



# ICMA NEWS

...AND MORE

Summer 2019, no. 1

Heidi C. Gearhart, Editor

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## FROM THE PRESIDENT, HELEN EVANS

Dear ICMA members,

This is an exciting newsletter with information on prizes won by ICMA members, student awards, recent books by members, new appointments and positions for members, and commemorations of those who have left us. Look at the Special Features and reports on recent and future ICMA activities aimed at encouraging a better understanding of the breadth and diversity of the art of the Middle Ages. Be sure to have a look at our calls for grant applications – we have new opportunities and expanded eligibility in our ICMA-Kress awards.

Do recognize that the ICMA is proud to now offer the ICMA Newsletter publicly; that is, anyone in the medieval art community, including your students, can access our newsletter. However, please remember that membership is vital to our existence and mission and your continued support of the ICMA by purchasing a membership is essential for the programs and grants that we support. We continue to expand our benefits and international scope and always welcome recommendations on what your needs are at every level, in all areas of the world.

With regards to the newsletter, we want to thank Allison McCann for her efforts as our graduate student Assistant Editor for Events and Opportunities. As Heidi describes below, we all appreciate her efforts. We look forward to a new Assistant Editor for future issues.

Our organization has had a very successful spring. This year's ICMA events and programs at Kalamazoo in May were exceptionally well attended. To report first on the most innovative effort, ICMA held a Mentoring Lunch for colleagues at all career levels. The thirty or so attending found it so useful and inspiring that another will be held this summer at Leeds, and an ICMA reception will be held there as well. In the future, Mentoring Lunches are planned to be held annually at Kalamazoo, probably on the Saturday of the conference. The Mentoring Lunch concept was inspired by the ICMA Student Committee (currently chaired by Mark Summers of the University of Wisconsin-Madison) and organized by the ICMA Advocacy Committee (chair Beatrice Kitinger, Princeton University) and Nina Rowe, ICMA vice president (Fordham University). Read more about the event in the Newsletter, including where you can send your suggestions about future initiatives.

The ICMA Sponsored Sessions at Kalamazoo were also well attended. Ioanna Christoforaki (Academy of Athens) organized a two-part ICMA Sponsored Session, "The Other Half of Heaven: Visualizing Female Sanctity in East and West (ca. 1200–1500)." Sophie Ong (Rutgers University) and Robert Vogt (Johns Hopkins University), organized the ICMA Student Committee Sponsored Session, "Art, Science, and the Natural World." All the participants are listed in the reports on the events. Our receptions were very popular, and our student reception was exceptionally attended, with three times more attendees than last year. These receptions provide networking opportunities for all ICMA members.

The spring board meeting of the ICMA was well run by Nina Rowe, as I had to be away. Many new ideas were suggested that are being explored to make ICMA more useful to our members.

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One priority is to make the website more compelling. Send any ideas you have to Ryan Frisinger, ICMA Executive Director, at [icma@medievalart.org](mailto:icma@medievalart.org). We hope to offer more effective calls for events, etc. very soon.

The newsletter reminds you that on July 15, 2019, the ICMA sponsored a study day at the J. Paul Getty Museum in Los Angeles on the exhibition *Book of Beasts: The Bestiary in the Medieval World*. Beth Morrison and Larisa Grollemonde, the exhibition curators, will lead the discussion.

Below, Melanie Garcia Sympson (Block Museum of Art) reports on the study day held after Kalamazoo for the exhibition *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa* at The Block Museum of Art at Northwestern University. At this gathering, organized by Sarah Guérin (University of Pennsylvania) and Christina Normore (Northwestern University), the participants discussed the exhibition's focus on the material culture of medieval trans-Saharan trade and its legacy.

In April, ICMA helped support the symposium "Eclecticism at the Edges: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres (c.1300-c.1550)," which addressed an ongoing exploration of the cultural cross-currents in Central Europe. Co-organized by Maria Alessia Rossi (The Index for Medieval Art) and Alice Isabella Sullivan (Getty/ACLS Postdoctoral Fellow) and held at Princeton University, the symposium was one aspect of the organizers' *North of Byzantium* project, which seeks to explore the northern frontiers of the Byzantine Empire in Eastern Europe in terms of links with Western and Slavic cultures. The organizers anticipate expanding the program to include traveling lectures and seminars, museum study days, publications, and databases for resources that might be of use to programs at your schools. Also look at the report by Gregor Kalas (University of Tennessee, Knoxville) on the "Medieval Day" program in Knoxville, which encourages medieval studies recognizing the diversity of the Middle Ages among K-12 students. It would seem to be a project that we could all learn from.

In Paris in June, the ICMA sponsored, in part, a well-received conference at the Institut national de l'histoire d'art (INHA), organized by Nathalie Le Luel (Université catholique de l'Ouest, Angers), along with Isabelle Marchesin Pierre-Marie Sallé and Nicolas Voraine (both of the INHA). The conference, "Looking across the Atlantic: Circulations d'idées entre la France et l'Amérique du Nord en art médiéval" focused on American contributions and approaches to the study of medieval art. The roster of speakers included many ICMA members from both sides of the Atlantic; *Gesta* was prominently featured throughout the conference. Read more from Susan Boynton, co-editor of *Gesta* (Columbia University), who was on the committee for the conference. You can also go to: <https://www.inha.fr/fr/agenda/parcourir-par-annee/en-2019/juin-2019/je-historiographie-franco-americaine.html>

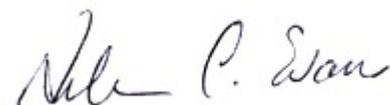
The Newsletter includes a report on the successful result of one of our one-time grant awards a fellowship at Koç University in Turkey for a study trip in Cappadocia. The description of the tour by the recipient, Flavia Vanni (University of Birmingham), makes plain the far-reaching efforts of the ICMA and the ways in which we as an organization seek to support student and early career scholars.

Also read our special feature by Renana Bartal (Tel Aviv University) on "Gazing at Europe across the Mediterranean Sea: Medieval Art History in Tel Aviv," a report on the new Center for Netherlandish Art, to be hosted at the Museum of Fine Arts, Boston, by Meredith Fluke (CNA/MFA, Boston) and a review of the exhibition "Creatures of the Mappa Mundi" by Maggie Crosland (Courtauld Institute).

Do look at these and all the other upcoming programs, exhibitions, conferences, and lectures we are active in, and please provide information on others that will help us build resources for the modern study of the Middle Ages and advance our *Teaching a Global Middle Ages* online resource.

Finally, and most importantly, the Kress Foundation has now renewed and expanded its ICMA related grant program to reflect the ICMA's and the Kress Foundation's commitment to an expanded and diverse approach to the Middle Ages. Look in the Newsletter and on our website for the ICMA-KRESS RESEARCH & PUBLICATIONS GRANTS (with expanded eligibility!) and ICMA-KRESS EXHIBITION DEVELOPMENT GRANT, both with their deadlines on August 31, 2019.

Helen

A handwritten signature in dark ink, appearing to read "Helen C. Evans". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

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

## 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 October 2019, please send your information to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **October 15, 2019** for publication in the November issue.*

**Dustin S. Aaron** (Institute of Fine Arts, New York University) has been awarded the Etienne Gilson Dissertation Grant from the Medieval Academy of America for his project, “Confronting Wilderness and Self in the Art of the Medieval German Frontier, 1130-1220.”

**Gregory C. Bryda’s** “The Exuding Wood of the Cross at Isenheim,” published in *The Art Bulletin* 100 / 2 (2018), was awarded the 2019 Emerging Scholars Prize from the Historians of German, Scandinavian, and Central European Art and Architecture (HGSCEA).

**Elina Gertsman** (Department of Art History, Case Western Reserve University) and Vincent Debais (École des hautes études en sciences sociales) received a \$20,000 grant from the French-American Cultural Exchange Foundation for their collaborative project “Abstraction Before the Age of Abstract Art.” The grant is administered in partnership with the French Embassy in the United States, with the additional support provided by the Paccar Foundation, the Florence Gould Foundation, the Franco-American Fulbright Commission, and the French Ministries of Foreign Affairs and International Development, and of National Education, Higher Education and Research. Among the many ongoing collaborative activities is a series of workshops and symposia in France and in the United States, conceived as spaces for open discussion of the concept of “abstraction,” that includes participation by senior and junior scholars as well as pre- and post-doctoral students. The first of these workshops was held in May, followed by a symposium at the Index of Medieval Art, Princeton University, sponsored in part by the Samuel H. Kress Foundation. <https://preabstract.hypotheses.org/about-this-blog>

**Julie A. Harris** has been awarded a Center for Spain in America Fellowship at the Clark Institute (Spring Semester 2020) for her project “Materiality, Function, and Meaning in the Ornamental ‘Carpet Pages’ of Jewish Iberian Bibles: ca 1260-1320.”

**Therese Martin** has received a National Research Challenge Grant (2019–2022) from the Spanish Ministry

of Science, Innovation, and Universities to carry out her project entitled “The Medieval Iberian Treasury in Context: Collections, Connections, and Representations on the Peninsula and Beyond.”

**Alice I. Sullivan** has been awarded Getty/ACLS Postdoctoral Fellowship in the History of Art (2019–20) for her project, “Byzantium Reimagined in Moldavian Art and Architecture” and a VolkswagenStiftung + The Andrew W. Mellon Foundation Postdoctoral Fellowship in the Humanities, Dahlem Humanities Center, Freie Universität, Berlin (2020), for her project, “Medieval Art in Eastern Europe: Art, Architecture, and Visual Culture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres.”

**Ittai Weinryb** was appointed the Paul Mellon Senior Fellow for the 2019–2020 academic year at the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, DC. He has also been appointed a 2019 Simon Guggenheim Fellow.

### ICMA Student Awards

#### Graduate Student Essay Awards 2019

First place (\$400):

**Nancy Thebaut** (University of Chicago), “Meaningful Folds: Representing and Qualifying Christ’s Absence through his Grave Clothes, ca. 1000.”

Second place (\$200):

**Justin Willson** (Princeton University), “On the Aesthetic of Diagrams in Byzantine Art.”

#### Graduate Student Travel Grants 2019

**Aimee Caya** (Case Western University), “Brazen Bodies: the Materiality and Reception of Monumental Brasses in England, 1300-1550.”

**Erin Kate Grady** (University of North Carolina), “O admirandus apium fervor!: Allegory and the Bee in Southern Italian Exultet Scrolls.”

**Meseret Oldjira** (Princeton University), “Commemoration and Community: Illuminated Gospel Manuscripts in Monastic Ethiopia, 1280-1350.”

## RECENT BOOKS BY MEMBERS

If you are a member who has published a book (or equivalent research project) twelve months prior to October 2019, which has not yet been announced in this newsletter, please send a full citation and hyperlink to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **October 15, 2019** for publication in the November issue.

**Bork, Robert.** *Late Gothic Architecture: Its Evolution, Extinction, and Reception.* Turnhout: Brepols, 2018. [http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503568942-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503568942-1)

**Cardarelli, Sandra, and Laura Fenelli,** eds. *Saints, Miracles and the Image: Healing Saints and Miraculous Images in the Renaissance.* Turnhout: Brepols, 2018.

Contributors include:

Sheila Barker, Vittoria Camelliti, Meghan Callahan, Sandra Cardarelli, Stefano D'Ovidio, Marco Faini, Gabriele Fattorini, Laura Fenelli, Alessia Lirosi, Alessia Meneghin, Diana Norman, Jessica N. Richardson, and Valentina Živković.

[http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503568188-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503568188-1)

**Feltman, Jennifer M., and Sarah Thompson,** eds. *The Long Lives of Medieval Art and Architecture.* Milton: Routledge, 2019. <https://www.routledge.com/The-Long-Lives-of-Medieval-Art-and-Architecture-1st-Edition/Feltman-Thompson/p/book/9780815396734>

**Gertsman, Elina, and Barbara Rosenwein.** *The Middle Ages in 50 Objects*, published in 2018 by Cambridge University Press, was just released in its Italian translation, as *Il Medioevo in 50 oggetti*, translated by F. Vitellini. Gorizia: Libreria Editrice Goriziana (LEG), 2018. <https://www.libroco.it/english/dl/Elina-Gertsman-Barbara-H-Rosenwein/LEG/9788861025141/Il-Medioevo-in-50-oggetti-Ediz-illustrata/cw403503420636234.html>

**Holladay, Joan.** *Genealogy and the Politics of Representation in the High and Late Middle Ages.* Cambridge: Cambridge University Press, 2019.

<https://www.cambridge.org/ca/academic/subjects/history/european-history-1000-1450/genealogy-and-politics-representation-high-and-late-middle-ages?format=HB>

**Morrison, Elizabeth,** ed. with Larisa Grollemond. *Book of Beasts: The Bestiary in the Medieval World.* Exh. cat. Los Angeles: J. Paul Getty Museum, 2019.



Published to accompany an exhibition of the same name on view at the J. Paul Getty Museum at the Getty Center May 14 to August 18, 2019, *Book of Beasts: The Bestiary in the Medieval World* brings together contributions by twenty-five leading authors specializing in the bestiary and its visual impact. Edited by Elizabeth Morrison, senior curator of manuscripts at the J. Paul Getty Museum, with Larisa Grollemond, assistant curator, the volume seeks to redirect the conversation about the bestiary towards its imagery, away from textual concerns that have long dominated the field. The series of essays covers subjects ranging from the complex relationships between individual illuminated bestiaries to the role of the bestiary in the medieval understanding of the natural world. The catalogue draws on the new scholarly interest in the role of animals in the Middle Ages that seems to have pervaded research in recent years, despite the lack of focus on the bestiary itself. The catalogue will address this lacuna by examining the bestiary as the best known source about animals in the Middle Ages and the powerful hold of its imagery and stories over the medieval understanding and interpretation of animals. <https://shop.getty.edu/products/book-of-beasts-br-the-bestiary-in-the-medieval-world-978-1606065907>

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## MEMBER NEWS

(continued)

**Neff, Amy.** *A Soul's Journey: Franciscan Art, Theology, and Devotion in the Supplicationes variaie*. Toronto: Pontifical Institute of Mediaeval Studies, 2019.

This publication was generously supported by an ICMA/Kress Publications Grant (2016).

<http://www.pims.ca/publications/new-and-recent-titles/publication/a-soul-s-journey-franciscan-art-theology-and-devotion-in-the-supplicationes-variae>

**Pearson, Andrea.** *Gardens of Love and the Limits of Morality in Early Netherlandish Art*. Leiden: Brill, 2019. <https://brill.com/view/title/54340>

**Russakoff, Anna.** *Imagining the Miraculous: Miraculous Images of the Virgin Mary in French Illuminated Manuscripts, ca. 1250–ca. 1450*. Studies and Texts. Toronto: Pontifical Institute of Medieval Studies, 2019. <http://www.pims.ca/publications/new-and-recent-titles/publication/imagining-the-miraculous-miraculous-images-of-the-virgin-mary-in-french-illuminated-manuscripts-ca-1250-ca-1450>

## 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](mailto:newsletter@medievalart.org), by **October 15, 2019** (in advance of the November issue). All announcements are voluntary.

### CAA Announces David Raizman as Interim Executive Director

**David Raizman**, Distinguished University Professor Emeritus of Art & Art History at Drexel University, served as Treasurer for the ICMA and on the finance committee.

**Martha Easton** has been appointed Assistant Professor of Art History at Saint Joseph's University in Philadelphia.

**Nancy Netzer** has been named Robert L. and Judith T. Winston Director of the McMullen Museum of Art.

In recognition of her outstanding work, Nancy Netzer's position as director of the McMullen Museum of Art at Boston College has been endowed, and she has now

been named the Robert L. and Judith T. Winston Director of the McMullen Museum of Art. Netzer has organized more than 70 exhibitions at the McMullen, and collaborated with faculty curators from a wide variety of disciplines. Her exhibitions of medieval art, such as *Secular/Sacred: 11th- to 16th- Century Works from the Museum of Fine Arts and the Boston Public Library* (2006), *Fragmented Devotion: Medieval Objects from the Schnütgen Museum in Cologne*, with Virginia Reinburg (2000) and *Beyond Words: Illuminated Manuscripts in Boston Collections*, with Jeffrey Hamburger, William Stoneman, Anne-Marie Eze, and Lisa Fagin Davis (2016), have been prized by the field. "Nancy doesn't settle for average," Robert L. Winston wrote in an article for Boston College, "Good is not good enough. It's superior results she wants, and achieves. She's a leader who does things highly ethically, with a touch of grace." <https://www.bc.edu/content/bc-web/bcnews/art-and-culture/fine-arts/winston-director-of-the-mcmullen.html>



**Julia Perratore** has been appointed Assistant Curator, Department of Medieval Art and The Cloisters, Metropolitan Museum of Art.

Julia Perratore has been appointed Assistant Curator, Department of Medieval Art and The Cloisters at the Metropolitan Museum of Art beginning June 2019. Dr. Perratore received her Ph.D. at the University of Pennsylvania and her B.A. at New York University. Her dissertation, "Laité, Community and Architectural Sculpture in Romanesque Aragon: Santa María de Uncastillo," considered the relationship between art, architecture and audiences in twelfth-century Iberia. Dr. Perratore specializes in Romanesque art and architecture, with an emphasis on Spain, and minored in Islamic art. Since completing her Ph.D., she has taught at a number of institutions, including Fordham University, the University of Pennsylvania, Montclair State University, Queens College, and Queensborough Community College and has previously served as a Mellon Curatorial Fellow in Curatorial Practice in the Department of Medieval Art and The Cloisters from 2014–2016.

Submitted by Theo Margelony, The Metropolitan Museum of Art

## COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to October 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](mailto:newsletter@medievalart.org), by **October 15, 2019** (in advance of the November issue).

### In Memoriam: Luba Esther Eleen, 1928 – 2018



University of Toronto Professor Emerita Luba Eleen died on September 24, 2018, in Toronto. Born in Winnipeg and educated at Sarah Lawrence College and the University of Toronto, Luba was a highly respected scholar of medieval manuscripts and Italian painting. Her book *The Illustration of the Pauline Epistles* (Oxford, 1982) is a pioneering analysis of how artists negotiated text-image relationships, here in

the complex setting of St. Paul's thunderous, non-narrative prose. Not only did this research help open up a new area of study, but, as Beryl Smalley wrote in a personal letter to Luba, without Luba's "bravery" and "guidance, some of the scenes would have remained incomprehensible." Luba's more recent project focused on another ground-breaking subject, lay patrons of illuminated bibles in thirteenth-century Verona.

Luba's path into academics was circuitous. After years of work as an activist and mother, she returned to the U of T to complete her undergraduate degree. It was during those years that she was struck by the relationship of art to social and political ideas, realizing "that art had the capacity to answer any question she had about life," as her daughter Martha put it at her memorial service. She completed her Ph.D. at the Centre for Medieval Studies, where she worked with Leonard Boyle, whom she honoured by naming one of her cats after him. In 1972, she became the first art historian at the newly founded Erindale College, now University of Toronto Mississauga. She helped launch the Art and Art History program at UTM and Sheridan College, the first degree program in Ontario to combine "academic" and "practical" courses at collaborating institutions. Luba's intellectual interests were vast, encompassing not only text-image relationships, medieval theology, and pedagogy, but also avant-garde cinema and classical music. She remained an activist throughout her life; she was instrumental in changing the U of T's policies so that women professors could earn the same pension as their male colleagues. A memorial service was held on November 11, at Hart House, University of Toronto.

Submitted by Prof. Jill Caskey  
Chair, Department of Visual Studies, University of Toronto Mississauga  
Associate Professor, Graduate Department of Art, University of Toronto

## COMMEMORATIONS

(continued)

**In Memoriam: Jean Marie French, February 24, 1937  
- May 2, 2019**



I am sad to share the news that Jean Marie French, Professor Emeritus at Bard College, passed away on Thursday, May 2, 2019.

Jean was a specialist in Romanesque sculpture, though her interest in the history of the visual arts was much broader. At Cornell University she earned an M.A. in French literature before completing her Ph.D. dissertation in 1972 on the Romanesque portal program of the abbey church of Saint-Pierre, Beaulieu-sur-Dordogne. Her study remains the fundamental work on the subject. Jean created the Art History program at Bard College and taught Medieval and Renaissance Art there from 1971 to her retirement in 2011. The river valley of the Dordogne and the Hudson River Valley were, I believe, the two places that Jean most loved.

Jean was my undergraduate advisor at Bard, and later a fellow medievalist and close colleague. I am fortunate that she was always my dear friend. She was known at Bard as a demanding teacher. This is because she treated her students with the highest regard, as scholars. Her classroom seminars were exciting places—we discussed Schapiro, Porter, Mâle, Focillon. I recall her describing the modern rediscovery of Romanesque art, coincident with the explorations

of artists such as Cézanne. Today when I look at the sculpture of the Moissac portal I see something visually thrilling, even modern in spirit. I know this is because Jean was able to communicate the vitality of Romanesque Art. She taught close examination of artworks, and the skill of forming descriptive language. Jean also emphasized materials and techniques, more like a studio teacher than the usual art historian. For a class on Romanesque sculpture, she secured a block of limestone and a few chisels to teach students the cutting force of the tool and the resistance of the material.

In her scholarship, Jean was sensitive to the dispossessed, writing about heretics and lepers, so anticipating contemporary research with a focus on the outsider and alternative narratives. Her work on the scientific sampling of medieval stone sculptures and neutron activation analysis has had the greatest impact on the field. Her success led to the formation of the Limestone Sculpture Provenance Project, an international effort bringing together art historians, museum curators, geologists, and nuclear scientists (see the special issue of *Gesta* 33/1 (1994); <http://www.limestonesculptureanalysis.com>; William Grimes, “New Science + Old Statues = Problem Solved,” *The New York Times*, November 1, 1995, p. C15). Jean’s research speaks of her resourcefulness, and the intellectual pleasure she took from working with scholars from diverse backgrounds.

Following her retirement, Jean enjoyed time with family and friends, summer trips to Cape Cod, concerts at Bard. She remained at home taking care of herself to the end.

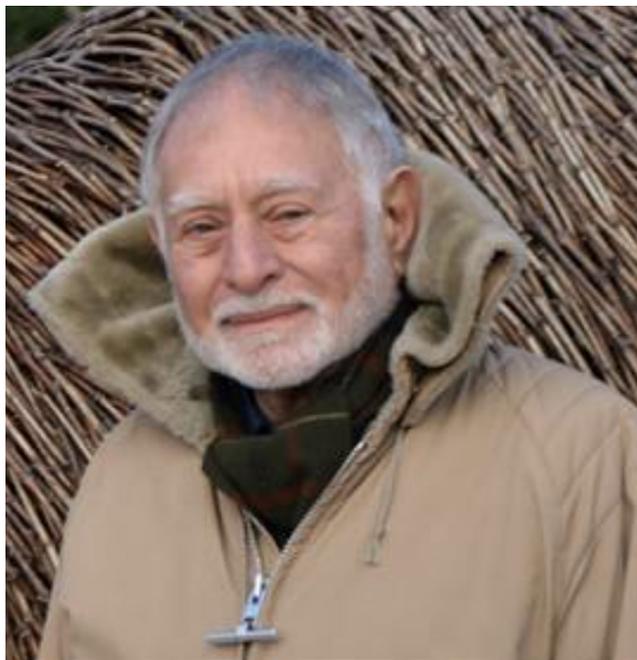
I know many of you will remember and miss Jean’s inspiring work, her generous friendship and curiosity and wit. She is buried in a lovely old cemetery on the campus of Bard College with her children.

Donations may be made to the Jean M. French Travel Award in Art History supporting undergraduate research (c/o Debra Pemstein, Office of Development and Alumni/ae Affairs, Bard College, P.O. Box 5000, Annandale-on-Hudson, NY 12504; online: [www.annandaleonline.org/giving](http://www.annandaleonline.org/giving); phone: 845 758 7405).

A memorial service will take place at Bard College in the Fall.

Submitted by Terence (Ted) Bertrand Dewsnap

**In Memoriam: Robert Mark,  
July 3, 1930 (Bronx, NY) – March 29, 2019  
(Manhattan, NY)**



Robert Mark, world-renowned pioneer in the application of civil engineering techniques to the structural analysis of Gothic and other historic buildings and emeritus professor of civil engineering and architecture at Princeton University, died at his home in Manhattan on Friday March 29, 2019. He was 88.

Several years into Mark's teaching career in the mid-1960s, impromptu questions from students following a course in medieval architecture precipitated a game-changing career turn towards the investigation of historic structures. From then on, Mark made an international name for his use of photoelastic modeling techniques in the analysis of historic buildings, yielding multi-colored stress patterns never before revealed or understood by earlier scholars. The technique radically changed the general understanding of medieval building technology, as his many publications, often with the leading architectural historians of the day, attest. As natural and successful as his combining of engineering and architectural history turned out to be, the move was unique and bold. As USC professor and former Princeton colleague Carolyn Malone recalls, "it took a broad leap of the imagination and an adventurous spirit to think of using small scale epoxy models of sections of Gothic churches to simulate the forces in the building

resulting from the load of their own weight and wind pressure." In his later career, in cutting-edge research spanning from the Pantheon to the Hagia Sophia to twentieth-century skyscrapers, Mark also helped to pioneer the introduction of finite-element computer modeling to the study of historic buildings.

In retrospect, Mark's unique marriage of engineering and architectural history appeared fated, as his intellectual passions had long extended far beyond hard science into humanities areas such as art, history, and music. He later credited his lifelong love of the arts in part to his older sister Beverly, who had given him a membership to the Museum of Modern Art when he was in high school; his first wife Janet Harvey, whom he married in 1955, was also an accomplished classical musician. As he recalled in 1982, "During my college years I went to an interview for an engineering job carrying under my arm Sabartés' *Picasso* with its bright colored jacket. The interview was unsuccessful. Later, as I waited for an elevator in the corridor, one of the engineers, apparently feeling sympathetic, emerged from his office to give advice: 'Young man, never bring a book like *that* when you look for a job in engineering.'"

Robert Mark was born in 1930 in the Bronx, New York, and grew up on City Island. A childhood surrounded by the sea nurtured a love of sailing and racing that in turn inspired an interest in boat-building, leading to the set-up of a home machine shop and a trajectory through the Bronx High School of Science to City College, where he received a professional degree in civil engineering in 1952; his knowledge of machining would prove an asset throughout his career. Upon graduation he worked for five years as a stress analyst and project engineer, designing reactor containment vessels and components for the first generation of nuclear-powered navy submarines with Combustion Engineering, Inc. In 1957 he took up work at the Princeton University Plasma Physics Lab, eventually establishing the Stress Analysis Laboratory at the Forrestal Research Center. From 1962 he began research and teaching courses in structural design, model analysis and experimental solid mechanics in the Princeton University Department of Civil Engineering, while establishing and directing the Photomechanics and Structural Model Laboratory.

In the early 1970s he began to collaborate with leading architectural historians throughout the U.S. and beyond, from initial work with Professors Francois Bucher and Alan Borg of Princeton and Robert Branner of Columbia to the chairing of a series of Sloan Foundation- and

## COMMEMORATIONS

(continued)

National Endowment of the Humanities-sponsored summer institutes for architectural historians at Princeton from 1985-88. These institutes, colleague Leonard van Gulick (Lafayette College) recalls, “profoundly affected the professional lives of the architectural historians and research engineers who were fortunate enough to participate.” Along the way Mark pioneered and co-taught courses and curricula in engineering for architecture and liberal arts students with architectural and art historians including Danny Ćurčić, Carolyn Malone, and many others, and he founded Princeton’s Inter-departmental Program in Engineering and Architecture, which he led from 1981-1990. His many students included art historians (the late Andrew Tallon of Vassar College and Robert Bork of the University of Iowa) and architects (Tod Williams/ Tod Williams Billie Tsien; and Andrés Duany and Elizabeth Plater-Zyberk, formerly of Arquitectonica, now DPZ). He also worked alongside such notable architectural figures as Michael Graves and Peter Eisenman. Funding sources for his prolific research included the National Science Foundation and National Endowment for the Humanities; Mellon, Ford, Rockefeller and Guggenheim Foundations. Consulting clients over the years meanwhile included Grumman (for whom he worked on horizontal stabilizers for the F-14 fighter), American Olean Tile, Exxon Research and Engineering Co., RCA Laboratories, the Tile Council of America, and Washington National Cathedral. Such activities would continue well into his 80s—long beyond his retirement from Princeton and his move back to his Manhattan hometown in 1997.

In pioneering such a scholarly path less-travelled, Mark took inspiration from daring, innovative historical predecessors such as the seventeenth-century’s Sir Christopher Wren, whose dome design of London’s St. Paul’s cathedral he saw as a model wedding of the functional and the aesthetic. On the same score, he identified above all with the

nineteenth-century architect Eugène Viollet-le-Duc, who restored many of France’s prominent medieval landmarks while initiating a discussion on the proper relationship of form and function that inspired a great generation of nineteenth-century architects—whose timeless lessons, Mark often lamented, were not as well remembered in the twentieth and twenty-first centuries. Even if perhaps now rendered technically obsolete by the potentials of computer modeling, in their harmonious straddling of the realms of aesthetics and science alike, the vivid colors of Mark’s inimitable cathedral cross-sections, once viewed, occupy an indelible space in our consciousness. So too Mark’s imprint—as scholar, as father, as grandfather, as colleague and friend—will surely stand the test of time.

Robert Mark’s publications included *Experiments in Gothic Structure* (1982, republished 2014), *Light, Wind, and Structure: The Mystery of The Master Builders* (1990, winner of the American Institute of Architects International Publication Award), *Hagia Sophia: From the Age of Justinian to the Present* (with Ahmet S. Çakmak, 1992), and *Architectural Technology up to the Scientific Revolution* (1993). Numerous articles were published both in scientific and art historical journals including *Scientific American*, *American Scientist*, the *Journal of the Society of Architectural Historians*, and *Art Bulletin*. His work reached a wide audience through dedicated episodes of the television series *Nova* (PBS) and *The Nature of Things* (CBC) and mass-media profiles including *Life* magazine, *The New York Times*, *Der Spiegel*, *Discover*, and *Popular Mechanics*.

He is survived by his three sons Christopher, Peter, and Ethan; daughters-in-law Mary and Gonda; grandchildren Justine, Nicholas, Nathaniel, Yana and Ardjano; and companion of many years Carol Grissom.

Submitted by Robert Bork, with text from the family of Robert Mark.

## MEMBER EVENTS

### ICMA at the International Congress on Medieval Studies, Kalamazoo, 2019

#### Mentoring Lunch

On Saturday, May 11, 2019, a crowd of roughly thirty ICMA members gathered in the cafeteria of the Bernhard Center during the International Congress on Medieval Studies at Kalamazoo for the inaugural ICMA Mentoring Lunch. The group included colleagues at all career stages – from graduate students and beginning faculty to seasoned professors. The attendees grouped themselves into clusters to address diverse issues such as tactics for dissertation research and writing, job market strategies, and the technicalities of getting published.

The get-together was organized in response to a request from the ICMA Student Committee for informal mentorship opportunities, and the initiative was spearheaded by the ICMA Advocacy Committee. Attendees came away from the event very pleased about the exchanges fostered and new ties forged. It was so successful that within minutes of adjournment, plans were being hatched for another Mentoring Lunch during the IMC at Leeds! (We hope you saw the email announcement.)

We plan to make the Mentoring Lunch a regular feature of the ICMA's events at Kalamazoo, usually held on the Saturday of the conference.

We also welcome all input and recommendations as we work to build a broader mentoring program for the ICMA. In particular, if you know of an upcoming occasion in your area suitable for a student gathering to meet colleagues and learn about new facets of the field, please let us know.

For questions and suggestions, please contact:

Beatrice Kitzinger (Chair, Advocacy Committee; [bkitzinger@princeton.edu](mailto:bkitzinger@princeton.edu)) or Nina Rowe (Vice President; [nrowe@fordham.edu](mailto:nrowe@fordham.edu))

## ICMA Sponsored Sessions

Ioanna Christoforaki (Academy of Athens) organized the two-part ICMA Sponsored Session, “The Other Half of Heaven: Visualizing Female Sanctity in East and West (ca. 1200–1500),” which was held on Thursday, May 9. The first panel included Nicolas Varaine, *École Pratique des Hautes Études/Institut national d’histoire de l’art*, with “The Painted Lives of Female Saints in the Late Byzantine World: Gendered Narratives?;” Şebnem Dönbekci, Koç University, “Visualizing Women of Cappadocia through the Images of Female Saints;” Jenny P. Albani, Hellenic Ministry of Culture and Sports, “Gender Identity, Iconography, and Piety: Imagining a Transvestite Holy Woman on Medieval Cyprus;” and Paraskevi Ch. Papadimitrou, Centre for Byzantine Research, Aristotle University of Thessaloniki, “Ecclesiological Perceptions for the Female Sex and Visual Narratives in Vita Icons.” The second panel featured Ioanna Christoforaki, Academy of Athens, “The Iconography of Female Saints between East and West: Adaptation, Variation, or Transformation?;” Anne Derbes, Hood College, “Hailing Marys: Holy Women in Heaven and on Earth in the Baptistry of Padua;” Kayoko Ichiwa, Independent Scholar, “Following the Footsteps of Christ through Mary: A Collective Memory of the Female Franciscans ca. 1290;” and Maria H. Oen, Stockholm University / University of Oslo, “The Iconography of Birgitta of Sweden: Author, Prophet, and Saint.”

Meanwhile, Sophie Ong (Rutgers University) and Robert Vogt (Johns Hopkins University), organized the ICMA Student Committee Sponsored Session, “Art, Science, and the Natural World,” which was held on Friday, May 10, in a completely packed room, filled with many ICMA members, both students and faculty. Speakers included Manuel Giardino, University of Oxford, with “Chinese Cosmology in Medieval Persian Medical Imagery;” Shannon Steiner, Bryn Mawr College, “Unearthly Beauty: Byzantine Enamel and the Alchemical Perfection of Nature;” and Alicia R. Cannizzo, Graduate Center, CUNY, “The Embodiment of Purgatory: Transi Tombs and the Transformation of Matter.”

## MEMBER EVENTS

*(continued)*



*Gathered after Ioanna Christoforaki's session, L to R: Kayoko Ichiba, Anne Derbes, Ioanna Christoforaki, Şebnem Dönbekci, Nicolas Varaine, Jenny P. Albani, Beth Williamson, and Paraskevi Ch. Paḗadimitrou. International Congress on Medieval Studies, Kalamazoo, Michigan, May 9, 2019.*



*Kayoko Ichiba reads her paper, "Following the Footsteps of Christ through Mary: A Collective Memory of the Female Franciscans ca. 1290." International Congress on Medieval Studies, Kalamazoo, Michigan, May 9, 2019.*



*Maria Oen reads her paper, "The Iconography of Birgitta of Sweden: Author, Prophet, and Saint." International Congress on Medieval Studies, Kalamazoo, Michigan, May 9, 2019.*

## Caravans of Gold: International Center of Medieval Art Study Day in Evanston

Sarah Guérin (Department of the History of Art, University of Pennsylvania) and Christina Normore (Department of Art History, Northwestern University) organized a study day of the exhibition *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa* at The Block Museum of Art at Northwestern University. On May 13, 2019, a group of International Center of Medieval Art (ICMA) members got an exclusive look at the exhibition, which is the first to take stock of the material culture of medieval trans-Saharan trade and its legacy.



*Kathleen Bickford Berzock gives ICMA members a tour of Caravans of Gold, Fragments in Time at The Block Museum of Art, Northwestern University, May 13, 2019. Photos courtesy of Melanie Garcia Sympson.*



*Kathleen Bickford Berzock gives ICMA members a tour of Caravans of Gold, Fragments in Time at The Block Museum of Art, Northwestern University, May 13, 2019. Photos courtesy of Melanie Garcia Sympson.*

The exhibition's curator, Kathleen Bickford Berzock, The Block's associate director of curatorial affairs, led a tour of the exhibition, which highlights the central but little-recognized role Africa played in medieval history. The exhibition addresses 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.

The tour benefitted from the presence of important collaborators and advisors to the project. Marc Walton, research professor of materials science and engineering at Northwestern's McCormick School of Engineering, spoke to the group about clay molds recently excavated at Tadmekka, Mali, by the archaeologist Sam Nixon. Dated to the tenth and eleventh centuries, the molds are evidence of the earliest known fabrication of currency in West Africa. Walton and his team replicated the technique that Nixon hypothesized was used at medieval Tadmekka in which gold was purified by melting and filtering it through crushed glass. They also created 3-D printed versions of molds to cast replica blank coins. The analysis has brought the unique casting methods of medieval Tadmekka to life.

Sarah Guérin spoke about a complex relay trade in the thirteenth century that sent ivory from sub-Saharan Africa to Northern Europe. Guérin discussed how, over the course of the thirteenth and fourteenth centuries, medieval craftsmen developed an approach to carving that was tailored to this luxury material. She also spoke of the movement



*Fragments from the sites of Sijilmasa (Morocco), Tadmekka (Mali), and Gao (Mali) in the exhibition Caravans of Gold. Photograph by Clare Britt, courtesy of The Block Museum of Art.*

*Continued on page 12*

## MEMBER EVENTS

(continued)



*Sarah Guérin speaks with ICMA members at The Block Museum of Art, Northwestern University, May 13, 2019. Photos courtesy of Melanie Garcia Sympson.*



*Left: Virgin and Child, ca. 1275–1300, France, Ivory with paint, Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917, 17.190.295; Right: Seated Figure, Possibly Ife, Tada, Nigeria, Late 13th–14th century, Copper with traces of arsenic, lead, and tin, Nigerian National Commission for Museums and Monuments, 79.R18.*

of copper from sources in Europe and in the Sahara to sub-Saharan Africa, where it was cast into sophisticated sculptures.

The day ended over lunch and conversation about the impact of *Caravans of Gold*. Many noted that the exhibition was in line with emerging threads in the field of medieval

art history, including an emphasis on materiality and an acknowledgment of the importance of global trade networks. Participants also remarked that the exhibition would have implications for their teaching, especially introductory comparative surveys.

The Block Museum was especially enthusiastic about hosting members of the ICMA. Berzock explains, “It has been incredibly rewarding to see the reception of the project from medievalists whose primary field of study is Europe. Part of the intent of the project is to build bridges between scholars of different regions, who work in different disciplines and who are based in different countries in the world, to contribute to a fuller picture of Africa’s central role in the medieval period.”

Melanie Garcia Sympson  
Curatorial Associate, The Block Museum of Art

## Recent Events

### July 3, 2019

ICMA reception at the International Medieval Congress, University of Leeds. This is the second time the ICMA has sponsored such a reception after its great success last year. Organized by Ryan Frisinger, with assistance from Martha Easton.

### July 15, 2019

Study Day, *Book of Beasts: The Bestiary in the Medieval World*, J. Paul Getty Museum, Los Angeles, CA. Organized by Beth Morrison and Larisa Grollemonde, with assistance from Martha Easton and Lisa Fagin Davis of the Medieval Academy of America. This event will be jointly sponsored by the Medieval Academy of America with the hopes of drawing in both ICMA and MAA members.

*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 fall 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](mailto:icma@medievalart.org). International events are welcome.*

## IN BRIEF

### **A NOTE FROM THE EDITOR: Heartfelt Thanks to Allison McCann, our Assistant Editor for Events and Opportunities**

This newsletter will be the last for our Assistant Editor for Events and Opportunities, Allison McCann. Allison has done an outstanding job in putting together the Events and Opportunities section of this newsletter, keeping us all informed of the latest CFPs, exhibitions, and symposia. We thank her for her two years of dedication and hard work.

### **Fires at Haram Al-Sharif and Notre Dame de Paris**

In April our community and the world at large were reminded of the vulnerability of medieval monuments and the symbolic power they bear as icons of national pride. As fire engulfed the roof of Notre-Dame de Paris, in Jerusalem another blaze ignited a mobile wooden guard booth at the Haram al-Sharif, near the roof of the Marwani Prayer Room (known as Solomon's Stables). We are relieved by reports that the fire was contained quickly, did not damage any of the historical monuments on this millennia-old sacred space, and caused no injuries.

We encourage you to explore the corner of the ICMA website dedicated to the fire at Notre-Dame, where you will find contributions by ICMA members and links to press coverage: <http://www.medievalart.org/notredame-de-paris>

### **Delegate Report, American Council of Learned Societies**

Dear ICMA colleagues,

The 2019 Annual Meeting of the American Council of Learned Societies met April 25-27 in New York City, and it was my honor to represent ICMA as its Delegate. This meeting was declared a celebration of the organization's centennial, although it was founded in 1918. We will not worry about the math. For those interested in a new overview of the organization's history and activities today, a new volume *The First Century*, is available online: <https://www.acls.org/Publications-and-Media/ACLS-Centennial-Volume>.

The celebratory atmosphere was tempered by sadness at the end of Pauline Yu's service as president, after sixteen years of energetic and successful leadership. She is widely, insofar as I have been able to judge over many, years universally respected and admired as someone who has both represented and served the humanities with great distinction. She will be on sabbatical for the coming year and returning to her work on early Chinese poetry. At the conference opening banquet, held at the National Museum of the American Indian at the Battery in Manhattan, in the Alexander Hamilton U.S. Customs House, Pauline made a typically graceful and humorous address, and received a standing ovation at its conclusion. A new Pauline Yu Fellowship in Chinese and Comparative Literature at ACLS will help preserve her memory while advancing scholarship in her field. Her successor is Joy Connolly, who was a professor of Classics at NYU before serving as provost of The Graduate Center and Dean of Humanities, also at NYU.

The business meeting approved three nominations to the Board of Directors, including Nicola Courtright of Amherst College as vice president. The reports of the treasurer and the director of fellowship programs were followed by the approval of the budget for the coming year. The report of fellowships highlighted the strong level of competition, with 3500 applications reviewed by 600 peer reviewers resulting in a total of 350 grants in the increasingly wide and diverse range of ACLS Fellowships (see [www.acls.org/Fellowship-and-Grant-Programs/Competitions-and-Deadlines](http://www.acls.org/Fellowship-and-Grant-Programs/Competitions-and-Deadlines) for the full list.) Good news was a substantial increase in stipend promised for the coming year. Members considering application for the "basic" ACLS program should remember the early application deadline of September 25.

Jon Parrish Peede, chair of the US National Endowment for the Humanities (NEH), presented a lecture on the second day during the lunch, which was followed by a panel lauding the fiftieth anniversary of The Andrew W. Mellon Foundation and its extraordinary support for humanities programs of many varieties over that period. Between these was a single hour of "breakout sessions" on a variety of topics. I chose, badly, the topic on "The Challenges and Consequences of Higher Education in the Context of Globalization," which had seemed promising in the event, but foundered. The focus on pros and cons of American universities such as NYU and Yale opening campuses abroad, as at Abu Dhabi and Singapore, was not of broad interest. The highlight of the meeting, as often in the past, was the trio of reports from recent ACLS Fellows, Héctor

## IN BRIEF

(continued)

Beltran of UC Irvine's Department of Anthropology, K.J. Rawson of the College of the Holy Cross, and Caroline Wigginton of the Department of English at the University of Mississippi. Wigginton presented a report on her forthcoming study "Indigenuity: Native Craftwork and the Material of Early American Books," which provided a fascinating perspective on the material culture of books, and might be of interest to some ICMA members. The annual Charles Homer Haskins Lecture, always given under the series rubric "A Life of Learning," was presented by Lynn Hunt from UCLA.

Respectfully submitted by your Delegate,  
Lawrence Nees  
Professor and Chair  
H. Fletcher Brown Chair of Humanities  
University of Delaware  
May 14, 2019

### Report from the Marco Institute: Medieval Day in Knoxville

In Spring 2020, the Marco Institute will launch the fifth annual "Medieval Day," an education event that emerged

from a partnership with Knox County Public Schools and teachers at Bearden High School. Each "Medieval Day" has welcomed students from throughout East Tennessee for lectures, music, performances, craft demonstrations, Latin readings, and hands-on projects to foster interest in the diversity of culture of the Middle Ages. A curriculum in Medieval Studies was developed as a result of this partnership for high school students in Knox County.

For more information, contact Gregor Kalas at [gkalas@utk.edu](mailto:gkalas@utk.edu)

Gregor Kalas, University of Tennessee, Knoxville

### Medieval Art in Eastern Europe: New Perspectives

The Symposium "Eclecticism at the Edges: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres (c.1300–c.1550)"—co-organized by Maria Alessia Rossi and Alice Isabella Sullivan—was held at Princeton University on April 5–6, 2019. In response to the global turn in art history and medieval studies, this



Figure 1. Keynotes, speakers, and chairs at the "Eclecticism at the Edges" Symposium. Pictured L to R: Elena Boeck, Michalis Olympios, Nazar Kozak, Ivan Stevonić, Alice Isabella Sullivan, Jelena Erdeljan, Cristina Stancioiu, Krisztina Ilko, Gianvito Campobasso, Charlie Barber, Maria Alessia Rossi, Ida Sinkević, Pamela Patton, Christos Stavrakos, Dragoş Gh. Năstăsoiu, Vlad Bedros.



Figure 2. Discussion during the Roundtable Forum at the “Eclecticism at the Edges” Symposium.

event explored the temporal and geographical parameters of the study of medieval art, architecture, and visual culture, seeking to challenge the ways in which we think about the artistic production of Eastern Europe from the fourteenth through the sixteenth centuries. Serbia, Bulgaria, and the Romanian principalities of Wallachia, Moldavia, and Transylvania, among other centers, took on prominent roles in the transmission and appropriation of western medieval, Byzantine, and Slavic artistic traditions, as well as the transformation of the cultural legacy of Byzantium in the later centuries of the empire, and especially in the decades after the fall of Constantinople in 1453.

The event included two keynote lectures and nine papers, a film screening and exhibition related to a unique footage from 1929 recently discovered at Princeton that records monastic life on Mount Athos and Meteora, and plenty of opportunities for formal and informal discussion, especially during the concluding “Roundtable Forum” and the two receptions. Speakers also took part in two study sessions showcasing the Princeton Art Museum and Firestone Library art collections. The success of this event resided with the conversations and ideas that sparked

between all of the speakers, moderators, and audience members! Moreover, what made this event possible were the many generous people, organizations, and institutions that offered support. In particular, we would like to thank The International Center of Medieval Art, The Society of Historians of East European, Eurasian, and Russian Art and Architecture, The Mary Jaharis Center for Byzantine Art and Culture, The Princeton Institute for International and Regional Studies, The Department of Art and Archaeology and The Index of Medieval Art at Princeton University, and The Seeger Center for Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund.

The initial idea for this symposium emerged from our joint research interests in medieval and Byzantine art that extends beyond traditional boundaries, in regions of Eastern Europe, and the desire to bring together specialists to discuss issues of cultural contact and eclecticism in art and architecture. That the event was held on the campus of Princeton University was fitting since it sought to build on the important scholarly legacies of Princeton scholars—in particular Slobodan Ćurčić and Thomas DaCosta Kaufmann—whose work has made an

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## IN BRIEF

(continued)



Figure 3. Object Study Hour, Princeton Art Museum. Pictured L to R: Gianvito Campobasso, Henry Schillb, Jelena Erdeljan, Ivan Stevović, Elena Boeck, Michalis Olympios.

impact on the way we perceive and understand the cultural and artistic landscapes of Eastern and East-Central Europe.

For too long now, the art and architecture of the Balkan Peninsula and the Carpathian Mountains has been discussed in scholarship within the limits of a narrow geographical and chronological focus, or treated within nationalistic frameworks, or excluded altogether from conversations. The specificities of each region have reinforced the tendency to treat each region's artistic production separately, preventing scholars from questioning whether the visual output could be considered as an expression of a shared history. With this event, we wanted to look at the edges, at the borders of great empires and better-known cultural centers, in efforts to expand the repertoire of medieval objects and monuments we study, as well as introduce new questions and methodologies for the study of the eclectic artistic production of Eastern Europe that move well beyond formal analyses and iconographic considerations.

This event gathered speakers from Serbia, Cyprus, Ukraine, Switzerland, Russia, Austria, Greece, Romania, the United Kingdom, and the United States to examine and discuss the eclectic visual cultures of the Balkans and the Carpathians. The discussions centered on issues of cultural contact, transmission, and appropriation of western medieval, Byzantine, and Slavic artistic and cultural traditions in Eastern Europe, and how this heritage was deployed

to shape notions of identity and visual rhetoric in these regions that formed a cultural landscape beyond medieval, Byzantine, and modern borders. The individual papers spoke in ever-fresh ways to these issues, addressing the themes of each session—*New Constructs of Identity*, *Shifting Iconographies*, and *Patronage and Agents of Exchange*—in relation to the art, architecture, and visual culture of Eastern Europe.

The two keynote lectures discussed the networked position of particular regions and placed the eastern European material in dialogue with similarly “hybrid” works from elsewhere, as well as addressed the problems and benefits posed by terminology—and terms such as “hybridity” and “eclecticism”—to the study of these diverse and prismatic visual cultures. Dr. Jelena Erdeljan (University of Belgrade) delivered the first lecture titled “Cross-Cultural Entanglement and Visual Culture in Eastern Europe, c. 1300–1550,” in which she discussed the significance of prosopography, gender, and network studies as a way to gain new perspectives on the nature of visual culture in late medieval and early modern Eastern Europe. The lecture by Dr. Michalis Olympios (University of Cyprus), titled “‘Eclecticism,’ ‘Hybridity,’ and ‘Transculturality’ in Late Medieval Art: A View from the Eastern Mediterranean,” problematized the western-centric approach to the study of Gothic architecture and outlined methodological approaches to the study of eclectic visual cultures by de-constructing (and starting to re-construct) new vocabularies. Papers presented at the Symposium, together with additional invited essays, will be published in a volume that aims to expand and theorize the eclectic visual cultures of the Balkan Peninsula and the Carpathian Mountain regions during the late medieval period.

This gathering, moreover, revealed that the way forward is through connections, openness, and the sharing of resources, skills, and expertise. To help facilitate these conversations and enable future work, we developed the larger initiative titled *North of Byzantium*, which explores the rich medieval history, art, and culture of the northern frontiers of the Byzantine Empire in Eastern Europe. Primarily sponsored by the Mary Jaharis Center for Byzantine Art and Culture, this initiative, in its scope and mission, aims to complement and supplement the programming offered through the *East of Byzantium* project, which explores the cultures of the eastern frontier of the Byzantine Empire in the late antique and medieval periods. Through annual events, we seek to create a platform for discussion and



Figure 4. Object Study Hour, Firestone Library. Pictured L to R: Dragoș Gh. Năstăsioiu, Alice Isabella Sullivan, Krisztina Ilko, Gianvito Campobasso, Julie L. Mellby, Michalis Olympios, Elena Boeck.

bring together undergraduate and graduate students, as well as specialists and non-specialists. This will take many forms, including this symposium, but also traveling lectures and seminars, museum study days, publications, and databases for resources. Stay tuned for more!

Maria Alessia Rossi  
The Index of Medieval Art, Postdoctoral Researcher  
Alice Isabella Sullivan  
Getty/ACLS Postdoctoral Fellow

## Looking across the Atlantic: Conference of the INHA

The international conference “Looking across the Atlantic: Circulations d’idées entre la France et l’Amérique du Nord en art medieval” (Paris, 12-13 June 2019) was organized by the Institut national d’histoire de l’art in partnership with the Université Catholique de l’Ouest (Angers), and

Columbia University’s Global Center in Paris, with participation from the ICMA. The conference focused on the exchanges between medieval art historians in France and North America over the last forty years, in many cases viewed through the lens of intellectual autobiography. The invited presenters, from France and north America, were asked to speak in a personal vein about transformational moments when their experience of the historiographic tradition from the other side of the Atlantic led to a change of perspective, a methodological solution, or a new understanding of their material.

In her opening remarks, Isabelle Marchesin emphasized the importance of friendship in international scholarly exchange. Nathalie LeLuel highlighted aspects of American medieval art history that are most original from a French perspective. Susan Boynton briefly presented the early history of the ICMA and of *Gesta*. The original parent organization of the ICMA, the Centre international d’études romanes, was founded in 1952 in Tournus and remains

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## IN BRIEF

*(continued)*

active to this day. The American branch was founded in 1956, and the first number of *Gesta* appeared in 1963 (at that time more of a bulletin than a full-fledged journal). ICMA became an independent organization in 1966. In its early years the ICMA was shaped largely by François Bucher, Harry Bober, Robert Branner, Walter Cahn, and Sumner Crosby. In his presentation, Xavier Barral i Altet focused on the material conditions for Franco-American exchange in the mid-twentieth century, particularly citing the correspondence of Erwin Panofsky with Louis Grodecki, whose obligations as a museum and university professional in France reduced his opportunities to travel abroad.



Cover of 1976 Reprint of the Pre-Serial Issue, 1963.

General points emerged from the confrontation of French and American views. The North American speakers recalled the crucial role of years spent in France for their dissertation research, in long research stays that provided proximity to their monuments and the opportunity to frequent French academic milieux. In Paris, the Ecole des Chartes, the Ecole pratique des hautes études, and the Ecole des hautes études en sciences sociales (EHESS), as well as the Centre d'études supérieures de civilisation médiévale in Poitiers, were some of the formative influences on the American scholars during their doctoral studies. Exposure to French publications, institutions, seminars, and conferences introduced them to new scholarly approaches that deepened their understanding not only of the subjects of their dissertations but also of art

history and medieval studies more generally. Upon return to the United States, distance brought new understanding of their subjects and their discipline, and they later returned to France with fresh insights. Laura Weigert spoke of the development of her practice as an art historian through encounters with scholars at EHESS whose research incorporated aspects of anthropology and literary theory. Meredith Cohen and Ittai Weinryb cited the central influence on their own formation of the Annales school and the writings of the sociologist Pierre Bourdieu. For Anne Hedeman, learning from several French and American manuscript scholars over decades played a role in the development of her own interdisciplinary approach to manuscript studies.

The French speakers emphasized the difference between medieval art history in France, which emphasizes specialization and thus maintains the separation of sub-disciplines, and the tendency in North America to encourage interdisciplinarity, synthesis, the application of diverse theoretical frameworks, and technical innovation. It was pointed out that American scholars, positioned at a distance from the monuments, have developed historical and technical methods for studying architecture that are of increasing importance in France.

Taking Flamboyant architecture as an example, Etienne Hamon underlined the contributions of Robert Branner, Michael Davis, and Stephen Murray to the study of design and detail, and of Michael Camille to interpretation. Nathalie LeLuel described the fundamental importance for her work on iconography of Michael Camille's *Image on the Edge*, as well as the publications of Ruth Mellinkoff and Herbert Kessler. Ioanna Rapti brought out the advantages of flexibility in North American theorization of the "other" for understanding the art of eastern Christianity. Pierre-Olivier Dittmar highlighted the importance of animal studies in the United States in comparison to France. Arnaud Timbert described the implications of the digital methods developed by scholars in the United States (such as panorama photography and 3D laser scanning) and the recent applications of principles from neuroscience (in the US and Canada). Elisabeth Yota presented recent analysis of the site of Byzantine Mistra as an example of the application of digital humanities to Byzantine art.

Not all were equally optimistic about the potential of transatlantic exchange: Jean-Marie Gillouët argued on a statistical basis that even sustained scholarly dialogue did not measurably alter the citation practices of researchers from the two sides of the Atlantic.

Some of the talks focused on art history resources; Nicholas Herman addressed the implications of digitization for manuscript studies, and Pamela Patton gave an account of the history of the Index of Medieval Art. In the concluding session, Anne-Orange Poilpré and Cécile Voyer brought out the thematic threads of the two-day conference. There followed a specially organized visit to the library of the Institut national d'histoire de l'art.

The ICMA supported the conference in several ways. A grant to the coeditors of *Gesta* (Susan Boynton and Diane J. Reilly) covered the cost of the reception for speakers and the train trips of six graduate students from

universities outside of Paris to attend the conference. The conference was an ideal opportunity to present the ICMA and *Gesta* to an international audience. Ryan Frisinger provided an entire run of *Gesta* for attendees to take away.

The conversations that arose from the presentations were frank and stimulating, and some participants expressed the desire to organize another such meeting to continue the exchange.

Susan Boynton, Editor of *Gesta*  
with Isabelle Marchesin, Institut national d'histoire de l'art  
(INHA)

## SPECIAL FEATURES

### REFLECTION

#### Gazing at Europe across the Mediterranean Sea: Medieval Art History in Tel Aviv

By Renana Bartal

Compared to Jerusalem, with its abundance of Jewish, Christian, and Muslim holy sites, Tel Aviv is short on ancient history. While trade flourished in the natural harbor at Jaffa, now part of Tel Aviv, from about 7,500 BCE, the first independent “Hebrew urban center” was founded in 1909–1910 according to the rules of modern urbanist planning. This vibrant city on the Mediterranean coast, now Israel’s economic, technological and cultural center, possesses no medieval sites or artefacts.

However, the medieval section of the Tel Aviv University art history department is one of the largest in Israel, drawing a crowd of enthusiastic students. I joined the department four years ago and discovered an open-minded and passionate community of medievalists. The diversity of topics and approaches in this dynamic work environment may reflect its founders and former members, including Nurith Kenaan-Kedar, Gustav Kühnel, and Ruth Bartal, who specialized in Gothic sculpture, Crusader architecture and wall paintings, and Spanish Romanesque and Late Medieval Illuminations, respectively. With the new generation of scholars—Assaf Pinkus, Anastasia Keshman, Gili Shalom, and myself—medieval studies are both object-oriented and develop theoretical approaches to elucidate medieval artefacts and their afterlife. The comprehensive training in Gothic art, including sculpture, painting, and manuscript studies, is augmented by study of the art and architecture of Jerusalem and modern Christian art in the Holy Land.

Israeli students’ keen interest in medieval art—specifically, Gothic art—may seem surprising. Most arrive at university knowing little about the visual culture that preceded the fifteenth century and even less about the Christian faith that inspired it. Why should they seize on an area that would appear to have faint relevance to their own identities and contemporary lives? In fact, its strangeness may be its attraction. Often perceiving it as an exotic culture beyond their familiar sea—so near and yet so far—they set out to explore its rich symbolism, its material and visual manifestations, with fresh and inquisitive eyes.

Their training in Tel Aviv also reflects both abstraction and close observation. It is theory-based but at the same time

relies on first-hand examination and analysis. In a unique seminar initiated and led by Assaf Pinkus and funded by a generous donation from Prof. Yossi and Dalia Prashker, Tel Aviv graduate students were able to travel abroad to visit medieval sites and receive training from the world’s leading experts. Last year, a group of students visited the Cloisters in New York, where they learned how to handle and analyze medieval objects from Griffith Mann, Lucretia Kargere, Christine Brennan, and Barbara Boehm. (Fig. 1) During the same week’s training, they travelled to Princeton University to learn about medieval reliquaries from Cynthia Hahn and the Index of Medieval Art from director Pamela Patton.



Figure 1. The Prashker Seminar at the Cloisters, New York, January 2018.

The aim of the Prashker Seminar was to allow graduate students to discover and re-examine medieval art works that had been hidden away in the storage facilities of Israeli museums and churches. One of the most exciting discoveries of the seminar was made by Chen Zur, a Ph.D. candidate. He traced the provenance of a small statue in the Lipchitz Collection at the Jerusalem Museum. (Figure 2) The caption attached to it read “Mourning Monk,” described it as marble with traces of gold and paint, and ascribed it to fifteenth-century France. Zur revealed that while the figurine shows traces of gold and color, it is made of alabaster, not marble, and that it was taken from the magnificent Mausoleum of the Kings of Aragon at the Royal Abbey of Santa Maria de Poblet in Catalonia, Spain. The mausoleum was built at the request of King Pedro IV, the Ceremonious (1319-1387), by the master Jaume Cascalls (early 14<sup>th</sup> c. - 1378/1380) and his followers (Figure 3). It was designed as two monumental sarcophagi with effigies of the buried

kings and queens, decorated with statues of funeral processions, including members of diverse social classes who exhibit contemporary mourning practices. Considering the clothing of the small figurine in Jerusalem, labeled “Mourning Monk,” Zur determined that it was not a monk nor a member of the clergy, but represents a relative of the deceased, a citizen, or a member of the court. He explored how the installation to which the mourner belonged echoes lay sermons that were much in debate during that period.



Figure 2. Jaume Cascalls, Mourner / Pleurant, alabaster with traces of gold and paint, The Royal Tomb of the Kings of Aragon, Abbey of Santa Maria de Poblet, Catalonia, Spain, Middle of the 14th century. The Israel Museum.

How did it find its way to the Lipchitz Collection and from there to the Israel Museum? The luxurious pantheon of the royal family was destroyed and looted in 1835 by a crowd who expected to find treasures and jewelry in the coffins. It was finally restored in the mid-twentieth century, and the only original parts saved were some of the statues of mourners that decorated the sides of sarcophagi. The provenance and artistic qualities of the small statue in the museum deserve proper recognition, notes Zur; other figurines looted from the royal pantheon are currently exhibited in the Buddhist Museum in Berlin, the Louvre in Paris, and the Metropolitan in New York.



Figure 3. Jaume Cascalls, The Royal Tomb of the Kings of Aragon, Abbey of Santa Maria de Poblet, Catalonia, Spain, Middle of the 14th century-1378.

This year, the Prashker seminar was dedicated to exploring the art along the pilgrim routes to Santiago de Compostella. The medievalists – Assaf Pinkus, Gili Shalom, and myself – teamed with Tamar Cholcman, a Tel Aviv expert in northern Renaissance art, to examine continuity and change in pilgrimage art from the Romanesque to the Spanish Baroque along the routes to Santiago. We followed part of the Camino, stopping at Silos, Burgos, Leon, and Oviedo. The week’s intensive seminar ended with the dramatic entrance into Santiago, where we spent three days focusing on the cathedral’s sculptured portals. A discussion in front of the south portal (*das Pratarías*) led to particularly fruitful discoveries. We developed a new reading of its enigmatic iconography, which will soon be published. The seminar allowed students to explore art *in situ*, to absorb the skills and strategies of expert teachers, and to participate in the research for, and writing of, a scholarly article in the field.

During the medieval period, the Holy Land was thought of as the center of the ecumene, the known world, although geographically, it was placed at the margins. This position is reflected in medieval studies in Tel Aviv. Being at once remote and close, beyond Europe’s borders yet part of its wide academic community, it enables us to study its medieval visual culture with an ever-curious gaze.

Renana Bartal is Senior Lecturer in the Department of Art History, Tel Aviv University. She is the author of *Gender, Piety and Production in Fourteenth-Century Apocalypse Manuscripts* (Ashgate/Routledge, 2016) and co-edited *Natural Materials of the Holy Land and the Visual Translation of Place, 500-1500* (Ashgate/Routledge, 2017).

## RESOURCES

(continued)

## RESOURCES

### The Center for Netherlandish Art at the MFA, Boston

By Meredith Fluke

In 2017, The Museum of Fine Arts, Boston (MFA) received an extraordinary gift from two couples: Rose-Marie and Eijk van Otterloo, and Susan and Matthew Weatherbie, comprising 114 paintings, the research library of renowned Dutch art history Egbert Haverkamp-Begemann, and generous funds for the establishment of a Center for Netherlandish Art. Aligned with the museum's longstanding ambition to bring art and people together, the mission of the Center for Netherlandish Art (CNA) is to share Dutch and Flemish works with wide audiences in Boston and around the world, stimulate multidisciplinary research and object-based learning, nurture future generations of scholars and curators in the field, and expand public appreciation for Netherlandish art. The CNA will launch in 2020, in conjunction with the 150th anniversary of the MFA's founding.

The MFA's outstanding collection of Dutch and Flemish art – integrated with the promised gifts – will serve as the foundation for all activities of the CNA. The two families' donations have nearly doubled the museum's holdings of Dutch and Flemish painting, adding remarkable examples of all categories of painting for which the Netherlands was and is best known, rounding out the MFA's international holdings of decorative arts, works on paper, textiles and rare books. As part of the CNA's launch in 2020, the MFA will open four reinstated galleries for Dutch and Flemish art, with new thematic and multidisciplinary displays of masterworks by artists such as Rembrandt Harmensz. van Rijn, Peter Paul Rubens, and Gerrit Dou along with silver, Delft ceramics, and other objects that represent the visual culture of the Netherlands in the 17th century.

Learning, mentorship for emerging scholars, and an outward-facing approach to engaging wider audiences will be at the core of the CNA's activities. Through partnerships with a wide range of higher-education institutions, the Center will bring together creative minds and actively engage professors and students in the study of objects from the MFA's collection. The CNA will host paid fellowships for pre-doctoral candidates, and emerging and senior scholars to undertake significant research in Netherlandish art or adjacent fields; invite scholars to lead seminars in

collaboration with the Museum's curators and conservators; and convene periodic conferences, seminars and lectures that will be open to the academic community and the general public. Utilizing the strengths of the MFA, the CNA will present public programs that encourage visitors to discover connections and relevance in Netherlandish art and culture. In addition, a robust program of loans and traveling exhibitions will enable the MFA to share its collection of Dutch and Flemish art with museums and academic institutions in the U.S. and around the world.



Figure 1. Rembrandt Harmensz. van Rijn, Portrait of Aetje Uylenburgh, 1632. Oil on panel. Promised gift of Rose-Marie and Eijk van Otterloo, in support of the Center for Netherlandish Art, Museum of Fine Arts, Boston.

In future years, the CNA will occupy a dedicated space within the MFA building, which will house the Haverkamp-Begemann Library, one of the premier resources for Dutch and Flemish art. A promised gift from the Van Otterloos, the library encompasses more than 20,000 monographs, catalogues, and rare books assembled by the late art historian Egbert Haverkamp-Begemann, who was a mentor to many of today's scholars and curators of Dutch and Flemish art. One of the most comprehensive collections of books on Dutch and Flemish art, the library will be an important resource for scholars around the world. Library



Figure 2. Dr. Christopher Atkins, Van Otterloo-Weatherbie Director of the Center for Netherlandish Art.

resources will be searchable through an online database, and new publications—both on paper and digital—will be added over time. Additionally, research undertaken at the CNA by curators, conservators, scientists, students, visiting scholars and fellows will engender a range of special-focus publications.

Conservation and the technical study of works of art will also be central to the CNA's work. In 2020, the MFA will open a new Conservation Center, with advanced technology, enhanced opportunities for interdisciplinary collaboration and training, and a dedicated learning space for public programs and educational initiatives. Taking full advantage of these new facilities, the CNA will provide unparalleled opportunities to care for, conduct research on and advance

understanding of Dutch and Flemish works of art while training the next generation of curators and conservators.

The CNA will be led by Dr. Christopher Atkins, who was recently appointed the Van Otterloo-Weatherbie Director of the Center for Netherlandish Art. Assuming his role in August 2019, Atkins brings nearly two decades of experience in curatorial and educational work to his new role, most recently at the Philadelphia Museum of Art, where he served as the Agnes and Jack Mulroney Associate Curator of European Painting & Sculpture before 1900 and Manager of Curatorial Digital Programs and Initiatives. Among his many accomplishments, Atkins organized the international loan exhibition *Wrath of the Gods: Masterpieces by Rubens, Michelangelo, and Titian* (2015) and authored the book *The Signature Style of Frans Hals: Painting, Subjectivity, and the Market in Early Modernity* (Amsterdam University Press, 2012). Atkins' extensive teaching experience includes both faculty positions and visiting professorships at the University of Pennsylvania, University of Delaware, The City University of New York and Northwestern University. Atkins joins Meredith Fluke, who currently serves as the CNA's Program Manager. Dr. Fluke received her Ph.D from Columbia University in medieval art and architecture in 2012; she has worked extensively in colleges and museums in various teaching and curatorial roles.

You can reach us at [cna@mfa.org](mailto:cna@mfa.org).

*Meredith Fluke is Program Manager of the Center for Netherlandish Art.*

## EXHIBITION REVIEW

### Creatures of the Mappa Mundi

By Maggie Crosland

From January until June of this year, the Chained Library of Hereford Cathedral was the site of *Creatures of the Mappa Mundi*, an exhibition of new work by the celebrated British-Nigerian artist Yinka Shonibare MBE (RA) (Figure 1). Using batik-inspired Dutch-wax fabrics as his signature material, Shonibare's work explores the complex relationships between Europe, Africa, and the rest of the world to examine themes such as national identity, colonialism, and race, often using the Western art historical canon as a base for commentary. It is perhaps not surprising that he took as inspiration for his latest project the famous map of the world in Hereford Cathedral. Made from a single sheet of vellum, the Hereford Mappa Mundi is the largest map to

survive from the Western Middle Ages, and through a combination of text and imagery depicts the history and geography of the inhabited world as understood in the Christian west around the turn of the fourteenth century. Shonibare took as his subject the numerous animals and people, both real and legendary, that populate the map, transforming and reclaiming a selection of them from small, strange inhabitants of far-off lands to subjects in their own right, in the form of six brightly colored textile panels. Set within the same space of the Mappa Mundi, the textiles explore, in Shonibare's words, "two of the most pressing concerns of our time, environmental protection and immigration."

In their installation, curated by Anne de Charmant of Meadow Art, the organization that commissioned the project, the textiles were hung along the route to the Mappa Mundi and the Chained Library, in and alongside the Cathedral's permanent exhibition about the history of the medieval library and the making of the map itself. Although



Figure 1. Yinka Shonibare, *Creatures of the Mappa Mundi, Mandragora, 2018*, installation at Hereford Cathedral. Photo by the author.

a handout was available to visitors, the textiles themselves were not accompanied by labels, leaving the creatures shrouded in mystery, at least initially. The first textile, placed just before the entrance to the library exhibition, depicted the ever amusing bonnacon, with its turned-back horns in yellow against a bright red background. The following three textiles were hung in the same corridor, although within the same space as the permanent exhibition, and the creatures took on more humanoid appearances. The first of these contained two different creatures: a pair of alerion, nesting in the top center-left of the composition, and the satyr, standing against a blue background and holding a staff. This is followed by a textile of the monocules, who shades himself with his one large foot while leaning against a multi-colored boulder made up of small, rounded pieces of fabric. The final textile in this section presents two dog-headed giants, facing each other and silhouetted against a green-dominant background. While at first glance these four textiles had little to do with the didactic displays of the making of the medieval map or the examples of fourteenth-century book chests from the library's collection, this began to shift as one walked through the gallery. Opposite Shonibare's works was a wall of windows with stone tracery that were reflected in the Perspex glazing, at times obscuring the textiles while also absorbing them into the building itself.

It is at the entrance to the next room, the Mappa Mundi Gallery, that the thesis of the exhibition began to take focus. Just outside the doors to the climate controlled room was a small display that explained the making of the textiles, and which emphasized that questions of place and materiality are central to understanding the *Creatures of the Mappa Mundi*. The textiles themselves were made in collaboration between Shonibare and groups local to Hereford: students from Hereford College of Arts, Echo, a charity for disabled people, working with Rose Tinted Rags, and Hereford Courtyard's Creative Ageing project. The display explains that the technique for making the textiles was inspired by the African-American tradition of story quilts, in which scraps of fabric, in this case from Shonibare's own studio that he purchased at Brixton Market in London, were used to make intricate quilts that visually documented the histories of their markers. The Hereford craftspeople were trained by Shonibare, and as they worked they discussed issues of xenophobia and environmental protection, embedding conversations into the objects that themselves are Hereford-made, with materials from London representing Indonesian and African traditions, through techniques intricately linked with the diasporic consequences of the transatlantic slave trade.

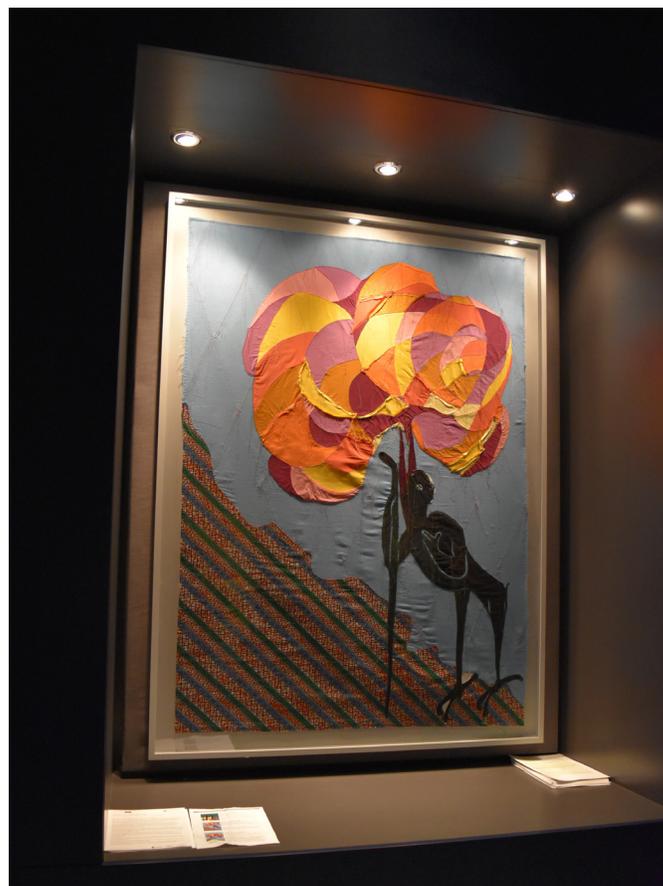


Figure 2. Yinka Shonibare, *Creatures of the Mappa Mundi*, Cicone Gentes, 2018, installation at Hereford Cathedral. Photo by the author.



Figure 3. Installation with Dutch-wax bunting in the Chained Library, Hereford Cathedral. Photo by the author.

From this display the next room of the exhibition was the Mappa Mundi Gallery itself, where the connections

## EXHIBITION REVIEW

*(continued)*

Figure 4. *Yinka Shonibare, Creatures of the Mappa Mundi, Gigantes, Monocules, and Alerion and Satyrs, 2018, installation at Hereford Cathedral. Photo by the author.*

between the medieval map and the contemporary textiles became clear. The map hangs in low light and behind glass, allowing visitors to stand within inches and pore over its details from close proximity. The fifth textile in the exhibition, representing the *cicone gentes*, or the stork people, was hung on the opposite wall, creating a direct juxtaposition between the map and the textile (Figure 2). Shonibare's works are comparable in size to the Mappa Mundi, and despite their differences in medium, color, and technique, they share an undeniable material quality in the undulation of their surfaces, caused in the textiles by the manner of sewing, and in the map by the wear of time. This is also the moment that the identities of the mysterious beings of Shonibare's textiles are revealed in the map itself: the monoculi of India, the bonnacon of Phrygia, the mandrake of Egypt, for example.

As medievalists know well, the depiction of creatures and people in the Mappa Mundi was part of a broader dialogue on the Christological understanding of the world through manuscripts and other objects such as bestiaries and travel journals. This was the subject of the final gallery of the exhibition, staged in the Chained Library (Figure 3). Here the sixth of Shonibare's textiles, depicting the mandrake,

was inserted in a literal way within the textual traditions from which his creatures stem. It hung in between the two bays of the library, complete with 229 medieval manuscripts and their original seventeenth-century chains and locks. Further, here the textile was accompanied by a small exhibition of manuscripts and books from the library's own collection on the literary traditions of medieval beasts, particularly within the context of the continuing impacts of historic European travel and engagement with Africa and Asia. An especially impactful aspect of this exhibition was that in its final case it explored the history of the Dutch-wax fabrics Shonibare used to make his textiles. Here a travel log documenting the first Dutch expedition to Southeast Asia in the late sixteenth century was paired with cuttings of the colorful wax-resistant fabrics associated with African fashion and identity, documenting how the batik fabrics of Indonesia were appropriated by Dutch colonizers and were, and still are, mass-produced in the Netherlands and exported to the African continent.

Although the Chained Library was the final gallery of the exhibition, it was not the conclusion of the project. To exit the library requires tracing one's steps back past the map, the permanent exhibition, and for the duration

of *Creatures of the Mappa Mundi*, the textiles (Figure 4). Confronting Shonibare's satyr and alerion, monocules and bonnacon a second time with new perspective may just be the perfect metaphor for the exhibition as a whole. In a video about the project Shonibare states, "I think that art can be a starting point so people can start to engage with issues." His *Creatures* do not attempt to rewrite the history of the Mappa Mundi, but rather to start a conversation about how the objects of the past

continue to resonate in the present. In a time of profound global change, *Creatures of the Mappa Mundi* provides a refreshing and insightful reinterpretation of one of the most iconic objects from the Western medieval world. One hopes Yinka Shonibare is not yet finished with engaging with the Middle Ages.

*Maggie Crosland is a Ph.D. Candidate and Associate Lecturer at the Courtauld Institute of Art, London.*

## STUDENT GRANT REPORT

### Cappadocia in Context

By Flavia Vanni

I want to send my sincerest thanks to the International Center for Medieval Art at the Cloisters for allowing me to take part in the summer programme Cappadocia in Context. It was a great and inspiring experience which allowed me to broaden my knowledge in Byzantine art and material culture, and to actively engage in the methodological challenges that Cappadocia offers.

The summer programme took place from the ninth to the twenty-second of June and explored the material evidence of Byzantine Cappadocia. The morning and afternoon visits to monuments were followed by lectures in the evening. In this way, we managed to gain first-hand experience before attending lectures, and to reconsider the monuments in terms of the local as well as Mediterranean context. Big group visits were balanced by small-group assignments where we were challenged in contextualising specific churches at micro and macro levels: from the identification of the construction and decorative phases of the complexes where churches

belong to the significance of the entire complex in the landscape.

Professor Robert Ousterhout and Professor Tolga Uyar guided us in analysing both churches and settlements with enthusiasm and robust methodology, and, at the same time, they presented problems of interpreting the material evidence.

The international composition of the group allowed me to make contacts and share experiences with peers from France, Turkey, Canada, UK, Georgia, Greece and Italy. This diverse composition of the attendees, in my opinion, enriched the moments of debates through the different approach that everyone had to the same subject.

This summer school was an excellent opportunity for a full insight into the breath taking landscape of Cappadocia and its 'hidden' settlements, which still require to be fully understood and included by Byzantinists and Medievalists in their agenda. I am very grateful to have been able to take part in it because it enabled me to realise how much there is still to do, and how I can contribute to the dissemination of the studies of Cappadocia.

*Flavia Vanni is AHRC Midlands3Cities Ph.D. candidate, Centre for Byzantine, Ottoman and Modern Greek Studies, School of History and Cultures, University of Birmingham.*



*Zelve open air museum, Holy Cross church. Photo courtesy of Abdullab Timuçin Alp Aslan.*

## EVENTS AND OPPORTUNITIES

Allison McCann, Assistant Editor for Events and Opportunities

### SPONSORED BY THE ICMA

#### ICMA–KRESS RESEARCH & PUBLICATIONS GRANTS (with expanded eligibility!) and EXHIBITION GRANT

Deadline for both: August 31, 2019

#### ICMA–Kress Research and Publication Grants

The Kress Foundation is again generously supporting five research and publication grants to be administered by the ICMA. This year, grants are \$3,500 each (an increase over prior years) and we have expanded the eligibility for applicants to include scholars who are ICMA members at any stage past the Ph.D.

Deadline for Applications: August 31, 2019.

#### Eligibility

The ICMA–Kress Research and Publication grants (\$3,500) are now available to scholars who are ICMA members at any stage past the Ph.D.

With the field of medieval art history expanding in exciting ways, it is crucial that the ICMA continue to encourage innovative research that will bring new investigations to broad audiences. These grants are open to scholars at all phases of their careers, and priority will be given to proposals with a clear path toward publication.

If travel is a facet of your application, please include an itinerary and be specific about costs for all anticipated expenses (travel, lodging, per diem, and other details). If you aim to inspect extremely rare materials or sites with restricted access, please be as clear as possible about prior experience or contacts already made with custodians.

If your application is for funds that will support the production of a book, please include a copy of the contract from your publisher, the publisher's request for a subvention, and/or specifics on costs for images and permissions.

Priority will be given to applicants who have not received an ICMA–Kress grant in the past.

Please submit these documents for your application:

- 1) A detailed overview of the project (no more than three pages, single spaced). Please also confirm that your ICMA membership is active and specify whether or not you have been awarded an ICMA–Kress grant previously
- 2) A full CV
- 3) A full budget
- 4) Supporting materials – an itinerary (for applications involving travel), a contract and schedule of costs (if a press requires a subvention), or table of anticipated fees for image permissions (if applicable)

Please note: If you are applying for funds to support the production of a book, please do not upload the entire typescript or portions of the text.

For further details see: <http://www.medievalart.org/kress-research-grant>

The application should be submitted electronically via the following link: <https://medievalart.wufoo.com/forms/mfg1mio18ty29a/>

Recipients will be announced in October 2019.

#### ICMA–Kress 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 are eligible to 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. Members from all geographic areas are welcome to apply.

As an organization, the ICMA encourages scholars to think expansively, exploring art and society in “every corner of the medieval world,” as characterized in our newly updated

## SPONSORED BY THE ICMA

(continued)

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/>

- 1) Applicant's CV
- 2) 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 – and dates of the exhibition
- 3) 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
- 4) Sample wall panel for a subsection of the exhibition and sample labels for 3-4 examples of works in the show
- 5) 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
- 6) 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
- 7) Letter of support from the museum director or curator with whom the applicant is working, confirming that the exhibition will be mounted

- 8) 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 recipient will be announced in October 2019.

For further details see <http://www.medievalart.org/exhibition-grant>

### 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, 11:15 a.m.–12:45 p.m., Universität, Hallerstr. 6, Raum 205

*ICMA Sponsored Reception:* September 19, organized by Gerhard Lutz

*ICMA Lecture:* “Abseits wichtiger Passagen—Bern und die Verkehrswege die Alpen,” Armand Baeriswyl (Archäologischer Dienst des Kantons Bern), September 20, 7:00 p.m., UniS, Schanzeneckstr. 1, Raum A003

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

## OTHER EVENTS AND OPPORTUNITIES

If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to [EventsExhibitions@medievalart.org](mailto:EventsExhibitions@medievalart.org). Submissions must be received by October 15 for inclusion in the November 2019 newsletter.

### Publishing Opportunity

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

Submitted by Adam Harris Levine

### Publication Prize

Bibliotheca Hertziana–Max Planck Institute for Art History  
See: <https://www.biblhertz.it/en/opportunities/publication-prize>

Application deadline: October 13, 2019

### Curatorial Research Fellowship

Bibliotheca Hertziana–Max Planck Institute for Art History  
See: <https://www.biblhertz.it/en/opportunities/curatorial-research-fellowship>

Application deadline (for 2020 grants): September 15, 2019

### Exhibitions

*Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Sabaran Africa*

Aga Khan Museum, Toronto

September 21, 2019–February 23, 2020

National Museum of African Art, Smithsonian Institute

April 4–November 29, 2020

*The Colmar Treasure: A Medieval Jewish Legacy*

The Met Cloisters

July 22, 2019–January 12, 2020

A cache of jewelry and coin—hidden in the wall of a house in Colmar in the fourteenth century and discovered in 1863—represents the precious possessions of a Jewish family of medieval Alsace, part of a once-thriving community of Jewish citizens who were scapegoated and put to death when the Plague struck in 1348–49. Loaned by the Musée de Cluny, Paris, and on view with works from The Met Cloisters and little-known Judaica from U.S. and French collections, *The Colmar Treasure* upends the common misconception that fourteenth-century Europe was monolithically Christian.

*The exhibition is made possible by the Michel David-Weill Fund. Additional support is provided by the David Berg Foundation.*

Please see below for *The Colmar Treasure: A Medieval Jewish Legacy* **Afternoon Talks**, which will be held on Sunday, October 27, 2–4 pm.

*Book of Beasts: The Bestiary in the Medieval World*

J. Paul Getty Museum, Los Angeles

May 14–August 18, 2019

**Book of Beasts** is the first major loan exhibition devoted to the bestiary and its impact on medieval visual art and culture. Originally designed as a devotional and teaching work, the bestiary had properties that enabled it to fulfill a number of functions over time. Its stories were meant to impart knowledge, inspire awe, and even serve as entertainment. Most of all, the animals were intended to be memorable, a goal in which the illuminations played a fundamental role. Because scholars have largely focused on the text, this exhibition aims to shift the discussion about the bestiary towards the visual. Curated by Elizabeth Morrison with Larisa Grollemond, the exhibition features 115 artworks from 45 lenders in the United States and Europe, including one third of the world's surviving Latin illuminated bestiaries.

*Medieval Monsters: Terrors, Aliens, Wonders*

Cleveland Museum of Art

July 7–October 6, 2019

Blanton Museum of Art

October 27, 2019–January 21, 2020

*L'Art en broderie au Moyen Age*

Musée de Cluny

*Continued on page 34*

## OTHER EVENTS AND OPPORTUNITIES

(continued)

October 24, 2019–January 20, 2020

### *Beautiful Madonnas*

National Gallery Prague, Convent of St. Agnes of Bohemia

November 22, 2019–April 19, 2020

### *Visions of the End, 1000-1600 CE*

McClung Museum for Natural History and Culture, University of Tennessee, Knoxville

January 31–May 10, 2020

This exhibition of artworks illustrates how the Apocalypse inspired artists and disturbed the public across cultures and centuries. Loans from the Metropolitan Museum of Art, the National Gallery of Art, the Morgan Library and Museum, the Walters Art Museum, the Glencairn Museum, and the Free Library of Philadelphia will be featured in this exploration of the art objects inspired by the Book of Revelation. <https://mcclungmuseum.utk.edu/>

A scholarly symposium on the Apocalypse in the Middle Ages organized by the Marco Institute for Medieval and Renaissance Studies will take place from April 3–4, 2020, at the University of Tennessee, Knoxville, campus. The symposium received generous support from the Samuel H. Kress Foundation. <https://marco.utk.edu/>

## Conferences, Lectures, Symposia, etc.

### *Conference: Faking it. Forgery and Fabrication in Late Medieval and Early Modern Culture*

University of Gothenburg, Sweden

August 15–17, 2019

### *Conference: Collecting, Curating, Assembling: New Approaches to the Archive in the Middle Ages*

University of St Andrews

September 13–14, 2019

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

Bern

18–21 September 2019

Registration now open at [www.mittelalterkongress.de](http://www.mittelalterkongress.de)

### *Conference: Imagining the Apocalypse*

The Courtauld Institute of Art, University of London

October 18–19, 2019

### *Riggsby Lecture: “Medieval Italy’s Bishops: A Mediterranean Episcopate in its European Context, c. 1050-1300,” Professor Maureen Miller, University of California, Berkeley*

Marco Institute for Medieval and Renaissance Studies, The University of Tennessee, Knoxville

October 21, 2019

### *Afternoon Talks: The Colmar Treasure: A Medieval Jewish Legacy*

The Met Cloisters, The Fuentiduena Chapel

October 27, 2019, 2:00–4:00 p.m.

Join Met experts for an afternoon of talks and discussion related to the exhibition *The Colmar Treasure: A Medieval Jewish Legacy*, exploring the Jewish community, art, and viticulture of medieval Alsace, France. Speakers include: **Judith Kogel**, Senior Researcher, Institut de recherche et d’histoire des textes, Paris; **Nina Rowe**, Associate Professor of Art History, Fordham University; **Barbara Drake Boehm**, Paul and Jill Ruddock Senior Curator for The Met Cloisters, The Met; **Debra Kaplan**, Senior Lecturer, Jewish History, Bar-Ilan University, Israel.

*Note:* Space is limited. Seating is available on a first-come, first-served basis.

*The exhibition is made possible by the Michel David-Weill Fund. Additional support is provided by the David Berg Foundation.*

### *Conference: V Medieval Europe in Motion: Materialities and Devotion (5th-15th centuries)*

Mosteiro de Santa Maria da Vitória, Batalha, Portugal

November 7–9, 2019

### *Conference: Art, Power, and Resistance in the Middle Ages*

Index of Medieval Art, Princeton University

November 16, 2019

Please join the Index of Medieval Art for a one-day conference that examines the role of the visual in the negotiation of medieval power relationships, whether political, social, religious, or individual. Eight scholars with a range of specializations will address how works of medieval art were used to impose and maintain power over others, to resist dominant figures or regimes, or as agents in the back-and-forth of an ongoing power struggle. Speakers will include: **Heather Badamo**, University of California, Santa Barbara; **Elena Boeck**, DePaul University;

**Thomas E. A. Dale**, University of Wisconsin; **Martha Easton**, St. Joseph's University; **Eliza Garrison**, Middlebury College; **Anne D. Hedeman**, University of Kansas; **Tom Nickson**, Courtauld Institute of Art; **Avinoam Shalem**, Columbia University.

A schedule and free registration link will be posted in late summer 2019 at <https://ima.princeton.edu/conferences/>.

**CFP: *Medieval French Without Borders*, Fordham University, Lincoln Center Campus (Manhattan)**

*Conference dates:* March 21-22, 2020

Hosted by: The Center for Medieval Studies, Fordham University

Please submit an abstract and cover letter with contact information by **September 15, 2019** to the Center for Medieval Studies, FMH 405B, Fordham University, Bronx, NY 10458, or by email to [medievals@fordham.edu](mailto:medievals@fordham.edu), or by fax to 718-817-3987.

This international conference looks anew at the origins and development of the langue d'oïl – both as a transactional language and in its high cultural form of literary French – within multilingual contact zones and as a medium of social, cultural and literary exchange. Whether as a second language of empire (Carolingian, Angevin, German) or as an idiom spread by merchants, sailors, clerics, artisans, and pilgrims, as well as by soldiers and crusaders, French came in contact with varieties of Arabic, Breton, Dutch, English, German, Greek, Hebrew, Irish, Norse, Occitan and Welsh. By integrating French with the other languages and literatures with which it came in contact from the ninth until the sixteenth centuries, this conference proposes new contexts for French that expand and complement more familiar explanatory frameworks such as identity, cultural prestige, and source studies. See the full CFP at the conference website: <https://mvstconference.ace.fordham.edu/medievalfrenchwithoutborders/>.

Co-sponsored with the Centre for Medieval Literature, University of Southern Denmark and University of York,

and the Program in Comparative Literature, Fordham University

Participants include: Mark Chinca, Thelma Fenster, Marisa Galvez, Jane Gilbert, Wolfgang Haubrichs, Sarah Kay, Maryanne Kowaleski, Karla Mallette, Anne-Hélène Miller, Laura Morreale, Lars Boje Mortensen, Thomas O'Donnell, Sara Poor, Brian Reilly, Teresa Shawcross, Elizabeth M. Tyler, and Jocelyn Wogan-Browne.

**Contact Info:**

Center for Medieval Studies, Fordham University, Bronx, NY 10458; phone: (718) 817-4656

[medievals@fordham.edu](mailto:medievals@fordham.edu)

<https://mvstconference.ace.fordham.edu/medievalfrenchwithoutborders/>

*More calls for non-ICMA sponsored papers, fellowship opportunities, exhibition and conference announcements are posted to the website and social media, where they are available to members in a format that is timelier than the triannual Newsletter. Visit our Facebook page (<https://www.facebook.com/InternationalCenterofMedievalArt>), and follow ICMA on Twitter (<https://twitter.com/icmanews>). ICMA members can also share calls-for-papers, conferences, lectures, grants, employment opportunities and other news that benefits the medieval art community on the Community News page of the ICMA website: <http://www.medievalart.org/community-news/>*

## CONTRIBUTORS

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