



# ICMA NEWS

...AND MORE

Spring 2021, no. 1

Melanie Hanan, Editor

## Contents:

<b>ICMA News</b>	1
From the President, Nina Rowe	1
<b>Member News</b>	5
Awards	
ICMA Book Prize	
Books	
Events	
In the Media	
<b>Commemorations:</b>	15
William Wixom, 1929 – 2020	
Matthias Exner, 1957 – 2020	
David Raizman, 1951 – 2021	
<b>In Brief</b>	22
<b>Special Features</b>	26
<b>Project Report:</b> Crossroads of Empires Project, by Francesca Dell'Acqua and Daniel Reynolds	26
<b>Resources:</b> The ICMA Oral History Project, by Dustin Aaron	29
Unlocking Research during a Global Pandemic, by Roisin Astell	30
<b>Events and Opportunities</b>	33
<b>Contributors</b>	40

The *ICMA News* welcomes submissions from medievalists at any career stage, representing a diverse range of perspectives, living around the globe, and working in any geographic region of the medieval world.

## FROM THE PRESIDENT, NINA ROWE

March 3, 2021

Dear ICMA Members,

It has been a year since the first world-wide shutdowns of the COVID-19 pandemic, and I am reassured and inspired by the resilience, flexibility, and fundamental optimism of the membership of the International Center of Medieval Art under the trying conditions of these past twelve months. I offer my compassion to those who have grappled with personal challenges and my gratitude to those who have volunteered their time and expertise to provide programming that helps keep the ICMA network engaged and connected.

I write in the weeks following the first ever virtual ICMA Annual Meeting, scheduled to coincide with the College Art Association conference. In regular years this event is an opportunity to gather together at a fun spot—a swanky hotel bar, or a site with some historical interest. There are drinks, there is chatter, and then there is the official business of offering thanks and making announcements. For 2021, since we could not get together in-person, we held a Zoom event; and I thank **Ryan Frisinger**, our Executive Director, for handling the invitations, rsvps, and all the tech aspects of the gathering. When we met in the Zoomisphere on February 11, 2021, in addition to reporting the results of the 2020 ICMA election and announcing shifts in leadership positions, I took the opportunity to celebrate the achievements of our organization over the past year. And toward the end of the meeting, we even opened up the floor to casual exchanges, generating in the virtual environment the warm and collegial vibe of our in-person receptions. Highlights included **Pamela Patton's** earnest attempts to demonstrate a new pet-trick—getting her cat to jump through a hoop—and **Zoey Kambour's** performance on a minstrel harp. It was also lovely to have a chance to salute our colleague **Tracy Chapman Hamilton**, whose book, *Pleasure and Politics at the Court of France: The Artistic Patronage of Queen Marie of Brabant (1260-1321)*, won the ICMA Book Prize for 2020. A full citation celebrating the publication is in the “Member News - Awards” section below, and I thank **Eric Ramirez-Weaver**, as Chair, and the other members of the Book Prize Jury for their careful work reviewing entries.

For those who did not attend the Annual Meeting, it is worth reiterating some of ICMA's triumphs from 2020. I hope that the initiatives we have undertaken already will inspire hope about what is possible going forward. Just about a year ago, we launched a new [website](#) for the organization, the revamp orchestrated by **Gregory Bryda**, as Chair of the Digital Resources Committee, and his team: **Brad Hostetler**, **Christopher Lakey**, **Elizabeth Lastra**, **Kristine Tanton**, and **Nancy Wicker**. For this endeavor I recognize my predecessor, **Helen Evans**, who initiated the website overhaul during her final year as ICMA President. Once the pandemic hit, we were lucky to be awarded a CARES grant from the National Endowment for the Humanities, which allowed us to hire **Rheagan Martin** as our Coordinator for Digital Engagement. Rheagan has been able to use the new ICMA site to its fullest potential to house a trove of resources, serving a range of needs and goals for our organization. Among a suite of new offerings, I highlight recordings of [Mentoring Events](#), [Bibliographies and Online Teaching Resources](#), and the [Colleague Connection](#) listing. And I am delighted to announce that, with the

*Continued on page 2*

## FROM THE PRESIDENT, NINA ROWE

(continued)

goal of supporting our colleagues who are enthusiastic about new teaching platforms, in February and March, we held a series of *Digital Tools Workshops*, at which **Tracy Chapman Hamilton**, **Elizabeth Lastra**, and **Rheagan Martin** helped participants shape teaching assignments using StoryMaps, ArtSteps, and Omeka.

Our collegial bonds have also been strengthened by events and other recordings available on our website. In October, members were treated to the [Annual Courtauld Lecture](#), delivered by **Kathryn Smith**, and in February 2021, the Friends of the ICMA Committee, chaired by **Doralynn Pines**, organized [Notre Dame of Paris: Past and Present](#), featuring **Dany Sandron** and **Lindsay Cook**, described further under the “Member News - Events” section below. We have also launched a series we call *Mining the Collection*, in which curators hold informal discussions about objects in their holdings. In fall 2020 there were events with **C. Griffith Mann**, on objects at The Metropolitan Museum of Art; Joshua O’Driscoll, on manuscripts at the Morgan Library and Museum; and **Elizabeth Morrison** and **Bryan C. Keene**, pairing up to present manuscripts at the J. Paul Getty Museum. As this newsletter goes to press, we are hosting **Gerhard Lutz** and **Elina Gertsman** on objects in The Cleveland Museum of Art. And in the coming months you can look forward to presentations by: **Elizabeth Dospel Williams** with a behind-the-scenes visit at Dumbarton Oaks; and **Mariam Rosser-Owen** on Islamic works at The Victoria and Albert Museum. I am also thrilled to announce the launch of a new podcast series, the [ICMA Oral History Project](#), in which graduate students interview senior members of our community about the early years of the ICMA and life in academia and the museum world more generally. The first cluster of recordings, featuring **Lucy Freeman Sandler**, **Dorothy F. Glass**, **Charles Little**, and **Paula Gerson**, interviewed respectively by **Christopher T. Richards**, **Cristina Aldrich**, **Dustin Aaron**, and **Sarah Mathiesen**, are posted on our site and more are soon to come—with interviews of **Stephen Scher**, **Elizabeth (Libby) Parker**, and **Madeline Caviness**. There is a longer report about the Oral History Project in the “Special Features” section below, and I take this opportunity to express my special thanks to the student members who had the skills and the smarts to launch this undertaking: **Dustin Aaron**, **Sarah Mathiesen**, **Robert Vogt**, and **Lauren Van Nest**.

It is also heartening that scholars have forged on with the annual conferences that allow us to gather to share research and insights, and which now are being held virtually. The ICMA Programs and Lectures committee organized a truly impressive session on “[Destruction and Preservation: Pre-Modern Art in a Perilous World](#)” at the online meeting of the College Art Association, described in the “Member News - Events” section below. And we look forward to an array of offerings at the virtual versions of the conference of the Association for Art History (April 14-17, 2021), the International Congress on Medieval Studies at Western Michigan University in Kalamazoo, MI (May 10-15, 2021), and the International Medieval Congress at Leeds (July 5-9, 2021). Details on those panels are in the “Events and Opportunities” section below. At the ICMA Annual Meeting, we took a moment to give special recognition to **Elizabeth Teviotdale** for her remarkable work reconceptualizing the Kalamazoo Medieval Congress for the online world and to **Diane Reilly** for her collaboration on the remote version of the Medieval Academy of America conference (April 15-18, 2021). Such programming is crucial for sustaining collegial ties and generating new ideas in the field, and we are all in the debt of those who are stepping up to do the important and difficult work of organizing these virtual conferences.

Beyond developing the digital resources and events outlined above, the ICMA has drawn inspiration from the broader societal reckoning energized by the Black Lives Matter movement. I am delighted that the IDEA (Inclusivity, Diversity, Equity, and Accessibility) Committee has been formed, expertly led by **Andrea Achi** and **Joseph Ackley**. The IDEA Committee organized an online Town Hall, held in November (see under “Member News - Events” below), and the insights and suggestions generated by that event now are being shared and considered with specific ICMA committees, informing initiatives going forward. Andrea, Joe, and the rest of the IDEA team deserve great praise for their enthusiasm, vision, and overall effectiveness.

And now I come to the more standard portion of the President’s letter in the spring edition of *ICMA News*, where I have the opportunity to thank those stepping down from positions in the ICMA leadership and welcome new members to the team. I am glad to have the chance to express my gratitude to these colleagues who are rotating off their three-year terms of service on the ICMA Board of Directors: **Jennifer Borland**, **Cathleen Fleck**, **Holly Flora**, **Anne D. Hedeman**, **Erik Inglis**, **Thelma Thomas**, and **Nancy Wu**. Rotating off the chairpersonship of ICMA Committees are: **Dustin Aaron**, from the Student Committee; **Gregory Bryda**, from the Digital Resources Committee; **Beatrice Kitzinger**, from the Advocacy Committee;

*Continued on page 3*

## FROM THE PRESIDENT, NINA ROWE

(continued)

**Pamela Patton**, from the Finance Committee; **Ellen Shortell**, from the Nominating Committee; and **David Ward**, from the Audit Committee. I am especially grateful to these colleagues for their outstanding leadership and collegiality this past year. I was lucky to have such reliable and creative collaborators as we strove to meet the moment. I also thank those who have come to the end of their terms as Associates of the ICMA: **Alix Bovey**, **Andreina Contessa**, **Lena Liepe**, and **Therese Martin**. And these members are rotating off their positions on the Nominating Committee: **Joseph Ackley**, **Sonja Drimmer**, **Elina Gertsman**, and **Eva Hoffman**. Now it is wonderful to welcome a fresh crew to participate in the ICMA leadership. New members of the Board of Directors are: **Roland Betancourt**, **Julie Harris**, **Sandra Hindman**, **Marcia Kupfer**, **Risham Majeed**, **D. Fairchild Ruggles**, and **Alice Isabella Sullivan**. New Associates are: **Lloyd de Beer**, **Francesca Dell'Acqua**, **Elina Räsänen**, and **Suzan Yalman**. The 2021 Nominating Committee will be led by **Elina Gertsman**, and her team is: **Pamela Patton**, **Kathleen Nolan**, **Sarah Kozlowski**, and **Jennifer Pruitt**. You can find the institutional affiliations of these new officers on the [About the ICMA](#) portion of our website.

My aim with this overview of achievements and words of praise for colleagues is to bring you hope for the months ahead. As we yearn for conditions that will allow us to resume travel, return to libraries, and mingle at in-person events, we can take solace in recognizing the strength and vibrancy of our community.

We will make it through! See you when we get there.

Wishing you good health and peace,



Nina Rowe  
President, ICMA  
Professor of Art History  
Fordham University  
[nrowe@fordham.edu](mailto:nrowe@fordham.edu)

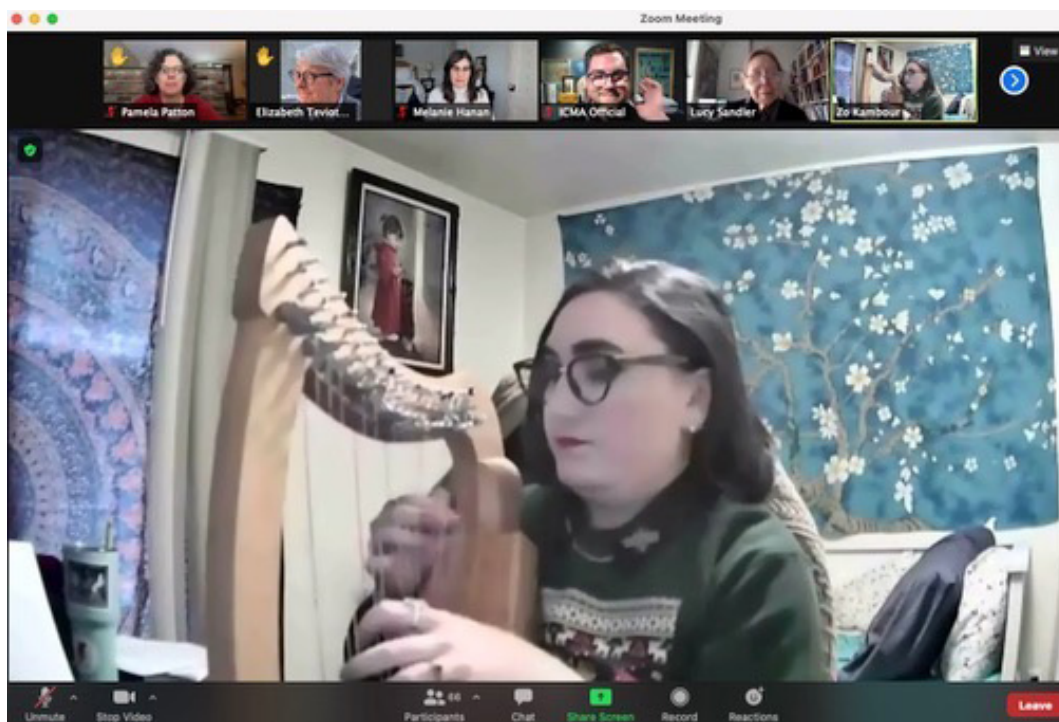


*Attendees at the ICMA's Annual Meeting at CAA 2021*

*Continued on page 4*

## FROM THE PRESIDENT, NINA ROWE

*(continued)*



*Zoey Kambour, student at University of Oregon, at the ICMA's Annual Meeting at CAA 2021 demonstrating new skills (acquired during COVID) on a minstrel harp.*



## MEMBER NEWS

### Member Awards

If you are a member and your work has garnered a national or international award in the twelve months prior to July 2021, please send your information to Melanie Hanan, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by June 15, 2021 (for publication in the July issue).

**Margaret Graves** has received the 2021 Karen Gould Prize in Art History from the Medieval Academy of America for: *Arts of Allusion: Object, Ornament, and Architecture in Medieval Islam* Oxford: Oxford Univ. Press, 2018. <https://www.medievalacademy.org/page/GouldPrizeWinner>

**Anne D. Hedeman** received a NEH Fellowship for 2021 to work on the volume *Gothic Manuscripts 1320-1380* that she is co-authoring with Elizabeth Morrison in the series published by Brepols, *A Survey of Manuscripts Illuminated in France*.

**Cailah Jackson** was elected Junior Research Fellow at Wolfson College, University of Oxford (from October 2020).

**William R. Levin** (Centre College, emeritus) was named recipient of SECAC's presidential Service to the Arts Award at its 2020 meeting conducted online. He is only the second person to receive this recognition, first bestowed in 2005. SECAC, founded in 1942 as the Southeastern College Art Conference, has an international membership today numbering about 1,000 individuals drawn from all sectors of the visual arts. Levin's citation noted his long-time active participation at SECAC's annual meetings as session chair and as presenter, his numerous scholarly publications, his substantial material commitment to the assorted visual-arts vocations in general and to SECAC in particular, and—not least—his friendly encouragement and diligent mentoring of members of the rising generation of professionals.

**Robert G. Ousterhout** has received the 2021 Haskins Medal from the Medieval Academy of America for: *Eastern Byzantine Architecture: The Building Traditions of Byzantium and Neighboring Lands*. Oxford: Oxford Univ. Press, 2019. [https://www.medievalacademy.org/page/Haskins\\_Medal\\_Winner](https://www.medievalacademy.org/page/Haskins_Medal_Winner)

**D.F. Ruggles's** book *Tree of Pearls: The Extraordinary Architectural Patronage of the 13th-Century Egyptian Slave-Queen*

*Shajar al-Durr* (Oxford University Press, 2020) is the winner of the Nancy Lapp Popular Book Award from the American Schools of Oriental Research.

**Kathryn A. Smith** (New York University) was awarded a NEH Fellowship to support her project, *Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible* (research and preparation of a book on the Welles-Ros Bible, an Anglo-Norman illuminated manuscript from c. 1365-c. 1370 in England).

### The ICMA Book Prize, 2020



**Tracy Chapman Hamilton** is the winner of the 2020 ICMA Annual Book Prize for:

*Pleasure and Politics at the Court of France: The Artistic Patronage of Queen Marie de Brabant (1260–1321)*. Turnhout: Brepols, 2019. [http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9781905375684-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9781905375684-1)

In *Pleasure and Politics at the Court of France: The Artistic Patronage of Queen Marie de Brabant (1260–1321)*, Tracy Chapman Hamilton presents an intellectually rich

*Continued on page 6*

## MEMBER NEWS

(continued)

recuperation of an understudied Gothic patron, refined aesthete, and politically savvy survivor in thirteenth- and fourteenth-century Paris. In this exquisite, impeccably researched and abundantly illustrated cultural history, the author examines ways in which a medieval queen asserted political influence through systematic patronage. Marie also created the model later queens, such as Marie's granddaughter, Jeanne d'Evreux, would emulate at the end of the Capetian dynasty, and long into the tumultuous Valois period of the Hundred Years' War. Given the author's extensive firsthand experience with developments in feminist art historical practice since the 1990s, the book doubles as a historiographic journey of both medieval and modern struggle and renewal, supplying an exemplary model of herstory for others to follow. Manuscripts, shrines, seals, funerary sculpture, reliquaries, and stained glass illustrate an extraordinary medieval life in which one royal woman, Marie, exerted Brabantine influence over courtiers in Paris, supplied a catalyst for the development of vernacular French traditions in verse, lyric and song, cultivated pilgrimage, and supplied a cultural linchpin fostering the arts at the turn of the fourteenth century in medieval France.

- Book Prize Jury: Eric Ramirez-Weaver (Chair), Péter Bokody, Till-Holger Borchert, Dorothy Glass, and Julie Harris

## Recent Books By Members

*If you are a member who has published a book (or equivalent research project) twelve months prior to July 2021, which has not yet been announced in this newsletter, please send a full citation and hyperlink to Melanie Hanan, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by June 15, 2021 (for publication in the July issue).*

Beaucamp, Ella, and Philippe Cordez, eds. *Typical Venice? The Art of Commodities, 13th–16th Centuries*. In the Shadow of the Lion of St. Mark, 2. London / Turnhout: Harvey Miller Publishers, 2020.

<https://harveymillerpublishers.com/2020/12/10/philippe-cordez-on-typical-venice-the-art-of-commodities-13th-16th-centuries/>

What is the art of commodities, and how does it contribute to shaping a city? The case of Venice, which perhaps more than any other late medieval or early modern city depended on trade, offers some widely applicable considerations in response to these questions. Commodities exist as such only when they can be bought and sold. Select materials, techniques and tools, motifs, and working processes are entailed in the conception and realization of commodities, with the aim of producing and selling in numbers. The art of commodities is an art of anticipation and organization, as complex as the material, social, and symbolic situations it results from, deals with, and contributes to shaping. In turn, an analysis of commodities allows for profound insights in these situations. The art of commodities ultimately presents specific challenges, solutions, and styles; it is an art of objects, as well as an art of cities and societies. In Venice, commodities did much more than circulate throughout the Lagoon: the city was made of them. The studies in this book consider the Serenissima's diverse commodities, merchants, and routes from multiple perspectives.

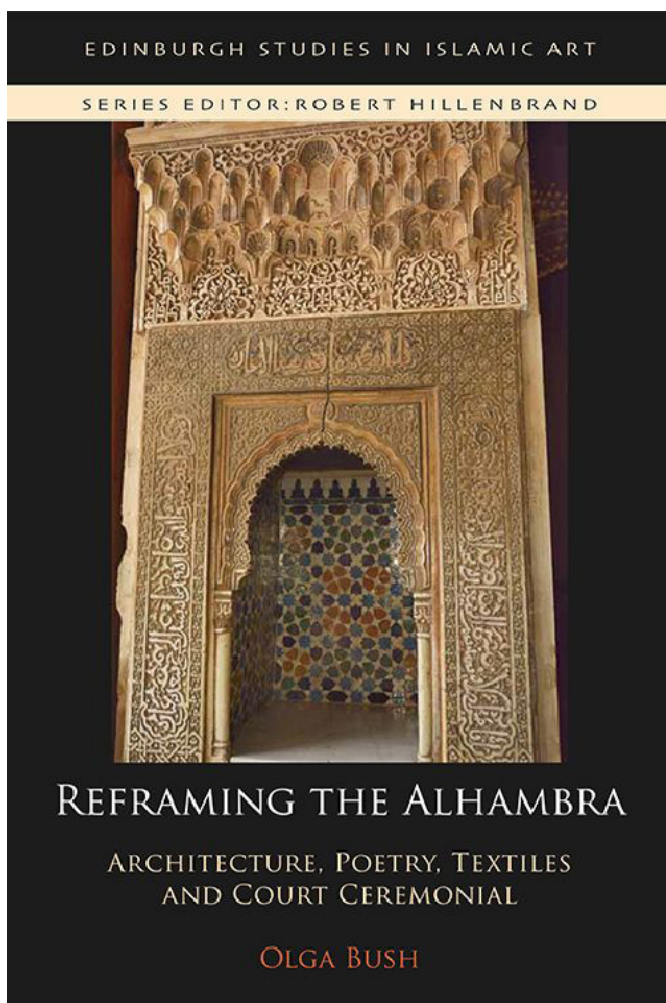
*Continued on page 7*

## MEMBER NEWS

*(continued)*

Brantley, Jessica, Stephen Perkinson, and Elizabeth C. Teviotdale, eds. *Reassessing Alabaster Sculpture in Medieval England*. Kalamazoo: MIP / Medieval Institute Pubs, 2021.

[https://www.degruyter.com/document/ isbn/9781501518126/html](https://www.degruyter.com/document/isbn/9781501518126/html)



Bush, Olga. *Reframing the Alhambra: Architecture, Poetry, Textiles and Court Ceremonial*. Edinburgh: Edinburgh University Press, 2020. (paperback edition)

<https://edinburghuniversitypress.com/book-reframing-the-alhambra.html>

Consiglieri, Nadia M., Ofelia Manzi, and José E. Burucúa. *El Dragón. De Lo Imaginado a Lo Real: Su Simbolismo Y Operatividad Visual En La Miniatura Cristiana De La Plena Edad Media Hispánica*. Ciudad Autónoma de Buenos Aires: Miño y Dávila Editores, 2021.

<http://www.minoydavila.com/coleccion/colecciones-de-historia/ideas-en-debate-serie-historia-antigua-moderna/el-dragon.html>

Cotsonis, John A. *Catalogue of Byzantine Seals at Dumbarton Oaks and in the Fogg Museum of Art, Volume 7: Anonymous, with Bilateral Religious Imagery*. Dumbarton Oaks: Washington, DC, 2020.

<https://www.doaks.org/resources/publications/books/catalogue-of-byzantine-seals-at-dumbarton-oaks-and-in-the-fogg-museum-of-art-volume-7>

Cotsonis, John A. *The Religious Figural Imagery of Byzantine Lead Seals, I: Studies on the Image of Christ, the Virgin and Narrative Scenes; II: Studies on Images of the Saints and on Personal Piety*. Routledge: Variorum Collected Studies: London, 2020.

<https://www.routledge.com/The-Religious-Figural-Imagery-of-Byzantine-Lead-Seals-I-Studies-on-the-Cotsonis/p/book/9780367346966>  
<https://www.routledge.com/The-Religious-Figural-Imagery-of-Byzantine-Lead-Seals-II-Studies-on-Images-Cotsonis/p/book/9780367346997>

De Hamel, Christopher, Sandra Hindman, and Federica Toniolo. *The Burke Collection of Italian Manuscript Paintings*. Chicago: University of Chicago Press, 2021.

<https://press.uchicago.edu/ucp/books/book/distributed/B/bo71154395.html>

Gerat, Ivan. *Iconology of Charity: Medieval Pictorial Legends of Saint Elizabeth in Central Europe*. Leuven / Paris / Bristol: Peeters Publishers, 2020.

[https://www.peeters-leuven.be/detail.php?search\\_key=1078667&series\\_number\\_str=9&lang=en](https://www.peeters-leuven.be/detail.php?search_key=1078667&series_number_str=9&lang=en)

The images analyzed in this book give each viewer the possibility to interact with Saint Elizabeth's unique spiritual way, which was nurtured by various sources, including moments of spontaneous inspiration. The religious leaders who went on to imagine and commission a visual image understood the enormous potential associated with the religious zeal of the extraordinary noble lady as a shining example offering new paths towards Christian charity. The images represent an important testimony of what happened or how the artist or the patron imagined events from the saint's life. Elizabeth's extraordinary individual charity has been a source of inspiration to many of her

*Continued on page 8*



## MEMBER NEWS

*(continued)*

admirers. Still, the artists and their patrons must have experienced and considered the needs and desires which characterized their period and the communities they were serving. There has been a significant interval between the over-temporal needs or values and contingent historical situations with changing constellations of interests, medial landscapes, and political game rules. The medieval cult of saint Elizabeth attracted the most influential political figures of the time. Their individual dialogues with the saint connected resonant spiritual messages, which were valid for any individual's lifespan, with transient concerns about political struggles, military fights, or materialistic considerations. As a result, the images are multilayered products reflecting human needs and longings on several levels. This book offers a minuscule testimony from this endless flux of feelings, observations and meditations to broaden slightly the limited range of human experience.

Gertsman, Elina, ed. *Abstraction in Medieval Art: Beyond the Ornament*. Amsterdam: Amsterdam University Press, 2021.  
<https://www.aup.nl/en/book/9789462989894/abstraction-in-medieval-art>

Abstraction haunts medieval art, both withdrawing figuration and suggesting elusive presence. How does it make or destroy meaning in the process? Does it suggest the failure of figuration, the faltering of iconography? Does medieval abstraction function because it is imperfect, incomplete, and uncorrected—and therefore cognitively, visually demanding? Is it, conversely, precisely about perfection? To what extent is the abstract predicated on theorization of the unrepresentable and imperceptible? Does medieval abstraction pit aesthetics against metaphysics? Essays in this collection explore these and other questions that coalesce around three broad themes: medieval abstraction as the untethering of image from what it purports to represent, abstraction as a vehicle for signification,

and abstraction as a form of figuration. Authors approach the concept of medieval abstraction from a multitude of perspectives—formal, semiotic, iconographic, material, phenomenological, epistemological. Contributors: Adam S. Cohen, Vincent Debiais, Charlotte Denoël, Julie Harris, Danielle B. Joyner, Herbert Kessler, Aden Kumler, Taylor McCall, Megan C. McNamee, Robert Mills, Linda Safran, Danny Smith, Nancy Thebaut, Benjamin C. Tilghman, and Gia Toussaint.

Guardia, Milagros, and Immaculada Lorés. *Sant Climent De Taüll I La Vall De Boi*. Barcelona: Universitat Autònoma de Barcelona, 2021.

<http://www.publicacions.ub.edu/ficha.aspx?cod=12717>

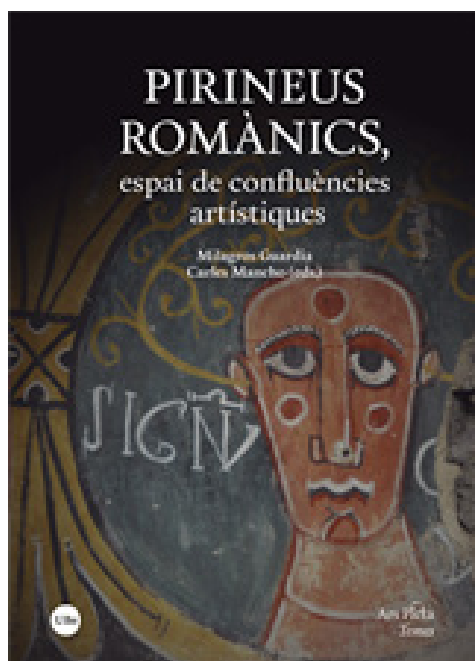
Book preview: <http://www.publicacions.ub.edu/hojear.aspx?fichero=12717.pdf>

The book is the first monograph published on the church of St. Clement of Taüll and its Romanesque frescoes. In order to reconstruct the genetics and the biography of the monument, firstly the geographical, historical and artistic context are settled. It then follows the evolution over time to the current state, from the space in which it was created—the Pyrenean mountains—and communications with the surrounding areas, to the constructive and decorative phases, functions and uses. A major endeavor is to redefine the network of relations between the church of Sant Climent and the Boí valley with the other central valleys of the Pyrenees, with constant allusions to other monuments preserved in the same territory. The passage of time and the various circumstances, such as the situation of the village and the region, depending on the political strategies but also on the liturgical changes, generate transformations that are detailed in the discourse. One of the fundamental issues that has been addressed is the time when the Church of St. Clement is rediscovered with a renewed look at the beginning of the 20th century.



## MEMBER NEWS

(continued)



Guardia, Milagros, and Carles Mancho, eds. *Pirineus Romànics, Espai De Confluències Artístiques*. Barcelona: Edicions de la Universitat de Barcelona, 2020.

<http://www.publicacions.ub.edu/ficha.aspx?cod=12726>

Book preview: <http://www.publicacions.ub.edu/hojear.aspx?fichero=12726.pdf>

The Pyrenees of the 11th–10th centuries constituted an area of personal communication that, in the world of art, favored the displacement of artisans, the exchange of models and transactions between promoters. In the Romanesque Pyrenees, the space of artistic confluences, researchers working on one side and the other on the Pyrenean ridge make known both their interpretative proposals and the most up-to-date technology tools to explain how and by which paths artists moved. The authors, who deepen the architecture and decoration of the churches, the influence between artistic centers and the transmission of knowledge, provide an original reading of the reception of Romanesque art in the periodical press and the 19th–XX photography, in which the figure of photographer Adolf Mas is displayed. For the study of the works and for the dialogue between the Middle Ages and contemporary times, this book projects a singular and suggestive look at one of the key moments in the history of art.

Gunzburg, Darrelyn, and Bernadette Brady, eds. *Space, Place, and Religious Landscapes: Living Mountains*. London: Bloomsbury Academic, 2021.

<https://www.bloomsbury.com/uk/space-place-and-religious-landscapes-9781350079885/>

Hamburger, Jeffrey F., Lisa Fagin Davis, Anne-Marie Eze, Nancy Netzer and William Stoneman, eds. *Beyond Words: New Research on Illuminated Manuscripts in Boston Collections*. Toronto: Pontifical Institute of Mediaeval Studies, 2021.

Hamburger, Jeffrey F. *The Birth of the Author: Pictorial Prefaces in Glossed Books of the Twelfth Century*. Toronto: Pontifical Institute of Mediaeval Studies, 2021.

Hamburger, Jeffrey F. *Color in Cusanus*. Stuttgart: Hiersemann Verlag, German edition 2020; English edition 2021.

Jackson, Cailah M. *Islamic Manuscripts of Late Medieval Rum, 1270s-1370s: Production, Patronage and the Arts of the Book*. Edinburgh: Edinburgh University Press, 2020.

<https://edinburghuniversitypress.com/book-islamic-manuscripts-of-late-medieval-rum-1270s-1370s.html>

Jasperse, Jitske, and Karen Dempsey, eds. *Getting the Sense(s) of Small Things / Sinn und Sinnlichkeit kleiner Dinge*, special issue, *Das Mittelalter. Perspektiven mediävistischer Forschung* 25, no. 2 (2020).

<https://www.degruyter.com/journal/key/MIAL/25/2/html> (The introduction “Multisensorial Musings on Miniature Matters” is available in Open Access: <https://edoc.hu-berlin.de/handle/18452/22848>.)

This issue of *Das Mittelalter* explores the voice of small things. The contributions to this volume are united in the idea that the senses are important vehicles for understanding people’s interactions with objects as well as the way these things impacted on their users or owners. Questioning the dominance of sight challenges medievalists to take into account the fullest possible range of senses and to incorporate the interplay of multiple senses. By doing so a more nuanced understanding of sensory experiences can be gained, something we set out to explore by specifically addressing miniature scale, an inescapable characteristic that impacts things’ potency. As we show here, this power of the small has important stories to tell. In addition to surviving miniature artefacts themselves, references to such items are abundant and offer still untapped sources to be studied from different disciplines. We therefore envision that medievalists will bring more of an experiential focus to “think with objects” as well as “think with people” thereby bringing emotions and senses to the fore in interpretations.

## MEMBER NEWS

(continued)

### Contributors:

Karen Dempsey and Jitske Jasperse, [Multisensorial Musings on Miniature Matters](#)

Patricia Strohmaier, [Mobil, taktill und nah am Körper – Über den Gebrauch von Beuteln](#)

Jennifer Gerber, [Transzendenz berühren. Die \(halbe\) Kerze als Schnittstelle zwischen Transzendenz und Immanenz im Marienmirakel ‚Erscheinung am Lichtmesstage‘ des ‚Passionals‘](#)

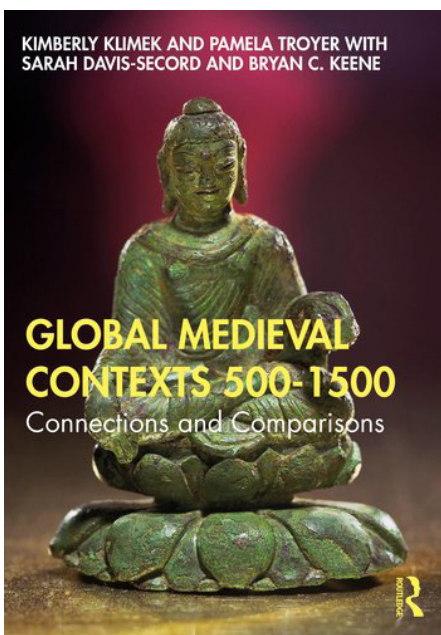
Dasol Kim, [Domesticating the Body of the Exotic Other: The Multisensory Use of a Sixteenth-century Brass Candlestick](#)

Cornelius Berthold, [The Word of God in One's Hand: Touching and Holding Pendant Koran Manuscripts](#)

Nancy L. Wicker, [Dazzle, Dangle, and Jangle: Sensory Effects of Scandinavian Gold Bracteates](#)

Bettina Bildhauer, [Leidendes Leder und klagende Münze: Die Sinne der kleinen Dinge in Hans Sachs' ‚Die ellend klagent roßhaut‘ \(1557\) und ‚Von dem verlorren redenten gülden‘ \(1553\)](#)

Lieke Smits, [Small Pipe-Clay Devotional Figures: Touch, Play and Animation](#)



Klimek, Kimberly, Pamela Troyer, Sarah C. Davis-Secord, and Bryan C. Keene. *Global Medieval Contexts 500-1500: Connections and Comparisons*. New York: Routledge, 2021.

[https://www.routledge.com/Global-Medieval-Contexts-500-1500-Connections-and-Comparisons/Klimek-Troyer-Davis-Secord-Keene/p/book/9781138103399?fbclid=IwAR2QMNNw\\_Q--mLv5Bx36lKO8JRA6r-RfsvGHHUAXgFH8qShYm9cWmjS9I-FE](https://www.routledge.com/Global-Medieval-Contexts-500-1500-Connections-and-Comparisons/Klimek-Troyer-Davis-Secord-Keene/p/book/9781138103399?fbclid=IwAR2QMNNw_Q--mLv5Bx36lKO8JRA6r-RfsvGHHUAXgFH8qShYm9cWmjS9I-FE)

*Global Medieval Contexts 500 - 1500: Connections and Comparisons* provides a unique wide-lens introduction to world history during this period. Designed for students new to the subject, this textbook explores vital networks and relationships among geographies and cultures that shaped Medieval societies. The expert author team aims to advance a global view of the period and introduce the reader to histories and narratives beyond an exclusively European context.

Martin, Therese (volume editor). *The Medieval Iberian Treasury in the Context of Cultural Interchange (expanded Edition)*. Brill, 2020.

<https://doi.org/10.1163/97890004424593>

*The Medieval Iberian Treasury in the Context of Cultural Interchange*—expanded beyond the special issue of *Medieval Encounters* from which it was drawn—centers on the magnificent treasury of San Isidoro de León to address wider questions about the meanings of cross-cultural luxury goods in royal-ecclesiastical settings during the central Middle Ages. Now **fully open access** and with an updated introduction to ongoing research, an additional chapter, composite bibliographies, and indices, this multidisciplinary volume opens fresh ways into the investigation of medieval objects and textiles through historical, art historical, and technical analyses. Carbon-14 dating, iconography, and social history are among the methods applied to material and textual evidence, together shining new light on the display of rulership in medieval Iberia.

Murray, Stephen. *Notre-Dame of Amiens: Life of the Gothic Cathedral*. New York: Columbia University Press, 2020.

<http://cup.columbia.edu/book/notre-dame-of-amiens/9780231195768>

In this celebration of the eight-hundredth birthday of Notre-Dame of Amiens (1220-2020), Stephen Murray invites readers to see the cathedral as more than a thing of the past: it is a living document of medieval Christian society that endures in our own time. You are taken around and through the spaces of the cathedral and encouraged to imagine similar passages by medieval predecessors. The multiple worlds of the cathedral come together in the architectural triumph of its central space. Murray tells the cathedral's story from the overlapping perspectives of the social groups who created it, exploring the contributions of the lay folk who visit the cathedral, the clergy who animate it daily with their liturgy and the artisans who built it over the centuries. He considers the cycles of human activity around the cathedral and shows how groups of makers and users have been inextricably intertwined in collaboration and, occasionally, conflict. Although the book is profusely

*Continued on page 11*

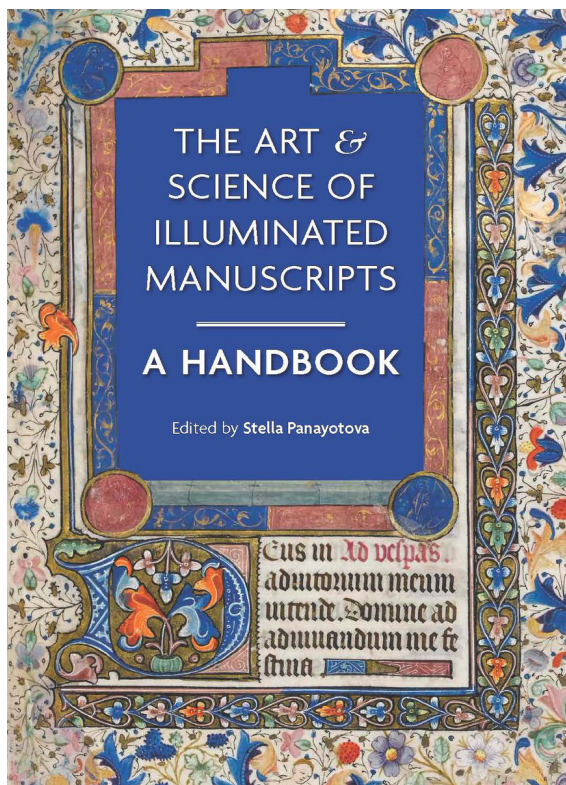
## MEMBER NEWS

(continued)

illustrated, the reader will gain from the high-resolution images, liturgical music and animations to be found on the attendant website: [www.learn.columbia.edu/amiens](http://www.learn.columbia.edu/amiens). It is hoped that the book will appeal to three audiences: citizens of Amiens and those who visit, participants in the Columbia University Core Curriculum, and all students and lovers of Gothic cathedrals.

Olchawa, Joanna, ed. *Löwe, Wölfin, Greif. Monumentale Tierbronzen im Mittelalter*. Object Studies in Art History, 4. Berlin / Boston: De Gruyter, 2020. <https://www.degruyter.com/document/isbn/9783110621013/html>

The “lion of Saint Mark’s” in Venice, the “Capitoline wolf” in Rome, or the “griffin” on the imperial palace in Goslar: Monumental animal bronzes dominated many medieval cities and palaces. Whether taken from antiquity, reworked, and partially altered, or cast anew, they represent ideal figures of identification for single individuals or social groups until today due to their size, positioning, and generally open meaning. The book takes a look for the first time at selected bronzes south and north of the Alps, their histories and modes of reception from a comparative and interdisciplinary perspective.



Panayotova, Stella, ed. *The Art & Science of Illuminated Manuscripts. A Handbook*. Turnhout: Harvey Miller / Brepols, 2020.

[http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9781912554591-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9781912554591-1)

Peers, Glenn. *Animism, Materiality, and Museums: How Do Byzantine Things Feel?* Leeds: Arc Humanities Press, 2021. Open Access page (OAPEN): <https://library.oapen.org/handle/20.500.12657/43193>.

Available to order via <https://www.aup.nl/en/book/9781942401735/animism-materiality-and-museums>; and in the US via <http://shop.btpubservices.com/Title/9781942401735>. (For a discount, use the code “Pub\_AnimismMaterialityMuseums”. Once the book is in the basket, the code can be entered via the “Use a discount code” link. The code is valid for the hardback on the AUP website [customers based in UK/Europe/Rest of World] and the BTPS website [customers based in US/Canada].)

Tutton, Michael. *Construction As Depicted in Western Art: From Antiquity to the Photograph*. Amsterdam: Amsterdam University Press, 2021.

<https://www.aup.nl/en/book/9789048532599/construction-as-depicted-in-western-art>

Williamson, Beth. *Reliquary Tabernacles in Fourteenth-Century Italy: Image, Relic and Material Culture*. Woodbridge, Suffolk: The Boydell Press, 2020.

<https://boydellandbrewer.com/9781783274765/reliquary-tabernacles-in-fourteenth-century-italy/>  
<https://boydellandbrewer.com/bb-medieval-herald-reliquary-tabernacles/>

Zoitou, Sofia. *Staging Holiness: The Case of Hospitaller Rhodes (ca. 1309-1522)*. Brill, 2020 (internet resource).

<https://brill.com/view/title/58386>

## Member Events

Some previously-planned ICMA events are on pause or being organized as virtual events given the COVID-19 crisis. If you would like to organize a virtual event or a study day for the ICMA at your local museum or institution once conditions have changed, please contact Ryan Frisinger at [icma@medievalart.org](mailto:icma@medievalart.org). International events are welcome.

Continued on page 12



## MEMBER NEWS

(continued)

### Town Hall on Diversity, Medieval Art History, and 2020



On November 20, 2020, the **IDEA (Inclusivity, Diversity, Equity, and Accessibility) Committee** convened a Town Hall on Diversity, Medieval Art History, and 2020. The Town Hall came about from a recognized need for us, as medieval art historians, to gather as a membership and as a community to discuss questions of diversity, race, and inclusivity within our field. Such conversations have been ongoing for some time, however, given the events of last summer, including the deaths of George Floyd, Breonna Taylor, and others (and, before that, the 2017 Unite the Right rally in Charlottesville), it seemed imperative to spark the conversation about bias and inequity in our field—historically entrenched and yet recently magnified—*anew*.

To that end, on November 20, over 100 ICMA members came together on Zoom for a structured forum of listening, self-study, and brainstorming. Sasha Suda, Director and CEO of the National Gallery of Canada, generously agreed to serve as moderator, and—following introductory remarks by Nina Rowe, Andrea Achi, Joe Ackley, and Sasha—opened the Town Hall and established it as a space in which to be vulnerable, curious, respectful, and open. By way of introduction, land acknowledgments were invited to be shared in the chat. After a series of framing questions were introduced, the attendees were placed into breakout rooms and given time to discuss any and all issues

they wished to raise amongst themselves. Each breakout room was staffed by a volunteer “mini-moderator,” who took careful notes and kept things moving. Following this, attendees returned to the main forum, where a representative of each breakout session shared one or two thoughts and ideas that had arisen among their group. What was witnessed, repeatedly, were conversations that were energized, thoughtful, and brimming with ideas, even with the limited amount of time we had together.

Such an event could only have resulted from weeks of careful planning, and from a membership that was interested, willing, and open to making time for such important discussions. We are happy to consider the Town Hall to have been a success—and, most importantly, as Nina Rowe emphasized in her opening remarks, the November 20 Town Hall—is a beginning, not an end. Indeed, the Town Hall was designed to serve as an opportunity to listen and gather information, so that we as a membership could hear what was on our minds and begin to plan and strategize accordingly. Since the Town Hall, the IDEA Committee has been at work digesting the notes taken during the event and the ideas thereby recorded—in addition, a survey to attendees was distributed following the event, soliciting additional thoughts and valuable information. We are currently in the process of meeting with other ICMA Committees, including the Advocacy, Publications, Grants & Awards, and Student Committees, to formally share the results of the Town Hall and to discuss paths forward and potential future initiatives.

The Town Hall, given the organization needed and the stakes of the issues, resulted from months of reflection and consideration of logistics, with many colleagues who generously volunteered their time and expertise. The IDEA Committee is grateful to all those who made the Town Hall possible, including Nina Rowe, Steve Perkinson, Sasha Suda, and our excellent team of “mini-moderators,” who expertly managed, observed, and digested the proceedings: Dustin Aaron, Susan Boynton, Bryan Keene, Griff Mann, Beth Morrison, Ellen Shortell, Thelma Thomas, Maggie Williams, and Nancy Wu. Special thanks are due to Ryan Frisinger and, for his heroic tech efforts, Rheagan Martin. We recognize the work ahead of us as an ICMA membership, and we very much look forward to continuing and building on the energy and excitement demonstrated by our colleagues on November 20, 2020.

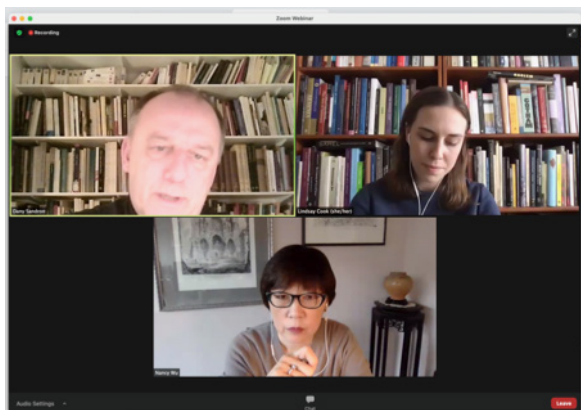
*- Andrea Achi and Joe Ackley, Co-Chairs, IDEA Committee*

*Continued on page 13*

## MEMBER NEWS

(continued)

### Friends of the ICMA Special Online Event: Notre Dame of Paris: Past and Present



Friends of the ICMA held the first of a series of special online events on Wednesday, February 3<sup>rd</sup>, with speakers Dany Sandron, Professor of Art and Archaeology at Sorbonne Université, and Lindsay Cook, Assistant Teaching Professor of Art History, Ball State University.

Professor Sandron, co-author of *Notre-Dame de Paris: Neuf Siècles d'Histoire* (Parigramme, 2013/2019) with the late professor Andrew Tallon, spoke about the history and physical transformations from the start of the cathedral's

construction in the early 1160s to the 19<sup>th</sup>-century restoration by Jean-Baptiste Lassus and Eugène Viollet-le-Duc. He praised Tallon whose laser scans of Notre Dame reveal aberrations and misalignment hitherto unnoticed. Professor Cook, who was the translator of the English edition, *Notre Dame Cathedral, Nine Centuries of History* (Pennsylvania State University Press, 2020), discussed the conservation and restoration work since the tragic fire of April 15, 2019 and plans for the future. Attendees of this event were invited to purchase a copy of the English edition, at a discount, by special arrangement with the publisher.

Nancy Wu, Educator Emerita, The Metropolitan Museum of Art, and member of the Friends of the ICMA Committee, fielded questions from some of the 223 attendees. The talks were recorded and can be found on the ICMA website under "Friends of the ICMA Lectures, Lectures" tab or by following this [link](#).

For additional information and resources regarding Notre Dame Cathedral and restoration efforts since the 2019 fire, please see Lindsay Cook's report in the [Autumn 2020 ICMA News](#), pp. 27-30.

- Friends of the ICMA Doralynn Pines (Chair),  
Stephen Scher, George Spera, and Nancy Wu

### The ICMA-Sponsored Session at CAA 2021



Zoom Panel recording on January 5, 2021

Continued on page 14



## MEMBER NEWS

*(continued)*

At the annual meeting of the College Art Association, the ICMA-sponsored session entitled “Destruction and Preservation: Pre-Modern Art in a Perilous World,” held a Q&A panel on February 13, 2021. Due to the COVID-19 pandemic, all sessions were held virtually. This unprecedented 30-minute online Zoom discussion, co-chaired by Anne Heath (Hope College) and Gillian Elliott (George Washington University) addressed the theme of the conference on climate change, as well as the timely concerns about researching pre-modern art during a pandemic. This session was conceived as a means of supporting and advancing the ICMA’s mission statement, recently revised and approved by the board of directors, which reads in part “...to promote and support the study, understanding, and preservation of visual and material cultures produced...in every corner of the medieval world.” One novel advantage of the online format was that Zoom provided an intimate and welcoming setting (in contrast to the typical large ballrooms at CAA meetings) where many audience members felt more comfortable contributing to the discussion.

The session papers and discussant response were pre-recorded on January 4, 2021. The session proper began with a talk by Christopher A. Born (Belmont University) speaking about, “Contemporary Reframing and Preservation of Ancient Religious Sites in China,” in which he examined how the government of China limits access—physically, digitally, and psychologically—to a variety of important sites, hindering preservation and documentary activities. The second paper by Malarie Zaunbrecher entitled, “Rising Waters: The Conservation of San Marco in Venice and Disappearing Cosmic Floors,” addressed the 19th-century preservation efforts of the floor of San Marco in Venice, and how the modern understanding of medieval thought has had real and lasting consequences in the face of the encroaching climate disaster in Venice. Bryan C. Keene (Riverside City College) responded to these two papers by noting how each paper considered the effect of tourism on preservation, and encouraged the speakers (and viewers) to consider our next steps as scholars who study pre-Modern monuments. In thinking about his own work with Indigenous communities in California and his curatorial work at the Getty, Dr. Keene also explained the need for learning about subcultures/communities at historic sites, and the importance of context in considering what narratives we tell, or should tell, about the long life of an object or monument.

The panelists agreed that preservation of pre-modern art and architecture is an urgent matter, and that establishing relationships with local communities and researchers is paramount in our efforts to produce sustainable scholarship. The pressures historical sites and objects

face regarding civil unrest, human and economic development, globalization, and climate change are not new ones, and neither is the recognition that these monuments need to be preserved. However, scholars and the scholarly community must come to terms with the ways in which our work may contribute to these pressures. We also need to engage more in our discourse with the fact that monuments are becoming increasingly less accessible, due to their fragile state or lack of funding to keep them open; they are overrun by tourism, which also adds to the pressures of conservation and the balance between historical preservation and what the public comes to expect when visiting a monument. The restoration of Notre-Dame and Chartres was brought up in both the recorded discussion and the live Q&A. The panel concluded with a question about how the ICMA may promote and accommodate new opportunities for global preservation efforts. While the CAA 2021 was certainly unprecedented, the ease in which people could converse and the ability to attend without travel might be a model for conferences in the future.

*- Gillian Elliott and Anne Heath,  
George Washington University and Hope College*

**Recordings of the 2021 ICMA session at CAA are available on our website, [here](#).**

## In The Media

*This feature showcases media appearances by members of the ICMA.*

**Andrea Achi, ICMA Board Member, Assistant Curator, The Metropolitan Museum of Art.** “Metropolitan Museum Curator Andrea Achi on Excavating Art in Pompeii and the Secrets that Medieval Art Can Uncover,” *Artnet News*, published 21 December 2020. <https://news.artnet.com/career-stories/andrea-achi-1933101>

**Caroline Bruzelius (Professor of Art, Art History and Visual Studies, Duke University) and Dany Sandron (Professor of Art and Archaeology, Sorbonne University) .**

Dr. Bruzelius and Dr. Sandron are two of several scholars to speak about the construction of Notre Dame, Paris, in “Building Notre Dame” as a part of the “Secrets of the Dead” series on PBS.

<https://www.pbs.org/wnet/secrets/building-notre-dame-building-notre-dame-about-the-film/4962/>



## COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to June 2021, and which has not yet been announced in this newsletter, please send a 200-500 word obituary and, if possible, an accompanying photo to Melanie Hanan, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by June 15, 2021 (in advance of the July issue).

### In Memoriam: William Wixom, 1929 – 2020 ICMA President (1971-1974)



An “arresting” image of William Wixom at The Met in the 1990’s and in Palermo with Maria Andaloro and Charles Little in 1994.

Raised in Philadelphia, Bill went to Haverford College and received an M.A. from the Institute of Fine Arts, New York University. As an intern in The Met’s Medieval Department under William Forsyth and James Rorimer, he was recommended to Cleveland Museum of Art Director Sherman Lee to succeed its distinguished curator William Milliken in 1958. The rest is history. Bill’s acquisitions and publications for Cleveland were critical to the expansion of the field of medieval art in the U.S. Amazing acquisitions flooded their galleries, among them: Tilman Riemenschneider’s apostles (1959), the Jonah Marbles (1965), the Gotha Missal (1962), a tapestry icon of the Virgin and Child (1967), the Hours of Queen Isabella the Catholic (1963), the Hours of Charles the Noble (1964), two polychromed Rémois angels (1966), and several key treasures from the Baron von Hirsch collection (1978).

In 1967 the Cleveland Museum of Art (CMA) celebrated its Golden Anniversary with a major exhibition called *Treasures of Medieval France*. That show cemented my love of the Middle Ages. Virtually everyone was in awe at the sheer beauty of the masterpieces that were included. As a young undergraduate and knowing nothing of the complexity of such an undertaking, the curator behind it—Bill Wixom—eventually became a life-long friend.

Many amusing stories about his legendary fascination of objects have been told. In 1977, and before Bill was asked to come to The Met, his keen interest in pursuing key works lead to a friendly rivalry. At a memorable dinner we both danced around the news of a newly discovered Carolingian Court School ivory depicting St. John the Evangelist that was coming up at London auction. Totally unknown to the art world—and a masterpiece of carving—Bill lusted after

*Continued on page 16*

## COMMEMORATIONS

(continued)

the ivory for the CMA. Specialists in London had already proclaimed its significance, Peter Lasko and John Beckwith among them. Bill and I played a cat and mouse game speculating who might pursue this wonder, but knowing each other well enough to know that both our museums desperately wanted the ivory. The Met actually did succeed in acquiring the panel for *The Cloisters*. Notably, it was championed by Thomas Hoving, The Met's retiring director, who had written a dissertation on Carolingian ivories. For The Met's 1999 exhibition *Mirror of the Medieval World*, which covered Bill's Met tenure and acquisitions (1979–1998), the Carolingian St. John was included. Thus, in the end Bill indeed got the ivory, but he had to move from Cleveland to The Met to get it!

Under Bill's leadership at The Met many landmark exhibitions were fostered, including: *The Wildman: Medieval Myth and Symbolism* (1980), *The Royal Abbey of St. Denis in the Time of Abbot Suger* (1981), *Radiance and Reflection, the Raymond Pitcairn Collection* (1982), *Gothic and Renaissance Art in Nuremberg, 1300-1550* (1989), *Enamels of Limoges, 1100-1350* (1996), *Glory of Byzantium* (1997), *Tilman Riemenschneider: Master Sculptor of the late Middle Ages* (1999).

Bill aimed to engage the public in the beauty and significance of medieval art by means of how works of art were exhibited. One logical idea was to raise sculptures to higher vantage points so that they could be better appreciated as originally intended, and this enlightened approach to museum display became the new standard. One departmental exhibition removed the mystique of how and why behind The Met's collecting by actually displaying the museum's acquisition papers alongside the object, minus, of course, financial considerations. Bill's final exhibition and catalogue *Mirror of the Medieval World*—with 313 entries—became his manifesto of collecting and celebrating the Middle Ages. He saw this as a key curatorial responsibility and the exhibition itself captured that essence, both eloquently and forcefully. It was a testament to Bill being a curator *par excellence*. Many in the field—and I among them—regarded Bill's years at The Met as a kind of “Golden Age” for the Middle Ages in U.S. museums.

Multiple tributes to Bill appeared in the *Met Matters* (Dec. 21, 2020 -Biweekly Staff Newsletter), excerpts from which are included below. Furthermore, a January 15, 2021 Met-ICMA Zoom memorial was organized to present reflections on Bill's collecting, his career, and character. This will become part of the ICMA Oral History Project, recently

announced and the ICMA's website currently acknowledges his passing under “[Latest Posts](#).”

Charles T. Little,  
Past President ICMA and Curator Emeritus,  
Metropolitan Museum of Art

**“Remembering Bill Wixom,” a partial reprint of the words of William Wixom's colleagues in the 21 December 2020 MetMatters biweekly newsletter of The Metropolitan Museum of Art:**

*Peter Barnet, Curator Emeritus, Department of Medieval Art and The Cloisters*

After a summer as a graduate intern at The Met in the mid-70s, I was fortunate to return as a research fellow soon after Bill became curator in charge of the Department of Medieval Art and The Cloisters. His positive influence in creating an esprit de corps was apparent immediately. At the end of my fellowship, I was torn between a one-year internship at the Detroit Institute of Arts and an entry-level curatorial job at a small Northeastern museum. Bill had been a distinguished curator in Cleveland and advised me that experience at a major Midwestern museum was crucial—in fact he told me that if I didn't take the Detroit position, he would never recommend me for another job! One year turned into 17 rewarding years in Detroit, and ultimately, I had the great fortune to follow Bill into his position after he retired. Bill Wixom generated extraordinary medieval acquisitions and exhibitions, and he was a leader in the museum world. He will be greatly missed.

*Barbara Drake Boehm, Paul and Jill Ruddock Senior Curator, Department of Medieval Art and The Cloisters*

When Bill invited himself to join us, my friend Elisabeth and I realized it would be a different field trip than we had planned. We were 24 years old, heading to Troyes in her creaky Renault 4. “Mr. Wixom,” as his juniors respectfully called him at the time, was about 50. He and his pipe occupied the back seat, which was little more than a retrofitted beach chair. When Elisabeth stopped to get gas, Bill moved quickly into the driver's seat. “You don't mind, do you? I like to drive.” Always diplomatic, always clearly in charge. He chose my lunch that day, but who could complain about veal with morels?

In the cathedral treasury at Troyes, I had my first experience of Bill's favorite game. “Barbara, if you could take two objects to New York, what would you choose?” Elisabeth

*Continued on page 17*

## COMMEMORATIONS

(continued)

was slightly horrified. “The Grandmont Saint Peter,” I replied, “and the Byzantine ivory coffret.” In retrospect, I should have opted for the enameled Evangelist symbols instead of the Saint Peter, but Bill had published some related Grandmont pieces, so that was clearly the right answer at the time! To this day I play the game wherever I go, in every museum and every church.

With sartorial choices that remained more Midwest than Manhattan, Bill was completely unfazed by New York’s glitterati. Bill Wixom never lost sight of True North. He was sure and steady, as was his advice to me: “Don’t be envious of flashy comets; they are soon extinguished.”

### *Christine E. Brennan, Senior Researcher and Collections Manager, Department of Medieval Art and The Cloisters*

I was 23 years old and still with a graduate school mindset when I started at The Met. Bill was my first supervisor. His leadership style struck me as formal at first, but I quickly discovered that working for him was going to be full of excitement. Through him, I learned to love medieval vessels for water called aquamanile, especially the ones shaped like lions, and to dislike the annual Christmas tree in the Medieval Sculpture Hall almost as much as he did. I so enjoyed his cheeky sense of humor about it! I was fortunate to have been able to assist Bill with his final Met exhibition, *Mirror of the Medieval World*, the catalogue of which features his and my favorite Lion aquamanile! I also feel privileged to have collaborated with Bill on his last scholarly project completed just a few weeks ago and 28 years after we first met. I will miss his humor, good nature, and lively enthusiasm.

### *Philippe de Montebello, Director Emeritus, The Metropolitan Museum of Art*

When, in 1978 I think, I was looking for a curator of Medieval Art and The Cloisters and had settled on Bill to be my hire, it was he, not I who interviewed the other. Bill summoned me to Cleveland telling me that before taking the job he wanted to walk through the medieval galleries there and gauge my reaction to the works on view and especially those he had bought. Obviously I passed.

### *Helen C. Evans, Curator Emeritus, Department of Medieval Art and The Cloisters*

Bill was already a commanding presence at The Met when he invited me to join his curatorial staff in the 90s. He encouraged our acquiring the best Byzantine art available and my planning expanded Byzantine galleries. Medieval’s

exhibition *The Glory of Byzantium* included a tiny, cloisonné enamel pointer tip (1997.235, gallery 303) that he loved for its exquisite beauty and incredible craftsmanship. I think of him when I see it in our galleries.

### *Timothy B. Husband, Curator Emeritus, Department of Medieval Art and The Cloisters*

Bill entered my life through a family connection in Cleveland long before he came to The Met. He kept tabs on me as a grad student and as a new arrival at The Cloisters corresponding from time to time. I once received a note concerning an article I wrote early on. He pointed out a reference or two I had overlooked, mentioned I might have produced more evidence, questioned my stylistic analysis, and found my arguments not entirely convincing. The note was gracious and encouraging. I followed up on the leads he gave me and eventually grasped the undercurrent: I had fallen far short. That was Bill’s way. He always supported, stimulated and incentivized. Once at The Met, Bill brought cohesiveness and collegiality to the department. He was a man of vision and a natural leader with an unerring ability to see the strengths of every individual on his staff and an uncanny skill to delegate in a manner that elicited those strengths in aid of a clearly defined goal. Bill was an objects man *par excellence*. We often played a game wandering through whatever museum we were visiting: what single work of art would we each magically transfer to The Cloisters collection and why. The most rewarding conversations with Bill were likely to be over a work of art. Mentor, curator, inspiring leader, scholar, friend, I will always remember Bill with deep fondness and gratitude.

### *C. Griffith Mann, Michel David-Weill Curator in Charge, Department of Medieval Art and The Cloisters*

I have had the privilege of working with two collections of medieval art that were shaped by Bill Wixom. His acquisitions were remarkable for their breadth and variety. Bill collected with taste, knowledge, and joy. Whenever he visited the department, Bill would ask about new acquisitions, mention things on the market, and share his impressions of new exhibitions. But it was the objects that brought a sparkle to his eye. A Sieneese reliquary tabernacle acquired during Bill’s last year in Cleveland comes to mind now. Commissioned in 1347 for Santa Maria della Scala, the great Sieneese hospital, the object arrived in the treasury one year after the plague swept through the city. In a year that has taken so many, objects like these remind me of how we can seek solace in art, even during the hardest of times.

Continued on page 18



## COMMEMORATIONS

(continued)

### In Memoriam: Matthias Exner, 1957 – 2020



Matthias Exner (right) with Ralph Patocka (left), June 2018

Matthias Exner died from complications of COVID-19 on December 21, 2020. His work is well known to early medievalists. Exner's many publications on Carolingian and Ottonian wall painting are fundamental, and his studies in manuscript illumination are no less essential. He will be sorely missed.

Bavarian-born and deeply rooted in Munich, Exner submitted his dissertation at the Ludwig Maximilian University in 1986 under the direction of Florentine Mütterich. Published in 1989 as *Die Fresken der Krypta von St. Maximin in Trier und ihre Stellung in der spätkarolingischen Wandmalerei*, this early study anticipates many leitmotifs in his later work: careful attention to material, technique, and facture balanced by the scrupulous reconstruction of historical context; a concern with the interplay among space, image, and inscription; and an instinct to derive key art historical evidence from little-known or often discounted sources. Exner's inquiry embraced canonical, overlooked, and newly discovered monuments. In keeping with his distinguished career at the Bayerisches Landesamt für Denkmalpflege, his research included reflections on the preservation and restoration of medieval works. His scholarship modeled the holistic, integrated investigation of monuments and the pursuit of interrelations among media—especially architecture, painting, and stucco-work.

Exner's first professional position was at the Zentralinstitut für Kunstgeschichte in Munich. From 1985 to 1990 he was a Mitarbeiter at the *Reallexikon zur deutschen Kunstgeschichte* (1937-) under its editor Karl-August Wirth. The research he undertook helped to hone his exactitude in iconographical analysis and in the investigation of kinds and classes of object. A chief task in those years was preparation of a colossal entry on "Fish," 70 columns in length, published in 1987. This visual motif, ubiquitous in both natural historical and symbolic contexts, can be followed as a "red thread" in his work as late as 2016, when he wrote about the "fish-rich" sea of glass in the apse mosaic of Hosios David in Thessaloniki, and 2020, when he explored fish imagery in a synthetic essay on the wall paintings, stucco, and architecture at Corvey.

From 1990 to 2020 Exner was a mainstay at the Bayerisches Landesamt für Denkmalpflege, where he brought his art historian's sensibility to the study, description, and preservation of monuments from the whole of Bavaria, dating across the centuries. His work demanded onsite study: regularly he would crisscross his assigned territory, "die Stadt Nürnberg und die Nürnberger Land." 2015 saw the signal achievement of his later years: the preparation of a multi-volume work on Bamberg involving some thirty

*Continued on page 19*

## COMMEMORATIONS

(continued)

collaborators, published in the series *Die Kunstdenkmäler von Oberfranken*. Here the Domberg receives comprehensive treatment: history, description and analysis of the cathedral and neighboring buildings, their furnishings, and the cathedral treasure. Exner was a scholar who knew the value of collaborative endeavor, always ready to devote himself to large undertakings that would serve the field. His work includes contributions to the conservation, documentation, and interpretation of the UNESCO World Heritage site at Müstair; to commentaries on manuscript facsimiles; and to Wilhelm Koehler's *Die karolingischen Miniaturen*, a series begun in 1930 and carried forward from 1982 by Mütterich, later together with Exner, Katharina Bierbrauer, and Fabrizio Crivello—a formidable team. At the time of his last illness, Exner was working at characteristically full steam on an inclusive census of Carolingian-era manuscripts through the first quarter of the tenth century. As he cheerfully remarked to Beatrice Kitzinger when discussing a neglected codex, the project “was creating lots of work, but would be extremely useful!”



Matthias Exner and seminar in Nuremberg, January 2004. Photo by Katherine Boivin.

Exner taught with enthusiasm. From 1997 he regularly offered winter semester seminars at his alma mater, mostly in his areas of special expertise—wall painting and the problems around monument preservation. Wolfgang Augustyn, at the RDK, notes that many former participants still today speak of his engagement, his enthusiasm for the Middle Ages, and his fairness and approachable manner. One of these students, Katherine Boivin, recalls a 2004 seminar on “Medieval Churches in Nuremberg” that included site visits on a chilly January weekend, featuring church-by-church discussions and presentations as well as meetings with conservators. Exner created extraordinary opportunities for students to understand the buildings and their active ritual spaces. The group examined tracery in the gallery of the Marienkirche and watched as a winged altarpiece in St. Jakob was opened and closed. In St. Lorenz he gave the immortal advice that, when spending hours in a freezing church, it is much better to stand on wood (the pew platforms) than on stone (the floor), to avert the pain caused by cold shooting up the legs.

Music was a passion, affording Exner something of a second life and pursued with an absorption on par with his scholarship. He and his life partner, Ralph Patocka (trained in *Theatervissenschaft*, expert on Offenbach), lived and breathed Munich's musical offerings, especially the operatic. They preferred the Partitur-Plätze, back-row seats designed for the zealous, provided with a reading lamp and shelf for following performances with score or libretto. The two enjoyed annual excursions to the UK to attend the music festival at the Glyndebourne Opera House near Lewes. Exner's impressive private library was two-fold: shelves of medieval books (including book series and a remarkable collection of exhibition catalogues) and thick rows of CDs.

Unswervingly loyal to friends and colleagues, Exner undertook signal acts of generosity. Many colleagues, friends, and students would benefit from animated conversation at the Zentralinstitut and at conferences, from gifts of books and offprints thoughtfully chosen, from his alacrity in winging Munich news and conference announcements around the world, and from elegant suppers after the opera. There were also excursions to Bavarian sites: Elizabeth Sears remembers trips to Frauenchiemsee, to Altötting, and, recently, to a secluded pilgrimage church outside Munich that boasts a tiny automaton of the Christ Child raising his arm up and down in blessing, at which Exner had marveled as a small boy.

Continued on page 20



## COMMEMORATIONS

(continued)

Exner had been battling chronic lymphatic leukemia for some years. Undaunted, courageously, even stubbornly, he carried on with his work and his writing, maintaining normal life so far as possible and continuing to live fully in the city he knew so well. His death occurred on the night of the winter solstice 2021, an especially resonant date for a medievalist, coinciding with a Great Conjunction of Jupiter and Saturn at its most visible since 1226. He was 63.

Beatrice Kitzinger  
Assistant Professor in the Department of Art &  
Archaeology  
Princeton University

Elizabeth Sears  
George H. Forsyth Jr. Collegiate Professor of  
History of Art  
University of Michigan

### In Memoriam: David Seth Raizman, 1951 – 2021



David Raizman with Julie Harris, London, summer 2014 (photo courtesy of Julie Harris)

David Seth Raizman died on February 22, 2021, in Abingdon, PA, at the age of 69. Raizman was a scholar of Medieval Spain who, perhaps improbably, became an international authority on modern design. He is survived by Lucy, his wife of 46 years; daughter Rebecca Newman, son-in-law David Newman, and grandson Jacob Orion Newman of Los Angeles; and son Joshua Raizman and daughter-in-law Sommer Mateer, of Havertown, PA.

Raizman earned all three of his degrees in art history at the University of Pittsburgh. His 1980 dissertation “The Later Morgan Beatus (M. 429) and Late Romanesque illumination in Spain,” was written under the direction of John Williams. His training with Williams prepared him for work in a field that was, especially then, marginalized and difficult of access. Raizman went on to publish several works in the area of manuscript illumination as well as an oft-cited article on Mudejar architecture, “The Church of Santa Cruz and the Beginnings of Mudejar Architecture in Toledo,” *Gesta* 38, no. 2 (1999): 128-141, which was sitting on my computer desktop awaiting a re-read when I received notification of his death. Raizman maintained a deep friendship with Williams as well as a lifelong interest in Medieval Iberia, contributing a groundbreaking article to the 2005 Festschrift that Therese Martin and I edited, as well as helping to organize and secure ICMA sponsorship for sessions held in Williams’s memory at the International Congress on Medieval Studies at Kalamazoo in 2016.



John Williams and David Raizman, at the opening of the film *Beatus: The Spanish Apocalypse* at the Morgan Library and Museum, October 2014 (photo courtesy of Therese Martin)

Raizman’s first appointment after completing his dissertation was at Western Illinois University in Macomb, Illinois, in 1980. Nine years later, he and his young family moved to Philadelphia where he had accepted a position at Drexel University. Raizman would remain there teaching, eventually at the rank of “Distinguished University Professor,” and serving in various administrative capacities including as department chair and dean until his retirement in 2017. His scholarly shift in focus grew directly out of the unmet needs of students studying design. The lack of appropriate course

Continued on page 21



## COMMEMORATIONS

(continued)

materials prompted Raizman to write a comprehensive history (*History of Modern Design*, Upper Saddle River, NJ: Prentice Hall, 2004). This was followed by additional publications, conference work, and a fruitful collaboration with Carma Gorman, (*Objects, Audiences and Literatures: Alternative Narratives in the History of Design*. Newcastle: Cambridge Scholars, 2007), the impact of which Gorman details in the obituary she authored for the College Art Association (CAA). Raizman had found a second, appreciative home in the History of Design.

Beyond teaching, mentoring, and producing exemplary scholarship in two fields, Raizman served as Treasurer both for ICMA (2015–2018) and for CAA (2018–2021). For nine months (2019–2020), he agreed to serve as interim executive director of CAA, commuting from Philadelphia to New York every other week on the condition that this be a strictly unpaid position. In these administrative duties, he applied financial management skills bequeathed to him by his accountant father who—as Raizman told me—was concerned that he might one day need a “real job.”

As a friend, I found David Raizman to be unfailingly optimistic and caring. Passionate about music both as a listener and maker (he was an accomplished guitarist), he also enjoyed tennis, conversation with friends, and simply adored his family. He was probably the kindest person I knew in the academic world. This affability could be misleading; on numerous occasions, I witnessed him parse an utterly incomprehensible conference paper in a few choice words—completely on point and without animus. That he was a Squirrel Hill mensch who never lost his “Pittsburghese” or the values of our community, as well as the product of a beloved shared mentor, made our bond even tighter.

Even those of us who write professionally soon learn how inadequate words are when it comes to expressing devastating loss. I will miss him forever. May his memory be a blessing.

Julie Harris, ICMA Board of Directors  
with the kind assistance of Carma Gorman

## IN BRIEF

John James has posted [Part 3](#), [Part 4a](#), [Part 6](#) and [Part 7](#) of the **Royal Portal Series**, an examination of the Chartres Royal Portal, on the [Creation of Gothic Architecture](#) website.

**Medieval Mailing List Update:** For nearly 10 years now there has been the medieval mailing list, which is run by the Verband Deutscher Kunsthistoriker e. V. (Association of German Art Historians). However, the platform is now technically outdated. Therefore, the decision has been made to discontinue the mailing list in its current form. But there will be a replacement; starting around the end of March, the newsletter *Kunst des Mittelalters / Medieval Art* will be launched, which will be operated by the Deutscher Verein für Kunstwissenschaft e. V. and will regularly contain news from the field of medieval art. The contents of the newsletter require editorial supervision, which in the future will be in the hands of Andrea Worm and Joris C. Heyder from the Institute of Art History at the Eberhard Karls University of Tübingen. Such a newsletter will only develop a broader impact when future subscribers also regularly inform the editorial team about their own activities or current events (conferences, book publications, exhibitions, readings, workshops, etc.). This information can be sent as of now to the email address: [MedievalNewsletter@dvfk-berlin.de](mailto:MedievalNewsletter@dvfk-berlin.de).

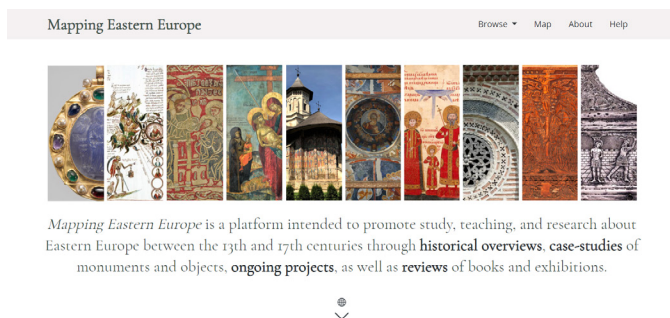
### **Mapping Eastern Europe: Interactive digital platform** [Mappingeasterneurope.princeton.edu](http://Mappingeasterneurope.princeton.edu)

*Mapping Eastern Europe*—co-founded and edited by Maria Alessia Rossi (Princeton University) and Alice Isabella Sullivan (University of Michigan)—offers simple and intuitive engagement with the art and history of the culturally rich, yet often enigmatic and neglected, territories of the Balkan

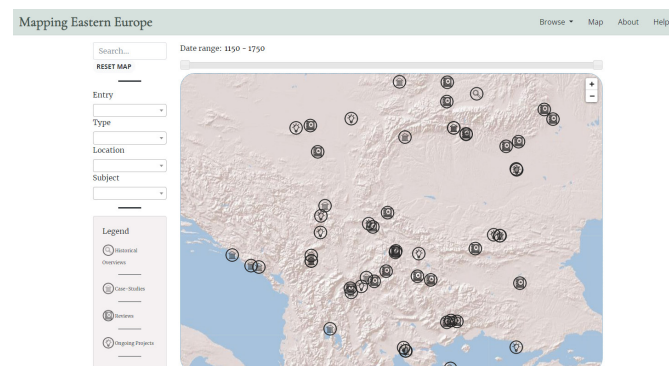
Peninsula, the Carpathian Mountains, and further north into early modern Russia between the thirteenth and seventeenth centuries. This platform is rooted in our desire to connect students, teachers, and scholars at all levels around the study and appreciation of the history, art, and culture of Eastern Europe, as well as remedy the limited access to libraries, conference networking opportunities, and published research.

*Mapping Eastern Europe* gathers a multitude of scholars, both early career and senior, to supply online content in several formats. The **historical overviews** concisely depict regions and their interactions with neighbors during the period in question, including supplementary political, economic, military, social, and religious details. The **art historical case studies** focus on the visual and material culture of the regions set against the backdrop of the historical context, as well as introduce methodological and theoretical questions. The short notices about **ongoing research** projects alert scholars about projects underway. Finally, the **reviews** of recent books and exhibitions enable readers to learn about current scholarship.

Scholars, researchers, teachers, and wider audiences will thus be able to access content and include it in their work and teaching. For example, the individual case studies can offer comparative material for objects and monuments already included in the more traditional curricula, offering perspectives that could enhance or challenge existing interpretations. Teachers could also assign their students exploratory projects on the site that could focus on a theme, a medium, a location, etc., or a historiographic issue to which the book reviews page could be beneficial. The short notices about ongoing research projects spotlights interdisciplinary work that could both spark interest and further endeavors, as well as identify the outcomes of these projects and their relevant contacts.

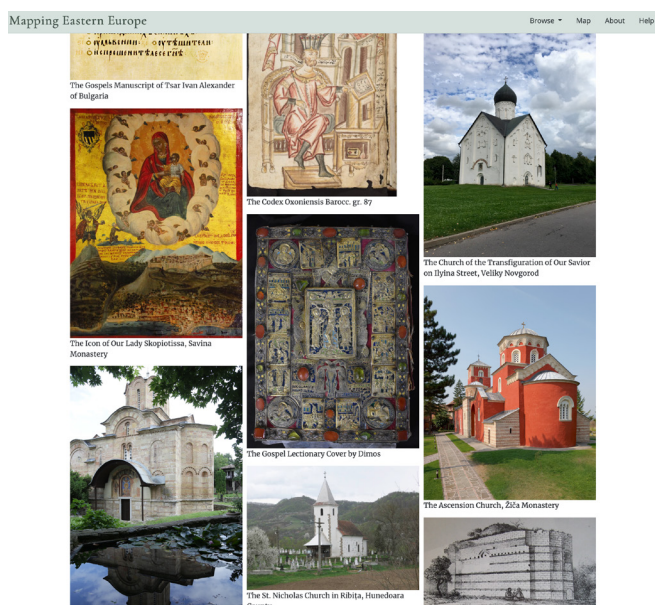


Screenshot of the main page, *Mapping Eastern Europe*



Screenshot of the interactive map, *Mapping Eastern Europe*

## IN BRIEF

*(continued)*

Screenshot of the “case studies” page, *Mapping Eastern Europe*

We plan to add content every six months, thus regularly making new research available, while building connections among active researchers and audiences around the world. Upcoming features like short videos will increase the accessibility and appeal of the material, especially within classrooms.

*Mapping Eastern Europe* has been made possible thanks to a generous grant through the “[Rapid Response Magic Project of the Princeton University Humanities Council](#).” The project stems from Rossi and Sullivan’s joint initiative *North of Byzantium* ([www.northofbyzantium.org](http://www.northofbyzantium.org)), which probes the history, art, and culture of the northern frontiers of the Byzantine Empire in Eastern Europe between the thirteenth and seventeenth centuries.

### ***News and projects from the Centre for Early Medieval Studies, Brno, Spring 2021***

All through the end of 2020 and the beginning of 2021, the Centre for Early Medieval Studies (CEMS) at the Masaryk University, Brno (Czech Republic) has continued promoting and conducting international scholarly projects and activities in new ways, adapting to the ongoing restrictions linked to the global pandemic. During the Autumn 2020, CEMS has been awarded international projects, which continue and strengthen the directions of study that have been developing at the institution for many years. These are of

direct pertinence to several strains of research and goals promoted since its foundation by the ICMA.

On the one hand, CEMS was awarded a grant from the Marie Skłodowska-Curie Actions Research and Innovation Staff Exchange (MSCA-RISE) program of the Horizon 2020 framework, named “Conques in a Global World.” This project focuses on the medieval material and immaterial heritage of Conques-en-Rouergue in France. The village, a crucial pilgrimage site along the route to Santiago, preserves monuments dating from the ninth to the twenty-first century, among which there is the famous effigy of Sainte Foy, perhaps one of the most famous medieval artifacts. Following the interests developed already during the project *Migrating Art Historians* from 2017 ([see the short documentary produced in 2019](#)), the medieval village and its monuments will be studied by an interdisciplinary and international team on both material and historiographical level. Besides members from the Masaryk University, the team of the project includes experts from the Deutsches Forum für Kunstgeschichte in Paris, the Bibliotheca Hertziana in Rome, the Centre d’études supérieures de civilisation médiévale of Poitiers, as well as the Rutgers University and the New York City University. A collaboration with the local European cultural center in Conques as well as the Roman editor Viella is also planned. The final goals of the project encompass the first multi-authored monograph on the site in English, chemical and technical analysis of the monuments, as well as a multimedia database and short documentary films intended for the broader audience. We are looking forward to sharing more news about this project in the future with the members of the ICMA.

CEMS has also obtained a grant to continue another major axis of study, namely the investigation of the artistic cultures of the medieval Caucasus and their historiography from the nineteenth century on. Within a Lead Agency scheme of the Czech National Fund, in collaboration with the Swiss National Fund and the team of Prof. Michele Bacci at the University of Fribourg, CEMS will be devoting its attention to “Cultural Interactions in the Medieval Subcaucasian Region.” This interdisciplinary project aims to study these cultures both from an art-historical and historiographical perspective. The two teams will work on the two aspects conjointly, with the shared goal to investigate exchanges and interactions between the medieval cultures of present-day Armenia, Azerbaijan, and Georgia, including monuments from Eastern Anatolia, now in Turkey. This project, the topic

*Continued on page 24*



## IN BRIEF

(continued)

of which being sadly of renewed pertinence in the past months given the recent escalation of the Nagorno-Karabakh conflict, will focus on a complex understanding of the cultural contacts characterizing these geographical spaces from the fifth to the thirteenth century. Such understanding also implies a dialogue around the notion of the “Global Middle Ages” and a decolonizing gaze on the historiographical standpoints existing about these regions and their artistic cultures.

Finally, CEMS continues its investigation of the “Christianization” or conversion of the Mediterranean world and its material culture during Late Antiquity. A project on this topic is still being held in the frame of an ERC submission, with several scholars dedicating their scholarly work to the material, visual, and performative dimensions of this phenomenon so crucial for the formation of medieval Europe. The conference [Materiality and Conversion. The Role of Material and Visual Cultures in the Christianization of the Latin West](#) was successfully held from November 30 to December 1, 2020, and its proceedings will be published in a special issue of *Convivium Supplementum* in 2021, edited by Klára Doležalová, Ivan Foletti, and Katarína Kravčíková. Another conference in the frame of this project is planned for October 2021 and will be investigating the notions of disruptions and mutations of culture in the Post-Classical World (3rd–8th c.) from an interdisciplinary viewpoint.

On the side of the publications, besides the regular issues of *Convivium* (currently announced Calls for Papers are available on the official website of [Convivium](#)), the international conference entitled *Rome in a Global World* (October 14–15, 2019) was published as a supplementary issue of *Convivium*. Named [Rome on the Borders. Visual Cultures During the Carolingian Transition](#), and edited under the direction of Chiara Bordino, Chiara Croci, and Vedran Sulovsky, the volume gathers eleven articles that look at Rome’s artistic production in the Carolingian Era across historiographical, disciplinary, methodological, and geopolitical borders.

In the same way, the volume [Transformed by Emigration. Welcoming Russian Intellectuals, Scientists and Artists \(1917–1945\)](#), result of a conference held at the beginning of 2019, was published. It examines the impact that Russian émigrés had on the humanities and art. From art history to philosophy, artistic creation to ecumenical dialogue, the volume is dedicated to figures who, through their emigration from Russia, transformed their places of arrival

and relevant fields. The volume inscribes itself in the historiographical interests of CEMS, which is leading several projects aiming at presenting the intellectual transformations that took place in the wake of the Russian emigration, both on the field of medieval art history and beyond. In the same frame, [a short, animated movie on the Russian Byzantinist Nikodim Kondakov](#) (with English subtitled available) and his emigration to Czechoslovakia was produced by the graphic team of CEMS and can be viewed on the YouTube channel of CEMS.

Several books were also published within the series run by CEMS. On the one hand, the volume by Ivan Foletti and Adrien Palladino, [Byzantium or Democracy? Nikodim P. Kondakov’s Legacy: Seminarium Kondakovianum and André Grabar, 1925–1952](#) was published in the series *Parva Convivia* as the main result of a three-year research project supported by the Czech Science Foundation. The volume ([see the video presentation here](#)) investigates how the personal experience of emigration to the democratic countries of France and Czechoslovakia shaped the concept of Byzantine studies introduced by Russian émigrés in the first half of the twentieth century, with a specific focus on the group around the periodical *Seminarium Kondakovianum* and on the figure of André Grabar (1896–1990). This book shows how this experience affected the lives of intellectuals who fled and transformed their scholarship. Archival materials and writings from the time reveal how scholarship can move from aspiration to reality, as it did for the Russian émigrés until the crash of 1929 and the rise of Nazism in Germany.

Within the series *Parva Convivia*, too, was published [Teorie obrazu v raném křesťanství? Výběr z textů pozdně antických myslitelů s komentářem](#) [A Theory of Images in Early Christianity? Commented selection of texts of Late Antique thinkers], with an introduction and edited by Chiara Bordino. The book presents a selection of texts by early Christian thinkers who reflected on the role of images. With this selection, the reader holds a guide to the visual culture of Late Antiquity, offering answers to questions about how Early Christians’ attitude towards images was formed and how the rich visual culture of the Roman Empire was reflected in “Christian art.” The texts, ranging from the second to the fifth century, are accompanied by numerous illustrations.

Finally, the series *Studia Artium Medievalium Brunensia* was also enriched by the collective volume [Step by Step Towards the Sacred: Ritual, Movement, and Visual Culture](#)

**IN BRIEF***(continued)*

in the *Middle Ages*, edited by Martin Lešák, Sabina Rosenbergová, and Veronika Tvrzňíková. The essays collected in this volume, stemming from a conference held in 2018, aim to contribute to the art-historical debate on the role of visual culture in medieval rituals and how these were physically experienced.

**Tabula Gratulatoria for Herbert Leon Kessler & CFP Eikon/Imago**

We would also like to announce the forthcoming publication of an issue of the journal *Convivium* which will be dedicated to Herbert Leon Kessler and his immense contribution to the study of medieval art. The issue, entitled *Objects Beyond the Senses*, edited by Philippe Cordez and Ivan Foletti, will be published in April 2021 and offered as a gift to Herbert L. Kessler, a founding member of *Convivium*, for his 80th birthday. The volume, composed of regular contributions to the journal, will also present a historiographical reflection on Herbert Kessler's work written by Anne-Orange Poilpré, followed by a short biography and a complete bibliography. It will also contain a *Tabula Gratulatoria*, intended as a homage to a scholar who has, for many of us, transformed our way of looking at (and experiencing) medieval art in a decisive way.

It is still possible to include your name in the *Tabula Gratulatoria* of the volume (and acquiring the volume at a special price) until March 15, 2021 by filling [this form](#) and sending it to [info@brepols.net](mailto:info@brepols.net).

We would also, finally, like to attract the attention of scholars to the Call for Papers for the journal *Eikon/Imago*, edited by Ivan Foletti, Zuzana Frantová, and Adrien Palladino, which will be entitled **Pre-Modern “Pop Cultures”? Images and Objects Around the Mediterranean (C. 350-1918 CE)** and which lasts until the May 15, 2021. The volume welcomes a vast variety of contributions which investigate the notion of popular cultures through images and objects. Instead of searching for a consensus on a precise definition of the term, it wishes to take the “conceptual blur” it provokes as the driving force of a new perspectives. From pilgrim

souvenirs, terracotta images, objects of popular devotion, apotropaic amulets, printed imagery, tattoos, devotional panels, edible images, erotic or caricatural images to games, we wish to embrace a wide spectrum of images and objects conceived by/for “low”, “unofficial”, or “non-elite” individuals and groups, affecting the general public, or perceived as such in a colonial Western gaze.

- Compiled by Adrien Palladino, on behalf of the team of the Centre for Early Medieval Studies

**CEM Publications:****Convivium**

- *Convivium Supplementum I (2020): Transformed by Emigration. Welcoming Russian Intellectuals, Scientists, and Artists 1917–1945*, Karolina Foletti, Ivan Foletti, Adrien Palladino eds.
- *Convivium Supplementum II (2020): Rome in a Global World. Visual Cultures during the Carolingian Transition*, Chiara Bordino, Chiara Croci, Vedran Sulovsky eds.

**Studium Artium Medievalium Brunensia**

- *Step by Step towards the Sacred: Ritual, Movement, and Images in the Middle Ages*, Martin Lešák, Sabina Rosenbergová, Veronika Tvrzňíková eds, Rome: Viella 2020.

**Parva Convivia**

- Ivan Foletti, Adrien Palladino, *Byzantium or Democracy? Kondakov's Legacy in Emigration: the Institutum Kondakovianum and André Grabar, 1925–1952*, Rome: Viella 2020.
- *Teorie obrazu v raném křesťanství? Výběr z textů pozdně antických myslitelů s komentářem* [A Theory of Images in Early Christianity? Commented selection of texts of Late Antique thinkers], Chiara Bordino ed., Brno: Books & Pipes 2020.

## SPECIAL FEATURES

### PROJECT REPORT

#### Crossroads of Empires Project

By Francesca Dell'Acqua and Daniel Reynolds



Figure 1

In September 2016, thanks to the financial support of a British Academy/Leverhulme Trust Grant, we were able to launch the interdisciplinary international project “At the Crossroads of Empires: The Longobard Church of S. Ambrogio alla Rienna, Montecorvino Rovella (Italy).” Its directors are: Prof. Francesca Dell’Acqua (Università di Salerno), a medievalist; Prof. Chiara Lambert (Università di Salerno), an archaeologist of the late antique and medieval periods; and Dr. Daniel Reynolds (University of Birmingham), a Byzantinist. The team comprises experts in archaeology, archaeometry, history, art history, cultural heritage restoration and management, and applied sciences. The church lies in the countryside of the small town of Montecorvino Rovella, in the province of Salerno, in former Southern *Langobardia*. In the late 1970s this medieval church was discovered almost in ruins beneath overgrown vegetation, isolated in a countryside of olive groves and fruit orchards. Local volunteers were led to the site by an orally transmitted memory about the existence of a “large chapel of S. Ambrose.” In the 1990s it became the object of archaeological investigations conducted by the regional Soprintendenza Archeologica, which uncovered a sequence of tombs in the narthex. In the following years, the restoration of the upper walls of the church, the reconstruction of the façade, which was

entirely lost, and the installation of a roof gave protection to a unique survival (Fig. 1). However, this relatively well-preserved monument of early medieval Italy has received very little attention from specialists, and certainly none outside Italy. Inside, the remains of two superimposed wall-painting cycles are preserved in the sanctuary. The earlier of these is relatively well preserved, protected by the later scheme, which had been exposed for centuries to the weather. So far, scholars who have studied the church and its first painted cycle have dated it and the building on stylistic grounds to between the ninth and the tenth centuries; this is currently under review by our interdisciplinary team on the basis of a reconsideration of the painted decoration itself, of archaeometrical features of the building, as well as historical factors which may be relevant to the foundation of the church.



Figure 2

The contents and quality of the first painted scheme in the apse are outstanding. The choice of the subject—a *Theotokos*, or Mother of God with Christ Child on her lap, flanked by four Milanese saints, two bishops and two martyrs—is quite exceptional (Fig. 2). While it still remains disputed whether or not a *Theotokos* featured in the fifth-century apsidal mosaic in S. Maria Maggiore (the main Marian shrine of Rome), the first extant western example of a *Theotokos* in the focus of an apse is in S. Maria in Domnica, a church erected and decorated by Pope Paschal I (818–19). This mosaic has been interpreted as a manifesto of papal *iconophilia*, “love of images,” since Paschal was a vocal opponent of Byzantine Iconoclasm. In the post-iconoclastic period, during the 860s, a mosaic with the *Theotokos* was laid in the apse of the Hagia Sophia of Constantinople, the most emblematic church of the capital

*Continued on page 27*



## PROJECT REPORT

(continued)

of the Byzantine Empire. What meaning could this image have had in *S. Ambrogio alla Rienna*?

As for the Milanese saints, we should consider that after the conquest of a large part of Italy by Charlemagne in 774, the self-styled Longobard Prince Arichis and his successors tried to hold out in the south against the pressure of the Franks. The latter had made Milan their capital in Italy and had embraced its saints. But why was such a luxurious decoration commissioned for a stone church of exquisite proportions in the middle of the countryside, and who paid for it? Why is the single window in the apse angled so as to allow the entering light to touch on particular spots in the interior on the feast days of the Milanese saints? Is it a coincidence that *Rienna*, the name of the local stream that encircles the church, is a word in the old Milanese dialect meaning “rivulet”?

Other aspects should also not be overlooked. Among these are the network of transregional roads, both Roman and early medieval which cross the region, as well as

local toponyms inspired by names of saints venerated in Milan, which stand out in an area otherwise known for place names of Roman and Longobard origins. Indeed, *S. Ambrogio alla Rienna* lay at the intersection of transregional and international interests and routes (Fig. 3). Salerno, the co-capital of the Longobard Duchy of Benevento and later the capital of the Longobard Principality of Salerno, lies ca. 20 km to the west, while the border of the south Italian Byzantine *thema* runs ca. 70 km to the east and ca. 130 km to the south. In the early medieval period, an important sanctuary of Archangel Michael was established in a vast cave on the *Mons Aureus* ca. 11 km to the south-east of *S. Ambrogio*. This site was part of an international network of cult sites of the archangel, stretching from the Gargano on the south-eastern coast of Italy, to Northern France and England, and it is mentioned in the pilgrimage itinerary of the Burgundian monk Bernard (ca. 867–70) (Fig. 3). He allegedly travelled with two companions, one of whom was a monk from the monastery of *S. Vincenzo al Volturno*. The chronicle of *S.*



Figure 3

Continued on page 28

## PROJECT REPORT

(continued)

Vincenzo, which lay ca. 170 km to the north-west, reports that it possessed three rural estates in the area where S. Ambrogio was erected (Fig. 4). Alongside Montecassino and Farfa, S. Vincenzo al Volturno was one of the three most important monastic establishments in early medieval central-southern Italy and among its wealthiest landowners. Its monastic community was predominantly made up of Longobards and Franks, who sometimes clashed in the aftermath of the Frankish conquest of Italy. The exact locations and footprints of the three rural vulturinese estates in the area are unknown and it is not clear whether S. Ambrogio was part of one of them. Therefore, we wonder whether S. Ambrogio, as isolated in the countryside as it seems now, had been designed as a monastic or a private funerary church, and/or served pilgrims directed to the cave sanctuary, and/or was the epicenter of agricultural settlements that still bear names inspired by Milanese saints and somehow were dependent on S. Vincenzo al Volturno. The on-going analysis of these and other questions have not yet given definite answers. What seems clear on the basis of the current evidence is that

the building and the painted decoration of S. Ambrogio alla Rienna was the product of a considerable economic investment as well as of intellectual engagement on the part of the patrons. It cannot be understood as a church serving a modest rural community; rather, it must have interacted at various levels with politics beyond its immediate rural environment.

After preliminary research and fund-raising in 2015–2016, three on-site campaigns took place between 2017 and 2019 that involved academics and undergraduate and postgraduate students mainly but not exclusively from the universities of Birmingham and Salerno. A long-standing collaboration with local municipalities has enabled us to promote the inclusion of Sant’Ambrogio in the cultural route “Longobard Ways across Europe” and to support the candidacy of this route to the European Institute of Cultural Routes. While the 2020 season had to be postponed, interaction and debate among team members have been made possible in online seminars and workshops, and there has been a series of public presentations

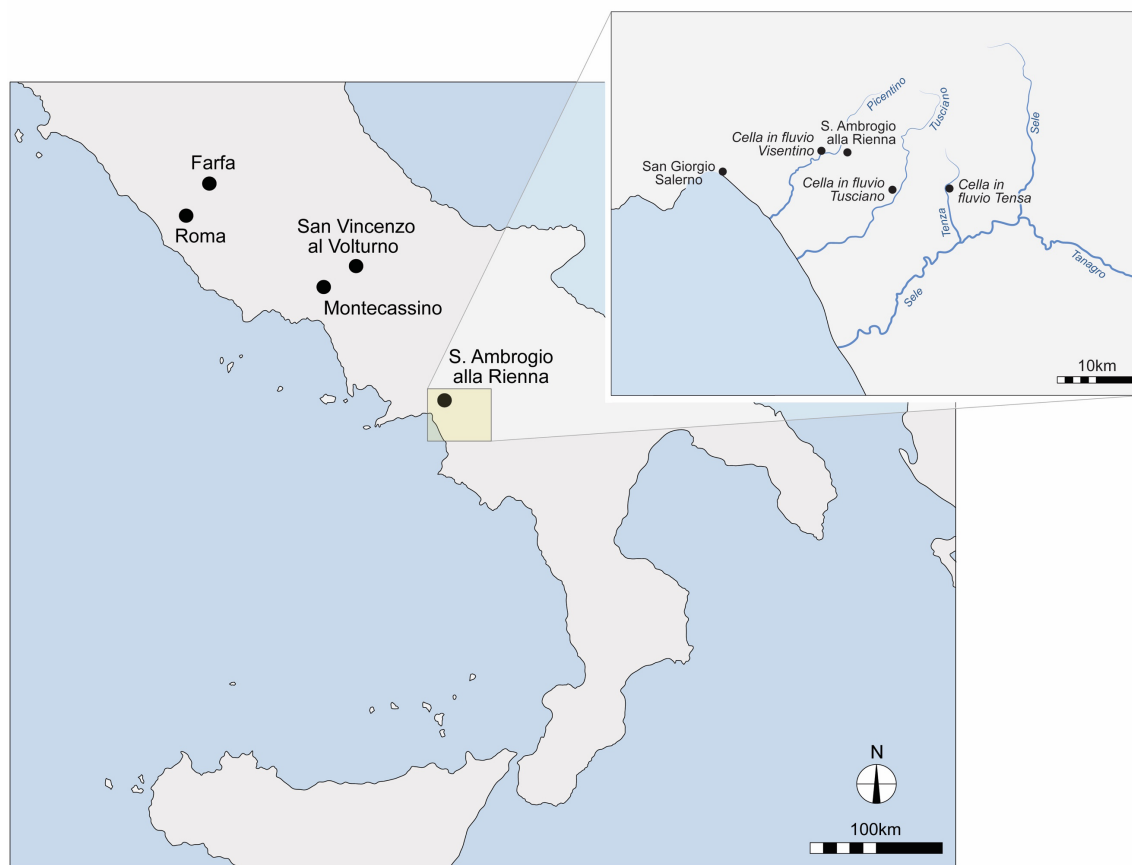


Figure 4

Continued on page 29

of the evolving research outcomes and objectives of the project. New paths of investigation have been opened up by our team members even during the pandemic. For example, the Gerda Henkel Foundation has not only funded on-site campaigns and archaeometrical analyses, but has also sponsored research into the orientation of the building and the focusing of sunlight in its interior. Moreover, thanks to the collaboration of the Director of the Lipsanoteca of the Diocese of Salerno, bone relics of Milanese saints have been identified in the extraordinary relic collection of the cathedral. While the provenance of these relics from S. Ambrogio alla Rienna may never be ascertained, it seems clear that they arrived in the region centuries ago. It should be recalled that in his promotion of the Milanese martyrs, Saint Ambrose of Milan (r. 374–97) distributed lumps of soil soaked with their blood, and when the Frankish archbishop Angilbert (824–59) opened the tombs of Ambrose, Gervasius and Protasius, he apparently distributed relics taken from their bodies. Who eventually managed to obtain these relics and take them south and why? And why were Milanese saints introduced into the heart of a politically antagonist Southern *Langobardia*? What was the political situation in the period that led to the establishment of a “Milanese” foundation not far from Salerno? Should we consider the possibility that the relics were seized and taken south by Anselm, archbishop of Milan, who is known to have been exiled and to have fled Milan in the 820s? Is it possible that this Anselm may have found refuge in this rural area where he managed to recreate a little Milan, toponymically mapped out in the names of its principal saints?

In sum, many questions still remain open. With the encouragement of a “special mention” received for our research at the European Heritage Awards–Europa Nostra in May 2020, we are striving to develop a wide interdisciplinary strategy in order to better situate S. Ambrogio alla Rienna at the crossroads of early medieval politics and cultural developments not only between Northern and Southern *Langobardia* but also in the wider Mediterranean theater.

*Francesca Dell’Acqua is an associate professor in the Dipartimento di Scienze del Patrimonio Culturale at the Università di Salerno, and Daniel K. Reynolds is a lecturer in Byzantine History and the head of postgraduate research studies (CAHA) at the Centre for Byzantine, Ottoman and Modern Greek Studies in the Classics, Ancient History and Archaeology at the School of History and Cultures, University of Birmingham.*

## RESOURCES:

### The ICMA Oral History Project

By Dustin Aaron

2020 was a year of loss but also of new beginnings. As we continue to transition into increasingly digital and ephemeral spaces, the ICMA has begun a project of preservation and celebration. The Student Committee would like to announce the launch of *The ICMA Oral History Project*. Over the coming months and years students will interview individuals who have made significant contributions to the study of medieval art and the ICMA with the goal of preserving and sharing their unique stories and experiences. In recorded sessions, interviewees reflect on their initiation into the field, their lifelong experiences as researchers, professionals, and peers, as well as their involvement in the organization. These recordings, lightly edited for clarity and length, are being regularly released on the ICMA’s website: <https://www.medievalart.org/oral-history-project>.<sup>1</sup>

We owe the idea for the project to former President of the ICMA, Helen Evans, (2017–20), who conceived of the plan to record interviews with senior members. Current President, Nina Rowe, is now putting that plan into action with the help of members of the ICMA Student Committee. Special thanks go to Sarah Mathiesen, Lauren Van Nest, and Robert Vogt, who brainstormed the logistics and formulated the necessary scripts and paperwork. Rheagan Martin, the ICMA’s Coordinator for Digital Engagement, whom many of you have probably already encountered as the wizard behind much of the ICMA’s digital programming over the last six months, has also been hard at work behind the scenes, setting up the technical components and editing some of the recordings. Alongside Rheagan, Greg Bryda, as Chair of the Digital Resources Committee, has carefully shepherded the project onto the website and Ryan Frisinger, Executive Director and jack-of-all-trades, has kept a constant logistical eye over the process.

We have had to be flexible in a pandemic, recording interviews over Zoom calls with microphones mailed between participants (when they do not get lost in the holidays-induced shipping madness). We hope to one day record face-to-face in a post-pandemic world—as we are all now very aware, Zoom does not lend itself to natural discourse—but a silver lining has been the chance to pair students and

<sup>1</sup> The complete, unedited recordings and transcripts are archived with the ICMA.



## RESOURCES

(continued)

senior colleagues who would not have otherwise crossed paths. The decision to make students the interviewers was both symbolic, a passing of the torch from generation to generation, and an opportunity to offer the youngest members direct access to the valuable insights of their older peers. Emboldened by the success of our early attempts, we are soliciting the participation of all students as potential interviewers. If you are a student member and would like to get involved, please apply [here](#) or through the link on the website.

The first four interviews are now recorded and posted online. These include interviews with former *Gesta* editor Lucy Freeman Sandler, interviewed by Christopher T. Richards; former president and former editor of this very newsletter Dorothy Glass, interviewed by Cristina Aldrich; former ICMA president Charles Little, interviewed by Dustin Aaron; and former treasurer Paula Gerson, interviewed by Sarah Mathiesen. Again, each of these can be accessed from the [Oral History Project page](#) of the ICMA website. Their recollections have been insightful, intermixed with charming anecdotes and serious reflections on the state of the field, both present and future. We hope you will find them all equally edifying and entertaining.

Keep an ear out for the next interviews with Libby C. Parker, Stephen K. Scher, and Madeline Caviness.

Our first four interviewees join me below to reflect on what the Oral History Project means to them.

*Dustin S. Aaron is a Ph.D. candidate at the Institute of Fine Arts, NYU.*

### The ICMA Oral History Project in the words of the First Interviewees:

#### *Lucy Sandler*

Participating in the ICMA's Oral History Project meant a lot to me, allowing me to talk about medievalists I revered, to review my own history, and of course to think out loud about the state of our discipline today. In my view, this project, which serves to link the past, the present, and the future, will make a lasting historiographical contribution. Its development is evidence of the innovative spirit that has always marked the activities sponsored by our organization.

#### *Dorothy F. Glass*

During the fifty plus years that I have been a member of ICMA, the notion of an oral history project has often been

discussed. Hence, I am delighted that Nina and her energetic team of graduate students have made the project a reality. Modern technology has certainly helped. I was interviewed by Cristina Aldrich, a doctoral student at the Institute of Fine Arts who studies Spanish medieval art. She made the discussion easy and interesting. That said, as one who is not given to introspection, I was a bit leery about being interviewed. Preparing for what I viewed as a dutiful contribution to ICMA proved to be far more thought-provoking than I had anticipated. For example, I was able to see more clearly my intellectual development from style to iconography and from intellectual history to audience and reception and beyond. I also enjoyed talking to Cristina about her own work. Mentoring is always a pleasure.

#### *Charles T. Little*

The value of reflecting and summing up a career becomes a kind of history itself. Such initiatives by many organizations have been around and for the arts, in particular, they are key. The Metropolitan Museum of Art has its Oral History Project. I was privileged to be part of that project after I had retired from the museum. These autobiographical efforts become a window and a bridge to the past we investigate, cherish, and find relevant today. Thanks to the younger generations that are spearheading this ICMA effort to capture the voices of our field, I hope many find them useful, and even practical, moving forward. When our focus is driven mainly by the work of art, the monument, and by material culture—especially for curators—one might recall the five W's as a critical guiding principle: “who, where, when, what, and why and ultimately how.” Simply put, they help us understand and better place the more distant past of medieval art, and its glories, for today's world.

## Unlocking Research During a Global Pandemic

### By Roisin Astell

Being a postgraduate student can be a stressful and often lonely experience. All this was intensified in early 2020 with the global pandemic. Libraries and archives closed their doors. Universities went online. The pandemic exacerbated the hardships felt by postgraduate students researching and writing dissertations.

For me, the greatest challenge has been the closing of libraries. Overnight, I lost access to the literature I needed to continue with my Ph.D. Inspired by the need to get hold of a chapter from an obscure book, I created a Facebook

*Continued on page 31*

## RESOURCES

(continued)

group to bring together medieval art historians where people could share resources. To my surprise, others joined, and I managed to source the text I needed. But as someone who has PDFs of articles and chapters spanning my entire university education, I also wanted to help others who were struggling. A few minutes searching my hard drive can save someone weeks, or maybe months of struggle and anxiety in their attempt to finish their thesis.

Postgraduate students are more physically isolated than ever, but this pandemic has brought thousands of researchers together with one simple aim—to make research accessible during this challenging time.

In addition to the [ICMA's Resources For Online Teaching](#), here are a few of the online resources that have been created during lockdown that I have found helpful.

### Medieval Art History Resource Facebook Group

If you have had no luck finding that article or chapter you need, head over to the Facebook [Medieval Art History Resource group](#) which was created during lockdown. Over 1.2k members have joined—which includes students and academics across the world—to help other researchers find the resources they need. [You can join the group here.](#)

### The British Archaeological Association shared resources page

In a similar theme to the Medieval Art History Resource Facebook Group, the British Archaeological Association

has created an [online document](#) where members and fellow historians can ask one another for certain items—whether that be articles, chapters of books, or images. Not everyone has social media, and as the BAA has a large membership with scholars across the world, this is a great resource. You can also check to see if you can provide another scholar with aid. This document can be [accessed here.](#)

### MEMSLib – cataloguing open-access resources for all

At the beginning of the first lockdown here in the UK, a team of postgraduate students in the Centre for Medieval and Early Modern Studies (MEMS) at the University of Kent came together to create a lockdown library—an idea which developed out of the shared desire to support their own research and the work of fellow academic peers and colleagues during COVID-19.

The team worked alongside Lecturers and Archivists to create an extensive website that includes resource pages covering a wide variety of disciplines. These include in-depth resources lists for [Manuscript Studies](#), [Medieval History of Art](#), [Medieval Languages](#), and much more (including Early Modern Studies). Each resource page on the site features a curated list of open access and subscription-based research tools, databases, and digital collections of work across the medieval and early modern periods.

Of special interest for readers will be the [Medieval History of Art page](#) which includes a vast number of resources for those studying different artforms—so whether you're



Continued on page 32

## RESOURCES

(continued)

### Medieval Art Research

The latest research, news and reviews from the world of Medieval Art History



#### Calendar

Keep up-to-date with the latest call for papers, seminars, job deadlines etc using our google calendar. Everything we post is synced with our calendar to make sure you don't miss out on anything.

Do you have something we should add to the calendar? Then let us know! Head over to our 'Make an Announcement' page and get in touch.



interested in wall paintings, stained glass, architecture and more, check out the page for open-access resources.

In addition to the resource page, registered members also gain access to the site's forum, where they can ask questions and share information with other scholars and academics from across the world.

MEMSLib seeks to continue to evolve and is constantly updating the resource pages. So if you do have any suggestions, [please get in touch](#). [Check out the website here](#).

#### Medieval Art Research—keep up-to-date with upcoming events

One of the unseen benefits of the pandemic has been the possibility of remotely attending talks and conferences from around the world in the comfort of your own home. With recordings of lectures and live seminars, there are many interesting events that are taking place virtually. To keep up on all the latest events, postgraduate researchers have dedicated their time to maintaining the Courtauld Institute of Art's website [Medieval Art Research](#). Here, you can find out about all the upcoming lectures, seminars, call for papers, funding opportunities and more that are happening in the world of medieval art history.

*Roisin Astell is a doctoral candidate at the University of Kent's Centre for Medieval and Early Modern Studies under the supervision of Dr. Emily Guerry.*



## EVENTS AND OPPORTUNITIES

Maggie Crosland, Assistant Editor for Events and Opportunities

### SPONSORED BY THE ICMA

#### Volunteer for the ICMA Oral History Project

The ICMA Student Committee has launched the Oral History Project! Students interview members who have made significant contributions to the study of medieval art and the ICMA with the goal of preserving their unique stories and experiences.

The Student Committee is looking for student volunteers to participate as interviewers. All interviews are currently taking place via Zoom, though we hope to conduct them face-to-face in the future.

If you are interested please fill out the form at this link: <https://docs.google.com/forms/d/e/1FAIpQLSfioXnhEz3W83W-PLeEfxJn3exWloQxF3fHQaj24zaRheNfckQ/viewform>

#### ICMA Mentoring Initiative

In cooperation between the **Membership** and **Advocacy** Committees, the ICMA supports a program of **Mentorship** events designed to offer groups of students the opportunity to build familiarity with various sectors of the field and consult with colleagues practicing Medieval Art History in a range of ways. Groups have convened most often on the occasion of exhibitions to confer with curators and gallery designers, along with local scholars. Informal mentoring lunches at the International Congresses in Kalamazoo and Leeds create opportunities for discussion of students' and early-career scholars' questions and concerns. Look for announcements of both gatherings through ICMA eBlasts, social media postings, and on the website.

Fall 2020 Mentoring Events focused on Fellowship Applications, CVs and Job Applications, and Writing and Publishing were recorded and are available on the ICMA website at: <https://www.medievalart.org/icma-mentoring-intiative>.

We always welcome suggestions for Mentoring Events from students and colleagues. Convene a group to visit a site; invite students to a planning session for an upcoming symposium; facilitate a meeting with colleagues engaged in Public Humanities projects or exploring the medieval period in non-academic forums. Please contact **Martha Easton** ([martha.e.easton@gmail.com](mailto:martha.e.easton@gmail.com)) and **Jennifer Feltman** ([jmfeltman@ua.edu](mailto:jmfeltman@ua.edu)) to discuss proposals.

#### Resources for Teaching a Global Middle Ages

The ICMA is compiling a list of resources to promote and assist teaching a Global Middle Ages. For this list please visit: <https://www.medievalart.org/teaching-a-global-middle-ages-art-history>.

#### Resources for Online Teaching

Many of us are suddenly facing the challenges of online teaching. We recognize that this shift can be disorienting, and we want to do what we can to offer support. For this reason, we have compiled a list of resources in the hope that they help clarify the issues and provide useful information and guidance. For the ICMA's list of online teaching resources, see: <https://www.medievalart.org/onlineteaching>.

#### ICMA Image Database

The ICMA has created an image database that pools member images and allow others to use them free of charge and without restriction. The images in the archive were taken by ICMA members. By placing images in the database, members agree that the images can be used by other members without restriction. As all of the photographers responsible for these images are named, it is hoped that anyone who uses them for publication will credit the source (ICMA) as well as the photographer. To access and submit to the database, please see: <https://www.medievalart.org/image-database>.

#### The Lordship & Commune Project

At her death on March 6, 2015, Barbara Abou-El-Haj left a book, long in the works, unfinished. Her title was *Lordship and Commune: A Comparative History of Building and Decorating in Reims and Amiens*. The book was to engage with the ways in which the differing political structures of the medieval

## SPONSORED BY THE ICMA

(continued)

cities of Reims and Amiens affected the construction of their respective Gothic cathedrals in the thirteenth century. Abou-El-Haj observed that scholars have noted the differences in the apparent quality and variety of sculptural decoration at Reims and Amiens but failed to consider the dissimilar political situations in the cities.

In “The Lordship and Commune Project: A Collaboratory,” we hope to pick up what we might term as Abou-El-Haj’s “call to analysis,” creating an interactive web site that distills and fills in her text, provides relevant bibliography, and poses questions inspired both by Abou-El-Haj’s propositions and her methods. We hope to encourage readers to supplement, revise, applaud, and generally engage with this material in order to revive the most vibrant parts of Abou-el-Haj’s academic work. For the project’s website, please see: <https://www.medievalart.org/lordship-and-commune>.

### The Limestone Sculpture Provenance Project

Because many sculptures in public collections were removed from their original sites long ago, scientists and art historians have collaborated to answer questions concerning their geographic origin and attribution. One way in which scientists contribute to solving these problems is by determining the stone’s composition using neutron activation analysis.

Small samples of stone removed from a sculpture, monument or quarry are irradiated in a nuclear reactor to produce radioactive isotopes of elements present in the stone. This compositional data is added to the Limestone Database which contains samples from sculptures in museum collections, from quarries in the Ile-de-France, Normandy, Burgundy, Périgord, and the Nile Valley, as well as from French monuments and British cathedrals. Compositional information in the database is used to group sculptures and relate them to quarry stone by using multivariate statistical techniques. For the project’s website, please see: <http://www.limestonesculptureanalysis.com/dynamic.php?id=about>.

### ICMA at The Courtauld Institute of Art

Since 1999, the International Center of Medieval Art, New York and The Courtauld Institute of Art, London have teamed up to present an annual lecture at The Courtauld. Delivered by a North American-based scholar, this lecture

series aims to strengthen transatlantic contacts among medievalists from the university and museum worlds. The ICMA at the Courtauld Lecture series is sponsored by William M. Voelkle. Recordings of past events can be found on the ICMA website: <https://www.medievalart.org/courtauld-lecture>.

### Mining the Collection Lecture Series

In this lecture series, museum curators take an in-depth look at fascinating, often puzzling, objects in their collections and invite the ICMA community to bring their expertise to bear during an informal discussion. We are frequently adding new events to this series, please check the series website regularly: <https://www.medievalart.org/mining-the-collection>. Our most recent event was:

*Mining the Collection: The Cleveland Museum of Art with Elina Gertsman and Gerhard Lutz*  
*Thursday, March 4, at 11:00 AM ET*

This was our fourth installment of *Mining the Collection*. Elina Gertsman, Professor of Medieval Art and Archbishop Paul J. Hallinan Professor in Catholic Studies, and Gerhard Lutz, Robert P. Bergman Curator of Medieval Art, joined forces to present two objects from the CMA’s celebrated medieval art collection: the fifteenth-century mother-of-pearl Calvary medalion and a thirteenth-century Mosan sculpture of the Virgin and Child.

### ICMA at the Association for Art History, Online, 14-17 April 2021

“The Virgin as *Auctoritas*: The Authority of the Virgin Mary and female moral–doctrinal authority in the Middle Ages”  
Sponsored by the ICMA  
Thursday, April 15, 2021

### ICMA at the International Congress of Medieval Studies, Western Michigan University, Kalamazoo, 9-14 May 2021

“Art Historical Approaches to Medieval Environments”  
Sponsored by the ICMA Student Committee  
Monday, May 20, 9:00 am EDT

## SPONSORED BY THE ICMA

(continued)

“The Global North: Medieval Scandinavia on the Borders of Europe”

Sponsored by the ICMA

Wednesday, May 12, 2021, 9:00 am EDT

“Medieval Exhibitions in the Era of Global Art History I”

Sponsored by the ICMA

Wednesday, May 12, 2021, 11:00 am EDT

“Considering Race in the Classroom: Complicating the Narratives of Medieval Art History” (A Workshop)

Sponsored by the ICMA and Material Collective

Wednesday, May 12, 2021, 7:00pm EDT

“Medieval Exhibitions in the Era of Global Art History II”

Sponsored by the ICMA

Thursday, May 13, 11:00am EDT

## ICMA at the International Medieval Congress (IMC), University of Leeds, Leeds, 5-8 July 2021

“Materials, Manufacture, Movement: Tracing Connections through Object Itineraries”

Sponsored by the ICMA

Wednesday, July 7, 4:30 BST

**\*\*\*Do you have an idea for a conference panel? Consider submitting a proposal for an ICMA-sponsored session at one of the major scholarly meetings. Proposals for ICMS Kalamazoo and CAA are typically due in April, and IMC Leeds in late August/early September. Keep an eye out for calls for proposals from the ICMA via email and on Twitter, Facebook and at [www.medievalart.org](http://www.medievalart.org).**

## FUNDING OPPORTUNITIES FOR ICMA MEMBERS

### ICMA Kress Grants for Virtual Conference Registration Fees

Due to the ongoing pandemic, the Samuel H. Kress Foundation has generously agreed to reallocate our Kress Travel Grants (explained below) to cover the cost of registration fees for virtual conferences. Registration fees are typically not reimbursed for a Kress Travel Grant and we will revert to this policy when travel and conferences are

safe again. Only participants in ICMA-sponsored sessions are eligible. For details about the application process, including how to submit application details, see: <https://www.medievalart.org/kress-travel-grant>.

### ICMA Kress Travel Grants

The International Center of Medieval Art, through the generosity of the **Samuel H. Kress Foundation**, is pleased to offer travel grants to **speakers at ICMA-sponsored sessions at scholarly conferences**.

Travel will be reimbursed up to US\$600. Transatlantic and Transpacific travel will be reimbursed up to US\$1200.

These funds are available **only to speakers and organizers delivering papers** as an integral part of the session (i.e., with a specific title listed in the program). Funds are payable on a reimbursement basis, via check to US bank account holders or via bank transfer to non-US bank account holders. Funds cannot be covered in advance of the session. **The ICMA cannot guarantee this support, but will make every effort to provide it, based on the availability of funds.**

#### Reimbursable expenses include:

- Airfare
- Trainfare
- Rental car fees and gas
- Mileage at the IRS 2015 rate of 57.5 cents per mile (if you are using your own car)
- Lodging (two-night maximum)

#### ICMA does not reimburse:

- Meal expenses
- Conference registration fees
- Presentation supplies such as computer or camera equipment

**Session organizers:** contact Ryan Frisinger ([icma@medievalart.org](mailto:icma@medievalart.org)) with a list of speakers, affiliations, and departure location as soon as the session is finalized. This will help us determine the availability of funds.

For details about the application process, including how to submit application details, see: <https://www.medievalart.org/kress-travel-grant>.



## Student Travel Grants

The ICMA offers grants for graduate students in the early stages of their dissertation research, enabling beginning scholars to carry out foundational investigations at archives and sites. Winners will be granted \$3,000, and if needed, officers of the ICMA will contact institutions and individuals who can help the awardees gain access to relevant material. Three grants are awarded per year, and they are designed to cover one month of travel.

The grants are primarily for students who have finished preliminary exams, and are in the process of refining dissertation topics. Students who have already submitted a proposal, but are still very early on in the process of their research, may also apply. **All applicants must be ICMA members.**

**NOTE: Due to COVID-19 travel restrictions and closures, we can delay disbursements until international travel is safe.**

**Applications are due by 7 March 2021.** The ICMA will announce the winners of the three grants at the Spring Board Meeting in May. For details about the application process, including how to submit application details, see: <https://www.medievalart.org/student-travel-grants>.

## Graduate Student Essay Award

The International Center of Medieval Art wishes to announce its annual Graduate Student Essay Award for the best essay by a student member of the ICMA. The theme or subject of the essay may be any aspect of medieval art, and can be drawn from current research. Eligible essays must be produced while a student is in coursework. The work must be original and should not have been published elsewhere. We are pleased to offer First Prize (\$400), Second Prize (\$300), and Third Prize (\$200).

We are grateful to an anonymous donor for underwriting the Student Essay Award competition. This member particularly encourages submissions that consider themes of intercultural contact—for instance, between Latin Christendom and the Byzantine realm; among Jews, Muslims, and Christians; or the dynamics of encounters connecting Europe, Africa, and Asia. These are not requirements, however, and the awards will be granted based on quality of the papers, regardless of topic.

**The deadline for submission is 7 March 2021.** The winners will be announced at the Spring Board Meeting in May. For details about the application process, including how to submit application details, see: <https://www.medievalart.org/studentessay>.

## ICMA Annual Book Prize

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 **2021 competition**, books must have been **printed in 2020**. No special issues of journals or anthologies or exhibition catalogues can be considered. The competition is international and open to all ICMA members.

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

**Jury (2019-2021):** Eric Ramirez-Weaver (chair), Péter Bokody, Till-Holger Borchert, Dorothy Glass, Julie Harris

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

**Deadline: 21 May 2021**

For details about the application process, see: <https://www.medievalart.org/book-prize>.

## 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 2021 for publication in the November 2021 issue.*

## AGBU Helen C. Evans Scholarship

Reflecting their strong belief in scholarship and education, and their admiration and respect for a pillar in her field, Ani and Mark Gabrellian have launched the AGBU Helen C. Evans Scholarship to honor the curator of the *Armenia!* exhibition at The Metropolitan Museum of Art.

The AGBU Helen C. Evans Scholarship will support exceptional graduate students from around the world pursuing studies in Armenian art, art history, architecture, or early Christianity. Helen C. Evans Scholars are to demonstrate

## OTHER EVENTS AND OPPORTUNITIES

(continued)

a strong interest in pursuing world-leading research, teaching, publication and curation to help foster the world's understanding and appreciation of these topics. The scholarship will be awarded by AGBU, with Dr. Evans assisting in the review process.

The deadline for applications is April 30, 2021. For more details and to apply, see: <https://agbu.org/education/scholarships/>.

### Publishing Opportunity

VISTAS (Virtual Images of Sculpture in Time and Space) fosters the publication of new scholarship on sculpture within the European tradition from 1200–1800. We are a non-profit organization that operates a publishing imprint through Brepols and offers grants for photographic campaigns. To learn more or to apply, visit: <https://vistasonline.org>.

### Millard Meiss Publication Fund

Applications for publication grants will be considered only for book-length scholarly manuscripts in the history of art, visual studies, and related subjects that have been accepted by a publisher on their merits, but cannot be published in the most desirable form without a subsidy. Applications are judged in relation to two criteria: (1) the quality of the project; and (2) the need for financial assistance. Although the quality of the manuscript is the sine qua non for a grant, an excellent manuscript may not be funded if it is financially self-supporting.

In general, the purpose of the grant is to support presses in the publication of projects of the highest scholarly and intellectual merit that may not generate adequate financial return. The jury is particularly sympathetic to applications that propose enhancing the visual component of the study through the inclusion of color plates or an expanded component of black-and-white illustrations. Expenses generated by exceptional design requirements (maps, line drawings, charts, and tables) are also suitable for consideration. Permission and rental fees/reproduction rights, especially in cases where they are burdensome, are also appropriate. For details about the application process, including how to submit application details, see: <https://www.collegeart.org/programs/publishing-grants/meiss>.

## Exhibitions / Online Exhibitions

### *Online Exhibitions at the J. Paul Getty Museum*

In an effort to continue our manuscripts exhibition program in the world of COVID-19, the Getty's Manuscripts Department has posted five new virtual exhibitions on the Google Arts & Culture platform. They include some that were based on previously-held exhibitions and others that are newly created for the platform: *Baltazar: A Black African King in Medieval and Renaissance Art*, *Laudario of Sant'Agnese*, *Fantastic Beasts of the Middle Ages*, and *The Art of Three Faiths: Torah, Bible, Qur'an*. The newest addition to the site, *Power, Justice, and Tyranny in the Middle Ages*, was planned to coincide with the national US elections in 2020, but was postponed due to COVID-19, so we have added a virtual edition for now. That exhibition will be mounted in our galleries on the re-opening of the museum at a date in 2021 to be determined. All the virtual exhibitions can be found under "Stories" at: <https://artsandculture.google.com/partner/the-j-paul-getty-museum>.

### *Setting the Bar: Arts of the Song Dynasty*

The Freer Gallery of Art, Washington D.C.  
Ongoing

### *The Sogdians: Influencers on the Silk Roads*

National Museum of Asian Art, Washington D.C.  
Online exhibition: <https://sogdians.si.edu/>

### *Written in Knots: Undeciphered Accounts of Andean Life*

Dumbarton Oaks, Washington D.C.  
Ongoing

### *Van Eyck: An Optical Revolution*

MSK Ghent  
Virtual tour, available through [YouTube](#).

### *Arte del mar: Artistic Exchange in the Caribbean*

The Met, New York  
December 16, 2019–June 27, 2021

### *The Macclesfield Psalter*

The Fitzwilliam Museum, Cambridge  
December 16, 2020–May 1, 2021

### *Hebrew Manuscripts: Journeys of the Written Word*

The British Library, London  
August 18, 2020–June 6, 2021

## OTHER EVENTS AND OPPORTUNITIES

(continued)

### *Van Eyck in Bruges*

Groeningemuseum, Bruges  
March 12–November 8, 2021

### *Epic Iran*

V&A, London  
Opening March 12, 2021

### *Thomas Becket*

British Museum, London  
April 22–August 22, 2021

### *Medieval Bologna: Art for a University City*

Frist Art Museum, Nashville  
November 5, 2021–January 30, 2022

## Conferences, Lectures, Symposia, etc.

### *Online Program: Shaping an Image: Political Women in History and Today*

J. Paul Getty Museum, Los Angeles  
Held October 16, 2020, recorded: <https://www.youtube.com/watch?v=yzPMfRuepw&feature=youtu.be>

### *Lecture Series: Yale Lectures in Late Antique and Byzantine Art and Architecture*

September 11, 2020–April 9, 2021  
For more information, see: <https://ism.yale.edu/news/yale-lectures-late-antique-and-byzantine-art-and-architecture>

### *Lecture Series: Robert Branner Forum for Medieval Art*

Columbia University  
October 27, 2020–April 1, 2021  
For more information, see: <http://www.columbia.edu/cu/arthistory/calendar/branner.html>

### *Lecture Series: British Archaeological Association*

November 19, 2020–May 5, 2021  
For more information, see: <https://thebaa.org/meetings-events/>

### *Online Lecture Series: What (is) Medieval?*

5:00pm GMT  
February 24–December 15, 2021  
For the full program and to register, see: <https://medievaltoneo.wordpress.com/series-programme/>

### *Online Lecture Series: The London Society for Medieval Studies*

Institute of Historical Research, London

January 12–March 23, 2021

For more information, see: <https://www.history.ac.uk/seminars/london-society-medieval-studies>

### *Online Seminar Series: Seminar in the History of the Book*

The Bodleian Libraries Centre for the Study of the Book  
January 22–March 12, 2021  
For more information, see: <http://blogs.bodleian.ox.ac.uk/theconveyor/seminar-in-the-history-of-the-book-2021/>

### *Conference: Self-Representation in Late Antiquity & Byzantium*

The Oxford University Byzantine Society's 23<sup>rd</sup> International Graduate Conference  
February 26–28, 2021  
For the full program, see: [https://oxfordbyzantine-society.files.wordpress.com/2021/02/oubs2021\\_programme\\_final-1.pdf](https://oxfordbyzantine-society.files.wordpress.com/2021/02/oubs2021_programme_final-1.pdf)  
To register, see: <https://www.eventbrite.co.uk/e/self-representation-in-late-antiquity-and-byzantium-tickets-138975612799?aff=ebdssbeac>

### *Conference: 26<sup>th</sup> Annual Graduate Symposium in Art History*

The University of Alabama and UAB Joint MA Program  
February 26, 2021

### *Call for Papers: Resilience, Resistance and Renewal in the Medieval and Early Modern World*

The Medieval and Early Modern Student Association (MEMSA) and Center for Medieval and Renaissance Studies (CMRS) at UCLA  
Deadline: March 1, 2021  
For more information, see: <https://medievalartresearch.com/2021/02/10/cfp-resilience-resistance-and-renewal-in-the-medieval-and-early-modern-world-ucla-27-may-2021-via-zoom/>

### *Seminar Series: The University of Cambridge Seminar in Medieval Art*

March 1–15, 2021  
For more information and to register, see: <https://www.hoart.cam.ac.uk/seminars/medievalartseminars>

### *Online Seminar Series: British Archaeological Association Annual Lecture Series*

March 3–May 5, 2021

Continued on page 39



**OTHER EVENTS AND OPPORTUNITIES***(continued)*

For more information, see: <https://thebaa.org/meetings-events/lectures/annual-lecture-series/>

***Call for Papers: Precarious Lives: Loss, Recovery and/or Survival of MSS & Early Printed Books, 1350-1550***

Early Book Society, Bangor University

Deadline: March 15, 2021

For more information, see: <https://earlybooksociety.org/conferences-2/>

***Virtual Webinar: Humanistic Uses in Herbaria***

Dumbarton Oaks

March 19, 2021

For more information and to register, see: <https://www.doaks.org/research/mellon-initiatives/plant-humanities-initiative/events/humanistic-uses-of-herbaria>

***Call for Papers: Self & Selves: White Rose Medieval Graduate Conference***

University of York, University of Leeds

Deadline: April 1, 2021

For more information, see: <https://whiterosemedieval.wordpress.com/>

***Call for Papers: What does Animation mean in the Middle Ages? Theoretical and Historical Approaches***

The A. Zelwerowicz National Academy of Dramatic Art, Bialystok

Deadline: April 1, 2021

For more information, see: [https://enid.wuib.no/files/2020/10/CFP\\_CONFERENCE\\_call\\_for\\_papers\\_2021.pdf](https://enid.wuib.no/files/2020/10/CFP_CONFERENCE_call_for_papers_2021.pdf)

***Call for Papers: Islamic Legacy: Narratives East, West, South, North of the Mediterranean (1350-1750). A thesaurus under discussion***

IS-LE and Cost (European Cooperation in Science and Technology)

Deadline: April 1, 2021

For more information, see: <https://is-le.eu/calls/islamic-legacy-narratives-east-west-south-north-of-the-mediterranean-1350-1750-a-thesaurus-under-discussion/>

***Conference: FuMaSt – The Future of Manuscript Studies, 2<sup>nd</sup> International Contest***

April 16–17, 2021

For more information, see: <https://rmbf.be/2020/09/22/appel-a-contribution-fumast-the-future-of-manuscript-studies-2/>

***Conference: The Year 1000 in Romanesque Art and Architecture***

British Archaeological Association Romanesque Conference

April 20–22, 2021

***Conference: Emotional Objects – Northern Renaissance Afterlives in Object, Image and Word, 1890s-1920s***

The Warburg Institute

April 22–23, 2021

For more information, see: <https://warburg.sas.ac.uk/events/event/23626>

***Conference Session: “Quo Vadis? Medieval Italian Sculpture Studies in the New Millennium: In Honor of Dorothy F. Glass”***

International Congress on Medieval Studies, Kalamazoo

May 11, 2021

For more information, see: <https://wmich.edu/medievalcongress>

***Conference: Between Figure and Ground: Seeing in Premodernity***

Basel, Switzerland

June 3–5, 2021

***Symposium: Abstraction Before the Age of Abstract Art***

Online and the École des hautes études en sciences sociales  
June 16, 2021

For more information, see: <https://preabstract.hypotheses.org/>

***Conference: Ninth Annual Symposium on Medieval and Renaissance Studies***

Saint Louis University

June 21–23, 2021

## OTHER EVENTS AND OPPORTUNITIES

*(continued)*

### ***Conference: Medieval Chichester: Cathedral, City and Surrounding Area***

British Archaeological Association Annual Conference,  
Chichester

August 31–September 4, 2021

### ***Conference: [In]materiality in Medieval Art***

Universidad Complutense de Madrid

November 11–12, 2021

For more information, see: <https://www.ucm.es/historiadelarte/14thjornadasmedieval>

*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

**With many thanks to:**

Dustin Aaron, Andrea Achi, Joseph Ackley, Roisin Astell, Maggie Crosland, Francesca Dell'Acqua, Gillian Elliott, Ryan Frisinger, Dorothy Glass, Carma Gorman, Julie Harris, Anne Heath, Beatrice Kitzinger, Charles Little, Adrien Palladino, Doralynn Pines, Daniel Reynolds, Maria Alessia Rossi, Nina Rowe, Lucy Sandler, Stephen Scher, Elizabeth Sears, George Spera, Alice Isabella Sullivan, and Nancy Wu.

Design by Danielle Oteri.