

Inside this issue:

ICMA News	1
From the President, Helen Evans	1
Member News	5
Awards	
Books	
Appointments	
Events	
Commemorations:	
Andrew Tallon, 1969–2018	
Ursula Nilgen, 1931–2018	11
In Brief	23
Special Features	28
Reflection: “Reflections on the “Global Middle Ages,” by Kara Ann Morrow	28
Conference Review: Out of Bounds: Exploring the Limits of Medieval Art, Annual Conference of the Index of Medieval Art, November 17, 2018, by Dongwon Esther Kim	31
Student Travel Grant Report: Palaces and Power in Early Medieval Spain, by Samuel Barber	35
Student Travel Grant Report: Body Language in Middle Byzantine Illuminated Manuscripts, by Nava Streiter	38
Events and Opportunities	41
Contributors	46

FROM THE PRESIDENT, HELEN EVANS

Dear Members,

For all of you who could not attend our annual event at CAA in New York, we had a lovely reception at the House of the Redeemer on East 95th Street where I reported on the state of the ICMA. First, based on your votes, the changes to our Mission Statement and the by-laws were approved overwhelmingly. Our Mission Statement now reflects our ability to encourage and embrace the diversity of the Middle Ages:

The mission of the International Center of Medieval Art is to promote and support the study, understanding and preservation of visual and material cultures produced primarily between ca. 300 C.E. and ca. 1500 C.E. in every corner of the medieval world. To this end the ICMA facilitates scholarship and education and sponsors public lectures, conferences, publications and exhibitions.

I also announced your approval of the change in our by-laws that enabled us to recognize the professionalism needed to serve our membership with our increasing breadth of activities. **Ryan Frisinger**, our part-time Administrator, is now our full time **Executive Director**. Do reach out



Helen Evans welcomes members to the Annual Meeting of the ICMA during CAA, at the House of the Redeemer, New York, February 14, 2019.

to Ryan with any issues you have at icma@medievalart.org. Ryan is especially interested in helping us grow our membership in the US and abroad.

Our newly elected **Board Members** are **Beatrice Kitzinger** of Princeton University, chair of our Advocacy Committee; **Linda Safran** of the Pontifical Institute of Medieval Studies and retiring co-editor of *Gesta*; **Jennifer Feltman** of the University of Alabama; **Paroma Chatterjee** of the University of Michigan; **Asa Mittman**, of California State University, Chico; **Sasha Suda**, newly announced director of the National Gallery of Canada, whom you may think of as curator of *Small Wonders: Gothic Boxwood Miniatures*; and **Anne Heath**, of Hope College in Michigan. **Sarah Thompson**, of Rochester Institute of Technology, is a new board member serving as a one-year replacement.

Our new Associates are: **Michele Bacci** of Fribourg; **Gerhard Lutz** of Hildesheim, whom we all know from the conferences he organizes; **Mariam Rosser-Owen** of the Victoria and Albert Museum who brings medieval Islamic art as part of her portfolio, and **Sarit Shalev-Eyni** of the Hebrew University in Jerusalem. Our new Committee members will be listed on our website. We anticipate our new Board Members and Associates being as active as those whose terms have ended. We thank for their service: **Gudrun Bühl**, now director of the Museum für Lackkunst in Münster, Germany; **Kristen Collins** of the J. Paul Getty Museum; **Joshua O'Driscoll** of the Morgan Library; **Alexa Sand** of Utah State University, whose term on the board has ended but will remain Chair of the Publications committee for another year. **Avinoam Shalem** of Columbia University, whose focus on Islamic art broadens our world view; **Achim Timmermann** of the University of Michigan; **Diane Wolftal** of Rice University, who has brought provocative ideas to our attention, and **Diane Reilly** of Indiana University, who is becoming a



Adam Cohen and Linda Safran, retiring editors of Gesta, are honored at the Annual Meeting of the ICMA, House of the Redeemer, New York, February 14, 2019.

new editor of *Gesta*. We also thank our retiring Associates: **Yoshie Kojima** of Sophia University in Japan, where I once studied; **Pierre-Alain Mariaux** from Université de Neuchâtel, Switzerland; **Oya Pancaroglu** from of Bogazici University, Turkey; and **Beth Williamson** of University of Bristol, UK, who continues as chair of our Programs and Lectures Committee.

Our CAA reception honored our retiring editors of *Gesta*. **Linda Safran and Adam Cohen** have been exceptional editors for two terms. They have maintained *Gesta's* position of prominence in the field as we moved our publication to the University of Chicago Press. Evidence of this was shown by Alison Perchuk's win of the Van Courtlandt Elliott Prize of the Medieval Academy of America for her article in *Gesta* 55 (2016) – "Schismatic (re)Visions: Sant'Elia near Nepi and Sta. Maria in Trastevere in Rome, 1120–1143." Linda and Adam spoke at the event and urged ICMA members to support of *Gesta* through submitting articles and agreeing to be reviewers.

Our new editors of *Gesta*, **Diane J. Reilly** and **Susan Boynton**, are already at work maintaining *Gesta* as a major source of outstanding articles on medieval art. They will be working with our new copy editor **Sharon Herson** as our long-time copy editor **Fronia Simpson** is retiring with Linda and Adam.

The retirement of another exceptional supporter of ICMA was also celebrated at our reception. **George Spera** became our *pro bono* lawyer during Dorothy Glass' presidency and has always offered us careful, timely and brilliant advice. We are looking forward to his remaining active with us. Through his assistance, we have a new *pro bono* lawyer **Gillian Moldowan**. She was an art history major as an undergraduate and is now a partner in his firm Shearman & Sterling. We appreciate, too, that Shearman & Sterling further recognized George's efforts on the ICMA's behalf at their retirement party for him by making a generous donation to us in his name.

Other exciting news we announced at the ICMA CAA reception included the winners of our Book Prize. **Isabelle Dolezalek**, received first prize for her *Arabic Script on Christian Kings. Textile Inscriptions on Royal Garments from Norman Sicily*, (De Gruyter, Berlin, 2017). The committee was also so impressed by **Heidi Gearhart's** *Theophilus and the Theory and Practice of Medieval Art*, (Penn State University Press, 2017) that they awarded an honorable mention to her for her work.

Finally, I would like to recognize the ICMA-sponsored keynote speaker for the Ladis Memorial Trecento Conference, which was held in Houston on November 8-10, 2018. **Caroline Campbell**, The Jacob Rothschild Head of the Curatorial Department and Curator of Italian Paintings before 1500 at The National Gallery, London, opened the conference with her talk, entitled: "Engaging audiences with the Trecento."

Future Events

Please think of nominating lecturers for the Stahl and Forsyth Lectures. You should have information on the process in your emails from ICMA.

Remember that nominations for the next Book Award will be due 31 May. Look out for the email on how to submit your nomination.

Kress Research and Publications Grant applications will be due 31 August. Please plan to apply.

We have a new award, a Kress Exhibition Development Grant. The deadline for this is also 31 August. See the announcement below under "Events and Opportunities."

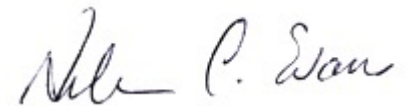
Think about submitting papers for CAA in 2020. As usual, ICMA will be sponsoring a session. In addition to our session, CAA has decided that if enough ICMA members, or those of other organizations, submit their papers individually, CAA will add additional sessions on medieval art. The portal for submissions will be open 1 March – 30 April.

Please join us for the ICMA evening reception on May 10th at Kalamazoo and plan to attend the evening reception on July 3 at Leeds from 7–9 pm.

And finally and most sadly for ICMA, **Heidi's** term as editor of the Newsletter is coming to an end in 2019. Heidi has requested that we ask any of you who would be interested in being our new editor to let Alexa Sand, as head of the Publications Committee, know. Look under Open Position: Editor of the ICMA Newsletter for more information on the position. Heidi is most willing to offer advice on what she sees as the essentials of her job. Danielle Oteri assists with the layout and a graduate student intern with some of the work.

Remember to renew your membership in ICMA and to encourage your friends and students to join (student memberships are just \$20.00).

Helen



Dr. Helen C. Evans
President, ICMA
Mary & Michael Jaharis Curator for
Byzantine Art
The Metropolitan Museum of Art
helen.evans@metmuseum.org



Reception following the Annual Meeting of the ICMA, at the House of the Redeemer, New York, February 14, 2019.

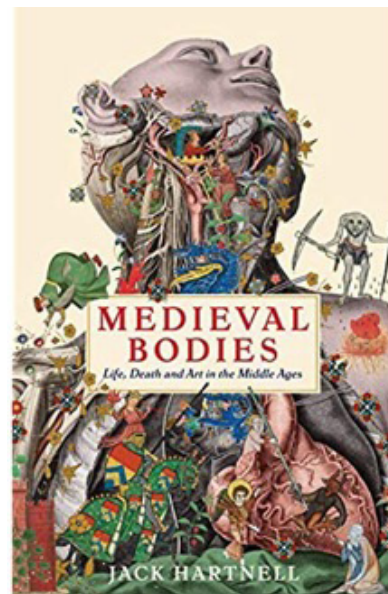
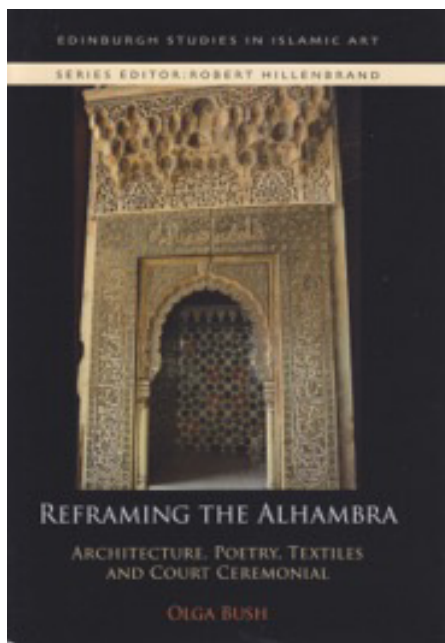
MEMBER NEWS

Member Awards

If you are a member and your work has garnered a national or international award in the twelve months prior to June 2019, please send your information to Heidi Gearhart, newsletter@medievalart.org, by **June 15, 2019** (in advance of the July Newsletter).

Olga Bush, *Reframing the Alhambra: Architecture, Poetry, Textiles and Court Ceremonial* (Edinburgh University Press, 2018) was a finalist for the 2019 Charles Rufus Morey Book Award, which “honors an especially distinguished book in the history of art, published in the English language.” (College Art Association). <http://www.collegeart.org/news/2019/01/17/announcing-the-2019-awards-for-distinction-recipients/> <https://edinburghuniversitypress.com/book-reframing-the-alhambra.html>

Jack Hartnell, Lecturer in Art History, University of East Anglia’s recent book *Medieval Bodies: Life, Death and Art in the Middle Ages* (2018), was listed in late December as a *Sunday Times* History Book of the Year 2018. The book was published in association with the Wellcome Collection in London, and will be issued by Norton publishers in the United States in Spring 2019. Editions for Italy, Russia, China and Taiwan are also in progress, and will be out soon. <https://profilebooks.com/medieval-bodies.html>



Erik Inglis, Oberlin College, has been awarded a fellowship from the National Endowment for the Humanities for his current book project, *Objects of Memory: The Medieval Art Historical Imagination*. <https://www.neh.gov/news/neh-announces-148-million-253-humanities-projects-nationwide> <https://www.neh.gov/sites/default/files/inline-files/NEH%20December%202018%20grant%20awards.pdf>



“Featured in Inglis” project is this Book-Shaped Reliquary, c. 1000. Circle of Master of the Registrum Gregorii (German). Ivory, silver: gilded, pearls, rubies, emeralds, crystals, onyx, cornelian, oak; overall: 31.6 × 24.4 × 7.5 cm (12 7/16 × 9 5/8 × 2 15/16 in.); part 1: 17.8 × 14 cm (7 × 5 1/2 in.). The Cleveland Museum of Art, Gift of the John Huntington Art and Polytechnic Trust 1930.741. Image courtesy of the Cleveland Museum of Art’s new open access image policy.

MEMBER NEWS

(continued)

Lena Liepe has been awarded the Gad Rausing Prize for prominent Nordic Research by The Royal Swedish Academy of Letters, History and Antiquities. The award is the largest bestowed by the Academy. Liepe will receive the prize from King Carl Gustaf XVI in Stockholm at the Academy's yearly celebration on 20 March 2019.

<http://www.vitterhetsakad.se/priser>

https://www.mynewsdesk.com/se/kungl._vitterhetsakademien/pressreleases/gad-rausings-pris-paa-1-500-000-kronor-tilldelas-konsthistoriker-lena-liepe-2834885

(in Swedish only)



Gad Rausing Prize winner Lena Liepe, Professor of Art History, Department of Music and Art, Linnaeus University, Växjö, Sweden.

Therese Martin has been awarded a 2019-2020 Senior Fellowship at CASVA (Center for Advanced Study in the Visual Arts, Washington DC) for work on her book project, *Art-Making and Code-Switching in Medieval Iberia: Queens, Consorts, and Countesses (c. 950-1150)*.

Alison Stones, Professor Emerita, University of Pittsburgh, has been elected to the International Committee of Experts on the Way of St James, a group which is advisory to the Xunta de Galicia.

<http://www.caminodesantiago.gal/en/knowledge-and-research/international-committee-of-experts-on-the-way>

Ittai Weinryb's catalogue for the Bard Graduate Center's exhibition *Agents of Faith: Votive Objects in Time and Place*, (14

September 2018–6 January 2019), has been selected by *The New York Times* as one of the "Best Art Books of 2018" by Holland Cotter: Weinryb, Ittai, ed. *Agents of Faith: Votive Objects in Time and Place*. Exh. cat. New Haven: Yale University Press / Bard Graduate Center, 2018.

<https://www.nytimes.com/2018/12/13/arts/design/best-art-books-of-2018.html>



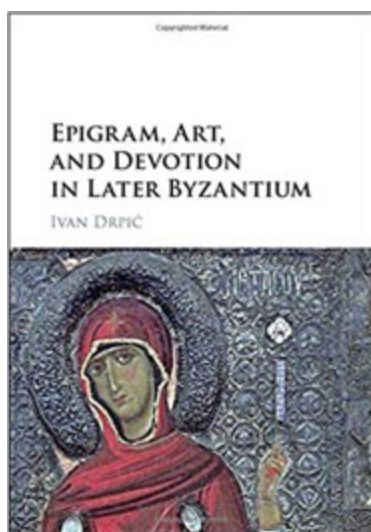
Justin Willson, PhD candidate in Art & Archaeology at Princeton University, has received a Fulbright Research Grant for 2018/2019 to study at Moscow State University. His dissertation is entitled "The Moods of Early Russian Art: A Belated Chapter of Byzantine Aesthetics."

Warren Woodfin will be a Fellow in Byzantine Studies next year at Dumbarton Oaks, pursuing research on the project "Between Image and Sacrament: The Problem of Liturgical 'Realism' in Byzantine Art."

Four ICMA Members are Honored with Medieval Academy of America Awards

Ivan Drpić's *Epigram, Art, and Devotion in Later Byzantium* (Cambridge University Press, 2016) has been awarded the Medieval Academy's 2019 Karen Gould Prize in Art History. The prize, established in 2016 in memory of art historian Karen Gould (1946-2012) is awarded annually for a book or monograph in medieval art history.

On Drpić's book the Academy writes: "Ivan Drpić's *Epigram, Art, and Devotion in Later Byzantium* (Cambridge University Press, 2016) offers a compelling study of the poetic texts that mediated and enhanced art in the last centuries of the Byzantine empire. The author addresses the intersection of these ubiquitous texts with personal piety by focusing on inscriptions in a range of devotional images, from personal icons to architectural decoration. Moving beyond the epigrams as text, Drpić reveals how their material and visual dimensions play an important role in the agency of their patrons. The author shows that adornment as a concept,



action, and thing—*kosmos* in Byzantine Greek—plays a central role in the patrons' engagement with art. The addition of mounts or appliques of metals, jewels, or precious fabrics incorporating the patron's name and, perhaps, his or her own poetic effort enhanced the object and amplified the relationships between the individual donor

and the depicted figure. This beautifully-written book establishes not only the critical role epigrams played in their own time, but brings them into art-historical discourse as important sources of information about art and its social agency in later Byzantine culture. Given the circulation of Byzantine devotional objects in western Europe, this multidisciplinary study makes an important contribution to the wider scope of medieval art history. It also provides an exemplary method for the reading and investigation of such texts that should be widely emulated."

Elizabeth Sears, George H. Forsyth Jr. Collegiate Professor of History of Art and Chair of the Department of History of Art at the University of Michigan, has been awarded the Medieval Academy's CARA Award for Excellence in Teaching Medieval Studies.

The Academy writes, "in her scholarly work she has managed to open up art history and the study of images for students of all levels as exemplified in her edited collection, *Reading Medieval Images*, published in 2002, by combining concise discussions of methodology with in-depth case studies. Her teaching is inspired and seeks to explore the 'rich ambiguity of medieval artifacts and texts of all kinds.' For this she also won the University of Michigan's College of Literature, Science and the Arts' Excellence in Teaching Award. As a teacher and graduate mentor, Professor Sears 'fosters the individual.' In addition to serving as the editor of *Gesta*, Sears served as the publications chair for the International Center of Medieval Art (ICMA) and established a book series, *Viewpoints*. 'Wise, measured, insightful, and

dedicated, Professor Sears is a model for how to conduct ourselves in the field.'"

Sonja Drimmer, Assistant Professor in the Department of Art History at the University of Massachusetts, has also been recognized by the CARA Committee for her "outstanding role teaching, mentoring, and inspiring undergraduate and graduate students." The Academy writes, "In the classroom, [Drimmer] is a brilliant and provocative teacher, often beginning lectures with a question or an object for discussion, provoking students to ask questions in turn. Quite simply, students in her classes have been 'spellbound by her creativity.'" Drimmer has also "developed a significant manuscript collection ... which makes possible a new kind of teaching at UMass. Bringing to bear her 'capacious and elastic mind,' Professor Drimmer has fostered a form of teaching that is collaborative, generous, and exhilarating."

Alice Isabella Sullivan has been awarded the Van Courtland Elliott Prize from the Medieval Academy for her article "Visions of Byzantium: The Siege of Constantinople in Sixteenth-Century Moldavia," *The Art Bulletin* 99 (2017), 31-68. The Van Courtland Elliott Prize is awarded to a first article in the field of medieval studies and is named in honor of Van Courtland Elliott, executive Secretary of the Medieval Academy and Editor of *Speculum* from 1965 to 1970.

Regarding her article the Academy writes, "Sullivan has produced a study of a genre of Moldavian monastic church mural of remarkable conceptual sophistication and erudition. Drawing on Byzantine, Ottoman, and Moldavian history, as well as on liturgical and art historical sources, Sullivan provides a multidimensional, detailed contextualization of the 'Siege of Constantinople' mural type. Her focus is on a corpus of eight churches in Moldavia that feature exterior wall paintings created between 1530 and 1541 under the aegis of the Moldavian prince Peter Rareș. Through extensive on-the-ground research in modern-day Moldova, and with comparison to Russian, Greek, and Macedonian church murals, Sullivan expertly paints a thick description of the 'Siege of Constantinople' mural type's multivalent significance. ...Beyond its value for the understanding of an important genre of painting, moreover, the article has implications for aesthetic theory, as Sullivan argues for the inherent transtemporality of the mural painting in its myriad motivations and effects. ...The article reads like a masterwork by scholar of long standing: it is broadly and deeply researched, and it articulates its interventions with nuance and confidence."

MEMBER NEWS

(continued)

ICMA Announces the winners of the ICMA Book Prize

WINNER

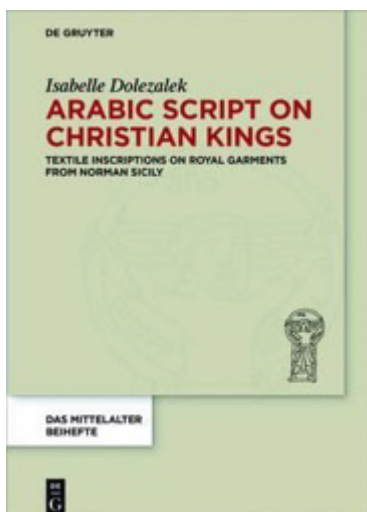
In her book *Arabic Script on Christian Kings. Textile Inscriptions on Royal Garments from Norman Sicily*, Isabelle Dolezalek successfully achieves two aims that, at first glance, might appear contradictory: she offers a focused and profound study of Arabic inscriptions in Norman Sicily, while at the same time raising questions on a grand scale for the field of medieval art history. Throughout, the author goes beyond the state of the art, employing innovative approaches and asking new questions that spur readers to think in fresh ways about their own research. Her superb study demonstrates the ideal combination of original thinking with careful, detail-oriented research. Although the focus is on Palermo in the first half of the twelfth century, Dolezalek provides comparisons with both analogous and differing practices in the larger Islamic world. Her research sheds light on the ways in which precious textiles embellished with Arabic inscriptions contributed to the mise-en-scène of the political body. Inscriptions in three languages are interrogated for issues of readability and sound, addressing the performative aspects of legal actions for potential audiences. Along with the well-known mantle of Roger II, for which the author identifies continuity as a political

choice, she examines other inscribed works, reading the successive texts embroidered on an alb, for example, as a textile archive that documents political authority. Dolezalek deserves high praise for her innovative book that, pushing beyond traditional categories, is an excellent example of investigation into cross-cultural interactions in the Middle Ages. This is a book that encourages multiple rereadings, each time rewarding the reader with a plethora of new interpretations, stimulating suggestions, and original observations. There is no doubt that *Arabic Script on Christian Kings* will have a significant impact on the discipline of art history as a whole.

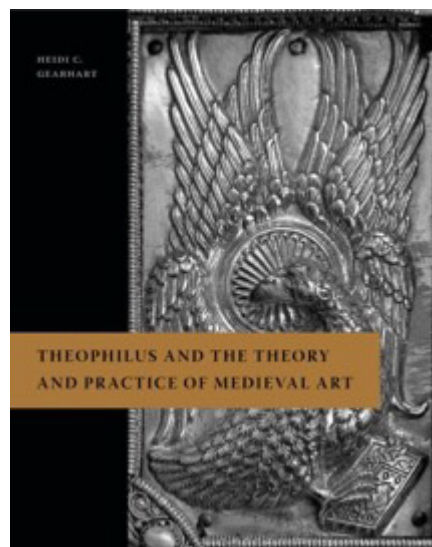
<https://www.degruyter.com/view/product/477244>

HONORABLE MENTION

Beautifully written (and entirely jargon-free), exquisitely edited, lavishly illustrated: *Theophilus and the Theory and Practice of Medieval Art* by Heidi C. Gearhart is a model art historical publication. The author offers admirable in-depth analysis of *On Diverse Arts*, a text that belongs to the canon of medieval primary sources yet has often been misunderstood. In doing so, Gearhart makes a major contribution to our understanding of the medieval viewpoint concerning the meanings of craftsmanship within its religious dimensions. Employing an approach associated with the new



Dolezalek, Isabelle.
Arabic Script on Christian Kings.
Textile Inscriptions on Royal
Garments from Norman Sicily.
Berlin: De Gruyter, 2017.



Heidi C. Gearhart
*Theophilus and the Theory and Practice of
Medieval Art* Penn State University Press,
2017.

medieval philology, the author interrogates the contents of manuscripts in which this text is found to show how readers, writers, and librarians understood its genre and therefore much of its meaning. Gearhart departs from the extant Theophilus manuscripts and their compositions to highlight the important evidence that stems from codicological analysis, paying careful attention to the significance of adjectives and described actions. By demonstrating what can be deduced from the way Theophilus' text was categorized in the Middle Ages, as for example the importance of it having been bound together with Vitruvius, Gearhart makes clear that identifying the genre of Theophilus' writing is essential to its interpretation. Further, she successfully connects areas of our subfield that tend to be separated: studies on making medieval art, on seeing medieval art, and on medieval aesthetic discourse. The crucial insights in this study show that there is still much to be learned about Theophilus, even for scholars well familiar with his texts. Finally, Penn State Press is to be commended for its impeccable production of Gearhart's gorgeous book.

<http://www.psupress.org/books/titles/978-0-271-07715-4.html>

For the book prize site, and instructions for 2019 submissions, see:

<http://www.medievalart.org/book-prize>

Michele Bacci

William Diebold

Beate Fricke

Kathleen Nolan

Therese Martin, Chair, ICMA Annual Book Prize Jury

Recent Books By Members

*If you are a member who has published a book (or equivalent research project) twelve months prior to June 2019, and which has not yet been announced in this newsletter, please send your information to Heidi Gearhart, newsletter@medievalart.org, by **June 15, 2019** (in advance of the July Newsletter).*

Camerlenghi, Nicola. *St. Paul's Outside the Walls: A Roman Basilica, from Antiquity to the Modern Era*. Cambridge: Cambridge University Press, 2018.

<https://www.cambridge.org/core/books/st-pauls-outside-the-walls/08C4D8F72CA1CEBB89B1F1CD461906FA>

Chazelle, Celia. *The Codex Amiatinus and its "Sister" Bibles: Scripture, Liturgy, and Art in the Milieu of the Venerable Bede*. Commentaria: Sacred Texts and Their Commentaries, 10. Leiden: Brill, 2019.

<https://brill.com/view/title/54031>

Constantinou, Stavroula and Mati Meyer, eds. *Emotions and Gender in Byzantine Culture*. London: Palgrave-Macmillan, 2018.

<https://www.palgrave.com/br/book/9783319960371>

Martin, Therese, ed., *The Medieval Iberian Treasury in the Context of Cultural Interchange*. Special issue, *Medieval Encounters* 25 / 1--2 (2019).

Mittman, Asa Simon, and Marcus Hensel, eds. *Classic Readings on Monster Theory: Demonstrare*, Volume 1 and *Primary Sources on Monsters: Demonstrare*, Volume 2. Kalamazoo: Medieval Institute Press, WMU/Arc-Humanities Press, 2018.

<https://arc-humanities.org/products/c-67108-110101-59-6531/>
<https://arc-humanities.org/products/p-80114-119111-52-6531/>

Mittman, Asa Simon, and Sherry C.M. Lindquist, with illustrations by Jamie Richardson. *M' is for Monster: A Coloring Book*. Tempe: ACMRS, 2018.

https://www.amazon.com/M-Monster-Sherry-Lindquist/dp/0866986014/ref=as_li_ss_tl?ie=UTF8&qid=1533848552&sr=8-3&keywords=m+is+for+monster&linkCode=sl1&tag=arthisrul-20&linkId=2943ea69942633d720a4a3496e4364cf

Norman, Diana. *Siena and the Angevins, 1300-1350. Art, Diplomacy, and Dynastic Ambition*. Studies in the Visual Cultures of the Middle Ages 13. Turnhout: Brepols, 2018.

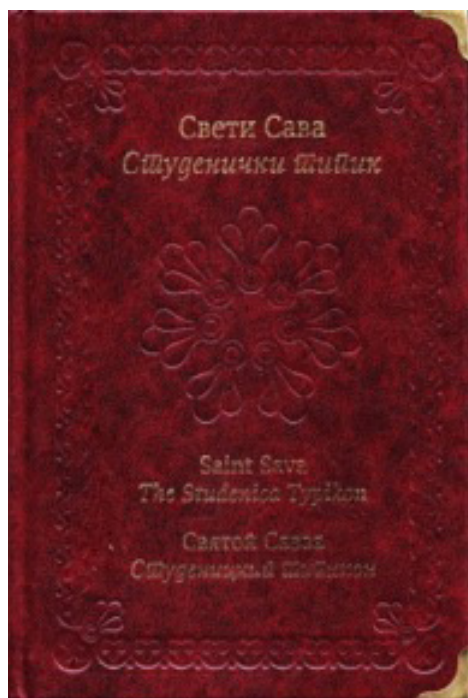
www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503574363-3

Proctor-Tiffany, Mariah. *Medieval Art in Motion: The Inventory and Gift Giving of Queen Clémence de Hongrie*. University Park: Pennsylvania State University Press, 2019.

<http://www.psupress.org/books/titles/978-0-271-08112-0.html>

MEMBER NEWS

(continued)



Andjelković, Maja, and Tihon Rakićević, eds. *Saint Sava: The Studenica Typikon*. Studenica Monastery, 2018.

This volume features translations in Serbian, by Maja Andjelković; English, by Jasmina Teodorović; and Russian, by Svetlana Luganskaya. <http://www.patrijarsija-puo.rs/e-prodavnica/knjige/bogoslužbene-knjige/studenicki-tipik-sveti-sava-kozno-izdanje/>

NEW APPOINTMENTS AND POSITIONS

*If you are a member who would like to announce a new position or appointment, please send your information, a photo, and a brief bio (under 100 words) to Heidi Gearhart, newsletter@medievalart.org, by **June 15, 2019** (in advance of the July Newsletter). All announcements are voluntary.*



Andrew Tallon. Photo by Nancy Crampton.

Commemorations

*If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to June 2019, and which has not yet been announced in this newsletter, please send a 200—500 word obituary and, if possible, an accompanying photo to Heidi Gearhart, newsletter@medievalart.org, by **June 15, 2019** (in advance of the July Newsletter).*

Andrew Tallon, March 12, 1969—November 16, 2018

Andrew Tallon, Associate Professor of Medieval Art and Architecture at Vassar College, passed away on November 16, 2018. Below are two remembrances of him, by Dany Sandron and Stephen Murray. Special thanks to Dany Sandron and Marie Tallon for the pictures.

Hommage à Andrew Tallon

By Dany Sandron

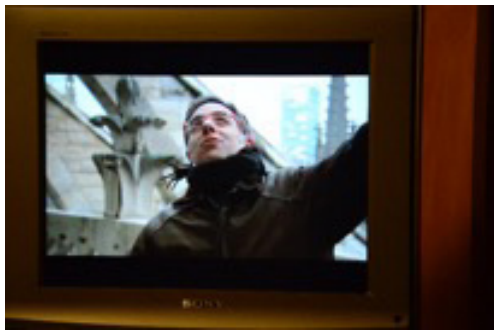
Andrew, musicien, aimait composer des mélodies pour ses enfants. C'est le même ami qui, avec des instruments différents, déchiffrait l'architecture pour en partager la musique avec les autres, avec un plaisir, une énergie, une force à la mesure du courage dont il fit preuve dans la maladie.

Avant même de le rencontrer, c'est par Anne Prache que j'avais entendu parler d'Andrew. Elle m'avait raconté avec beaucoup d'enthousiasme la visite qu'elle avait reçue d'un jeune chercheur américain, musicien et passionné d'architecture. C'était au milieu des années 1990. Dans les années suivantes, nous le vîmes à plusieurs reprises à l'occasion de ses séjours en France qu'il sillonnait pour visiter de manière très approfondie les monuments qu'il étudiait pour sa thèse. Quand il me montra en 2010 les relevés scanner laser qu'il venait de faire de Notre-Dame de Paris, j'ai été littéralement stupéfait par cette documentation, bien plus efficace que tout autre medium pour comprendre et faire comprendre le monument. D'où l'idée d'un ouvrage fondé sur les relevés d'Andrew, paru en 2013 aux éditions Parigramme, l'année jubilaire du 850^{ème} anniversaire de la cathédrale gothique. Pour préparer cette publication, nous sommes allés plusieurs fois ensemble à Notre-Dame où j'ai pu voir combien Andrew était non seulement familier du monument mais aussi de tous ceux qui y travaillent. C'est cette intelligence des autres chez Andrew qui rendait tout si simple, sa disponibilité qui facilitait toutes les démarches quand d'autres se seraient isolés dans l'usage égoïste de technologies nouvelles.

Un souvenir amusant parmi d'autres : à l'occasion de séances de prises de vue à l'intérieur de la cathédrale où Andrew utilisait un appareil photo qu'il avait lui-même

MEMBER NEWS

(continued)



Andrew Tallon. Photo by Jacquie Bablet.

« bricolé » en fixant sur une planchette de bois un boîtier high tech et l'objectif, j'essayais tant bien que mal de dévier le flot des touristes dans le déambulatoire pour permettre un cadrage relativement large quand j'entendis un déferlement de déclenchements d'appareils photo, ceux de tout un groupe de touristes chinois qui mitraillaient Andrew en pleine action, davantage intrigués par l'aspect bizarre de son appareil que par l'architecture de la cathédrale. C'est ce côté expérimental qui fascinait non seulement ces touristes mais aussi ses collègues, admiratifs de la curiosité insatiable d'Andrew.

Cette curiosité intellectuelle lui a permis d'enrichir notablement notre connaissance des grands édifices gothiques. Je me rappelle avec quelle gourmandise le public l'écoutait présenter ses découvertes lors des colloques auquel il participa à Bourges en 2012 et en 2014 à Sens ou à Paris. Ce n'était pas seulement en raison de la précision des plans et des coupes à partir des relevés scanner laser dont il est un des premiers à avoir fait un usage systématique en architecture, mais aussi grâce à sa façon de les exploiter pour faire revivre les chantiers médiévaux. Il suggérait avec une force de conviction peu commune les réactions sur le vif que pouvaient avoir les architectes médiévaux confrontés aux mouvements des maçonneries. Il nous faisait sentir la respiration des monuments en cours de construction, ainsi de la façade de Notre-Dame dont le premier niveau des portails basculait dangereusement vers l'avant ou de la décision d'armer de tirants métalliques le chœur de Bourges à hauteur du triforium. Ce qui avait jusque-là échappé à la sagacité des spécialistes, son interprétation de l'architecture le rendait visible, et mieux encore en révélait le caractère d'évidence dans une démarche d'une grande clarté. Andrew savait résumer le plus simplement possible, mais pas trop, pour paraphraser Albert Einstein, afin d'assurer à ses découvertes la meilleure diffusion. C'est bien le propre d'un grand savant.

Au colloque de 2014 sur Saint-Germain-des-Prés, son objectif était de faire revivre les usages liturgiques utilisant



Andrew Tallon at the Cathedral of Notre Dame, Paris, with the President of Vassar College, Elizabeth Bradley. Photo by André Finot.

le chant dans le chœur, en modélisant différentes ambiances pour, comme il l'expliqua, restituer l'acoustique au carrefour de l'architecture et de la musique. Je me rappelle la ferveur du public à la fin de sa présentation dans la salle des séances de l'Académie des Inscriptions et Belles Lettres peu accoutumée à pareils épanchements d'enthousiasme. Sa voix s'est tue mais on peut l'entendre à nouveau, non sans émotion, sur le site internet de Vassar College où l'on retrouvera la démonstration faite à Paris en 2014.¹

Il y a sur place à Paris un témoignage très fort de l'action d'Andrew dans les bannières exposées dans le déambulatoire de Notre-Dame où plus de dix millions de visiteurs annuels peuvent découvrir en français, en anglais et en espagnol les explications illustrées nécessaires à la compréhension des grandes étapes de l'histoire du monument. Elles sont tirées de notre livre paru en 2013, mais c'est Andrew, en concertation avec la régie de Notre-Dame, qui en a eu l'initiative. Peu de monuments, en France en tout cas, présentent un support didactique de pareille qualité.

¹ http://facultysites.vassar.edu/antallon/sgdp/illustrations_sonores/assets/player/KeynoteDHTMLPlayer.html#25

Les deux *first ladies* ne s'y sont pas trompées en les lisant avec attention lors de leur visite à Notre-Dame la veille du 14 juillet 2017! Andrew ne manqua pas de m'envoyer dès le lendemain la photographie qui immortalisait ce moment, une double consécration!

Je me souviens de l'inauguration à Notre-Dame de ces bannières, réalisées avec l'appui de Vassar College, en mai 2015. La réception si sympathique qui suivit sous un chapiteau à l'extérieur, au sud du chœur, rassemblait tous ceux qui avaient œuvré à un projet dont Andrew était le pivot. En compagnie de sa femme Marie et de leurs enfants, on le sentait animé de la joie de faire plaisir. Il avait encore eu la délicatesse d'offrir un cadeau à ses différents partenaires à cette occasion, en témoignage d'admiration disait-il, une admiration pour le moins réciproque. C'était quelques semaines avant que ne soit diagnostiquée la maladie qui l'a emporté à la fin de l'année dernière.

Entretemps il s'est investi toujours davantage au bénéfice de la cathédrale, en permettant la création de la fondation *Friends of Notre-Dame de Paris* destinée à recueillir des fonds nécessaires à la restauration de la grande église. Andrew, historien et archéologue de la cathédrale, passeur auprès d'un large public de nos connaissances sur le monument, est aussi l'artisan de sa restauration. Cet engagement d'un homme complet au service des autres, voilà encore une leçon qu'Andrew nous donne dans son infinie générosité.

Dany Sandron
Sorbonne Université, Faculté des Lettres

Andrew Tallon: Singing with the Cathedral Some Recollections

By Stephen Murray

On November 16, 2018 we lost the brightest of the rising young stars of Gothic architectural scholarship. Andrew Tallon, having worked with Anne Prache at the University of Paris/Sorbonne and Robert Mark at Princeton University, was extraordinarily well prepared to undertake his passionate Gothic quest. His publications, which started to appear soon after his graduation from Columbia University, include a spectacular monograph on Notre-Dame of Paris, written in collaboration with Dany Sandron. The reader is led to understand the complexities of this most enigmatic cathedral through a series of stunning virtual reality renderings showing the constructional sequence in a way never seen before. In multiple articles published in journals such as the *Society of Architectural Historians* as well as more specialized

local colloquia, Andrew Tallon leads us to new levels of understanding of the role of sound, acoustics, design and dynamic structural behavior in Gothic—work that should have culminated in a grand new book.² Essential to his mission was his role as an inspired teacher and mentor of students at Vassar College.

I look back at my more-than-two decades of association and collaboration with Andrew with enormous affection and admiration: may I share some recollections....?³

1. The Cathedral at the Threshold between Heaven and Earth

In the early 1990s, at the dawn of the technological revolution that would transform the way we do Art History, I began to look for new ways to present Amiens cathedral to the students of the Columbia Core Curriculum. The project was driven by the Augustinian vibration between the Material and the Heavenly Cities. Working with Rory O'Neill and Eden Muir in the Columbia School of Architecture Digital Design Lab, and Maurice Luker in the Media Center for Art History, we created visionary images of the cathedral not only as a timeless entity, an image of Heaven, but also caught up in the process of becoming and decaying. We aimed to provide users an unforgettable experience, allowing them to grasp essential concepts through images and allegories rather than conventional rhetorical explanations. But we struggled over the question of what the viewer should *hear*? Enter Andrew Tallon. The solution to our problem was created by an extraordinary young man who was, at that time, working with his colleague, Adam Wolfensohn, having founded an innovative sound studio called *Red Ramona*, located in the old meat-packing district of downtown Manhattan. Andrew Tallon (he was Andy in those days and sported cool-looking red-framed eye glasses and hip hairdos) came up to Columbia and we found ourselves almost immediately sharing ideas about sacred space, sound and animation. Combining synthesized music with melodic passages which he himself played on a variety of instruments, Andrew created an extraordinary soundtrack that somehow conveys sacred space and projects the viewer into another world. Our prize-winning production, *The Amiens Trilogy*, is still widely in use in classrooms.

² For a list of publications see <http://pages.vassar.edu/antallon/selected-publications/>

³ These are recollections shared with Andrew during our last conversation in September. On the wall was Eugène Burnand's famous image of the Disciples.

MEMBER NEWS*(continued)***2. The New Media as a Platform for Scholarly Collaboration**

In the late 1990s Andrew began to consider building upon his previous studies at Princeton and the Sorbonne to pursue a doctoral degree in Art History. I, of course, did my very best to persuade him that there was only one possible option—Columbia University. I was absolutely delighted when he accepted our offer—he gained enormously from working with colleagues like Susan Boynton and Robin Middleton. We had reached a new stage of experimentation in the Media Center for Art History. Having created a number of successful animations for use in “Art Humanities” (part of the Columbia Core Curriculum) we began to work under a Mellon grant on the problem pulling the entire curriculum together in a website that would embody high-resolution digital images and animations of each of the components of the course. When this proved impossible at Columbia, we looked further afield to create a great collaborative web-borne course on Medieval Architecture—the first course taught digitally in my Department.

Andrew joined us on the eve of our departure for a two-week brainstorming workshop in Granada, Spain in Summer 2000. Our team included Dale Kinney, Robert Ousterhout, Jerrilyn Dodds, Roger Stalley, Michael Davis, Linda Neagley, Pamela Jerome, and Barry Bergdoll. Maurice Luker and Robert Carlucci headed the Media Team; Andrew and Stefaan van Lieffering joined us as interns. We had free access to the Alhambra where Andrew roamed with his video camera, creating some marvelous features for use in our new course. My son Finnian’s experience working with Andrew in Granada and beyond set him on his path to a career as a Hollywood film editor. The new Medieval Architecture course website that resulted from the Granada workshop proved an extraordinary asset.

3. The Image not Made by Human Hands

At the same time, in the 1990s, an exciting new tool became available—the laser scanner. The Cyra Company, based in Oakland, California (later taken over by Leica), had developed a scanner which projected laser pulses at an object or building, measuring the amount of time they took to reach a solid surface and thereby calibrating the distance. When linked to a laptop computer the device creates three-dimensional “cloud point” images: with multiple scans an entire spatial framework of a complex building can be grasped. The cloud point data

can be sliced horizontally or vertically to give highly accurate plans and sections. Professor Peter Allen of the Columbia School of Engineering had acquired a Cyrax scanner, and in 2001 we deployed the instrument in an attempt to gain a fuller understanding of Beauvais Cathedral, which had recently come through a period of structural distress and radical intervention. Andrew worked with us during an unforgettable few days when we had free access to the entire cathedral. The three-dimensional images created through scanning are compelling—even without interpretation they powerfully induce the sense of having finally understood the entire cathedral. Because such images do not involve the laborious task of measuring by hand and promise “scientific” accuracy, they seem almost miraculous—an image not made by human hands (*achieropoetos*).

For my generation of humanistically-trained scholars, the cloud point technology was daunting. Andrew, however, belonging to the new generation, combined an excellent traditional education with what I can only call a genius for digital hardware. He never saw a piece of digital equipment that he could not operate—and in the most remote and precarious perches to be found in any church. Within a short time, he was able to deploy the scanner himself and to manipulate the resultant data. The illusion of the effortlessly-produced magic image is, of course, just that: in order to produce his stunning laser-generated images of Bourges, Chartres, Notre-Dame of Paris, Sens, Noyon, S-Leu d’Esserant etc, Andrew and his helpers had not only to deploy the scanner at multiple points at pavement level, but also to laboriously insert it in the hidden spaces—gallery, triforium passage and between roofs and vaults. And then to process the massive amount of cloud point data.

4. Mapping Medieval Architecture

The laser scanner facilitated the spatial exploration of individual buildings (Andrew liked to call it *l’archéologie spatiale*)—but what about the comprehension of multiple look-alike buildings, spread over time and space? Our Mapping enterprise began with six unforgettable summer programs (2002-2007) conducted in the château of Bostz in the Bourbonnais with Prince Charles-Henri de Lobkowitz as our gracious host. With Andrew as my partner (he was still engaged in course work and then his dissertation at Columbia) we recruited teams of students (mostly undergraduates) with whom we worked on gathering images, measurements and archaeological data from the scores of small churches from the eleventh and twelfth centuries that

dot the Bourbonnais countryside. It took both ingenuity and heft in order to transform the château of Bostz into a teaching/research laboratory each summer. I remember scrubbing showers on my hands and knees and lugging tables and chairs over from the town hall. Andrew would set up the media lab, ingeniously rigging up the spaces for wifi and helping the students with their data gathering and processing. I have vivid memories of a particular evening—it was June 21 2002—and I had been up in Beauvais with the team of laser scanners and returned late to find nobody at home. I found that Andrew had rigged up an outdoor cinema for the students behind our château with our portable projector and a bedsheet—they were enjoying a Monty Python movie....

Peter Allen and his team of laser scanners joined us for a while and Rory O'Neill devised an extraordinary tool for spatial analysis. John Ochsendorf from MIT also participated in the summer program and Andrew formed a working relationship with him that would later result in valuable structural analysis of the various types of early Gothic flying buttresses.

And it was at Souvigny, in the Bourbonnais, that Andrew met the love of his life, Marie....

The mapping enterprise led to greater things. Intrigued by our website Don Waters of the Mellon foundation encouraged us to go on to the mapping the great cathedrals of France: www.mappinggothic.org. The project was conceived in the kitchen of our château in a conversation with Rory O'Neill. Andrew was about to graduate from Columbia with his PhD and begin his teaching career at Vassar College and I was able to write him into the grant as co-principal. With the help of Nicole Griggs and the staff of the Columbia Art History Department and Media Center as well as the support of the Art History Department of Vassar College, Andrew and I organized four summer programs (2008-2011) based in a series of *maisons de gîte* spread across France. Each day we would set out in our two vans, our team equipped to undertake a variety of tasks. With James Conlon, then director of the Media Center, we had researched the availability of medium/large format digital cameras best suited to our task. Andrew was the sole operator of the camera, which coupled a 39 pixel digital back with a Cambio Wide DS mount fitted with a Schneider Kreuznach 35mm lens. He made the task look effortless, dancing fearlessly around the upper reaches of the cathedral with his camera, gathering the most stunning images. Yet this

is a heavy piece of equipment, quite clumsy in its viewfinder and focusing. With his instinct for finding just the right view and with his endless patience in image processing Andrew created some of the most beautiful cathedral images I have ever seen. While Andrew was at work with the big camera I operated a Nikon D3 camera with a perspective-correction lens, concentrating upon sequences of images that would convey the experience of moving through the building. Rory O'Neill and Nicole Griggs worked with a hand-held laser measuring instrument producing data that Rory later turned into comparative sections. Telephotography was done by Jordan Love and Zach Stewart. Andrew recruited talented undergraduate students from Vassar to do the panoramic photography: Lindsay Cook, Sofia Gans, Ani Kodzhabasheva, Jess Lentner, Kappy Mintie, and Alexandra Thom, all of whom went on to pursue advanced degrees in art history or architecture.

It was in the last sessions that we deployed the laser scanner, now operated by Andrew helped by Nicole Griggs and others. The churches scanned included Notre-Dame of Paris, S-Denis, Chartres, Noyon, Sens, S-Martin-des Champs and S-Quiriace of Provins. And in the very last session (2011) Andrew also deployed the gigapan rig with a robotic arm gathering extraordinary high-resolution images of the tympana at Conques and Moissac.

5. Andrew Tallon: Singing with the Cathedral

Andrew and I spent a total of ten unforgettable summers together in France and one in Spain, engaged in fruitful conversations, experiments, data-gathering and lots of plain hard labor in our attempts to comprehend sacred space. I think that one of the most important things I learned from Andrew was his awareness of the *sounds* of the cathedral. *The church is as much an instrument as are the voices of the cantors—the space, in no uncertain terms, sings along....*

For Andrew the cathedral is not just an inert thing to be studied as an archaeologist—it is a vital part of a coherent belief system. The cathedral is, after all, the most powerful mechanism transforming sensation and affect into religious conviction. The recognition of miraculous transformation induced by cathedral space and resonance leads to the comprehension of the Easter Story and the ultimate resurrection of the body. In witnessing Andrew's life and career, I have sometimes been reminded of Kenneth Conant, whose passion for his beloved Cluny led all the way to religious



Andrew Tallon at the Cathedral of Notre Dame, Paris. Photo by Andrew Tallon.

conviction and conversion.⁴ Conant's architectural studies were a passage to becoming an Orthodox monk: he found that the best way to convey to his students the effect of Romanesque architectural space was to throw back his head and sing plainsong to them. Andrew also sang—both for his students and for the cathedral.

Andrew pursued his enterprise all the way, just as the cathedral builders had intended.

⁴ Peter Fergusson, "Kenneth John Conant (1895-1984)," *Gesta* 24 / 1 (1985) 87-88.

Ursula Nilgen, February 5, 1931 – December 20, 2018

Ursula Nilgen, Professor of Art History at Ludwig-Maximilians-Universität, Munich, passed away on December 20, 2018. Professor Nilgen was born in Dusseldorf and studied Art History, Archaeology, and Egyptologie at the Universities of Cologne, Munich, and Bonn. Her doctoral dissertation, completed in 1966 at the University of Bonn, treated Oxford, Bodleian Library MS Douce 292, an Ottonian Evangelary made at Lorsch or Liège, and her habilitation, completed in 1978, addressed the bronze doors of Filarete at St. Peter's, Rome. In her long career, Nilgen taught at the Universities of Göttingen, Frankfurt, and Heidelberg, and from 1982 was at the

Ludwig-Maximilians-Universität, Munich. The University writes:

Prof. Nilgen war eine ausgewiesene Spezialistin für mittelalterliche Buchmalerei, über die sie mit ihren umfangreichen ikonographischen Kenntnissen bedeutende und grundlegende Schriften verfasste. Mit ihrer von rheinischer Vitalität geprägten Lehre hat sie den Auftrag erfüllt, der ihr in Göttingen mit der Verleihung der *Venia Legendi* für Kunstgeschichte mitgegeben wurde, nämlich "ihr Bestes zu tun, um als akademischer Lehrer und Forscher der Wissenschaft zu dienen und die akademische Jugend im Geiste der Wahrheit zu erziehen": zusammen mit den Lehrenden des Instituts für Kunstgeschichte der LMU behalten ihre Schülerinnen und Schüler sie in herzlicher Erinnerung.

MEMBER EVENTS

Celebrating William Voelkle at Les Enluminures “Holy Hoaxes” Opening

On the evening of January 16, 2019 an overflow crowd of some fifty-five ICMA members and guests gathered at the New York gallery of Les Enluminures to toast William (“Bill”) Voelkle at the opening of the exhibition *Holy Hoaxes: A Beautiful Deception – Celebrating William Voelkle’s Collecting*. Bill recently retired after fifty years at the Morgan Library & Museum, where he was Curator of Medieval and Renaissance Manuscripts. During his time at the Morgan, Bill developed an interest in forged illuminations and amassed an impressive collection – pieces ranging from works by the Spanish Forger to imitation medieval Ethiopian manuscripts to a modern “cutting” of an historiated V, with God the Father wielding a tennis racket and holding a book with the letters “OELKLE” (a tribute to Bill himself). Forty-five works from Bill’s collection were on view at the Les Enluminures exhibition and a splendid and informative catalogue, written by Bill with an introduction by Christopher De Hamel, is available for download on the Les Enluminures website.

Sandra Hindman, Founder and CEO of Les Enluminures and long-time supporter of the ICMA, generously hosted the event, keeping the libations flowing and the mood bright. She and Nina Rowe welcomed the crowd, paying tribute to Bill’s beneficence to the ICMA. Bill supports the



Sandra Hindman, Founder and CEO of Les Enluminures, and host of the event.

organization as a Benefactor donor and, since 2007, has funded the ICMA’s annual Courtauld Lecture, which aims to forge and strengthen trans-Atlantic contacts among scholars and museum curators. We were happy to recognize several past Courtauld Lecture speakers in attendance at the event – Charles Little (2000), Dorothy Glass (2005), Lucy Sandler (2011), and Helen Evans (2013).



William (“Bill”) Voelkle and attendees at the opening of the exhibition in his honor, Holy Hoaxes: A Beautiful Deception – Celebrating William Voelkle’s Collecting.

Bill's remarks about the pieces on view were fascinating, raising questions scholarly and aesthetic. Indeed, the production of fakes in the era from the nineteenth century to today reveals the shifting tastes and preoccupations of those who have shaped the narratives of medieval art history. And Bill closed with a particularly compelling suggestion: the development of a database of fake medieval illuminations – a digital archive that would serve scholars

and collectors and could inspire discourse with modernist colleagues.

All in all, this intellectually stimulating and jolly event was a great way to set the tone for the International Center of Medieval Art in 2019. Thanks to Bill and Sandra for making it happen!

MEMBER EVENTS

(continued)

The ICMA at The Courtauld Lecture 2019

This year's ICMA at The Courtauld Lecture was given by Elizabeth Morrison, Senior Curator and Head of Department, Department of Manuscripts, J. Paul Getty Museum, Los Angeles. On Wednesday, March 13, 2019, she treated us all to a beautifully illustrated lecture entitled, "A Beast of a Project: Curating an Exhibition on Bestiaries at the Getty." The lecture gave rich insight into her upcoming exhibition at the Getty, "Book of

Beasts: The Bestiary in the Medieval World," which will run from May 14 — August 18, 2019.

Several tours are happening in the coming months. Look for email invitations to upcoming events and stay tuned for reports and photos on all the events in the spring newsletter.

If you would like to organize a study day for the ICMA at your local museum, please contact Ryan Frisinger at icma@medievalart.org. International events are welcome.



Getting ready for a full house. Beth Morrison gives the ICMA at The Courtauld Lecture, March 13, 2019.



Attendees enjoy conversation and comraderie at the reception after Elizabeth Morrison's ICMA at The Courtauld Lecture, March 13, 2019.

MEMBER APPRECIATION

The ICMA wants to recognize its members and their contributions to the field. If you are interested in submitting a profile of a colleague, please contact Heidi Gearhart, at newsletter@medievalart.org.

In Appreciation of Fronia Simpson, on Her Retirement From *Gesta*

I met Fronia Simpson, virtually, in fall 2012 when Adam Cohen and I were invited to edit *Gesta* and were charged with putting it out on schedule in accord with the new contract between ICMA and the University of Chicago Press. She had been brought on board by Anne D. Hedeman nine years earlier, so she toiled for three different *Gesta* editors before us. For six years we worked closely together, sometimes exchanging multiple daily e-mails, but we never met. Even though she was only one year ahead of me in the PhD program at Yale, somehow our paths had not crossed.

In the beginning, I was quite sure that we did not need a copy editor for *Gesta* at all. I have been editing and copyediting my whole life, and mistakes and infelicities leap off pages into my eyes. I was certain that additional eyes would not be necessary, particularly with Adam also involved. I was utterly wrong. *Everyone* needs a copy editor! Fronia was invaluable, and she made me a better editor, too. She was as meticulous and compulsive as I was, and together we agonized over each word and every comma in *Gesta*. We inherited a style sheet and continually tweaked it, trying to make such things as the order of the data in a caption more logical. Fronia could spot authorial tics, like the same word used dozens of times in an article. From working in a copy shop, she knew to check that the columns on a *Gesta* page were properly aligned—the sort of thing that an editor, focused on content rather than form, might not notice. Because she has copyedited countless museum catalogues and many other journals, Fronia had a sense of best practices that I lacked. Should *Gesta* hyphenate “turquoise-glazed tiles”? From editing journals on ceramics, Fronia knew that ceramics scholars always hyphenate before the word *glazed*. Some decisions turned on what the *Chicago Manual of Style* says, not always explicitly: Bibliothèque nationale de France is correct when naming the institution, but Bibliothèque Nationale de France is needed when referring to it as the publisher. Many other decisions required considerable back-and-forth. Should *imago pietatis* be lowercased and italics, or capitalized and roman (the style sheet has *Agnus Dei* and *Maiestas Domini* in Latin, caps, and roman)? As editor, I found it rewarding

to make the call (lowercased and italics!) after discussing all the options with such an experienced colleague.

In the end, any kind of editing is humbling when someone else catches your mistakes. Working with Fronia made me less smug about my own abilities. I think we learned a lot from each other, and *Gesta* was a better (and cleaner) journal because a team of compulsive people worked hard to make it so. Happily, several authors recognized Fronia’s contributions to their articles and acknowledged her in print. Yet for the most part copy editors are unsung heroes, even when their indefatigable efforts have contributed hugely to our field.

After fifteen years, Fronia has stepped down from working on *Gesta*; in fact, she is retiring after three decades as an art-history copy editor. In 2017 she was invited to write an essay for Lucia | Marquand Books, which produces books for art museums across the country (luciamarquand.com). The chapbook is called *How to Make Your Editor—and You—Happy*, and even though it was aimed at curators, her observations are valuable for all academic authors. I’m excerpting some of her sage advice here (with the publisher’s permission).

“Working with an author involves thinking about the reader. I see my job as helping an author present fresh ideas and new research in as graceful and forceful a way as possible. It’s not my job to rewrite what a curator has written but to point out places where a reader might stumble. Some names, terms, eras, concepts that are common in art history are not used in everyday language. Even though your reader is intelligent and well read, art history may not be among the genres she favors. Identify people, places, ideas. If you don’t, I’ll ask. What is ‘history painting’? When was the Gupta Empire? Depending on the context, what is *repoussé*? Carbon black? Let’s face it, art historical terminology can be arcane. If it weren’t, why are there books with such titles as *Dictionary of Art Terms* and *Looking at Photographs*?

“You’re working with art, but your medium is words, and you have at your service the wonderfully rich language of English. I fear, though, that it’s becoming hollowed out, stripped of its vitality. We all have verbal tics, but using an adjective seventeen times in twenty pages is not a tic; it’s the admission of a lack of imagination or an enfeebled vocabulary. After a while, any word loses its punch. When an author tells me that every newly introduced topic or fact is ‘important,’ questions arise. Important in what way? Why? To whom? Truly, unless you tell your readers—or,

MEMBER APPRECIATION

(continued)

better yet, demonstrate to them—your reasoning, they won't care.

“The computer can be blamed for much of this. While working on-screen, authors may well not see more than half a page at a time, so repetitions can hide. Moving blocks of text can wreak havoc with logic and grammar. Print out your essay. Read it as it appears on paper, as your readers will (as I do). Don't just read it, read it out loud. Your ear will pick up things your eyes don't, particularly those pesky repeated words and phrases. You'll say you don't have time, there are too many meetings, you have to travel. I understand that, truly I do; my husband was a curator for many years. Yet in ten, twenty, thirty years' time,

the meetings, the plane flights, the meetings when you get back, none of them will be remembered. Your name will, however, be attached to this piece of writing. Try to find the time and discipline to adhere to due dates and word counts and to keep in mind that the reader should both learn from and enjoy your essay. If you can do even some of these things, you will have a much happier and more productive relationship with your editor (which is another way of saying that the editor will not heap imprecations on your head) and a publication that, decades on, still does you proud.”

Linda Safran
Pontifical Institute of Mediaeval Studies, Toronto

IN BRIEF

New Web System for Members Available

The ICMA has launched its new member portal in December 2018. Members can register for a personal account and password on-site, and then access account and membership information, *Gesta* articles and newsletters, and a membership directory.

www.medievalart.org

Center for Spain in America Expands Support for Meadows Museum

New grant provides funding for fellowship and new exhibition catalogue

The Meadows Museum at Southern Methodist University is pleased to announce that it has received a grant of \$45,000 from the Center for Spain in America (CSA) to support the museum's pre-doctoral curatorial fellowship for 2019-2020. Established in 2011, the pre-doctoral fellowship provides an intensive scholarly, professional experience with the opportunity to research Spanish art at the Meadows and other national and international institutions. CSA will also underwrite the catalog for the forthcoming exhibition *Alonso Berruguete: First Sculptor of Renaissance Spain* (National Gallery of Art, October 13, 2019–February 17, 2020; Meadows Museum, March 29–July 26, 2020). It will be the first general book on Berruguete published in English.

“We are so thankful to CSA for its ongoing support of the Meadows Museum and for becoming sponsors of this unique educational program,” said Mark Roglán, the Linda P. and William A. Custard Director of the Meadows Museum and Centennial Chair, Meadows School of the Arts, SMU. “We are delighted to have a partner who shares our goal of training a new generation of young scholars interested in Spanish art.”

The New York-based CSA fosters the study of Spanish history, art and literature by creating and funding doctoral fellowships at European and American universities, as well as research centers with archival and bibliographical material relevant to the field of Hispanism. The Center and its Spanish counterpart, Centro de Estudios Europa Hispánica (CEEH), have collaborated with the Meadows Museum on several projects prior to this

announcement, including the exhibition and catalog for *The Lost Manuscripts from the Sistine Chapel: An Epic Journey from Rome to Toledo* (2011); the exhibition and catalog for *The Spanish Gesture: Drawings From Murillo to Goya in the Hamburger Kunstballe* (2014); *Sorolla in America: Friends and Patrons* (2015), a study of the major collectors of Sorolla's work; and the catalog for *Zurbarán: Jacob and His Twelve Sons, Paintings from Auckland Castle*.

Students wishing to apply for the CSA Curatorial Fellowship can find more information on the Meadows Museum's website.

About the Center for Spain in America

The Center for Spain in America promotes advanced study and public awareness in the United States of Spanish art and visual culture, also focusing on the history of the Spanish presence and the influence of Spanish art and culture on North America. CSA cooperates with universities, libraries, archives, museums and other educational or cultural institutions fostering academic excellence in the field of Spanish studies in the United States of America and supporting activities such as symposia, lecture series, exhibitions and publications.

The Center for Spain in America is registered as a not-for-profit organization in the United States and is legally incorporated in New York State since 2009. Its activity is made possible, in part, by the Centro de Estudios Europa Hispánica (CEEH).

About the Meadows Museum

The Meadows Museum is the leading U.S. institution focused on the study and presentation of the art of Spain. In 1962, Dallas businessman and philanthropist Algor H. Meadows donated his private collection of Spanish paintings, as well as funds to start a museum, to Southern Methodist University. The museum opened to the public in 1965, marking the first step in fulfilling Meadows's vision to create “a small Prado for Texas.” Today, the Meadows is home to one of the largest and most comprehensive collections of Spanish art outside of Spain. The collection spans from the 10th to the 21st centuries and includes medieval objects, Renaissance and Baroque sculptures, and major paintings by Golden Age and modern masters.

Submitted by Carrie L. Sanger, Meadows Museum

IN BRIEF

(continued)

Report on the 2018 Andrew Ladis Memorial Trecento Conference

A Kress Travel Grant from the ICMA helped to bring the keynote speaker for the Ladis Memorial Trecento Conference that was held in Houston 8–10 November, 2018. Caroline Campbell, The Jacob Rothschild Head of the Curatorial Department and Curator of Italian Paintings before 1500 at The National Gallery, London, opened the conference with her talk, entitled “Engaging audiences with the Trecento.” Caroline’s talk highlighted the various ways past and present curators at the London National Gallery have engaged audiences with trecento art, a period that audiences often find difficult to relate to. Her theme resonated with all of us, teachers and museum professionals alike, as well as with several of my Italian Gothic art students. Caroline’s talk was beautifully book-ended by the special presentation at the end of the conference by George Bent and Gail Solberg on their new digitization project to enhance access to trecento Florence for both scholars and students through 3-D modeling of major buildings as well as numerous documentary resources. Their project will eventually be open source on the internet.

The Andrew Ladis Memorial Trecento Conference is not only very specialized in its singular focus on trecento (and dugento) art; it is also a very special conference in its workshop-like format. Rather than multiple simultaneous sessions, the conference consists of a single stream of about 24 papers presented over a two-day period and subdivided into thematic sections, with ample time allotted for discussion. Topics on all materials, regions, and approaches to trecento art history are included; however, new perspectives on trecento visual culture are especially encouraged. Our goals additionally include reaching out to international colleagues and to researchers at varying stages in their careers.

The character of these conferences was inspired by gatherings once hosted by Andrew Ladis at the University of Georgia. Shortly after Prof. Ladis’s premature passing in 2007, a small group of trecento art historians began an email list that has grown to number about 150 members in 10 countries. The group constitutes a private listserv, which functions not only to advance scholarly discourse, but also to organize these conferences in honor of Andrew’s spirit and goal of promoting a long and rigorous life for trecento art history.

The 2018 Andrew Ladis Memorial Trecento Conference, co-hosted by the University of Houston and the Museum of Fine Arts, Houston, was only the second one held by the group. About sixty people attended, including fifteen

ANDREW LADIS MEMORIAL TRECENTO CONFERENCE



November 9–10, 2018
MFAH & University of Houston



who are also ICMA members and four of whom gave papers. The proceedings of this conference will be published by Brepols Press, as were those of the 2016 conference. Papers presented by ICMA members include *Giotto’s Naturalism and Medical Science in Padua*, in which Theresa Flanigan discussed Pietro d’Abano’s theory of emotions as a parallel phenomenon and possible influence on increasing emotional naturalism in trecento painting. Claire Jensen proposed a new type of reliquary, which she termed narrative reliquaries; Sandra Cardarelli discussed the veneration of the cross in the cathedral of Massa Marittima in the *contado* of Siena. A recurring theme was the intersection between Eastern and Western Europe as well as between Europe and the Far East. Topics in this area ranged from Chris Platt’s paper, *Establishing the International Patronage of Paolo Veneziano: New Case Studies from France and Croatia*, to a study of the replication and adaptation of Asian textile motifs in trecento paintings. Another paper argued for a direct relationship between Persian and Italian trecento architecture and especially domes. Interactions among cultures in the Mediterranean were explored in two papers focusing on trecento Naples, one of which explored the significance of fictive porphyry in small diptychs made for the Angevins, and the other symbolism employed in works

commissioned by Robert I of Naples to bolster his claim as King of Jerusalem.

Other papers addressed the meaning and function of the image type known as the “Triumph” of a Saint (here specifically those of St Augustine and Thomas Aquinas) based on diagramming those images; differences in the cut of Franciscan habits in life and in art and their significance; and the social functions of medieval painted saints’ tombs in the Veneto. Topics also included a reading of the unusual and previously inscrutable narrative structures of frescoes in San Francesco, Prato as based on the structure of sermons; reconstruction of images destroyed in WWII; images of a changing social order through the astrological program in Padua’s town hall; and visual representations of women’s legal duties in trecento Siena. One of the most intriguing and novel papers analyzed concepts of time in trecento thought, the development of mechanical clocks, and their impact on the design of Giovanni Pisano’s much-studied Pisa Pulpit.

The next bi-annual Ladis Memorial Trecento conference will take place in late 2020 or early 2021 in Nashville, where it will be hosted by Trinita Kennedy, curator of the Frist Art Center, with the collaboration of Vanderbilt University. It will be held to coincide with an exhibition on trecento art in Bologna, a center that is often neglected in this period. The call for papers will be posted to the ICMA website, most likely in January 2020.

Submitted by Judith Steinhoff, University of Houston, Organizer of the 2018 Ladis Memorial Trecento Conference

Report From Brno

News from the Center for Early Medieval Studies, Brno

The *Center for Early Medieval Studies* in Brno is exponentially growing. Besides numerous scientific publications and projects, the Center has – like in previous years – tried to extend its activities around a desire of disseminating and sharing research about medieval art to a wider audience.

One of the main achievements of 2018 was the conclusion of the project started in 2016: *Migrating Art Historians*. After walking 1500 km for four months in 2017 and reflecting and writing on this experience for a successive year, the team of the project – joined by major specialists in the field (Sible de Blaauw, Stefano D’Ovidio, Cynthia Hahn, Cécile Voyer) – published the conclusive monograph *Migrating Art*

Historians on the Sacred Ways at the end of 2018. Structured as a walk along pilgrimage routes, this book presents the various steps that the group of the project took, presenting several case studies exploring the central notion that the activated body can become an instrument asking new questions to medieval artworks and sources.

On sides of the other research focus, the arts of the Southern Caucasus, an active collaboration between the Center at Brno (Ivan Foletti) and the universities of Fribourg (Michele Bacci) and Ca’ Foscari in Venice (Stefano Riccioni) must be noted. This collaborative project entitled *Seminarium Sub-Caucasicum. Studies in Art on Medieval Caucasus (and Beyond)*, was “inaugurated” by a special issue of the journal *Venezia Arti* 27 (2018): *Discovering the Art of Medieval Caucasus (1801–1945)*, co-edited by Ivan Foletti and Stefano Riccioni. The project hopes to create a platform for regular meetings between scholars working on related topics and to promote actions for the preservation of cultural heritage of this region.

In addition, another research project called *Re-Roma* was started: the research team, led by Ivan Foletti, is composed of Chiara Croci, post-doc researcher at the Center, as well as PhD students Martin Lešák, Veronika Pichaničová, and Sabina Rosenbergová. The aim of the project is to analyze the artistic and cultural production of Rome from the 8th to the 11th century. The last new member who has joined the Center in 2018 was Chiara Bordino, currently carrying out a project devoted to the reception and the cult of images in the Early Medieval West from the Early Christian to the Carolingian era, investigating textual sources in connection to visual evidence. Two proceedings of conferences held in 2016 and 2017 were also published by the Center. Firstly, the volume *Re-thinking, Re-making, Re-living Christian Origins*, edited between Brno, Lausanne, and Rome, which offers a questioning of the use made by Christianity of its century-long history. Secondly, *Orient oder Rom? History and Reception of a Historiographical Myth (1901-1970)*, proceeding from a conference held in 2017 in Brno which examines within different historiographical traditions the century-long fortune of the theses of Austrian scholar Josef Strzygowski about the origins of Christian art.

Finally, two translations must also be noted. First is the English translation and critical introduction by Adrien Palladino of an iconic essay of André Grabar, entitled *Plotinus and the Origins of Medieval Aesthetics*. Palladino’s historiographical introduction presents the genesis of this crucial text and replaces it within the opus of the Russian émigré scholar. A second is a Czech translation and extension of an article by Ivan Foletti *Ženy u oltáře*. Nikdy?

IN BRIEF*(continued)*

[Women at the Altar. Never?] which explores – through textual sources and images – the role that ordained women could play within the ecclesiastical structures of Late Antiquity.

Besides numerous public talks given by research fellows based in the Center, we also had the pleasure to host a number of external international scholars. In the frame of the cycle of lectures *Středověc Jinax* [Middle Ages Differently], we hosted in October Armin F. Bergmeier, who gave a lecture entitled *Experiencing Divine Presence in Byzantium: The Shift from Direct to Mediated Theophanies*, dedicated to theophanic images from the 4th to the 8th century between East and West. Out of this frame, we had the pleasure to welcome Francesca Dell’Acqua (University of Salerno) for a lecture called *The Power of Wisdom: The Virgin Mary and Moral-Doctrinal Authority in the Middle Ages* and a block course on the impressive group of the Salerno Ivories. Further, the international summer school, held between the universities of Lausanne, Zagreb, and Brno continued. Entitled *(Moravian) Middle Ages In The Mirror Of The 20th Century*, a workshop was held at the Hans Belting Library from the 9th to 12th September. From the 8th to the 10th October, the international conference *Liminality and Medieval Art II* was also organized by members of the Center. Reflecting upon themes already discussed during a first meeting in December 2017, the participants focused on artworks within the spaces of “transition”, i.e., liminal zones, entrance spaces, atria, etc. Particular focus was placed on the role played by material, visual, and ritual cultures within these spaces.

Last but not least, aiming at engaging non-expert audiences, we have published a short movie about the historiated

wooden doors in the narthex of Santa Sabina in Rome. This documentary is available on [YouTube](#) since December 2018.

Publications

Convivium V/2: Miscellaneous Issue. Turnhout: Brepols, 2018.

Foletti, Ivan, Katarína Kravčíková, Sabina Rosenbergová, and Adrien Palladino eds. *Migrating Art Historians on the Sacred Ways*. Brno-Rome: Viella, 2018.

Foletti, Ivan, and Francesco Lovino, eds. *Orient oder Rom? History and Reception of a Historiographical Myth (1901-1970)*. Brno-Rome: Viella, 2018.

Foletti, Ivan, et al., eds. *Re-thinking, Re-making, Re-living Christian Origins*. Rome: Viella, 2018.

Foletti, Ivan. *Ženy u oltáře. Nikdy? Jáhenny, vdovy, kněžky a ikonografie Matky Boží (III.–VI. století)*. Brno: B&P Publishing/MUNI, 2018.

Grabar, André. *Plotinus and the Origins of Medieval Aesthetics*. Translation and critical introduction by Adrien Palladino. Brno-Rome: Viella, 2018.

Scirocco, Elisabetta, and Gerhard Wolf eds. *Convivium* V/1: *The Italian South: Transcultural Perspectives 500–1500*. Turnhout: Brepols, 2018.

Report compiled by Klára Doležalová and Adrien Palladino

New Digital Resource for Studenica Monastery

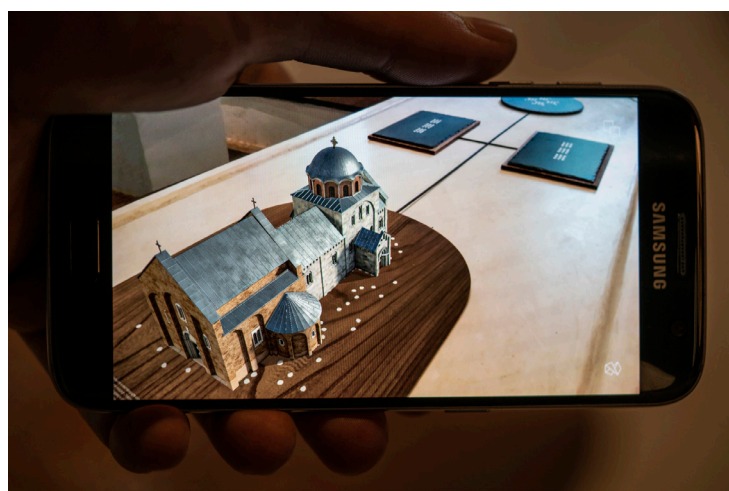
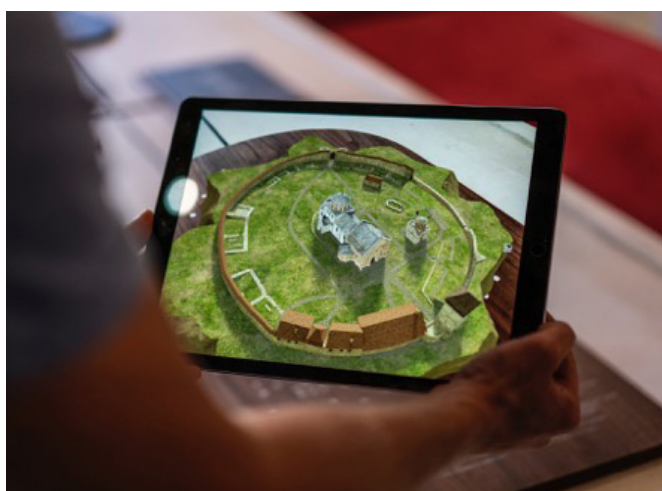
Rakićević, Tihon and Marko Todorović, eds. *Digital Studenica*. (germ. Digitale Studenica, russ. Цифровая Студеница). Studenica Monastery, 2018.

The *Digital Studenica* features a catalogue in Serbian, English, German and Russian and text by Miljana Matić, covering the Interactive permanent exhibition at Studenica Monastery, as a result of the augmented

reality project „Digital Studenica“ by Studenica Monastery and Live View Studio, Belgrade (creative director and concept author: Marko Todorović), representing Studenica Monastery History and Art, with interactive VR and 3D model contents viewable via Holograd application.

[English translation: Vuk Šećerović; German translation: Paul Gruber; Russian translation: Ana Grujić; photo: Marko Todorović]

https://liveviewstudio.com/work/digital_studenica/
<https://www.youtube.com/watch?v=tJLiaSbq3t4>



FEATURES

REFLECTIONS

Reflections on the “Global Middle Ages” By Kara Ann Morrow

The idea of the “Global Middle Ages” permeates medievalist conversations these days. Museum exhibitions, conference proceedings, pedagogical training, and even blogs invite reexamination of our field’s investments in curricular diversity and disciplinary inclusion. As medieval art historians we have an opportunity to reconsider the very borders and horizons of our field. The term “Global Middle Ages” is problematic. It can suggest a limited and outward focus of Western perspectives and can fail to account for the wider cultural and artistic panorama. These conversations have sometimes come at the cost of considering the nuances of social class, economic status, race, and gender. Yet, by critically interrogating our historical canons and biases, the “Global Middle Ages” has the potential to challenge traditional nationalisms and traverse presumed geographic barriers, finding echoes of meaning across diverse medieval landscapes and bringing into focus new research methods, theories, and pedagogies. As a medieval art historian who emerged from graduate school with an additional research trajectory in African art, I find our disciplinary interest in the “Global Middle Ages” not only timely, but replete with opportunity extending beyond interconnectedness with Near-Eastern lands. In this article I reflect on the idea of the “Global Middle Ages” from a distinct perspective spanning diverse medieval focuses, the Western European and the African. In recent years, museum exhibitions have challenged our assumptions regarding artistic networks and have provided opportunities for examining relationships much richer than conventional approaches have presumed. Such exhibitions—not only those shows curated from a Western medieval perspective, but also and perhaps especially those exhibitions of African art—have challenged my notions of a “Global Middle Ages” and have encouraged me to reconsider themes of encounter, exchange, and conflict.

As a graduate student I was required to complete a course outside of the canon of Western art history. An essential component of that course was field work in Florida that privileged the voices of the artists, patrons, and cultural stewards from immigrant, indigenous, or diasporic communities: I researched African-American grave markers and cemeteries. I had a very positive experience and successful research topic, thanks to the generosity of members



Figure 1. Cemetery Altar/Shrine over a Grave. New Orleans, LA. 2015. Photo: Kara Morrow.

of a local African Methodist Episcopal church. This work reinforced the importance of the lived experiences and agencies of artists and patrons. I eventually published that seminar paper and continued with my investigations into African-American cemeteries. My experiences with African art curricula continued to grow as I discovered fortuitous teaching opportunities in African visual culture. As I completed graduate school I found myself pressed to articulate these intersections between my investments in medieval imagery and African art. Although I certainly recognized the growing interest in a transtemporal and transnational Middle Ages, I struggled to communicate these relationships; I was apprehensive about defining African traditions, experiences, or meanings through European discourses. My scholarship has focused on the visual significance of the cult of saints in Western Europe, with a particular interest in the construction of spaces of veneration. From architectural sculptures that announce the holy presence within a church, to the reliquaries that proclaim the sanctity of the relics stored inside, this notion of spiritual sites, which informs and stimulates human encounters with the divine, intrigued me. This same concept—the artistic mediation between spiritual and corporeal realms—defines my interests in global practices in both Africa and in diasporic

communities, as images assist in ancestral veneration. These constructions can even enable the interaction of religious practitioners with the important dead where shrines are erected in graveyards, as in figure 1. Here an altar in a New Orleans cemetery shelters power objects including personal items of the deceased—a wallet (once complete with money), a handkerchief, a knife, and blown-glass skulls—set among graves and threatening yucca plants. Such altars announce spiritual presence and efficacy, testifying to the syncretism of Central- and West- African religious practices and Christian beliefs. Situated above the remains of the deceased, these sites articulate the collision of the corporal land of the living and the spiritual realm of the dead, and the artistic assemblages that accompany them herald the locations' vital potential. The deposition of personal belongings further heightens the physical points of interaction between the venerators and the venerated, the point of contact over the grave where the living interact with the dead. The graves-cum-altars and their associated art create a liminal space of amplified awareness of the dead and their power to mediate in the living world.

While the second half of the twentieth-century is often remembered for modernism's interpretation of African



Figure 2. Lidded Saltcellar. Sapi-Portuguese. Sierra Leone. 15th-16th century. Ivory, H. 11 3/4 × Diam. 4 1/4 in. (29.8 × 10.8 cm). Metropolitan Museum of Art, New York, 1991.435a, b. Courtesy of the Metropolitan Museum's Open Access Policy. Public Domain Dedication, Creative Commons. <https://www.metmuseum.org/art/collection/search/316442>

art, scholars also sought to break down colonialism's obscuring lenses, adding transnational, even inter-continental dimensions to the Middle Ages. For example, William Fagg's pioneering 1959 study of Sapi (Afro-Portuguese) ivories challenged our assumptions about artistic exchange between Europeans and Africans in the fifteenth century—a topic that was enriched by the 1988 landmark exhibition "Africa and the Renaissance: Art in Ivory," co-curated together with Enzo Bassani through the Center for African Art, New York. The exhibition and accompanying catalogue (edited by Susan Vogel) explore economic systems and the artist/patron relationships that were obscured by erroneous assumptions of authorship. Moreover, a lack of understanding of the visual prototypes that bridged Portuguese patronage and Sapi, African creativity hindered our understanding of the African perspectives informing these artworks. This corpus of objects—including oliphants, spoons, and especially saltcellars (Figure 2)—reflects the forms of African calabashes, supports Sapi representations of the Portuguese, and sometimes even carries the heraldry of European patrons. This research offers attractive avenues for understanding artistic interactions between not only diverse populations, but cultures a continent apart. Similarly invested studies from Africanist perspectives, such as Suzanne Preston Blier's article "Imaging Otherness in Ivory: African Portrayals of the Portuguese ca. 1492," have furthered our understanding of early economic and artistic interactions between the Portuguese, Benin, and Kongo people, while reversing the dialogue on otherness. The adoption of Christianity by this final group, and the associated art, attracted my attention as a young researcher. I began to consider the syncretism that resulted from Kongo adaptations of the imagery at the heart of pre-reformation Christianity. These works include the distinctly Africanized crucifix informed by the Kongo cosmogram (Figure 3). In this example, Christ is wrapped in a luxurious raffia cloth reflecting his status to the informed African viewer. Such syncretized religious practices and art forms would find vivid manifestations across the Atlantic in the forms of Haitian arts and African-American burial grounds.

These observations resonated with another exhibition that appeared as I was completing my graduate work, "Eternal Ancestors: The Art of the Central African Reliquary" curated by Alisa LaGamma for the Metropolitan Museum of Art in 2007. This project and its accompanying catalogue (also edited by LaGamma) investigated echoes of human expression through the commemoration of bodily relics in sculpted containers whose features proclaim the sacred nature of their contents. Although principally focused on the Central African reliquaries (Figure 4) like

REFLECTIONS

(continued)

this Fang reliquary guardian, which once sat poised over the ancestral relics, it also considered the prominence of reliquaries in South Asian, and medieval European traditions. Moreover, it highlighted the performative nature of these art forms and offered a theoretical ideal for considering medieval liturgy, as well as funerals and initiation rites. Included in the catalogue is a contribution by medieval art historian Barbara Boehm, who articulates the resonances I found myself drawn to. Since its publication twelve years ago, the catalogue has continued to provide a springboard for my consideration of these and related art forms where metal, wood, bones, shells, hair, and textiles participate in a theater of what is hidden and what is dramatically revealed.

The occasions to engage with the “Global Middle Ages” are too numerous to acknowledge here as the published research and exhibitions grow richer every year. The 2015 MET exhibition “Kongo: Power and Majesty” (also organized by LaGamma) has further challenged our notions of late medieval interactions between Africa and Europe in the centuries before colonialism; looking beyond the typical nineteenth-century context of European exploitation

of the Other, this work has highlighted diplomatic efforts between sovereigns, complicated economic systems, and varied artistic transactions. Nor is the outward focus of these African-centric exhibitions limited to the fifteenth century. The current “Caravans of Gold, Fragments in Time: Art, Culture and Exchange Across Medieval Saharan Africa,” curated by Kathleen Bickford Berzock for the Block Museum of Art at Northwestern University, elucidates Africa’s medieval artistic legacy and connections with far-reaching cultures—including medieval Europe—from the eighth to sixteenth centuries. The very scope of this exhibition challenges me yet again to reconsider my definitions of the “Global Middle Ages.” Ultimately, these insightful projects have both informed my research and, perhaps more importantly, expanded my teaching. They have both provided opportunities to develop the subject matter of my medieval and African art history classes, and enabled me to incorporate diverse voices and experiences in my courses.



Figure 3. Crucifix. Kongo peoples. Angola, Northwestern Angola. 18th-19th century. Brass, H. 10 × W. 5 1/2 × D. 3/4 in. (25.4 × 14 × 1.9 cm). Metropolitan Museum of Art, New York, 1999.295.4. Courtesy of the Metropolitan Museum’s Open Access Policy. Public Domain Dedication, Creative Commons. <https://www.metmuseum.org/art/collection/search/318320>



Figure 4. Figure from a Reliquary Ensemble: Seated Female. Fang peoples, Okak group. Gabon or Equatorial Guinea. Wood, metal, H. 25 3/16 × W. 7 7/8 × D. 6 1/2 in. (64 × 20 × 16.5 cm). 19th-early 20th century. Metropolitan Museum of Art, New York, 1978.412.441. Courtesy of the Metropolitan Museum’s Open Access Policy. Public Domain Dedication, Creative Commons. <https://www.metmuseum.org/art/collection/search/310870?searchField=All&sortBy=Relevance&ft=africa+reliquary&offset=0&rpp=20&pos=1>

CONFERENCE REVIEW

Out of Bounds: Exploring the Limits of Medieval Art

Annual Conference of the Index of Medieval Art November 17, 2018
McCormick Hall, Princeton University

By Dongwon Esther Kim, University of Toronto

Crossing borders and boundaries set within the discipline of art history is, to some degree, inherent to the study of medieval art, insofar as “medieval” was the alterity of the Renaissance and the modern. The multiple and arbitrary definitions of borders in geography, periodization, and disciplinary methodologies have become even more obvious as the field has turned to face the margins and boundaries within what we term “medieval art.” The title of this year’s meeting included the word “limits.” To be “out of bounds” might mean reaching and exceeding the limits of familiarity; it might also be asking about the limits of the abilities of medieval art in doing just that. What is beyond the ability of the field to mediate if the center and its boundaries continues to hold? Opening the 2018 Annual Index of Medieval Art Conference, Pamela Patton, director of the Index, began by addressing the uses of time and place in the mapping of center to periphery, asking whether all cultures were “just as medieval,” or if some cultures were “more medieval than others;” and

how and where art historians practicing today are looking to for materials that can help to shape answers to these questions.

Alice Sullivan (“Beyond Traditional Boundaries: Medieval Art and Architecture in Eastern Europe”) reflected on the medieval art historians’ selective relationship to the geography and temporality of Byzantium by venturing beyond the city limits of Constantinople, and the temporal limit of the fifteenth century, commonly self-imposed in medieval studies. The post-medieval painted monasteries in the Moldavia region of modern Romania (Pătrăuți and Moldovița monasteries, for example) bid us to consider “the timing of it all” within the global turn of medieval studies. Armenia, likewise, is a complex region straddling autonomy and dependency in its cultural, political, and ecclesiastical relationship to Byzantium. Christina Maranci (“The Summit of the Earth: Reflections on Armenia in Art History”) further added to its nuanced history by asking how the Met’s recent exhibition, “Armenia!” might be experienced by Armenian church fathers and saints. This question places Armenia, the summit from which water flowed in the medieval imagination, at the center. For Maranci, feeling for the “connectedness of Armenia to the rest of the world” is facilitated by reading texts alongside image in its art and architecture, reminding us that the art historian’s training should be considered an integral part of transgressing pre-determined boundaries in the discipline. Michele Bacci (“Dynamics of Exchange in the Mediterranean and Beyond”) addressed the existence of pre-determined borders by the title of his talk alone: some



Figure 1. Left to right: Sarah Guérin, Pamela Patton, Jill Caskey, Suzanne Conklin Akbari, Michele Tomasi, Thelma Thomas, Christina Maranci, Michele Bacci, Alice Sullivan, Alicia Walker, and Eva Frojmovic. Photo: Index of Medieval Art.

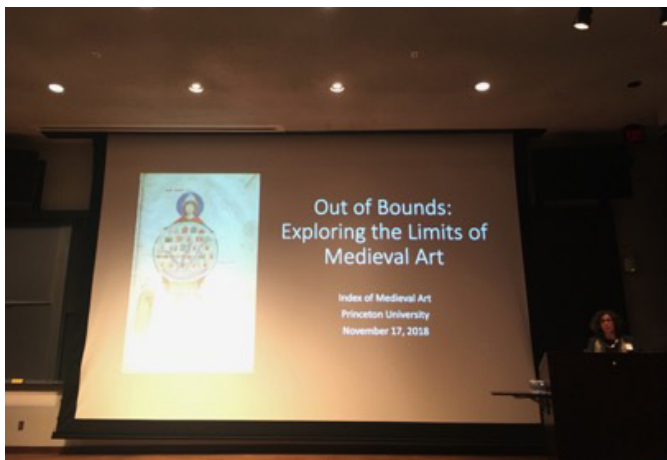


Figure 2. Pamela Patton, Director of the Index of Medieval Art, gives the opening address.

were Mediterranean, and others were beyond. Even within studies that aim and claim to be “out of bounds” of this tradition, the inter/exchange in the Mediterranean basin is paradigmatic. The implementation of new terminology, such as rhizomes (the spread of related and recognizable

iconography and patterns found in unrelated areas), was discussed as a potential key to thinking about the degrees to which an object might have appeared “foreign” to a medieval viewer, highlighting the constant and ongoing need to reassess and relocate the viewpoint from which we write history.

The ways in which one’s teleological location determines what is familiar and what is foreign were also of concern to medieval people, as we saw in Michele Tomasi’s case study (“Art History, Literary History, Historiography: Reading French Chronicles of the Late Middle Ages from an Art-Historical Viewpoint”). Christine de Pisan and Jean Froissart, for example, grappled with reading and writing about the aesthetic experience of the exotic within their own cultural awareness. As scholars studying their works in the twenty-first century, how and when should we consider the “foreignness” of Netherlandish historiated tapestries or the *Goldene Rössl*, so deeply impressed in our repertoire of objects and images in art history? Suzanne Conklin Akbari (“Alexander the Great’s Encounters with the Sacred in Medieval History Writing”) further tasked us to consider at



Figure 3. Christina Maranci (Tufts University) speaks on medieval Armenia.

what's familiar from the other side by looking at the uses of Alexander the Great in the *Shahnameh*. In "Persia's national book," the figure of Alexander, and the West as embodied in him, is constructed in text and image to link myth to history within a post-Muslim ideology. Addressing not only geographical boundaries but also one between disciplines, Akbari suggests that a careful, holistic look at manuscripts of the *Shahnameh* with attention to variations in text and pictures between copies is an important part of answering the questions of whether or not we understand (or can presume to understand) the differences in Alexander between the East and the West.

Concerns about the viewpoint from which we interpret, teach, and write the Middle Ages have morphed into, and merged with, the question of who gets to tell whose stories. Sarah Guérin ("Medieval Masks? Meditations on Method between Western and African Art of the Middle Ages") tread into the current methodological anxiety and discomforts with colonialism in reading, interpreting, and writing ethnographies through the little-known works on contemporary Africa by the French historian Jean Devisse (1923-1996) who, while best known for his work on the Carolingians, also travelled in and wrote about the Niger Valley, and published on Africans in postmedieval art. What should we look for when reaching beyond the question of who writes whose living traditions? Autoethnographies, or accounts of self-definition, are also unnerving when we

read the inclusion of black servants in the dining scenes of the Sarajevo Haggadah not as a matter of naturalism but as an effort of their Jewish masters and patrons to elevate themselves into the status of whiteness, as put forth by Eva Frojmovic ("Autoethnography and Gender: Intersectionality in Medieval Jewish Book Culture"). For Jill Caskey ("What's In and What's Out: Challenges of an Inclusive Medieval Art") who is writing a new survey textbook on medieval art co-authored by Adam Cohen and Linda Safran (to be published in 2021), her encounter with an antler carving from Qikiqtaaluk/Baffin Island region possibly depicting Dorset and European faces, was an opportunity to recall Linda Tuhiwai Smith's questions for framing decolonizing methodologies: "Whose research is it? Who owns it? Whose interests does it serve? Who will benefit from it? Who has designed its questions and framed its scope? Who will carry it out? Who will write it up?"⁵

In her response to the sessions, Alice Walker noted the thin, changing line between the limits of medieval art versus the limits of medieval art historians. This distinction challenges us to think about the implementation of methodological changes, below the surface of broadening our interests of geographic and temporal spans. Going further, then, how might we re-read art from new intersections of disciplines? If we turn away from the idea of the Latinate

⁵ Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London, New York, Dunedin: Zed Books; University of Otago Press, 1999), 10.



Figure 4. Suzanne Conklin Akbari (University of Toronto) speaks on Alexander the Great between the East and West.

CONFERENCE REVIEW

(continued)

Middle Ages and open up the field to vernaculars outside the European centers, what new texts might add nuance and complexity to our repertoire of images? Where are the limits of our ability in reading and understanding them, and how can we critique ourselves? What tools and knowledge do we need to equip ourselves with before we feel qualified to tell anthropological stories outside our own heritage (to paraphrase a question asked after the morning session)? How can we more fully reckon with the colonial pasts of medieval history? How do we tell those outside our discipline that medieval art is history worth investing in, for reasons that are at times unsettling and unlovable?

The exercise of questioning the cults of the monument and how we've built them comes with a string of words like diversity, inclusion, margins, and otherness, most of which I have avoided in writing this piece, because of their obverse potential to further affirm the hierarchy of dominant narratives. I mention them now because what they ask us to consider are key to our current state of scholarship, and because this meeting of the Index came together in the same cultural awareness that learns and speaks about "the medieval" through deeply troubling essentialist imaginations of it, as well as a sense of urgency to respond to them. Thelma Thomas, the last respondent of the day,

challenged us to think about how essentialism is made; and she reminds us elsewhere, "our own disciplinary expectations are historically contingent, based upon available knowledge, training, and practices, and further shaped by the places and modes of our encounters with the objects."⁶ This thought-provoking and challenging meeting will not be the last gathering of art historians on the topic of boundaries and limits; and nor should it be, as we will hopefully continue to redefine and reassess them.

Dongwon Esther Kim is a PhD student at the Department of Art, University of Toronto. Esther works on late medieval lay and parish devotional art and culture in Northern Europe.

⁶ Thelma K. Thomas, "Understanding Objects," in *Reading Medieval Images: The Art Historian and the Object*, ed. by Elizabeth Sears and Thelma K. Thomas (Ann Arbor, MI: University of Michigan, 2002), 13.

STUDENT TRAVEL GRANT REPORT

Palaces and Power in Early Medieval Spain By Samuel Barber

Thanks to the ICMA's Student Travel Grant, in June 2018 I was able to travel to Spain to conduct research at sites treated in my doctoral dissertation. This project, tentatively entitled *'The Fitting Face of Empire': Palaces and Power in the Early Middle Ages*, is an architectural and cultural history of palaces in the former western provinces of the Roman Empire between the third and tenth centuries C.E. Drawing on theories of landscape and space, I use palaces as a lens for exploring shifting concepts of political community and legitimate authority across this period. The monuments of Spain have, however, traditionally fit uncomfortably into treatments of this subject, being viewed either as peripheral to trends forged elsewhere or, sadly, neglected altogether in spite of the rich corpus of available evidence.

My itinerary was roughly divided into three parts, with my time concentrated in Oviedo, Madrid and Toledo, and finally Córdoba. While my principal objective was to study

the palace architecture of the kings of Asturias and the Umayyad caliphs of Córdoba, I was also eager to get a more holistic perspective (as far as is possible in one month at least!) of broader artistic and architectural developments in the peninsula in the Early Middle Ages.

I began in Oviedo, the principal city of the kingdom of Asturias (early-eighth to early-tenth centuries C.E.). There I was especially excited to study firsthand the frescoes of San Julián de los Prados, a church founded by the king Alfonso II (r. 783, 791–842 C.E.) in association with a royal residence. The lack of figuration, combined with the repetitive 'basilica' or 'palace' motifs in a fantastical architectural frame, represents a highly unusual decorative program for an early medieval church interior. Its 'aniconism' has been interpreted as the result of Carolingian influence on two fronts: both as a provincial reaction to 'classicizing' Carolingian painting, and as a visual response to the Adoptionist controversy. Yet I was more interested in the potential significations of these architectural emblems in the context of a royally-patronized church and in light of their arresting resemblance to late ancient motifs in mosaic. Another crucial site for my project is Santa María



Figure 1. Western façade of *San Julián de los Prados*, Oviedo, late eighth - early ninth century. Photo: Sam Barber.

STUDENT TRAVEL GRANT REPORT

(continued)

del Naranco, on the Monte Naranco overlooking Oviedo. This unique church, probably in origin a kind of hall associated with an extra-urban palace of Ramiro (842–850), is decorated with relief-carved roundels clearly in conversation with textiles from the Islamic world. Exploring the potential audiences of these decorative elements has led me to think more carefully about the movement of objects and personnel between Córdoba and Oviedo. Can we talk about a shared ‘court culture’ at these royal centers? Must we interpret the art of Asturias through the framework of Carolingian center and Iberian periphery? These are exciting questions for my future work.

After Asturias, I travelled southwards towards Madrid and Toledo, stopping on the way in León and Burgos. My primary focus was to visit rural churches ascribed to the period of the Visigothic Kingdom (fifth to eighth centuries), including San Pedro de la Nave (Zamora) and San Juan Bautista (Baños de Cerrato, Palencia). During this time, I had a productive visit to Recópolis (Zorita de los Canes, Guadalajara). This site, identified as the new ‘city’—though perhaps best understood as the center of a villa-like estate?—founded by the Visigothic king Leovigild

(568–586) is unique testimony for elite, secular architecture in this period. An extended stay in Madrid also allowed me to get a different perspective on the art of the Visigothic period through close examinations of portable objects and metalwork, including the Votive Crown of Recceswinth (Museo Arqueológico Nacional, Madrid).

The closing chapter of my itinerary was in Andalucía, during which time I was based in Córdoba. Memorable visits to the Great Mosque-Cathedral and to the nearby ‘palace-city’ of Madīnat al-Zahrā have proven formative for thinking through wider questions of my research, such as how the architecture of Córdoba, Oviedo, as well as palaces further afield (such as the Carolingian palace at Aachen) responded to, and creatively redeployed, the forms of Antiquity in the articulation of political authority. Indeed, it is through a greater attention to Córdoba that we can begin, in my view, to reassess the centrality of the Carolingians and Francia in scholarly treatments of palaces in the Early Middle Ages.

Inevitably, I can only describe here a few highlights of a hugely rich period of research. Altogether my time in



Figure 2: Oblique view of the western loggia of Santa María del Naranco, 842–850. In the spandrels of the arches are two examples of the ‘textile-like’ roundels. Photo: Sam Barber.



Figure 3: Detail of the Votive Crown of Recceswinth, 653—672, part of the Guarrazar Treasure. Gold with inlaid enamel, inset with pearl and sapphire. Museo Arqueológico Nacional, Madrid. Pendants from the base of the crown spell +RECCESVINTHVS REX OFFERET (“King Recceswinth offers this”). Photo: Sam Barber.

Spain was both exhilarating and inspiring, and it has already been influential on the course of my project. Suffice it to say that immersive experiences like these would not have been possible without the ICMA’s support and for that reason I cannot emphasize my gratitude enough. Thank you!

Samuel Barber is a PhD candidate in the Medieval Studies Program at Cornell University. His research focuses on the art and architecture of Late Antiquity and the Early Middle Ages, concepts of legitimate authority and community, and theories of landscape and space.



Figure 4: Portal of the ‘House of Ja’far’, 961. Madinat al-Zabrá, Córdoba. Photo: Sam Barber.

STUDENT TRAVEL GRANT REPORT

Body Language in Middle Byzantine Illuminated Manuscripts By Nava Streiter

This November and December, with the support of an ICMA Graduate Student Travel Grant, I went to Paris and Istanbul in order to visit two middle Byzantine manuscripts, BnF gr. 1208 and Topkapı Sarayı Library G.I.8, which are central to my dissertation, but which are not sufficiently accessible in facsimile. “Two books?,” my non-medievalist friends asked, “You’re traveling across the world to see two books?!” Visiting manuscripts that I have been researching for a long time is like meeting old pen pals, whom I have gotten to know only through letters, descriptions, and photographs. They are fascinating in the abstract, but they only come to life in the flesh, when I can begin to understand how their physicality helps to mark and define their experience of the world. My research trip gave me an extraordinary opportunity to observe the state and content of two extensive, illustrated, narrative programs and to record detailed codicological data that helps me to understand how the manuscripts have been formed, reformed, and used over many centuries.



My dissertation, *Schemata: The Language of the Body in Middle Byzantine Illuminated Manuscripts*, explores representations of body language in middle Byzantine (843—1204 C.E.) illuminated sacred books, and it is primarily concerned with notions of embodiment. I argue that middle Byzantine manuscripts use a recurring set of gestural formulae to blur



Figure 1. Detail of Christ Pantocrator, Deesis Mosaic, Hagia Sophia. Photo: Nava Streiter.

the boundaries between time periods and spiritual realities, connecting disparate individuals and narratives in meaningful ways. I show that middle Byzantine representations of nonverbal communication formed a malleable language, which drew on an inherited, Roman iconography tempered by creative interventions. This language could be used with productive ambiguity or keen precision. My dissertation centers on four case studies of individual manuscripts or small groups of manuscripts, whose paintings show people communicating with each other or with the viewer primarily through posture and gesture. I decipher the meanings of individual gestures and study how they combine to form a coherent syntax. I show that Byzantine artists, patrons, and viewers used images of body language to parse the distance between the past and the present and between heaven and earth, defining and ordering figural interactions according to Byzantine sacred and social hierarchies.

This most recent trip wrapped up a year of dissertation travel, conducted mostly in libraries. I spent the better part of my ICMA-sponsored trip studying manuscripts in the Bibliothèque nationale de France in Paris and the Topkapı Palace Museum Library in Istanbul. However, I was also able to seek comparanda for my dissertation among local library collections and to explore the extraordinary cultural resources of Paris and Istanbul. In Paris, I was privileged to meet unicorns at the Musée de Cluny, to get lost for several (non-consecutive) days at the Louvre, and to feel small in the naves of soaring cathedrals. I sought out vestiges of Constantinople in the modern city of Istanbul. When the library was closed, I walked around the city in search of architectural remains, and in an effort to understand the topography that defined the Byzantine capital. I made pilgrimage to the Hagia Sophia and haunted the Istanbul Archaeological Museum,



Figure 2. Imperial gate, Topkapı Palace Museum. Photo: Nava Streiter.

STUDENT TRAVEL GRANT REPORT

(continued)

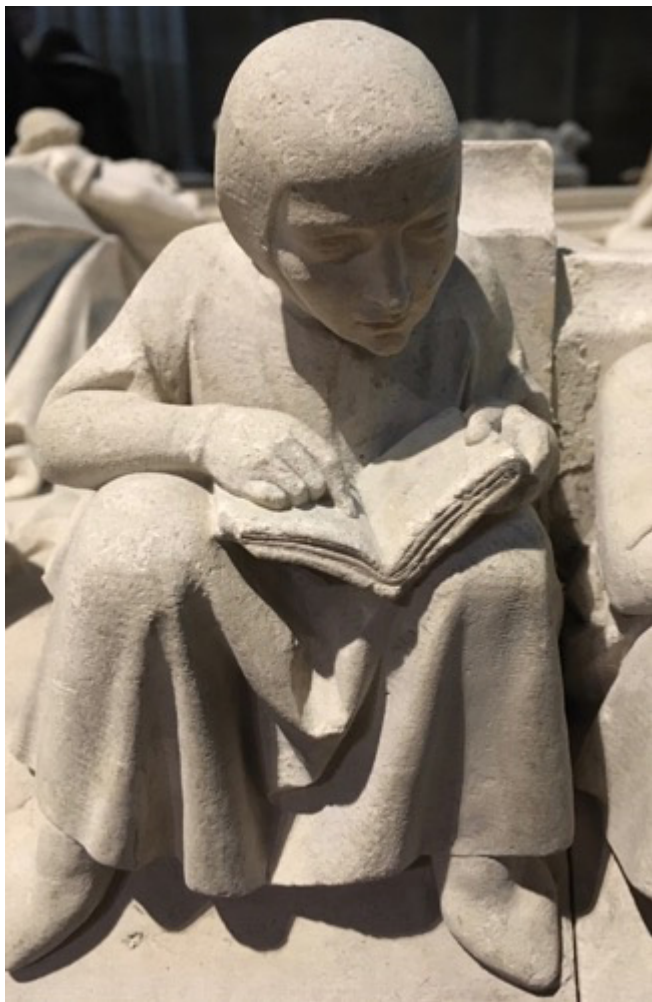


Figure 3. Detail of Effigy of Louis and Philippe of Alençon (copy), Basilica Cathedral of Saint-Denis. Photo: Nava Streiter.

whose Byzantine galleries are nearly empty in the early winter.

I owe my deepest gratitude to the ICMA for facilitating this research, and I thank the curators and administrators at the Bibliothèque nationale de France and the Topkapı Library, who made precious objects and rare documentation available for study and who helped me to secure images reproductions for my research.

Nava Streiter is a PhD candidate at Bryn Mawr College. Her dissertation studies representations of body language in middle Byzantine illuminated manuscripts.

EVENTS AND OPPORTUNITIES

Allison McCann, Assistant Editor for Events and Opportunities

SPONSORED BY THE ICMA

New Grant from the ICMA and Kress: The Kress–ICMA Exhibition Development Grant

Deadline for applications: August 31, 2019

The ICMA is pleased to announce a new funding opportunity made possible by the generosity of the Kress Foundation. ICMA members may apply for an ICMA–Kress Exhibition Development Grant of \$5,000 to support research and/or interpretive programming for a major exhibition at an institution that otherwise could not provide such financial support.

As an organization, the ICMA encourages scholars to think expansively, to explore art and society in “every corner of the medieval world,” as characterized in our newly updated mission statement. With this grant, we hope to encourage colleagues to develop innovative exhibition themes or bring little-known objects before new audiences. We also aim to enhance the impact of exhibitions by supporting related lectures or symposia.

ICMA–Kress Exhibition Development Grant can be used to fund travel in the research and preparation stages of an exhibition and/or to underwrite public programming once a show is installed. This grant is designed to assist with an exhibition already in the pipeline and scheduled by the host museum.

We ask applicants to upload to the ICMA submission site (<https://medievalart.wufoo.com/forms/icmakress-exhibition-development-grant/>):

- Applicant’s cv
- Description of the exhibition and its goals, including an overview of the structure of the exhibition – themes and estimated number of objects in each section of the show
- Statement of other sources of funding both secured and provisional, with specifics on the amounts already

awarded and expenses to be covered by secured and provisional funding

- Sample wall panel for a subsection of the exhibition and sample labels for 3–4 examples of works in the show
- Anticipated dates for the exhibition
- If the applicant seeks funds to travel to see objects for inclusion in the exhibition, a list of institutions to be visited, names of contacts at each, and key objects (with accession numbers) to be inspected
- If the applicant seeks funds for exhibition programming, specific information on gallery talks, public lectures, or symposium, with anticipated names of speakers and estimated dates
- Letter of support from the museum director or curator with whom the applicant is working, confirming that the exhibition will be mounted
- If funds will be used toward a lecture or symposium connected to an exhibition, letter of support from institutional administrator/s (dean, provost, or museum/gallery director) confirming that space at the organizer’s institution will be made available for the event/s

Applications will be reviewed by the ICMA Grants & Awards Committee and approved by the ICMA Executive Committee. The winner will be announced in October 2019.

New Opportunity!

ICMA to Nominate Projects for the Whiting Foundation 2020–21 Public Engagement Grants

ICMA deadline for summary proposals: April 15, 2019

The ICMA is pleased to announce that we will serve as a nominating body for the Whiting Foundation’s programs supporting public-facing scholarship in the 2020–21 competition cycle. The foundation describes these funding opportunities as “designed to celebrate and empower humanities faculty who embrace public engagement” at

an early-career stage. We are invited to nominate one or two proposals **by full-time faculty at accredited US institutions of higher learning**. To be eligible for the grants, faculty must be tenure-track, tenured in the last five years, or full-time adjunct at a comparable early-career status. Nominees may apply to either of the Whiting's funding programs, depending on the stage of development of their project:

- A *Fellowship* of \$50,000 for projects far enough into development or execution to present specific, compelling evidence that they will successfully engage the intended public.
- A *Seed Grant* of up to \$10,000 for projects at a somewhat earlier stage of development, where more modest resources are needed to test or pilot a project or to collaborate with partners to finalize the planning for a larger project and begin work.

Detailed guidelines and recommendations for the full proposals required by the Foundation are available online at <https://www.whiting.org/scholars/public-engagement-programs/about> (see esp. Appendix 2 for proposal components). For consideration as an ICMA nominee, please submit a **CV a 2-page summary proposal of your project, and a working budget to Ryan Frisinger by April 15, 2019** (ryan@medievalart.org). Your summary proposal should detail the nature and scope of the project specifying desired outcomes, the communities you hope to work with and your plan to engage them, and partners (if any) with which you will collaborate. Project proposals will be reviewed by representatives of the ICMA Advocacy and Grants & Awards Committees. Successful nominees will be informed by mid-May to allow time for the expansion and submission of the proposal to the Foundation, due on June 14. If you have questions at any time, please contact Beatrice Kitzinger (bkitzinger@princeton.edu) and Nina Rowe (nrowe@fordham.edu).

OPEN POSITION: Editor of the ICMA Newsletter

Alexa Sand, Chair of the Publications Committee of the ICMA, is requesting nominations and (especially) self-nominations for the position of editor of the triannual ICMA newsletter.

The ICMA newsletter is a primary channel for communication with membership, and the position of editor an

important one for the organization. Released triannually (Summer, Winter, Spring), the newsletter provides reports, news, and content regarding the activities and scholarship of ICMA members and the ICMA more broadly. The editor collaborates regularly with ICMA officers, and interacts with ICMA members around the world. The position also oversees the position of Assistant Editor for Events and Exhibitions, typically held by a graduate student.

The editorship requires creativity, initiative, and a deep involvement in the field: the editor invites and edits short feature articles for the newsletter, which are of interest to members and reflect current issues in the field, and, in consultation with ICMA officers, shapes each issue to reflect the current priorities of the ICMA. The editor also solicits reports, photographs, and other content from the President, Vice President, and Executive Director of the ICMA, as well as committee chairs.

This is a three-year appointment. Orientation would start in the summer of 2019, and the first issue under the new editor will be released in March 2020.

The newsletter is not responsible for the graphic design or distribution of the newsletter, and is an ex-officio member of the ICMA Publications Committee and the Board of Directors.

If you are interested, please forward a brief statement of interest and current CV to Alexa Sand, Publications Chair, at alexa.sand@usu.edu, by 30 April 2019.

The ICMA Internship Program

The ICMA internship program provides a look into the administrative issues of non-profits. Past interns have been tasked with looking at ways to innovate and streamline procedures as well as other needs of the ICMA – from assisting at ICMA events to data analysis.

Since the program started, we've had six interns contribute to the ICMA. Their help has been invaluable as ICMA continues expansion. Below is an update on their activities post-ICMA:

Pani Stavrou-Wilson is currently teaching English in South Korea.

Jessica Järvinen is now in the Public Programs department at The Met Cloisters. She has interest in art conservation.

Chloé Despot is now at the Robert Mapplethorpe Foundation in New York.

Earnestine Qiu won the Society for Armenian Studies Best Conference Paper for her paper “Is White Divine? A Reevaluation of the ‘Armeno-Crimean’ Lives of the Desert Fathers (Jerusalem, Armenian Patriarchate, MS 285)” at the 2018 Byzantine Studies Conference. She previously assisted on the *Armenia!* exhibition at The Met.

Xin Yue Silvia Wang is now pursuing her PhD in western medieval art at University of Toronto. She is also working on translating Christopher de Hamel’s *A History of Illuminated Manuscripts* from English to Chinese in hopes to provide the opportunity for more Chinese-speaking people to learn about western medieval art.

Jacob Szepessy is an undergrad arts major at Bard, working on his thesis about the music school at Indiana University Bloomington in the 1950s.

The ICMA is currently looking for an intern to assist in more project-based commitments. One such project will be assisting with the upcoming ICMA Oral History Project. For the first time, we can accommodate non-NYC-area interns; a weekly online meeting will be required.

If interested, please email Ryan Frisinger at icma@medievalart.org with your CV, availability, and a brief statement (in the body of the email, 1–2 paragraphs) on what you hope to gain from an ICMA internship.

Tours and Receptions for ICMA Members

Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa, Block Museum of Art, Northwestern University, Evanston, IL, May 13, 2019.

On Monday, May 13, ICMA members are invited to a study day at the Block Museum of Art in connection with the NEH-funded exhibition *Caravans of Gold, Fragments in Time*. This will be the first major exhibition focused on the material culture of early trans-Saharan trade and the central but little-recognized role Africa played in medieval history. More than 100 artworks and archeological fragments drawn from African, American and European collections attest to the shared history of West Africa, the Middle East,

North Africa and Europe during the critical epoch of the eighth through sixteenth centuries, when West African gold fueled a global economy and was the impetus for the movement of things, people and ideas across the Sahara Desert to Europe, the Middle East and beyond. After its Block Museum presentation (January 26–July 21, 2019), *Caravans* will travel to the Aga Khan Museum in Toronto (September 21, 2019–February 23, 2020) and the National Museum of African Art, Smithsonian Institute (April 4–November 29, 2019).

The ICMA visit will include a private viewing of the exhibition led by its chief curator, Kathleen Bickford Berzock, as well as discussion of some of the technical analysis used to help reconstruct medieval sub-Saharan metalworking techniques with Marc Walton, senior research scientist and codirector of NU-ACCESS. The ICMA will be sending out a notice for applications to join in November; any questions about the event can be directed to its organizer, Christina Normore, at c-normore@northwestern.edu

ICMA-Sponsored Symposium

“Eclecticism at the Edges: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres c. 1300–c. 1550,” Princeton University, April 5–6, 2019

Organizers: M. Alessia Rossi (Index of Medieval Art) and Alice Isabella Sullivan (University of Michigan)

Keynote Lectures

Jelena Erdeljan (University of Belgrade): “Cross-Cultural Entanglement and Visual Culture in Eastern Europe c. 1300-1550.”

Michalis Olympios (University of Cyprus): “‘Eclecticism,’ ‘Hybridity,’ and ‘Transculturality’ in Late Medieval Art: A View from the Eastern Mediterranean.”

Symposium Speakers

Vlad Bedros (National University of Arts, Bucharest): “A Hybrid Iconography: The Lamb of God in Moldavian Wall-Paintings.”

Elena Boeck (DePaul University): “A Timeless Ideal: Constantinople in the Slavonic Imagination of the 14th-16th Centuries.”

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(continued)

Gianvito Campobasso (University of Fribourg): “Eclecticism Among Multiple Identities: The Visual Culture of Albania in the Late Middle Ages.”

Krisztina Ilko (The Metropolitan Museum of Art): “The Dormition of the Virgin: Artistic Exchange and Innovation in Medieval Wall Paintings from Slovakia.”

Nazar Kozak (National Academy of Sciences of Ukraine): “Post-Byzantine Art as a Network: Mobility Trajectories of the Akathistos Cycle in the Balkans, the Carpathians, and Beyond.”

Dragoş Gh. Năstăsoiu (Centre for Medieval Studies, National Research University “Higher School of Economics,” Moscow): “Appropriation, Adaptation, and Transformation: Painters of Byzantine Tradition Working for Catholic Patrons in 14th- and 15th-century Transylvania.”

Ovidiu Olar (Austrian Academy of Sciences): “A Murderer among the Seraphim: Prince Lăpuşneanu’s Transfiguration Embroideries for Slatina Monastery.”

Ida Sinkević (Lafayette College): “Serbian Royal Mausolea: A Reflection of Cultural Identity?”

Christos Stavrakos (University of Ioannina/Greece): “Donors, Patrons, and Benefactors in Mediaeval Epirus between the Great Empires: A Society in Change or a Continuity?”

Register at <https://ima.princeton.edu/register/>

Upcoming ICMA-Sponsored Sessions

*****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.**

ICMA at ICMS (Kalamazoo, May 9–12, 2019)

ICMA Sponsored Session: “The Other Half of Heaven: Visualizing Female Sanctity in East and West (ca.

1200–1500),” organized by Ioanna Christoforaki (Academy of Athens), Thursday, May 9, 3:30 p.m., Schneider 1360

ICMA Student Committee Sponsored Session: “Art, Science, and the Natural World,” organized by Sophie Ong (Rutgers University) and Robert Vogt (Johns Hopkins University), Friday, May 10, 10:00 a.m., Schneider 1135

ICMA Student Committee Reception: Friday, May 10, 7:00 p.m., Bernhard 209 (cash bar)

ICMA Reception: Friday, May 10, 8:00 p.m., Bernhard 209 (cash bar)

ICMA at IMC (Leeds, July 1–4, 2019)

ICMA Sponsored Sessions:

Session 543: ***Moving Materials: Medium, Meanings, and Technique in Transit, I***
Tuesday, July 2, 9:00–10:30 a.m.; organized by Maggie Crosland (Classical, Byzantine & Medieval Section, Courtauld Institute of Art, University of London) and Xin Yue Sylvia Wang (Department of Art, University of Toronto) (Student Committee)

Session 643: ***Moving Materials: Medium, Meanings, and Technique in Transit, II***
Tuesday, July 2, 11:15 a.m.–12:45 p.m.; organized by Dongwon Esther Kim (Department of Art, University of Toronto) and Xin Yue Sylvia Wang (Department of Art, University of Toronto) (Student Committee)

Session 1038: ***Sacred Remains, Material Concerns: Relics and Their Contexts, c. 800–1270***
Wednesday, July 3, 9:00–10.30 a.m.; organized by Sarah C. Luginbill (University of Colorado, Boulder)

ICMA Reception: Wednesday, July 3, 2019, 7:00–9:00 p.m., The Marquee

ICMA at V. Forum Kunst des Mittelalters (Bern, September 18–21, 2019)

ICMA Sponsored Session: “Walter Benjamin and the Middle Ages,” organized by Christopher Lakey (Johns Hopkins University) and William Diebold (Reed College), September 19, 2019, Time TBA

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. Submissions must be received by June 15 for inclusion in the July 2019 newsletter.

Publishing Opportunity and Support of Innovative Imaging

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>

Submitted by Adam Harris Levine

Exhibitions

Artful Words: Calligraphy in Illuminated Manuscripts
Getty Center, Los Angeles
Until April 7, 2019

Creatures of the Mappa Mundi
Hereford Cathedral, Cathedral Close, Hereford
Until June 1, 2019

The Tale of Genji: A Japanese Classic Illuminated
The Met Fifth Avenue, New York
Until June 16, 2019

Shinto: Discovery of the Divine in Japanese Art
Cleveland Museum of Art
April 9–June 30, 2019

The Wondrous Cosmos in Medieval Manuscripts
Getty Center, Los Angeles
April 30–July 21, 2019

Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa
Block Museum of Art, Northwestern University, Evanston, IL
Until July 21, 2019
Aga Khan Museum, Toronto
September 21, 2019–February 23, 2020
National Museum of African Art, Smithsonian Institute
April 4–November 29, 2020

Palaeologan Reflections in the Art of Cyprus (1261–1489)
Archbishop Makarios III Foundation, Nicosia
Until July 30, 2019

Book of Beasts: The Bestiary in the Medieval World
Getty Center, Los Angeles
May 14–August 18, 2019

Medieval Monsters: Terrors, Aliens, Wonders
Cleveland Museum of Art
July 7–October 6, 2019
Blanton Museum of Art
October 27, 2019–January 21, 2020

Conferences, Lectures, Symposia, Etc.

Conference: Iconotropy: Symbolic and Material Changes to Cult Images
Autonomous University of Madrid
April 4–5, 2019

Conference: Byzantine Materiality
Sacred Arts Initiative, St. Vladimir's Orthodox Theological Seminary, Yonkers, NY
May 8–11, 2019

Conference: PoB 4: The Medieval Bishop as Patron
Sarum College, 19 The Close, Salisbury
May 30–31, 2019

Conference: Pilgrimage and the Senses
University of Oxford
June 7, 2019

International Symposium: The Saint Enshrined: European Tabernacle-Altarpieces, c. 1150–1400
Universidad de Valladolid, Facultad de Filosofía y Letras, Sala de Juntas
June 7–8, 2019

To register, contact Prof. Fernando Gutiérrez Baños at fbanos@fyl.uva.es

Keynotes speakers: Elisabeth Andersen, Norsk institutt for kulturminneforskning; Fernando Gutiérrez Baños, Universidad de Valladolid; Stephan Kemperdick, Staatliche Museen zu Berlin, Gemäldegalerie; Justin Kroesen, Universitetsmuseet i Bergen; Teresa Laguna Paúl, Universidad de Sevilla; Cristiana Pasqualetti, Università degli Studi dell'Aquila; Alberto Velasco González, Universitat de Lleida. On Saturday 8 June a field trip is scheduled to sites in the Diocese of Vitoria

OTHER EVENTS AND OPPORTUNITIES

(continued)

Conference: *Pilgrimages and Tourism*

Lucy Cavendish College, University of Cambridge
June 15–16, 2019

Symposium: *Time/Le temps*

International Medieval Society, Paris
July 8–10, 2019

Conference: *V. Forum Kunst des Mittelalters: Ponti, Peaks, Passages*

Bern
September 18–21, 2019
Registration opens May 15, 2019 at www.mittelalterkongress.de

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:

Samuel Barber, Klára Doležalová, Janis Elliott, Helen Evans, Ryan Frisinger, Sarah Guérin, Dongwon Esther Kim, Beatrice Kitzinger, Miljana Matić, Kara Ann Morrow, Allison McCann, Stephen Murray, Adrien Palladino, Doralynn Pines, Nina Rowe, Alexa Sand, Dany Sandron, Cary L. Sanger, Judith Steinhoff, Nava Streiter, Marie Tallon.

Design by Danielle Oteri.