addresses the compound visual character of the Moldavian churches, the historical circumstances under which they were built, and the cultural connections that

<sup>4</sup> Alice Isabella Sullivan, “Ecclesiastical Art and Architecture at the Crossroads: The Three Hierarchs Church in Iași,” *Romanian Medievalia: Thraco-Dacian and Byzantine Romanity of Eastern Europe and Asia Minor*, The Romanian Institute of Orthodox Theology and Spirituality, New York 11 (2012): 83-102.





Figure 4. *Church of the Three Hierarchs, Three Hierarchs Monastery. (Photo by the author.)*

extended between Moldavia and its neighbors that resulted in the visual and semantic eclecticism so characteristic of medieval art and architecture in the region. My research also examines the varied dimensions of Orthodox monastic spaces and the visual and spatial manifestations of dynastic, spiritual, and military concerns on the part of the

patrons in the monastic sphere. In engaging with the architecture, image programs, and functions of the Moldavian churches in the context of religious politics and patronage, the Orthodox liturgy, the cult of saints, and the theory of images, I analyze the extent to which these churches aided in the construction of a new sacred landscape in Moldavia at this crucial moment, while presenting visual responses and commentaries to a series of crises: the events of 1453, the declared end of the world in 1492 as predicted by the Eastern Orthodox Christians, and the failed Ottoman siege of Vienna in 1529.

In mediating between many different artistic traditions, the Moldavian corpus reveals how cross-cultural contacts contributed to diversity, shaped notions of identity, and yielded eclectic visual cultures in regions that truly developed at the crossroads of the Latin, Greek, and Slavic traditions during the medieval period. Together with the rest of the artistic production of eastern Europe and regions of the Balkans, the study of Moldavian art and architecture expands the geographical and temporal parameters of the study of medieval art and architecture, and contributes to the recent push for a more geographically and also methodologically global approaches to the study of the Middle Ages.<sup>5</sup>

<sup>5</sup> These issues stand at the core of two panels that I am co-organizing with Maria Alessia Rossi (Index of Medieval Art, Princeton University) at the 44<sup>th</sup> *Annual Byzantine Studies Conference* (October 4-7, 2018; San Antonio, TX) on the topic: "North of Byzantium: Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres, c.1300-c.1550." The panels are sponsored by the Mary Jaharis Center for Byzantine Art and Culture. Additionally, we are working to organize a symposium at Princeton University in 2019 titled: "Eclecticism at the Edges: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres." This symposium will explore cultural contact, transmission, and appropriation of western medieval and byzantine artistic and cultural traditions in regions of the Balkan Peninsula and the Carpathian Mountains, and consider how this heritage was deployed to shape notions of identity and visual rhetoric in these eastern European centers from the fourteenth through the sixteenth centuries.

## REFLECTION

### The Limits of Comparability: Looking at *Beyond Compare: Art from Africa in the Bode Museum*

By Nina Reiss

Currently on view at the Bode Museum in Berlin is the exhibition *Beyond Compare: Art from Africa in the Bode Museum*, which opened on October 27, 2017. The exhibition displays selected western and central African sculptures from the Ethnologisches Museum Berlin alongside works from the Bode Museum's collection of European sculpture. The exhibition is part of the Staatliche Museen zu Berlin's project *On the Way to Humboldt Forum*, which aims to keep the collections of the Museum für Asiatische Kunst and Ethnologisches Museum at least partly visible during their move from their former location in Dahlem to the Humboldt Forum, which is expected to open in 2019. In a series of exhibitions, the project sets objects from the Asian and ethnological collections in dialogue with the other collections of the Staatliche Museen zu Berlin. For more information, visit <http://www.smb.museum/en/museums-institutions/humboldt-forum/on-the-way-to-humboldt-forum.html>.

*On the Way to Humboldt Forum* is a programmatic headline for the project and the current exhibition at the Bode Museum. With its transcultural comparative approach, the exhibition provides a foretaste of the new Humboldt Forum. It questions the traditional presentation of the collections of the Staatliche Museen zu Berlin, but it also reveals the limits of a global transcultural approach. Transcending the boundaries of cultural, chronological, and stylistic categorization is a popular practice. The Humboldt Forum's objective is to make Berlin's Museum Island a premier stage for global culture, where "[...] people [can] find out how things in our world are related to one another, discovering the strange in the familiar and the familiar in the strange."<sup>6</sup> Just last year, the Louvre Abu Dhabi opened its doors with a collection presented not unlike the exhibition at the Bode Museum. Instead of being categorized according to their chronological, geographic, stylistic or cultural context, objects are confronted with each other. The presentation strengthens cultural likeness rather than difference.

The exhibition *Beyond Compare* is an exciting experiment, and it showcases the challenges of its own approach. The show is presented in two parts. In the special exhibitions hall of the Bode Museum, the curators provide the visitor with six terms by which groups of African and European objects can be compared: "The 'Others,'" "Aesthetics," "Gender," "Protection and Guidance," "Performance," and "Taking Leave" [Figure 1]. Whereas "Aesthetics," "Gender," or "Performance" are quite general categories and for that reason remain somewhat superficial, "The 'Others'" explores transcultural relations and provides an interesting insight into colonialization and conquerors not only from the European but also from an African perspective. This section opens with a copper statuette from the kingdom of Benin (Nigeria), which stands 39 cm high and dates roughly to the 17th–18th century. Such statuettes were favored at the court of Benin, which produced a number of them. The statuette depicts an armed Portuguese soldier aiming his gun, ready to shoot. It is a remarkable portrayal of Portuguese violence in combination with detailed, finely engraved clothing [Figure 2].

Although the catalogue makes clear that the exhibition's curators are fully aware of the subjective nature of their selection of terms and understand that their choice of groups is one possibility amongst others, the groups still influence the visitor, giving them a focus under which the objects are received. These curatorial categories are not geographical, chronological or stylistically motivated but iconographical, formal and visual.

In the second part, the exhibition broadens the perspective it established with the six terms provided in the special exhibitions hall. In over twenty comparisons, African sculptures engage with European sculptures within the permanent exhibition, displayed throughout the two upper levels of the Bode Museum. Though they not organized according to a specific term, some of these pairs fit the groups presented in the special exhibitions hall. Others introduce new aspects of comparability as well as incomparability. The exhibition's German title, *Unvergleichlich*, which could also be translated as *Incomparable*, indicates that the curators want the visitor to consider not only the objects' similarities but also their differences. In the Northern Renaissance room, the head of an *oba* (a deceased king of the kingdom of Benin) and the head of John the Baptist on a charger are set next to each other [Figure 3]. We learn that both heads, united under the term "Portrait Heads," do not represent mimetic likeness. Although the African sculpture memorializes a certain ruler, it was primarily meant to represent his enduring leadership. And whereas one representation

<sup>6</sup> Humboldt Forum im Berliner Schloss (no date given): What is the Humboldt Forum? [online] <http://www.humboldtforum.com/en> [01.03.2018].



Figure 1. Beyond Compare: Art from Africa in the Bode Museum, exhibition view. © Staatliche Museen zu Berlin / David von Becker.



Figure 2. Portuguese with Firearm, Kingdom of Benin (Nigeria), 17th–18th century, copper alloy. © Staatliche Museen zu Berlin, Ethnologisches Museum / Claudia Obrocki.

serves the memory of the ruler, the other glorifies the martyr's death.

Although comparison is inherent to art history, the comparative possibilities of museum presentations are not

always used to their full potential; juxtapositions and visual axes are often overlooked. By confronting African art with the Bode Museum's permanent exhibition, the possibilities of comparison are emphasized – not only regarding the African-European encounters but also in regard to the Bode Museum's permanent collection more broadly. This is a real strength of the exhibition. When I visited, I had the impression that visitors, motivated by the exhibition's striking juxtapositions, also started to compare other objects in the room. The confrontation of African and European art therefore enhances a reflection on culture more generally, including on the arbitrariness of visual languages, the relativity of ideal beauty, and the representation of secular power and the divine [Figure 4].

Furthermore, by displaying the African sculptures in the Bode Museum, the exhibition questions the ahistorical divide between ethnological artifact and European artwork. The exhibition's reflection on this classification is one of its biggest achievements. However, the curators' aim, as stated in the catalogue, to free African sculpture from the stereotype of an ageless, constant primitivism is not fulfilled, despite good intentions. Most of the African objects date from the 19th or early-20th century. That they are predominantly compared to medieval art is misleading and ultimately reproduces the stereotypical Western view of African art. Set into the Bode Museum's carefully differentiated presentation of European schools, the lack of differentiation of African culture becomes even more obvious.



## REFLECTION

(continued)



Figure 3. Beyond Compare: Art from Africa in the Bode Museum, *exhibition view*. © Staatliche Museen zu Berlin / David von Becker.



Figure 4. Beyond Compare: Art from Africa in the Bode Museum, *exhibition view*. © Staatliche Museen zu Berlin / David von Becker.

Although some information on the origin of the objects is provided, the exhibition leaves the visitor with a just a taste of African art and with the feeling that more information and contextualization would be useful to understand the objects, their cultural background, and not only their similarities to European culture but also their particularities – beyond visual comparison.

Of course, African art is clearly not the focus of the exhibition, and, in terms of the intended experimental comparative approach, the exhibition works quite well. At the same time, it also demonstrates that stressing the likeness of cultures and uniting them according to their visual qualities does not necessarily make us understand them. Art history and cultural studies should be based on categories that enable differentiation and knowledge. Museum collections should, in the best sense, be places that encourage cultural understanding and foster a discourse inspired by a nuanced display of cultural artifacts. To keep categories flexible, to reflect on their subjectivity, their limits and their applicability is an inherent part of scholarship. In every grouping of objects lies a categorization, as the exhibition in Berlin demonstrates. But we should always ask what our chosen categories bring to our understanding of objects and cultures, and if they allow us to go beyond an object's formal appearance. This exhibition's approach ultimately emphasizes the necessity of questioning a museum's practices of display. We may hope that it is a valuable experiment not only for the visitors but also for the makers of the Humboldt Forum on their way to Humboldt Forum.

The exhibition *Beyond Compare* will remain on view until further notice. For more information, visit <http://www.afrikaimbodemuseum.smb.museum/en.html>. The exhibition is accompanied by a comprehensive education and outreach program with talks and tours. Every first, third and fifth Saturday of the month, two curators from different departments offer tandem guided tours through the exhibition. The exhibition also offers an app. Visitors can choose from several tours or be accompanied by the app's innovative location function as they explore the exhibition.

The app also offers additional information on the cultural context of the objects that is not included in the exhibition's labels [Figure 5]. The comprehensive exhibition catalogue by Julien Chapuis, Jonathan Fine and Paola Ivanov, with contributions by Antje Akkermann, Andrew Sears and Christine Seidel, opens up a more nuanced perspective as well. It is on sale for 24,95 €.

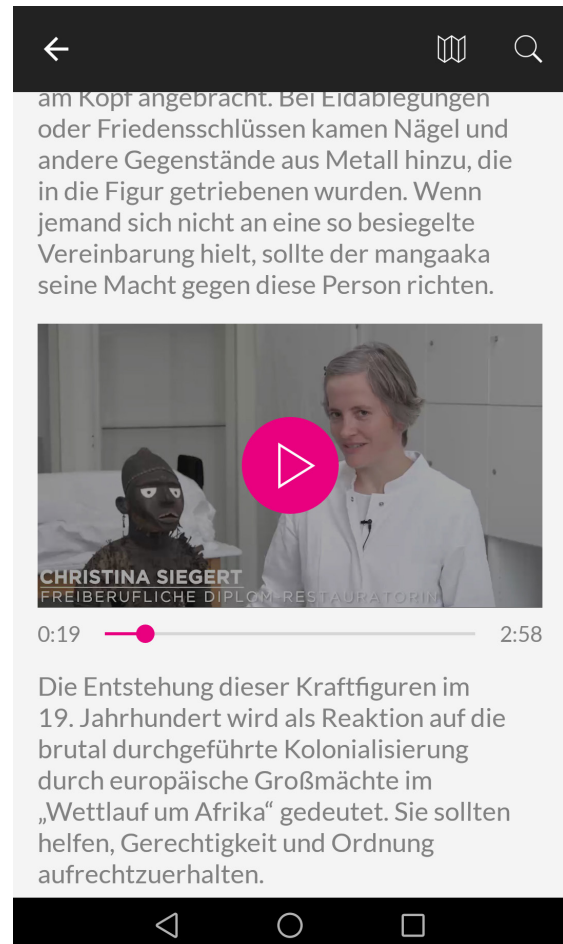


Figure 5. Beyond Compare: Art from Africa in the Bode Museum, Screenshot Smartphone-App, © Staatliche Museen zu Berlin.



## REPORT FROM LONDON

### **Monochrome: Painting in Black and White**

By Elizabeth Rice Mattison

The exhibition *Monochrome: Painting in Black and White*, most recently on view at London's National Gallery (30 October 2017–18 February 2018), is not a show about one color, or even the two in its name. It is not even entirely about painting. Organized by Lelia Packer and Jennifer Sliwka, *Monochrome* explores restricted color palettes over the course of seven hundred years through just over fifty works. Though only a portion of its objects is medieval, the questions raised by *Monochrome* about the use of color—or rather the lack thereof—resonates with art historians of the Middle Ages.

The exhibition begins with the idea of grisaille as associated with the sacred, displayed in a stained glass window and a manuscript. The wall text argues that the reduction of color sets the stage for pious reflection, creating this threshold into devotion. While such an idea will not be new to medievalists, it is wonderfully expressed in the display of Hans Memling's *Donne Triptych* (1478), from the National Gallery's own collection. The wings are closed at an angle, leaving just visible a slice of Mary's cloak in the center. The positioning of the panels highlights the contrast between the interior and exterior of triptychs, which is often analyzed but less often seen in action; it captures the excitement of seeing the wings open, the grey and statue-like saints giving way to a jewel-toned interior. Next to the Memling, Petrus Christus's *Nativity* (ca. 1450, National Gallery, Washington, D.C.) (Figure 1), with its painted architectural frame of scenes from Genesis, completed the oppositions of outside/inside and greyscale/colorful. This work's pairing on the other side with Frans Francken the Younger's *Parable of the Prodigal Son* (1633, Musée du Louvre), whose grisaille border surrounds a vivid central scene, reminds us of the continuation of such pairings well into the seventeenth century. Most impressive of the works on display in this section is a denim wall hanging, part of a series of the Passion of Christ (1538), used during Holy Week in Genoa. The design is adapted from Dürer's woodcuts, made monumental on painted cloth. Occupying almost an entire wall, the work evokes the transformation of the church interior, plunged into a somber blue and engulfing its viewer in the narrative. Although the argument that grisaille creates a gateway into the sacred has long been discussed, the choice of objects—and their display—in *Monochrome* effectively puts the idea into practice.



Figure 1. *Petrus Christus, The Nativity, c. 1450, Andrew W. Mellon Collection, 1937.1.140, National Gallery, Washington, D.C. Image in the public domain.*

From this grouping of sacred works, *Monochrome* moves to explorations of the relationship of black and white to artistic practice. Still in the first room, a series of works demonstrates the use of grisaille to work through compositions in sketches; these include a sensitive drawing of a woman in Netherlandish costume by Dürer (1521, Albertina), a drapery study by Ghirlandaio (ca. 1477, Kupferstichkabinett, Staatliche Museen zu Berlin), and Gustave Moreau's *Diomedes Devoured by his Horses* (n.d., Musée national Gustave Moreau). Though an odd contrast to the objects on the facing wall, the display captures the centuries of artists who experimented with light and shadow in studies in black and white.

These ideas flow into a second room, which argues that we only begin to see monochrome in “independent paintings in grisaille” in the sixteenth century. That this is contradicted by the presence of certain objects in the first room is not acknowledged. Here we find Jan van Eyck's *Saint Barbara*, somewhat incongruous next to a chalk, pen, and oil drawing by Hendrik Goltzius of *Without Ceres and Bacchus, Venus*



*Would Freeze* (1599, British Museum). Van Eyck's painting will remain on display at the National Gallery as the Royal Museum of Fine Arts in Antwerp continues its renovations.

The other half of the room turns to the grisaille versions of known paintings, part of the larger thread in the exhibition that investigates how monochrome reflects on painting's relationship to other works of art. In this second room, black and white copies reinterpret their colorful predecessors: Jan Brueghel's greyscale version of his father's *Visit to the Tenants* (n.d., Koninklijk Museum voor Schone Kunsten), Picasso's *Infanta Margarita Maria* (1957, Museu Picasso) after Velazquez, and Ingres' reinterpretation of his own *Grande Odalisque* (*Odalisque in Grisaille*, 1824–34, Metropolitan Museum of Art) (Figure 2). This theme, where an artist's work in grisaille is a commentary on his or her own creation, provides organization and structure for the rest of the exhibition. It is here that the exhibition is strongest.

From reimagining images in greyscale, the exhibition moves to the inevitable question of monochrome painting's relationship to sculpture. This is here considered both in terms of competition between media and as related to the "rediscovery" of the antique. The room is superbly anchored on one end by Jan van Eyck's *Annunciation Diptych* (1433–35, Museo Thyssen-Bornemisza) and on the other by Mantegna's *Introduction of the Cult of Cybele at Rome* (1505–1506, National Gallery, London) (Figure 3). In between, an oval painting of *Jupiter and Ganymede* by the Amsterdam painter Jacob de Wit (1739, Ferens Art Gallery, Hull Museums), could easily be mistaken for a marble relief at first glance. The installation suggests that, over the



Figure 3. Andrea Mantegna, *The Introduction of the Cult of Cybele at Rome*, 1505-6, NG902, National Gallery, London. Image in the public domain.

centuries, grisaille has asserted the virtuosity of painting over sculpture, replicating three-dimensional works, both ancient and modern, in paint.

The trans-medial conversation continues in the following two rooms, which turn to the prints and photography respectively. Here, Hendrik Goltzius' monumental pen painting of *Venus, Ceres, and Bacchus* (1606, Hermitage State Museum) stands out. While it echoes the subject of Goltzius's smaller, drawn version seen earlier, this painting is paired with the artist's engraving of the *Great Hercules* (1589). Each work transforms black lines into tactile flesh—whether sensual or impossibly muscled. Gerhard Richter and Chuck Close are among the artists featured in the next room, which considers monochrome and photography.

In the penultimate room, the exhibition turns to monochrome's role in the abstract, with works by a lineup of notable twentieth-century artists, including Bridget Riley, Cy Twombly, and naturally, Kazimir Malevich. Curiously, perhaps two of the most famous monochrome painters, Ad Reinhardt and Yves Klein, were missing.

Black and white abstraction gives way to the exhibition's final work: Olafur Eliasson's *Room for one colour* (1997). An installation of mono-frequency lamps bathes the room in marigold light, while transforming everything else—namely the museum visitors inside—into shades of grey. The work is a clever finale, and a reminder that our perception of color and its absence is conditional.

*Monochrome* raises a number of questions about why and how artists restrict their use of color. The exhibition argues that grisaille allows the artist to strip away extraneous details, to concentrate attention on one idea, whether devotion or the artmaking itself. For medievalists, *Monochrome* is most helpful in drawing attention to the flexibility grisaille offers; it reminds us to admire images such as the exterior wings of a triptych, instead of rushing to its more colorful interior. *Monochrome* is useful too in bringing medieval works into conversation with those from later centuries without reducing them to mere historical background.



Figure 2. Jean Auguste Dominique Ingres and Workshop, *Odalisque in Grisaille*, ca. 1824-34, Catharine Lorillard Wolfe Collection, Wolfe Fund, 38.65, Metropolitan Museum of Art, New York. Image in the public domain.

## REPORT FROM LONDON

(continued)

While the exhibition joins northern and southern Europe—still too often separated in museum displays—it is limited in geography. Japanese landscape paintings or Chinese ceramics, notable examples of monochrome work, are absent. The exhibition also shies away from its central concern: what exactly does it mean to be monochrome? Whether it is the touch of blue behind Saint Barbara in

Jan van Eyck's painting, the pink blush of Ingres' grisaille *Odalisque*, or the inescapable yellows of Eliasson's installation, no work in the show is truly monochrome. Perhaps tellingly, when the exhibition goes on display at the Museum Kunstpalast in Düsseldorf from March 22 until July 15, 2018, it will be titled, *Black & White. Von Dürer bis Eliasson*.

## REPORT FROM TOKYO

### Medieval Art History in Japan: The Case of the Study Group NTIS (New Testament Iconographical Studies)

By Mie Kuroiwa, Professor, College of Intercultural Communication, Rikkyo University, Tokyo.  
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#### The Birth of NTIS

“It was on a snowy New Year’s Eve in 2001 or 2002”, recalls Kaori Yamada, “that Shigebumi Sensei summoned us, Fujino and I, to his house in Hayama” (a beautiful coastal town south-west of Tokyo, famous for its mild climate and ocean view). And Fujino Miyauchi continues, “So we went there, struggling through icy wind and snow, and wondering what it was all about.”

Upon the arrival of the two young art historians, Professor Shigebumi Tsuji (Osaka University, Emeritus) presented his newly conceived plan. He told them that he wanted to found a new study group specialized in Biblical iconography where specialists in the field, young and old, would give papers, discuss freely, and enjoy a cup of tea. He also announced that he had already come up with a name for the study group: NTIS, or New Testament Iconographical Studies. Then he asked Kaori and Fujino

whether they could cooperate. Their alma mater, Rikkyo University, founded in 1874 by American missionaries of the Episcopalian Church, and especially its Department of Christian Studies, from which Kaori and Fujino had been granted their degrees, was the ideal place to hold the workshop (photo 1). With the agreement of the late Professor Natori, their supervisor, who would become one of the organizers of NTIS together with his close friend Professor Tsuji, the first annual meeting was held in 2003. Professor Natori presided over every meeting until his untimely death in 2006.

#### Background

Contrary to the impression that Professor Tsuji had been acting on a whim, especially when it is told humorously by two of his closest students, the conception and foundation of NTIS was in fact well-thought-out and deliberate. The formation of NTIS was welcomed by medievalists and specialists in Christian art, as the organization filled some lacunae left by pre-existing academic societies. Scholars of medieval and /or Christian art could already give papers in a number of academic institutions. For example, there was the Japan Art History Society, the Japanese Society for Aesthetics, Collegium Mediterranistarum, the Société Franco-Japonaise d’art et d’archéologie, the Associazione di Studi Italiani in Giappone, the Asociación de Historia del Arte Español y Latinoamericano, or the Japanese Society of Renaissance Studies, to cite only the best



Photo: 1. Campus of Rikkyo University. Photo: Rikkyo University.



## REPORT FROM TOKYO

(continued)

known. NTIS offered a place where any member of these societies interested in Christian art could get together. Before the establishment of NTIS, the annual conference of the Japan Art History Society was virtually the only occasion on which art historians in different fields could assemble but usually without a wide and in-depth discussion of Christian art.

### Membership and Activity

As the titles of papers presented at NTIS meetings listed below show, the study group started as a small, private, and intimate gathering of scholars and graduate students. First, the closest colleagues of Professors Tsuji and Natori, such as the late professor Sahoko Tsuji (Nagoya University, Emerita), specialists in Byzantine or Paleochristian art, including Kaori Yamada and Fujino Miyauchi mentioned above, joined the group and gave papers. The success of the earliest meetings emboldened the organizers to call in more art historians. Thus, specialists in Romanesque art were invited, and then scholars of Gothic art [this was when the writer joined NTIS], Renaissance art, and other periods and areas followed. As of December 2017, NTIS has 120 members on its mailing list. The subjects of the papers have also broadened. While earliest presentations focused literally on the New Testament, later papers have widened the framework to include the Old Testament and a variety of hagiographical sources. After some failed attempts to change the name of the group from NTIS to another, more pertinent one, the society decided to keep the original name, for after all, any Christian iconographical study would pertain to the New Testament! Thankfully, over the years, the NTIS gained a reputation for being the most universal study group in the field of Christian iconography.

There may be several reasons to explain the success of NTIS. A wide audience, a detailed paper up to ninety minutes in length, fresh coffee, a friendly and animated discussion, the joyful sensation of the approaching winter holiday, and a (momentary) discharge from educational duties all combine into a unique moment spent among scholars of the same interest. From the start, the annual meeting of NTIS has been held at Rikkyo University in December. The choice of the month was intentional, for at this time of the year the twin Himalayan cypresses planted in proximity to the University Chapel are transformed into Christmas trees (photo 2). They are decorated with

old-fashioned multicolored incandescent light bulbs and, contrary to the latest computer-programmed LED glitter, their warm glow adds a fitting ambience to the workshop on Christian iconography. Lately, December 23 has become the fixed date for the annual meeting, a national holiday when a maximum number of members are able to attend.

At the latest conference, held on December 23, 2017, the founder Professor Tsuji and Professor Kato, a member from the beginning of NTIS and one of the organizers from 2010, gave papers around the theme of landscape in Christian art and its symbolism, respectively (photos 3 and 4). After the conference, the attendees exchanged heartfelt greetings on the occasion of the festivities and promised each other that they would meet again next December to explore together anew the mysteries of Christian iconography.



*Photo 2. Himalayan Cypress transformed into Christmas tree at Rikkyo University. Photo: Rikkyo University.*



*Photo 3. Professor Tsuji's lecture and the audience at the 15th conference of NTIS. Photo: Mieko Kezuka.*



*Photo: 4. Professor Kato's lecture at the 15th Conference of NTIS. Photo: Mieko Kezuka.*

## REPORT FROM TOKYO

(continued)

### Past Programs of NTIS Annual Meetings (Affiliation of the Speakers are as at the Time of the Conference)

1<sup>st</sup> Conference of NTIS, January 26, 2003:

TSUJI, Shigebumi (Osaka University, Emeritus). "On the Foundation of NTIS."

MIYAUCHI, Fujino (Rikkyo University). "The Frontispiece of the *Girona Beatus*."

HOSODA, Ayako (Niigata University). "Interaction of Word and Image: A Reflection on the Iconography of Christ's Parables."

TAKIGUCHI, Mika (Waseda University). "Some Notes on the Mosaics in Thessaloniki."

2<sup>nd</sup> Conference, December 20, 2003:

NATORI, Shiro (Rikkyo University). "Floor Mosaics in Jordan: The Case of the Church of St. Stephen, Umm ar-Rasas."

TSUJI, Sahoko (Nagoya University, Emerita). "Reality and Anachronism: Church Implements and Their Pictorial Representation."

3<sup>rd</sup> Conference, December 18, 2004:

TOKITA, Masuyo (Hokkaido University). "Romanesque Art and Architecture in France: State of Research and New Questions."

ASANO, Hitomi (Nagasaki Junshin Catholic University). "Romanesque Art and Architecture in Spain: State of Research and New Questions."

KOJIMA, Yoshie (Sophia University, Tokyo). "Romanesque Art and Architecture in Italy: State of Research and New Questions."

4<sup>th</sup> Conference, December 17, 2005:

TSUJI, Shigebumi (Otemae University, Osaka). "The Birth and Development of the Sacro-Idyllic Landscape in Boscotrecase."

MIYAUCHI, Fujino (Rikkyo University). "The *Ashburnham Pentateuch* (BnF, NAL 2334): An Analysis of the Narrative Structure of the Miniatures."

KATO, Masue (Tokyo University of the Arts). "A Reassessment of Santa Maria Antiqua of Rome: A Christian Topographical Study of the Forum Romanum during the Paleochristian Period."

5<sup>th</sup> Conference, December 15, 2007:

TSUDUMI, Midori (Toyama University). "New Testament Iconography in the *Utrecht Psalter*."

KEZUKA, Mieko (Waseda University). "The Illumination of the Canon Tables and the Bible in Tenth Century Spain: The Case of the *León Bible of 960*."

KUROIWA, Mie (Rikkyo University). "The Representation of Life and Death in the *Bibles Moralisées*."

6<sup>th</sup> Conference, December 13, 2008:

TAKANO, Yoshiko (Seisen University, Tokyo). "On the St. John's Window of Chartres Cathedral."

KOMADA, Akiko (Jissen Women's University, Tokyo). "*La Bibbia di Niccolò d'Este* and the Development of Illuminated French Bibles in Northern Italy."

7<sup>th</sup> Conference, December 19, 2009:

TANAKA, Kumiko (Tokyo University of the Arts). "The Iconography of Female Martyr Saints: A Response to the Theory of Madeline Caviness."

HIRAOA, Yoko (Tokai University, Kanagawa). "Factors that Determined the Development of a New Pictorial Space in Late Fifteenth-century Netherlands: An Analysis of the 'Panoramic' *Vita Christi* Altarpieces."

8<sup>th</sup> Conference, December 23, 2010:

KIMATA, Motokazu (Nagoya University). "The Iconography of the Trinity in Thirteenth-century English Illuminated Manuscripts: Questions Concerning the Historiated Initials of Psalm 109."

KUME, Junko (Tokyo University of Foreign Studies). "The Illustration of St. Ildephonsus' *De perpetua virginitate Mariae*: Toledan Mozarabic Manuscripts and Cluniac Manuscripts of the Second Half of the Eleventh Century."



9<sup>th</sup> Conference, December 23, 2011:

KOJIMA, Yoshie (Sophia University, Tokyo). "Iconography of Sin and Gateway for Penitence: The Image of Adam and Eve on the Façades of Romanesque Church Buildings in Northern Italy."

TOYAMA, Koichi (Keio University, Tokyo). "St. Bernardino of Siena and the Image: A Reassessment of the Paintings of Sassetta and Pietro di Giovanni d'Ambrogio."

10<sup>th</sup> Conference, December 23, 2012:

NAGASAWA, Takashi (Wako University, Tokyo). "The Place of the Macedonian Renaissance in the History of Byzantine Art: A Reconsideration through the So-called Aristocratic Psalter Manuscripts."

KOSHI, Koichi (Tokyo University of the Arts, Emeritus). "From Darrow to Lindisfarne: Barbarian and Classical Elements in Insular Illuminated Manuscripts."

11<sup>th</sup> Conference, December 23, 2013:

ONO, Michitaka (Tokai University). "The Wall Painting of the Lower Chapel-Crypt of Siena Cathedral: The Iconography of Christ's Passion and Resurrection."

SUZUKI, Michitaka (Okayama University). "Iconographic Imitation versus Stylistic Imitation."

12<sup>th</sup> Conference, December 23, 2014:

HOSHI, Seiko (Keio University). "The Decorative Program of San Giobbe in Venice: A Re-examination of the Sculpted Christ-Child on the Keystone of the Triumphal Arch."

KUROIWA, Mie (Rikkyo University). "Biblical Iconography in Prayer Books for Private Devotion: A Reflection on Its Meaning in Relation to Spiritual Practice."

13<sup>th</sup> Conference, in memory of Professor Natori: December 23, 2015

MASUDA, Tomoyuki (Waseda University). "The Manifestation of the Cross: From Paleochristian Roman Art to Byzantine Provincial Derivative Art."

YAMADA, Kaori (Rikkyo University). "The Decoration of the Apse of Old St. Peter's, Rome: State of Research of the Iconography of *Traditio legis*."

14<sup>th</sup> Conference, December 23, 2016:

SEKINE, Hiroko (Sojo University, Kumamoto). "The Genesis and Dissemination of Lourdes Grotto Replicas in Kyushu: Examples from Nagasaki and Kumamoto Prefectures."

MOTOKI, Koichi (Yamagata University, Emeritus). "Are They Laughing?: Some Remarks on the Wooden Sculpture of the Choir of Madgeburg Cathedral."

15<sup>th</sup> Conference, December 23, 2017:

TSUJI, Sigebumi (Osaka University, Emeritus). "At the Intersection of Heaven and Earth: Some Thoughts on Byzantine Landscape Painting."

KATO, Masue (Rikkyo University). "Gardens as the Dwelling-place of the Gods: Depiction of Nature in Late Antiquity."

## EVENTS AND OPPORTUNITIES

Allison McCann, Assistant Editor for Events and Opportunities

### SPONSORED BY THE ICMA

#### ICMA Books – Viewpoints: Call for Submissions

Submissions are still being accepted for **ICMA Books – Viewpoints**.

We would like to encourage anyone interested to **submit a proposal (submissions will be reviewed on a rolling basis)**. We would like to launch the series with a small number of first publications in the series and are looking for manuscripts. We would be particularly happy about publications that instigate new conversations, debates and perspectives, not only about medieval art and visual-material culture, but also in relation to the critical practices employed by medieval art historians.

**Viewpoints** books will be single- or multi-authored. Cumulatively, we hope books in the series will challenge and expand traditional conceptions of medieval geography or interchange among cultures, help to describe or develop significant theoretical perspectives, &/or demonstrate innovative forms of object- and monument-based research.

Books in the **Viewpoints** series will be short: ca. 45,000–75,000 words, illustrated by no more than 20–30 black-and-white images and will be written to engage specialists and students, alike. One desideratum for the series in its digital iteration will be to intelligently incorporate non-static content (e.g., dynamic maps, sound files, video files): we hope to explore and push the boundaries of scholarly publication in the digital editions of **Viewpoints** books and understand this aspect of our vision for the series to be central to its stated aims. All **Viewpoints** books will undergo both editorial and peer review.

Please feel free to share this announcement with everyone in the field - we are looking forward to hearing from you!

Beate Fricke (University of Berne, [Beate.fricke@ikg.unibe.ch](mailto:Beate.fricke@ikg.unibe.ch)) and Aden Kumler (University of Chicago, [akumler@uchicago.edu](mailto:akumler@uchicago.edu)), the Editors

A Note from the Publisher:

Proposals should include three to five pages outlining the intent of the project, its scope, and its relation to other work on this topic. Please also include one to two sample chapters if available, and your CV.

*Questions or Submissions?*

Contact Penn State University Press: Eleanor Goodman, Executive Editor [egoodman@psu.edu](mailto:egoodman@psu.edu)

#### Post-Kalamazoo Gallery Tour and Reception 13-14 May 2018

In collaboration with the Art Institute of Chicago and Les Enluminures, the ICMA is organizing a membership event in Chicago directly after Kalamazoo 2018 (May 13-14 2018). This event celebrates the recently opened Deering Family Galleries of Medieval and Renaissance Art, Arms, and Armor at the Art Institute of Chicago, and curators Martha Wolff and Jonathan Tavares will lead the group through the galleries in the morning. In the afternoon, the group will visit the special exhibition, also at the AIC, of *The Medieval World at Our Fingertips: Manuscript Illuminations from the Collection of Sandra Hindman*. Sunday May 13th, the newly opened Les Enluminures Chicago gallery will generously host a reception.

To register, please send an email as soon as possible to: [rsvp@medievalart.org](mailto:rsvp@medievalart.org)

And please CC: [gerhard.lutz@dommuseum-hildesheim.de](mailto:gerhard.lutz@dommuseum-hildesheim.de)

A maximum of 25 participants can be accommodated. Reserve a spot now!

#### Call for Submissions: The 2018 ICMA Annual Book Prize Deadline: 31 May 2018

The ICMA invites submissions for the annual prize for best single- or dual-authored book on any topic in medieval art. To be eligible for the **2018 competition**, books must have been **printed in 2017**. No special issues of journals or anthologies or exhibition catalogues can be considered.

The competition is international and open to all ICMA members. To join or renew, <http://www.medievalart.org/become-a-member>. A statement of current membership is required with each submission.

Languages of publication: English, French, German, Italian, or Spanish.

Jury (2016, 2017, 2018): Therese Martin (chair), Michele Bacci, William Diebold, Beate Fricke, Kathleen Nolan.

Prize: US \$1,000 to a single author, or \$500 each to two co-authors.

Submission of books: Only printed books with one or two authors are eligible for the prize. A statement of current ICMA membership must accompany each submission.

Presses and self-nominations: books must be sent directly to the jury members. Please contact Ryan Frisinger at [icma@medievalart.org](mailto:icma@medievalart.org) for current addresses. <http://www.medievalart.org/book-prize/>

## MARK YOUR CALENDARS!

There are three ICMA Member Events coming up in Summer and Fall 2018.

### Visit to Hammond Castle in Gloucester, MA

Tour with Martha Easton  
Saturday, 9 June 2018

### Exhibition Tour: Medieval Monsters: Terrors, Aliens, Wonders

Led by curators Sherry Lindquist and Asa Mittman  
The Morgan Library & Museum  
New York, NY  
Early Summer (date TBD)

### Visit to the Glencairn Museum in Bryn Athyn, PA

Tour with Jennifer Borland  
Saturday, 13 October 13 2018

Keep an eye on your email inbox for announcements with specifics and instructions for signing up. For general questions, please contact Nina Rowe ([nrowe@fordham.edu](mailto:nrowe@fordham.edu)).

## OTHER EVENTS AND OPPORTUNITIES

If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to [EventsExhibitions@medievalart.org](mailto:EventsExhibitions@medievalart.org). Submissions must be received by **June 15** for inclusion in the July 2018 newsletter.

### Exhibitions

***Beyond Compare: Art from Africa in the Bode-Museum***  
Bode-Museum, Berlin  
27 October 2017 until further notice

***Očím skryté. Podkresba na deskových obrazech 14.–16. století ze sbírek Národní galerie v Praze***  
Klášter sv. Anežky České, Prague  
14 January–20 May 2018

***The Medieval World at Our Fingertips: Manuscript Illuminations from the Collection of Sandra Hindman***  
Art Institute of Chicago, Chicago, IL  
27 January–28 May 2018

***African Scribes: Manuscript Culture of Ethiopia***  
The British Library, London  
6 February–29 April 2018

***Chrétien d'Orient. Deux mille ans d'histoire***  
MUBa Eugène Leroy, Tourcoing  
15 February–5 June 2018

***Fra Angelico: Heaven on Earth***  
Isabella Stewart Gardner Museum, Boston, MA  
22 February–20 May 2018

***Miniature Masterpieces: The Coëtivy Hours***  
The Chester Beatty Library, Dublin  
9 March–2 September 2018

***The World of the Fatimids***  
Aga Khan Museum, Toronto  
10 March–2 July 2018

***Black & White: Von Dürer bis Eliasson***  
Museum Kunstpalast, Düsseldorf  
22 March–15 July 2018



## OTHER EVENTS AND OPPORTUNITIES

(continued)

### ***Medieval Monsters: Terrors, Aliens, Wonders***

The Morgan Library & Museum, New York, NY  
8 June–23 September 2018

### ***Armenia***

Metropolitan Museum of Art, New York, NY  
21 September 2018–13 January 2019

## Conferences, Lectures, and Symposia

### ***Study Day: Die Stuttgarter Apokalypse-Tafeln***

Staatsgalerie Stuttgart  
20 April 2018

### ***Symposium: Kulturerbe Siebenbürgische Kirchenburgenlandschaft***

Hotel Müggelsee Berlin, Müggelheimer Damm 145, 12559 Berlin  
4–6 May 2018

### ***Lecture: Persian Arts of the Book***

Lecture Theatre, Weston Library, Bodleian Library, University of Oxford  
16 May 2018, 10:30am–1:00pm

### ***Conference: Step by Step Towards the Sacred: Ritual, Movement, and Images in the Middle Ages***

Hans Belting Library, Brno  
16–17 May 2018

### ***Conference: Transformations: The Fourth Annual Conference of the Late Antique and Medieval Postgraduate Society (LAMPS) at the University of Edinburgh***

The University of Edinburgh, Scotland  
4 June 2018

See the Community News section of the ICMA website for full CFP

### ***Conference: Picturing the Present: Gegenwart im Bild und Bild in der Gegenwart (ca. 200–1500 CE)***

University of Leipzig, Department of Art History, Albertina Library, Conference Room  
14 June 2018, 9am–7pm; 15 June 2018, 9am–4pm

### ***Conference: Early Modern Art Towards Tradition and Modernity***

#### ***Part 2: Partners and Rivals***

Institute of Art, Warsaw  
28–29 June 2018

### ***Conference: Past and Future of Medieval Studies Today, 6th European Congress of Medieval Studies***

University of Basel, Switzerland  
2–5 September 2018

### ***Lecture Series: Re-opening the Workshop: Medieval to Early Modern***

Warburg Institute, Woburn Square, London, WC1H 0AB

9 May 2018: “Mediation and Transformation | Alchemy and New Technology: Factum Arte’s workshop practice in an age of 3D recording and printing,” Adam Lowe, Factum Arte, Madrid

16 May 2018: “Goldsmiths, Ivory Carvers, Embroiderers: Identity in the Medieval Workshop,” Glyn Davis, Museum of London

27 June 2018: “Re-opening the Treasury: Meaning in Materials at San Isidoro de León,” Therese Martin, Consejo Superior de Investigaciones Científicas, Madrid

### ***Lecture Series: Material Culture in Byzantium and the Medieval West / Byzanz und der Westen: Kolloquium zur materiellen Kultur im Mittelalter***

University of Leipzig, Department of Art History

29 May 2018, 7pm, Department of Art History, Dittrichring 18–20, Room 5.15, “Reflections on Late Antique Visual Culture on the Territories of Present-Day Serbia and Macedonia: Continuity and Change,” Branka Vranesević, Belgrade

14 June 2018, 5pm, Albertina Library, Conference Room, “Iconic Presence and Real Presence: A Neglected Aspect From the History of Religious Images,” Hans Belting, Berlin

26 June, 7pm, GWZO, Reichsstr. 4–6, Conference Room, “The Dumbarton Oaks and the Venice Tondi: Products of a Cultural Osmosis?” Olga Karagiorgou, Athens

More calls for non-ICMA sponsored papers, fellowship opportunities, exhibition and conference announcements are posted to the website and social media, where they are available to members in a format that is timelier than the

triannual Newsletter. Visit our Facebook page (<https://www.facebook.com/InternationalCenterofMedievalArt>), and follow ICMA on Twitter (<https://twitter.com/icmanews>). ICMA members can also share calls-for-papers, conferences, lectures, grants, employment opportunities and other news that benefits the medieval art community on the Community News page of the ICMA website: <http://www.medievalart.org/community-news/>

## CONTRIBUTORS

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